



CASANOVAS & LYNCH  
LITERARY AGENCY

2023

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# Andrea Abreu



Andrea Abreu (Tenerife, 1995) is author of the novel PANZA DE BURRO (2020), which took everyone by surprise and was an instant hit on the literary scene. With this novel, she won the XVI Premio Duce Chacón de Novela and was named Best Spanish Language Debut Novel in the 34th Festival du Premier Roman de Chambéry as well as Best 2021 Italian translation according to *Il Corriere della Sera*. Andrea is also a published poet with MUJER SIN PÁRPADOS (2017) and PRIMAVERA QUE SANGRA (2020). She studied Cultural Journalism and has written for *El País*, *BuzzFeed*, *Quimera* and *Vice*. She has participated in festivals and contributed to anthologies throughout Spain. In 2021, Andrea Abreu was included in *Granta*'s list of the Best Young Spanish Language Novelists. PANZA DE BURRO is her first novel.

*"Bold, dazzling, hilarious. Andrea Abreu is a lively meteorite in the landscape of Hispanic*

*Literature."* **Fernanda Melchor**

## Panza de burro / Dogs of Summer

Novel

166 pages

**\*More than 100,000 copies sold in Spanish\***

**\*English, French, and Italian translations available\***

**\*Among the best books of 2020 by El País, El Cultural, Elle magazine, Llegir.cat, Top Cultura, Courbett magazine, eldiario.es, Letras Corsarias, RTVE\***

**\*XVI Premio Dulce Chacón de Novela\***

**\*Best Spanish Language Debut Novel in the 34th Festival du Premier Roman de Chambéry\***

**\*Best 2021 Italian translation according to Il Corriere della Sera\***

**\*Recommended Summer Read by The New York Times\***

**Spain & Argentina: Barrett, 2020; Audible (worldwide audio)**

**Bolivia: Dum Dum Editora, 2021**

**Brazil: Companhia das Letras, 2022**

**Chile: Kindberg, 2021**

**Colombia: Rey Naranjo, 2021**

**Costa Rica: Los tres editores, 2021**

**Mexico: Elefanta, 2021**

**Croatia: Fraktura**

**Czech Republic: Leda**

**Denmark: Gutkind, 2021**

**Estonia: Päikese Kirjastus**

**Finland: Siltala, 2024**

**France: L'Observatoire, 2022; J'ai Lu (ppbk)**

**Germany: Kiepenheuer & Witsch, 2022**

**Greece: Carnivora, 2022**

**Italy: Ponte alle Grazie, 2021**

**Japan: Kokushokankokai**

**Norway: Aschehoug, 2022**

**Poland: ArtRage, 2022**

**Portugal: Bertrand, 2023**

**Sweden: Nirstedt/litteratur, 2022**

**The Netherlands: Van Oorschot, 2022**

**Turkey: Siren**

**UK: Weidenfeld & Nicolson, 2022**

**USA: Astra House, 2022**

**Film rights: El Estudio**

**Theatre: Delirium**

MY BRILLIANT FRIEND meets BLUE IS THE WARMEST COLOR in this lyrical debut novel set in a working-class neighborhood of the Canary Islands—a story about two girls coming of age in the early aughts and a friendship that simmers into erotic desire over the course of one hot summer.

High near the volcano of northern Tenerife, an endless ceiling of cloud cover traps the working class in an abject, oppressive heat. Far away from the island's posh resorts, two girls dream of hitching a ride down to the beach and escaping their horizonless town.

It is summer, 2005, and our ten-year-old narrator is called Shit—a pet name given to her by her best friend Isora. Isora is bossy, but she's also vivacious and brave; grownups prefer her, and boys do, too. Sometimes Shit gets jealous of Isora, who already has hair on her vagina and soft, round breasts. But Shit is definitely not jealous that Isora's mother is dead, or that her fat, foul-mouthed grandmother has her on a diet so that she's constantly sticking her fingers down her throat. Besides, Shit would do anything for Isora: gorge herself on cakes so she can watch, follow her to the bathroom when she takes a shit, log into chat rooms to swap dirty instant messages with strangers. But Shit finds it increasingly hard to keep

up with Isora, who seems to be growing up at full tilt without her—and as Shit's submissiveness veers into a painful sexual awakening, desire grows indistinguishable from intimate violence.

Braiding prose poetry with bachata lyrics and the gritty humor of Canary dialect, *DOGS OF SUMMER* is a story of exquisite yearning, a brutal picture of girlhood and a love song written for the vital community it portrays.

*"One of the most exciting, imaginative and refreshing rare finds of this also rare 2020."* **El País**

*"With raw writing, in the form of a stream of consciousness stripped of all modesty, Andrea Abreu explores both the mechanics of young bodies in the midst of change, and the female world in an insular universe. A lively, hard-hitting and often disturbing story."*  
**Le Monde (France)**

*"A story of teenage female friendship in 1990s Tenerife... as sultry as the summer weather ... In playful language, Abreu beautifully evokes a land of "light stored for so many thousands of years", and an era of telenovelas and the birth of the internet, in which Pokémon and Bratz dolls give way to sexual discovery."* **John Self in The Guardian**

*"A book that blows you away from the first page to the last, like a wave that you might have underestimated at first glance. Without warning, with an unprecedented force. It was written by the 27-year-old author Andrea Abreu. There are good debuts, and there are very good debuts, but such a debut is something never seen before."* **Der Spiegel (Germany)**

*"It has me crying with laughter and gives me the chills, as layers and layers of something deeply serious is visible beneath the surface."*  
**Dagbladet (Norway)**

*"A writing of orality that, radical and poetic, intrigues as much as it seduces, recalling the language of griots and popular storyteller [...]. This language is typically Canarian, made up of a mixture of cultures and enriched by the 'Spanglish' (a mixture of English and Spanish) spoken by Latin American immigrants."* **Marianne (France)**

*"28-year-old Abreu gives a voice for the young working-class people from a region that has not been too visible in contemporary Spanish literature. Abreu's voice comes elsewhere than the suburbs of mainland Spain's big cities."* **Helsingin Sanomat**

*"Andrea Abreu is sparkling and recalcitrant new star in the Spanish-language literary firmament, who would do well to shine a little brighter in our language area as well."* **TZUM**

*"Dogs of Summer creates a powerful literary language, bringing strands of orality and poetry to the loom of writing... It weaves a powerful narrative, where bodies and hunger take over the story. It transports us to the threshold of puberty, to face a disturbing procession of fears, euphoria and daily violence. The landscape is completed with wise brushstrokes: absent parents, foul-mouthed grandmothers, like fallen goddesses... An unsweetened and unprejudiced portrait of poverty. Pure life."* **Irene Vallejo**

*"It's like the tide. A force of nature. It drags you. It submerges you. And, all of a sudden, it leaves you stranded in a rich and prophetic insular world of women and low, grey, clouds that merge with the sea. It is pure poetry. A book that carries you and makes you feel a place."* **Pilar Quintana**

*"I am overwhelmed. What a marvellous book, what a miracle."* **Sara Mesa**

*"Andrea turns up a notch, or turns it up ten times, in this rescue of poetic tremendismo (expressionist dirty realism). A political book: for the world that has never been given a voice before, and most of all for the phonetical shamelessness, for the syntactical violence, for the incorrectness, the localisms, the linguistic variety, because Andrea Abreu writes for her body and from her body."* **Marta Sanz**

*"It describes the state of things without beating around the bush giving way to the purest form of tenderness, innocence, and care... It intertwines the feeling of first love with the pain that comes with growing up."* **Brenda Navarro**

*"Shit. My brain just exploded. What a marvel."* **Marta Orriols**

*"Andrea Abreu's characters, like her sentences, are bold and wild. Reminiscent of Marieke Lucas Rijneveld's *The Discomfort of Evening*, Abreu's writing twirls and clacks with tactile precision, like winding a cassette tape with a No. 2 pencil. I'll return to *Dogs of Summer* whenever I crave a searing, brutal shot of life."* **Gabriella Burnham, author of It is Wood, It is Stone**

*"This slim novel's scope and intensity are shockingly, magnificently large, and the sentences blast off the pages with all the sordidness and wonder of early adolescence. Readers will be unable to resist the spell of *Dogs of Summer* a hilarious, devastating story that is brilliantly attuned to the erotics of friendship, the intoxicating muddle of identification and desire, and the power of both the sublime and the profane."* **Jamel Brinkley, author of A Lucky Man**

*"Razor sharp and mesmerizing, *Dogs of Summer* will thump through your heart and mind. A novel that consumes, and sentences to die for."* **Amica Cain, author of Indelicacy**

*"The funniest, most sensitive, most surprising novel I have read this year... Full of literary quality and charisma. The poetic intelligence of the author makes *Dogs of Summer* close to a masterpiece, especially if we remember that it's her first book."* **Emilio**

## **Fraia, Companhia das Letras**

*"An enormous blow. I don't think I have ever read such an impressive debut, with such savage, sensual language, mixed with such a powerful narrative. This novel is a bomb... it has stuck to my soul and heart. There are not many novels out there like this one."* **Dana Burlac, L'Observatoire**

*"The prose fizzles with life. This novel has such a visceral spirit – it is vivid, mischievous, bodily, funny, shocking, sensuous, atmospheric, and intense. I was struck by how badass, how fearless the prose of this novel is, as well as its heroine. There is something gleeful, energetic, exuberant about every sentence... the telling attention to detail... the humour, the wit and cheek, the way Andrea plays with language, with registers... and how she ventriloquises the dialogue of young girls perfectly, as well as her virtuoso descriptive writing."* **Lettice Franklin, W&N**

*"We're truly amazed by Andrea Abreu's talent, her powerful prose so full of life and attitude; the way she makes a range of contemporary topics (identity, body, bulimia, social inequality, homosexuality, etc.) feel so close to and natural for the reader, the contrasts and whims in the two girls' comings and goings."* **Esthi Kunz, Gutkind**

*"I'm beyond impressed by Andrea's writing and her courageous novel. This is exactly what the world needs right now, in my humble opinion: strong female characters that are not just cute and pretty, but rough and real."* **Mona Lang, Kiepenheuer & Witsch**

*"I haven't had such a refreshing read as Panza de burro for a long time. To me, this is the future of literature: totally unconventional, bold, unsentimental, funny and foul-mouthed. A mix of Faulkner and Ferrante – luscious form and psychological depth combined with social awareness, a contemporary beat, and great characters."* **Gunnar Nirstedt, Modernista**

*"The best prose I have read this year."* **Nadal Suau, critic**

*"One of the most exciting, imaginative and refreshing rare finds of this also rare 2020."* **Noelia Ramírez, S Moda**

*"Mind-blowing"* **Laura Barrachina, radio journalist**

*"The first original trait of this book is in the first person language chosen for the narrator, Isora's friend, full of Canary neologisms and vulgarisms that the author has full control of and knows how to communicate to the reader... creating a personal poetry that shines... There is no doubt of the author's potential, both lyrical and narrative."* **Ricardo Lladosa, El Heraldo**

*"A debut like Dogs of Summer is not typical. Not only for its perfect structure, its authentic plot or its incredibly well drawn characters. What really stands out is the unique use of spoken language, the shamelessness use of euphonic vocabulary of a language that needs to be crossed with cultural referents such as this one... It is eminently Latinamerican."* **Maria Jesús Espinosa de los Monteros, Valencia Plaza**

*"The chapters dance on an erupting volcano... Just like the literary landscapes of Juan Rulfo or García Márquez, the scenes are scented with papas and ribs, pineapple and mojo, Pepe Benavente's music, devout abuelas with moustaches... A fusion of form and content highlights the originality of a narrative voice that is genuinely tied to a specific territory and, most of all, a specific point of view: the awakening of female sexuality in childhood and adolescence... The biggest virtue of Dogs of Summer lies in the polinization of genres and languages that blends traditional Canary dialect with a poetic fluid prose, creating a fascinating polyphonic fresco made up of extracts of reggaeton, abstract images of clouds and damp earth, and a constant desire for lust at all hours told in a blend of anxiety, tenderness and foreignness... Abreu creates her own canon, not from the Canary literary tradition, but from her very own literary universe."* **Nora Navarro, La Provincia**

*"One of the literary discoveries of the year... Its freedom, its boldness, its ease, its lack of shame, its agile rhythm, its magnetic atmosphere, its characters... its wildness... Incredibly political, a book that does not ask for permission to exist/be, that legitimates itself and that gives visibility to a very specific reality of the Canary Islands, creating a space within literature for stories that had never been told, and most of all never in this way."* **Andrea Alfaro, Código público**

*"A precious coming of age story... A vertiginous rhythm with a great narrative capacity."* **Andrés Chaves, Diario de Avisos**

*"Nothing else matters in the world of Dogs of Summer other than what these two girls mean to each other. Every crushing, toxic, excruciating, loving difficult and unboundaried female friendship came hurtling back to me in a tumultuous wave while reading this book, all the sores and salves of a coming-of-age relationship are here in details that feel almost too sacred to be told, but universalised in their telling. I have a new favourite writer, I will read everything she writes. I love it, I love it, I love it!"* **Rachael Allen, author of Kingdomland**

*"Dogs of Summer shows girlhood as it really was: brutal and tender, intimate and lonely, magical and utterly gross. I loved it."* **Anna Beecher, author of Here Comes the Miracle**

*"Translated with huge force by Julia Sanches, this deceptively slight, inflammatory book is intimate and forceful. [...] The result is sensual and dirty, absurdist and tragic. Abreu's talent is thrilling to witness."* **The Irish Times**

# Laura Alcoba



Laura Alcoba (La Plata, 1968) is an unquestionable asset to French and Latin American literature alike. She was ten years old when she left Argentina for Paris. She graduated with a degree in Literature at the École Normale Supérieure and is currently a translator and editor, as well as being a professor at the University of Paris Nanterre, specializing in Spanish Golden Age literature. Her first novel, *LA CASA DE LOS CONEJOS* (2008), was originally published by Gallimard. It has become a longseller, cult hit in Argentina, where it is compulsory reading in schools and universities. It has been translated into many languages and was adapted for BBC Radio 4 in 2010. *JARDÍN BLANCO* (2010) is her second novel which universally won over French literary critics. Following her next critical success *LOS PASAJEROS DEL ANNA C.* (2012), her novel *EL AZUL DE LAS ABEJAS* (2013) was a finalist for both the Prix Fémina and Prix Médicis in 2013. It was inspired by her arrival as a child in France, and the correspondence with her father who was then a political prisoner in Argentina. Winner of the Prix Marcel Pagnol 2017, *LA*

*DANZA DE LA ARAÑA* (2017) is the third novel in the trilogy she began with *LA CASA DE LOS CONEJOS* and continued with *EL AZUL DE LAS ABEJAS*, deeply touching the themes of memory, loss and exile. In 2023 she was awarded the the Prix Roger Caillois 2023 of French literature.

*"Laura Alcoba brings up childhood feelings and emotions with moving charm."* **Le Figaro**

*"An enchanting novelist."* **L'Express**

## LES RIVES DE LA MER DOUCE / *The shores of the Sweet Sea*

Non fiction

160 páginas

**France:** Mercure de France, 2023

On March 14, 2001 at 3:50 p.m., Laura Alcoba was walking along the right bank of the Aven, between Pont-Aven and the mill of the Hénan, when she saw the shape of a heart on the surface of the water, between branches and rocks. The agitation of this almost magical vision awakens his memory. The Aven is superimposed on the image of the Rio de la Plata, such was its extension that the first Spanish navigators had called the sweet sea. As in a hallucinatory stroll, the essential moments of her life begin to appear. Those moments that built her and made her one of the most talented writers of today. Always trapped between two rivers, two languages, two countries. Laura Alcoba has not forgotten her clandestine childhood in Argentina. This inner journey in the form of a self-portrait resembles a raft that leads to the wildest and sometimes most painful places of a life.

PAR LA FORÊT (2022)

• France: Gallimard, 2022 • Spain & Latin America: Alfaguara, 2023 • Portugal: Dom Quixote • UK: Fum d'Estampa, 2024

MANÈGES 3-IN-1 (2019)

• France: Gallimard, 2020 • Argentina: Edhasa, 2021 • Spain & Latin America: Alfaguara, 2021 • Brazil: Paris de Histórias

LA DANSE DE L'ARAIGNEE (2017)

• France: Gallimard, 2017 • Spain & Latin America: Edhasa, 2017 • Brazil: Paris de Histórias

LE BLEU DES ABEILLES (2013)

• France: Gallimard, 2013 • Spain & Latin America: Edhasa, 2016 • Arab World: Dar Almuheet • Brazil: Paris de Histórias

LES PASSAGERS DE L'ANNA C. (2012)

• France: Gallimard, 2012 • Spain & Latin America: Edhasa, 2012 • Catalan: La Magrana, 2012

JARDIN BLANC (2009)

- France: Gallimard, 2009 • Spain & Latin America: Edhasa, 2010

MANÈGES. PETITE HISTOIRE ARGENTINE (2007)

- France: Gallimard, 2007 • Spain & Latin America: Edhasa, 2008 • Brazil: Paris de Histórias, 2009 • Germany: Suhrkamp, 2010 • Italy: Piemme, 2009 • Serbia: Archipelag, 2013 • UK: Portobello, 2009 (cxl) • Film/TV rights: Mirafilm (Argentina), 5eme Planète (France), Film Buró (Spain), 2020

# Federico Andahazi



Federico Andahazi (Buenos Aires, 1963) is a prolific novelist, among the best-selling in Argentina and abroad. His first novel *EL ANATOMISTA* (*THE ANATOMIST*), published in 1997, was a sweeping success. Translated into more than thirty languages, it was a provocative phenomenon. His second novel *LAS PIADOSAS* (*THE MERCIFUL WOMEN*, 1998) was equally successful and was translated by Alberto Manguel. He followed these with *EL PRÍNCIPE*, *EL SECRETO DE LOS FLAMENCOS*, *ERRANTE EN LA SOMBRA*, and *LA CIUDAD DE LOS HEREJES*. In 2006, *EL CONQUISTADOR* was the winner of the Premio Planeta. In 2008 his story collection *EL OFICIO DE LOS SANTOS* was published, as well as *HISTORIA SEXUAL DE LOS ARGENTINOS*, in three volumes: *PECAR COMO DIOS MANDA*, *ARGENTINA CON PECADO CONCEBIDA* y *PECADORES Y PECADORAS*. His last two novels are *EL LIBRO DE LOS PLACERES PROHIBIDOS* (2012) and *LOS AMANTES BAJO EL*

*DANUBIO* (2015). *EL ANATOMISTA* and *ERRANTE EN LA SOMBRA* were brought to the stage by José María Muscari and Adrián Blanco in Buenos Aires.

*"A fast-flowing imagination with narrative skill that keeps the reader's attention on pins and needles."* **Antonio Requeni, La Nación**

*"A clever master of subverting stories."* **Richard Pedley, Jersey Evening Post**

*"Gifted with abundant imagination."* **Les Inrockuptibles**

## Las huellas del mal / *The Footprints of Evil*

Novel

192 pages

Latin America: Grijalbo, 2022

1892. Argentina is a young country, but it is among the most thriving and developed in the world. Two mysterious federal police officers arrive in the town of Quequén, on the Atlantic coast, to help solve a crime. Two children have had their throats slit and their mother, alive but in a catatonic state, is the only witness to the event.

One of the agents is Juan Vucetich, an immigrant of Croatian origin who brings with him an innovative method: dactyloscopy, a discipline that allows a person to be unequivocally identified by the unique relief of the ridges and furrows on the surface of the finger. If they were able to solve such a horrific crime with this procedure, Argentina would take the geopolitical lead with a revolutionary achievement for the administration of countries.

With great narrative skill and a finely tuned precision in describing the turbulent, expectant and innovative climate at the dawn of the 20th century, Federico Andahazi has created a dark and gripping story that delves into characters as fragile and complex as they are courageous. Persecutions, corruption, international intrigues and revolutionary bandits run through the pages of this novel in which enjoyment and reflection are amalgamated in an erudite and delicate way.

LA MATRIARCA, EL BARÓN Y LA SIERVA (2019)

• Latin America: Planeta, 2019 • Spain: Seix Barral

LOS AMANTES BAJO EL DANUBIO (2015)

• Latin America: Planeta, 2015 • Spain: Seix Barral, 2016 • Albania: Ombra, 2019 • Hungary: Libri, 2016

EL LIBRO DE LOS PLACERES PROHIBIDOS (2012)

• Latin America: Planeta, 2012 • Spain: Planeta, 2013 • Brazil: Bertrand, 2013 • Hungary: Libri, 2014 • Poland: W.A.B./Foksal, 2013 • Russia: Azbooka-Atticus, 2013 • Turkey: Dogan, 2013

EL OFICIO DE LOS SANTOS (2009)

• Latin America: Planeta, 2009

#### EL CONQUISTADOR (2006)

• Latin America: Planeta, 2006 • Spain: Planeta, 2007 • Brazil: Planeta, 2007 (cxl) • Bulgaria: Ciela, 2008 • Denmark: Gyldendal, 2008 • Malayalam: Peppin Thomas, 2013 • Romania: RAO, 2006 • Russia: Eksmo, 2009 • Ukraine: Folio, 2010

#### LA CIUDAD DE LOS HEREJES (2006)

• Latin America: Planeta, 2006 • Spain: Planeta, 2007; Recorded Books (worldwide audio) • Albania: Ombra GVG • France: Héloïse D'Ormesson, 2007 • Italy: Frassinelli, 2004 • Russia: Eksmo, 2008 • Film rights: Kobura Worldwide Limited

#### ERRANTE EN LA SOMBRA (2004)

• Latin America: Planeta, 2004 • Russia: Eksmo, 2002 • Turkey: Can Yayinlari, 2008

#### EL SECRETO DE LOS FLAMENCOS (2002)

• Latin America: Planeta, 2002 • Spain: Destino, 2002 • Brazil: L&PM, 2004 • Denmark: Gyldendal, 2003 • France: Robert Laffont, 2005 (cxl) • Italy: Frassinelli, 2007 (cxl) • Romania: RAO, 2003 • Russia: Eksmo, 2003

#### EL PRÍNCIPE (2000)

• Latin America: Planeta, 2000 • Germany: Rowohlt, 2002 (cxl) • Hungary: Magveto, 2001 • Poland: Zysk i S-Ka, 2002 • Portugal: Presença, 2000 (cxl) • Romania: RAO, 2006 • Serbia: Alfa Narodna-Knjiga, 2004 • Turkey: Kultur, 2002

#### LAS PIADOSAS (1999)

• Latin America: Planeta, 1999 • Spain: Plaza & Janés, 1998 (cxl) • Brazil: Companhia das Letras, 1998 • Czech Republic: Jota Naklafatelstvi, 1999 (cxl) • Denmark: Gyldendal, 2000 (cxl) • Finland: Otava, 2000 (cxl) • France: Métailié, 2002 (cxl); Folio, 2004 (ppbk) • Germany: Rowohlt, 2001 (cxl) • Greece: Ellinika, 1999 (cxl) • Hungary: Magveto, 2001 (cxl) • Italy: Frassinelli, 1999 (cxl) • Latvia: Jumava, 2007 • Poland: Zysk i S-Ka, 2002 (cxl) • Portugal: Presença, 1999 (cxl) • Russia: Eksmo, 2002 • Turkey: Güncel, 2000 (cxl) • USA: Grove/Atlantic, 2002 • Film rights: Richard P. Rubinstein

#### EL ANATOMISTA (1997)

• Spain & Latin America: Planeta, 1997; 2012 • Brazil: Bertrand, 1998; 2010 • Bulgaria: Ciela, 2008 (cxl) • Croatia: VBZ, 2000 (cxl) • Czech Republic: Jota, 2000 (cxl) • Denmark: Gyldendal, 1998 (cxl) • Finland: Otava, 1998 (cxl) • France: Robert Laffont, 1999 (cxl) • Germany: Wolfgang Krüger, 2001 (cxl) • Greece: Ellinika, 1998 (cxl) • Hungary: Magveto, 1998 (cxl) • Iceland: Mal Og Menning, 1999 (cxl) • Israel: Miskal, 1999 (cxl) • Italy: Frassinelli, 1998 (cxl) • Korea: Munhakdongne, 2008 • Latvia: Jumava, 2005 • Lithuania: Versus Aureus, 2003 • Malayalam: Peppin Thomas, 2013 • Norway: Cappelen Damm, 1998 (cxl) • Poland: Zysk i S-Ka, 1998 (cxl) • Portugal: Presença, 1998 (cxl) • Romania: RAO, 2000 • Russia: Ast, 2000; Eksmo, 2005 • Serbia: Narodna Knija, 1999 (cxl) • Sweden: Forum, 1998 (cxl) • Taiwan: China Times, 1999 • The Netherlands: Boekerij, 1998 (cxl) • Turkey: Güncel, 2000 (cxl) • Ukraine: Folio, 2010 • UK: Transworld, 1998 (cxl) • USA: Knopf, 1998 (cxl); Vintage en español • Film rights: Buena Onda Internacional/Red Carpet

## Non-fiction

#### EL EQUILIBRISTA (2017)

• Spain & Latin America: Planeta, 2017

#### PECAR COMO DIOS MANDA (2013)

• Latin America: Planeta, 2013

#### ARGENTINA CON PECADO CONCEBIDA (2012)

• Latin America: Planeta, 2012

#### PECADORES Y PECADORAS (2010)

• Latin America: Planeta, 2010

# Javier Argüello



Javier Argüello (Santiago de Chile, 1972) is the acclaimed Argentinean-Chilean-Spanish author of the story collection SIETE CUENTOS IMPOSIBLES (2001), novels EL MAR DE TODOS LOS MUERTOS (2008) and A PROPÓSITO DE MAJORANA (2015), the essay LA MÚSICA DEL MUNDO (2010) and his intimate political story SER ROJO (2020). His short film *Fuera de servicio* won the Saint Petersburg International Festival Prize for debuts, received an honorable mention at a festival organized by The New School, and won the jury prize at the International Festival in Cartagena de Indias. He lives in Barcelona, teaches creative writing at the Ateneu Barcelonès and writes for *El País*.

*"I have always been convinced of this writer's great talent. The question was whether he would want to keep writing. Now that he has, his genius has been confirmed. It was only a matter of time."* **Enrique Vila-Matas**

*"Argüello's prose is not just worthy for its magnificent details of sensitivity in the characterization of the text itself, but for bringing forward a truly original literary oeuvre in the times we're living."* **J. M. Pozuelo Yvancos, ABC**

*"The testimony of someone who has learned many truths (political and biographical) and knows how to tell them with the great skill of a narrator."* **Carlos Pardo, El País**

## Cuatro cuentos cuánticos / Four quantum stories

Stories

208 páginas

Spain & Latin America: Random House, 2024

A former student is forced to attend a reunion at his school after thirty years, a journalist stranded in Ukraine ends up meeting a 19th century writer in London, a lecturer discovers the streets of Beijing hand in hand with a close stranger or a writer who verges on madness following the trail of a patient in an asylum are the vicissitudes presented by Javier Argüello in these four stories that masterfully challenge the consistency of the world we inhabit.

With CUATRO CUENTOS CUÁNTICOS we enter the garden of forking paths to always return to the starting point: the search for the most primal emotion and the most elemental connection with the things of the world. In the best tradition of Argentine short stories, Javier Argüello invites us to explore, with a simplicity full of beauty and a clean and light prose, the way in which we build our reality, immersing ourselves in a universe of possible lives, imagined or dreamed, driven by those subtle quantum leaps that give the book its title.

SER ROJO (2020)

• Spain & Latin America: Random House, 2020 • Albania: Muza • Italy: Volland, 2020

A PROPÓSITO DE MAJORANA (2015)

• Spain & Latin America: Random House, 2015 • Italy: Volland, 2017

EL MAR DE TODOS LOS MUERTOS (2008)

• Spain & Latin America: Lumen, 2008 (cxl) • France: Anne Carrière, 2010 (cxl) • Italy: Omero, 2015 (cxl)

SIETE CUENTOS IMPOSIBLES (2001)

• Spain & Latin America: Lumen, 2001 (cxl) • France: Anne Carrière, 2004 (cxl) • Italy: Nottetempo, 2007 (cxl)

## Non-fiction

LA MÚSICA DEL MUNDO (2011)

• Spain & Latin America: Galaxia Gutenberg, 2011

# Andrés Barba



Andrés Barba (Madrid, 1975) is a prolific literary voice of his generation, and is known abroad for being a Granta Best Young Novelist. Representing Spain in several international conferences for young dramatists, he has also been a lecturer in Madrid and Bowdoin College (USA). He was a finalist for the Herralde Novel Prize 2001 with *LA HERMANA DE KATIA*, marking his first important breakthrough. In 2005, he was awarded the Torrente Ballester prize for *VERSIONES DE TERESA*. He is also the author of *AGOSTO*, *OCTUBRE*, *HA DEJADO DE LLOVER*, *EN PRESENCIA DE UN PAYASO*, *AHORA TOCAD MÚSICA DE BAILE*, *LA CEREMONIA DEL PORNO*. His novella

*LAS MANOS PEQUEÑAS* marked his international breakthrough and his novel, *REPÚBLICA LUMINOSA*, winner of the Premio Herralde 2017 and a finalist of the Premio Gregor Von Rezzori, is no doubt a work of genius, a chilling masterpiece that is stealing everyone's hearts. He was a Cullman Center Fellow at the New York Public Library in 2019-2020, which resulted in the novel *LA VIDA DE GUASTAVINO Y GUASTAVINO* (2020). He is also a renowned translator of works by authors such as Herman Melville, Henry James, A.M. Homes and Natalia Ginzburg. He is shortlisted for the 2021 Eccles Centre & Hay Festival Writer's Award.

*"In my opinion, Barba has become an essential writer."* **Rafael Chirbes, Letra internacional**

*"Simply put, he's the next big thing from Spain."* **Lire**

*"One of the greatest Spanish contemporary authors."* **Ariane Singer, Le Monde**

*"Barba has perfectly understood the aggressiveness that sometimes lies behind our romantic engagements and the clarity of his prose is the perfect vehicle to describe it."* **The Times Literary Supplement**

*"Barba demonstrates an exquisite craft when it comes to showing us, within an apparently banal domestic setting, all the mystery of existence."* **Publishers Weekly**

*"Barba's stunning and beautiful prose helps us realize that our adult incomprehension is not absolute."* **Los Angeles Review of Books**

*"Andrés Barba needs no advice. He has already created a world that is perfectly realised and has a craft that is inappropriate for a writer his age."* **Mario Vargas Llosa**

*"Barba inhabits the minds of children with an exactitude that seems to me so uncanny as to be almost sinister."* **Sarah Perry, The Guardian**

*"Barba is intensely alive to the shifting, even Janus-faced nature of strong feeling."* **San Francisco Chronicle**

*"Andrés Barba is one of several impressive writers from Spain at work on fiction that brilliantly dissects the business of being alive."* **Eileen Battersby, The Irish Times**

*"Barba's stunning and beautiful prose helps us realize that our adult incomprehension is not absolute."* **Los Angeles Review of Books**

## El último día de la vida anterior /The Last Day of Prior Life

Novel

144 pages

*\*English sample by Lisa Dillman\**

*\*Finestres Narrative Award 2023\**

**Spain & Latin America:** Anagrama, 2023

**Brazil:** Todavía

**France:** Bourgois

**Germany:** Luchterhand

**Italy:** La Nave di Teseo

**UK:** Scribe

**US & Canada:** Harper Via

A middle-aged woman is preparing an empty house for a potential buyer's visit, when she comes across an unblinking seven-year-old boy. Trapped in this place from some faraway time, like an insect in a crystal bottle, the child expects something from her that he cannot even express, but it ends up forming an absolute and disturbing dependence between them.

Full of doppelgängers and temporal crossroads, the machine-like precision of this novel connects it with great classics of the ghost story, such as *The Turn of the Screw* by Henry James or *THE INVENTION OF MOREL* by Bioy Casares. In this "ghost novel without ghosts", Barba reveals again an exquisite craft by dissecting human intimacy. Barba maintains a contemporary element, where lyricism, delicateness and cruelty play a leading role, a similar aesthetic to *LET THE RIGHT ONE IN* by Lindqvist, or Shirley Jackson's novels. By moving closer to the style of the genre, Barba seems to have created a distillate of the best of his realist writing. A mature novel.

*"A ghost story without ghosts that, beyond the beauty of its form, explores solitude, the twists and turns of our lives, and the unfathomable complexities of affection."* **Mariana Enriquez**

*"We read The Last Day of Prior Life by Andrés Barba, fascinated by a writing style that cleanly delves into the intentions and anxieties of the characters, and uncovers whole worlds in a single move. Andrés Barba knows everything about men and women, about children, even about ghosts! He makes the reader irrevocably legitimise a new, disturbing, marvelous and fierce logic."* **Silvia Sesé, director of Editorial Anagrama**

*"Andrés Barba plays with the fantasy genre and manages to make unlikely situations drag us as readers as if they could really happen. There is a serene naturalness in such strangeness, and a visual strength in this phantasmagoric world, within a prose that flows smoothly, enriched by the abundant and attractive imagery, which contributes to give corporeity, physical presence, to feelings, thoughts and imagination."* **J.A. Masoliver Ródenas, La Vanguardia**

*"A meticulous work of condensation and precision. Andrés Barba displays in this novel, heir to the ghost classics, Borge's subtle ability to imbue the fantastic with logic."* **Adriana Bertorelli, El Mundo**

*"The Last Day of Prior Life is, perhaps, a novel about isolation, loneliness, and memory, but also about the need for healing and redemption. One feels a strange hopefulness when finishing reading it."* **Adriana Bertorelli, El Mundo**

*"With rigorous prose, capable of connecting time and person, Barba draws on the most classical references to delve into the ghost genre but in a totally contemporary way."* **Ana Punset, Diari de Tarragona**

*"Andrés Barba fuses past and present in The Last Day of Prior Life, a novel that is reminiscent of classics of the ghost genre and is full of lyricism, delicacy and cruelty."* **Expansion**

*"With a quote from Lewis Carroll at the beginning and references to Henry James, Charles Dickens and Shirley Jackson, The Last Day of Prior Life confirms what Barba describes as a return to the genre after the exhaustion of autofiction and the documentary novel."* **David Morán, ABC Cultural**

*"Do we have to say again that this story is fascinating and prone to unravel again the hypnotic writing [...] We will."* **Juan Ángel Juristo, Cuadernos Hispanoamericanos**

*"An intense story, more suggestive than explicit, brief and syncopated, without descriptive conceptions and well-seasoned with concise, non-rhetorical prose, produces an unsettling effect. In this short novel, the very real ghosts of the mind come true to life under fantasy."* **Santos Sanz Villanueva, El Cultural**

*"A concise and intense novel, with a realistic but at the same time very dark gothic atmosphere that challenges the reader."* **Iñigo Urrutia, Diario Vasco**

VIDA DE GUASTAVINO Y GUASTAVINO (2020)

• Spain & Latin America: Anagrama, 2020 • Arab world: That Al Salasil, 2022 • France: Bourgois, 2022 • Poland: Filtry, 2022 • The Netherlands: De Bezije Bij, 2022

REPÚBLICA LUMINOSA (2017)

*Premio Herralde de Novela 2017, Shortlisted for Premio Gregor von Rezzori XIII*

• Spain & Latin America: Anagrama, 2017 • Arab world: That Al Salasil, 2020 • Brazil: Todavía, 2018 • Bulgaria: Obsidian, 2021 • China: Imaginist, 2020 • Croatia: Ljevak, 2020 • Czech Republic: Paseka, 2020 • Denmark: Skoedjt, 2018 • France: Bourgois, 2020 • Germany: Luchterhand, 2022 • Greece: Metaixmio, 2019 • Hungary: Jelenkor, 2022 • Israel: Keter, 2019 • Italy: La nave di Teseo, 2018 • Japan: Tokyo Sogensha, 2020 • Korea: Hyundai Munhak, 2021 • Norway: Gyldendal, 2020 • Poland: Filtry, 2020 • Portugal: Elsinore, 2018 • Serbia: Dereta, 2020 • The Netherlands: De Bezije Bij, 2019 • Turkey: Notos Kitap, 2021 • UK: Granta, 2020 • USA: HMH, 2020 • Film rights: RT Features

EN PRESENCIA DE UN PAYASO (2014)

- Spain & Latin America: Anagrama, 2014 • Portugal: Elsinore, 2015

HA DEJADO DE LLOVER (2012)

- Spain & Latin America: Anagrama, 2012 • Italy: Einaudi, 2015 • World English: Hispabooks, 2014

AGOSTO, OCTUBRE (2010)

- Spain & Latin America: Anagrama, 2010 • China: People's Oriental Publishing & Media Co (cxl) • Czech Republic: Paseka • France: Bourgois, 2018 • Italy: Mondadori, 2012; La Nave di Teseo, 2022 • Sweden: Astor, 2011 • World English: Hispabooks, 2015 (cxl)

LAS MANOS PEQUEÑAS (2008)

*Winner of the Oxford-Weidenfeld Translation Prize*

- Spain & Latin America: Anagrama, 2008 • Brazil: Almedina, 2010 • China: Imaginist, 2021 • Croatia: Jurcic • Czech Republic: Paseka • Denmark: Skoedjt, 2019 • France: Bourgois, 2018 • Germany: Luchterhand • Greece: Metaixmio, 2018 • Italy: La nave di Teseo, 2020 • Korea: Marco Polo • Poland: Filtry, 2021 • Portugal: Edições 70, 2010 • Romania: Vellant, 2012 • Serbia: Mono i manjana, 2010 • The Netherlands: De Bezije Bij, 2020 • Turkey: Notos Kitap, 2021 • UK: Granta, 2017 • USA: Transit Books, 2017

VERSIONES DE TERESA (2006)

*Torrente Ballester Prize 2005*

- Spain & Latin America: Anagrama, 2006 • France: Bourgois, 2011

AHORA TOCAD MUSICA DE BAILE (2004)

- Spain & Latin America: Anagrama, 2004 • Arab World: That Al Salasil, 2021 • France: Bourgois, 2007

LA RECTA INTENCION (2002)

- Spain & Latin America: Anagrama, 2002 • Bulgaria: Ergo Publishing (cxl) • China: Imaginist, 2020 • France: Bourgois, 2006 • Romania: Vellant, 2013 • USA: Transit Books, 2018

LA HERMANA DE KATIA (2001)

*Finalist for the 2001 Herralde Prize*

- Spain & Latin America: Anagrama, 2001 • France: Bourgois, 2006 • Germany: Kunstmann, 2003 • Italy: Instar Libri, 2005 • Romania: Vellant, 2011 • Syria: Aym • The Netherlands: De Bezije Bij, 2003

## Non-fiction

LA RISA CANÍBAL (2021)

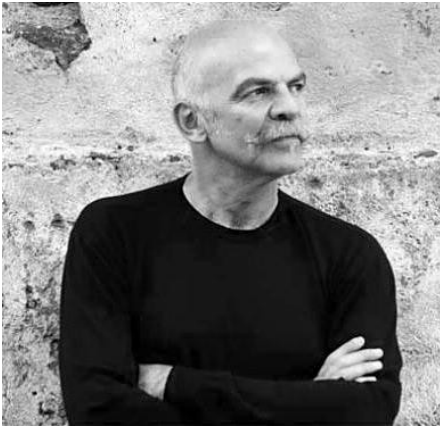
- Spain & Latin America: Alpha Decay, 2016, 2021

LA CEREMONIA DEL PORNO (2007)

*35th Anagrama Essay Prize*

- Spain & Latin America: Anagrama, 2007 • Greece: Lagoudera

# Martín Caparrós



Martín Caparrós (Buenos Aires, 1957) is an internationally acclaimed journalist and novelist. He has lived in Paris, Madrid and New York. He has worked as both a television and radio journalist, as editor-in-chief of several magazines, traveled around the world, and translated Voltaire, Shakespeare and Quevedo. He has published almost forty books, including the stories and chronicles that established him as one of the most respected narrative journalism writers of his time: *LA DISTANCIA*, *DIOS MÍO*, *LA VOLUNTAD*, *LA GUERRA MODERNA*, *AMOR Y ANARQUÍA*, and *EL INTERIOR*. His masterpiece *EL HAMBRE* made huge waves internationally, translated into more than 15 languages, winner of the Premio Tiziano Terzani and the Caballero Bonald Essay Prize. 2021, his essay *ÑAMÉRICA* was prized as “an intellectual and narrative delicatessen” that is “is the result of a heroic effort to give an account

and think again, and with new ideas, half continent”. His novels belong to the great tradition of Latin American narrative, such as *LA HISTORIA*, *VALFIERNO* (Premio Planeta) and *A QUIEN CORRESPONDA*. He received the Premio Herralde in 2011 for his novel *LOS LIVING*, equal praise for the following *COMÍ* and has surprised readers all the same with *ECHEVERRÍA*, *TODO POR LA PATRIA*, and *SINFÍN*. His latest novel is *EL MUNDO ENTONCES*. In 2023 he was awarded the Ortega y Gasset prize for his entire career, as well as the Prix Roger Caillois 2023 of Latin American literature.

*“Caparrós uses literature to accompany us into an inferno made of a reality that we are often too distracted to see.” Roberto Saviano*

*“Caparrós is colossal in the slippery terrain where things don’t fit into their correct moulds.” Leila Guerriero, Babelia*

*“Caparrós is an expert, blessed with a unique style of writing.” Der Spiegel*

*“The best contemporary reporter of Latin America: a superb interviewer, a traveller with a vast culture and subtle irony.” Roberto Herrscher, La Vanguardia*

*“He writes masterpieces.” Jorge Carrión, Revista de Letras*

*“A rich and ambitious body of work, full of risk and that should be known.” Juan Goytisolo*

*“Superbly gifted, seductive, and with a natural talent to keep the narrative balance.” Nadal Suau, El Cultural*

*“Martin Caparrós is a true phenomenon, currently the most important writer of narrative journalism: our Capote, our Kapuscinski.” Jorge Fernández Díaz, La Nación*

*“Martín Caparrós is not one of those people who tell you what you want to hear. He would be more of the opposite side: those who throw into your face what you reject and hide.” Oriane Jeancourt, Le Transfuge*

*“Martin Caparrós is the most important travel writer of the Spanish language. I think Paul Theroux is the closest English language equivalent, though I hold Caparrós in higher regard.” Jorge Carrión, ABC*

*“Caparrós is a master of the chronicle.” Juan Villoro, Reforma*

## El mundo entonces / The World as It Was Then

Novel

432 pages

Spain & Latin America: Random House, 2023

Poland: Wydawnictwo Literackie

*EL MUNDO ENTONCES* is an attempt to synthesise the world we live in. The book takes the form of a history textbook, written in the 22nd century, explaining the 2020's decade in which the author situates the end of the Western Age. This allows to take a step back and observe the general characteristics of our social, economic, political and cultural organisation.

The Argentinian writer brings together twenty-five articles enriched with short portraits of different personalities, both famous and anonymous, that provide context and depth to each of the topics. Among those characters are Putin, Ferran Adrià, Messi, Pope Francis, a prince from the Marshall Islands and Shimu, a sweatshop worker in Bangladesh.

A global review of the inequalities between “RichWorld” and “PoorWorld” that explores the habits and customs of a society trapped by in catastrophism and anxiety about an uncertain future. The demographic explosion; rampant cities; changes in love, family, and women's roles; new forms of working; the irruption of robots and artificial intelligence; the power of large digital corporations and the importance of their creations in our daily life; the Chinese advance and the discredit of democracies; new ways of waging war and old ways of believing in gods - among other things. All told in a simple way, but full of details that give us insight into the issues addressed.

## Non fiction

### ÑAMÉRICA (2021)

- Spain & Latin America: Random House, 2021 • China: Folio Beijing • France: Gallimard, 2023 • Italy: Einaudi, 2022 • Poland: Wydawnictwo Literackie, 2023

### AHORITA (2019)

- Spain & Latin America: Anagrama, 2019 • Italy: Einaudi, 2021

### EL HAMBRE (2014)

*Premio Tiziano Terzani 2016 and Caballero Bonald Essay Prize*

- Spain & Latin America: Planeta, 2014; Anagrama (cxl); Random House, 2021 • Spain & Latin America Graphic Novel: Salamandra Graphic • Arab World: Here&There (cxl) • Brazil: Bertrand, 2016 • China: Shanghai99 (cxl), Folio Beijing • Croatia: Algoritam (cxl) • Denmark: Tiderne Skifter, 2016 • France: Buchet Chastel, 2015 • Germany: Suhrkamp, 2015 • Italy: Einaudi, 2015 • Norway: Cappelen Damm, 2016 • Poland: Wydawnictwo Literackie, 2016 • Portugal: Temas e Debates, 2016 • Sweden: Natur och Kultur, 2016 • Taiwan: China Times, 2015 • The Netherlands: Wereldbibliotheek, 2015 • World English: Melville House, 2020

### LACRÓNICA (2015)

- Spain: Círculo de Tiza, 2015 (cxl) • Latin America: Planeta: 2016 (cxl) • Spain & Latin America: Random House, 2023

### CONTRA EL CAMBIO (2010)

- Spain & Latin America: Anagrama, 2010 • Italy: Ambiente (VerdeNero), 2011

### UNA LUNA (2009)

- Spain & Latin America: Anagrama, 2009 (cxl); Random House, 2023 • Poland: Wydawnictwo Literackie, 2018

### IDA Y VUELTA (2012)

- Latin America: Planeta Argentina, 2012

### ENTRE DIENTES - CRÓNICAS COMILONAS (2012)

- México: Almadía, 2012 (cxl.) • Spain & Latin America: Random House, 2023

### ARGENTINISMOS (2011)

- Latin America: Planeta Argentina, 2011

### AMOR Y ANARQUÍA (2003)

- Latin America: Planeta, 2003 • Italy: Einaudi, 2018 • Film rights: Cinema 7 / Lupin Films

### EL TERCER CUERPO (1990)

- Spain & Latin America: Puntosur, 1990, 1997, Planeta Argentina, 2012 (ppbk)

## Fiction

### SARMIENTO (2022)

- Spain & Latin America: Random House, 2022

### SINFÍN (2020)

- Spain & Latin America: Random House, 2020

TODO POR LA PATRIA (2018)

- Latin America: Planeta, 2018 • France: Buchet Chastel, 2020 • Germany: Wagenbach, 2020 • Italy: Einaudi, 2019

ECHEVERRÍA (2016)

- Spain & Latin America: Anagrama, 2016 • Poland: ArtRage

Comí (2013)

- Spain & Latin America: Anagrama (cxl), Random House, 2023 • France: Buchet-Chastel (cxl)

LOS LIVING (2013)

*XXIX Premio Herralde de Novela*

- Spain & Latin America: Anagrama, 2011 • France: Buchet-Chastel, 2013 • Germany: Berlin Verlag, 2014

A QUIEN CORRESPONDA (2008)

- Spain: Anagrama, 2008 • Brazil: Companhia das Letras, 2011 (cxl) • France: Buchet-Chastel, 2013 • Germany: Berlin Verlag, 2010 (cxl) • Italy: Il Saggiatore (cxl)

VALFIERNO (2004)

*Premio Planeta Argentina de Novela 2004*

- Spain & Latin America: Planeta, 2004 • Brazil: Companhia das Letras (cxl), 2008 • Croatia: Fraktura, 2010 • France: Fayard, 2008 • Germany: Eichborn Verlag, 2006 • Greece: Patakis (cxl), 2007 • Italy: Ponte alle Grazie, 2006 (cxl) • Korea: Joongang, 2007 • Poland: ZNIW, 2009 • Portugal: Ambar, 2006 • Romania: RAO Publishing, 2009 • Russia: Geleos • Serbia: Ikp Evro-Giunti • Sweden: Lethe, 2013 • Turkey: Nail Kitabevi, 2016 • USA: Atria Books, 2008

UN DÍA EN LA VIDA DE DIOS (2002)

- Argentina: Norma, 1998; Planeta Argentina, 2006 • Spain: Seix Barral, 2002 (cxl) • Russia: Geleos, 2006

ANSAY O LOS INFORTUNIOS DE LA GLORIA (1984)

- Latin America: Planeta, 2011

# Horacio Castellanos Moya



Horacio Castellanos Moya (1957, Tegucigalpa, Honduras) was raised in El Salvador. He has lived in several cities in America and Europe, particularly in Mexico City, where he worked as a journalist for twelve years. From 2004 to 2006 he lived in Frankfurt as a guest writer for the Frankfurt Book Fair. He has been a guest writer at the University of Tokyo and currently teaches at the University of Iowa. He is the author of ten novels, seven of which have appeared in Tusquets, have been translated into several languages and have achieved international critical acclaim: *EL ARMA EN EL HOMBRE*, *DONDE NO ESTÉN USTEDES*, *INSENSATEZ*, *DESMORONAMIENTO*, *EL ASCO*, *TIRANA MEMORIA* and *LA SIRVIENTA Y EL LUCHADOR*. His short stories were collected in the volume *CON LA CONGOJA DE LA*

*PASADA TORMENTA*, and the English translation of *INSENSATEZ* won the XXVIII Northern California Book Award 2009. Now published in Spain is *BAILE CON SERPIENTES*, a novel that saw the light in 1996 and in which Castellanos Moya introduces readers to a whirlwind of conflicting lives that hide jealousy, infidelity and revenge.

*"Castellanos Moya is a stellar figure in the still-underway second boom of Latin American literature."* **The New York Review of Books**

*"He is the only writer of my generation who knows how to narrate the horror, the secret Vietnam that for a long time was Latin America."* **Roberto Bolaño**

*"Horacio Castellanos Moya's novels do not leave you indifferent."* **Rosa Mora, Babelia, El País**

## El hombre amansado / *The Tamed Man*

Novel

128 páginas

Spain & Latin America: Random House, 2022

France: Métailié, 2023

Erasmó Aragón suffers an abrupt life change when he is left without a job after being falsely accused of sexual abuse. The tension that this incident generates leads him to bury his memories. Subdued by anxiolytics, he leaves behind the uninhibited person he was and transforms himself into a being tortured by paranoia and in a permanent state of alert. During the rediscovery of himself, he meets Joselin, a nurse who works at the psychiatric clinic where he is being treated and to whom he clings like a burning nail. To sever any connection with his past, Erasmus begins a new life with her in Sweden, a life that will be buried by an avalanche of dissatisfaction and dependence.

In this brief but intense novel, Horacio Castellanos Moya addresses one of the central themes of his work: the uprooting of people in various regions of Latin America due to the conflicts there; people whose lives have been denied; condemned, irremediably, to wander the world. Erasmó Aragón gives voice to those who live between two waters, with one foot in their homeland and the other in countries that are hostile to them: while they try to maintain a certain balance, the certainty of a home slips through their fingers.

*"Castellanos Moya has turned anxiety into an art form and an act of rebellion."* **Natasha Wimmer, The Nation**

MORONGA (2018)

• Spain & Latin America: Random House, 2018 • France: Métailié, 2018 • Italy: Rizzoli, 2023 • Norway: Cappelen Damm, 2020

EL SUEÑO DEL RETORNO (2013)

• Spain: Tusquets, 2013 • France: Métailié, 2015 • Germany: Fischer, 2015 • Norway: Cappelen Damm, 2017 • USA: New Directions, 2015

LA SIRVIENTA Y EL LUCHADOR (2011)

- Spain: Tusquets, 2011 • France: Métailié, 2013 • Italy: Rizzoli • Slovenia: eBesede

TIRANA MEMORIA (2008)

- Spain: Tusquets, 2008 • France: Métailié, 2020 • Germany: Fischer, 2010 • Norway: Cappelen Damm, 2013 • UK & USA: New Directions, 2011

DESMORONAMIENTO (2006)

- Spain: Tusquets, 2006 • France: Les Allusifs, 2010; Métailié, 2018 • Japan: Gendaikikakushitsu • Sweden: Leopard, 2015

INSENSATEZ (2005)

*\*XXVIII Northern California Book Award\**

- Spain: Tusquets, 2005 • France: Les Allusifs; 2006, 10/18, 2009 • Iceland: Bjartur, 2011; Babel, 2012 • Japan: Hakusuisha • Norway: Cappelen Damm, 2010 • Portugal: Teorema, 2007 • Serbia: Laguna, 2013 • Sweden: Leopard, 2009

DONDE NO ESTÉN USTEDES (2003)

- Spain: Tusquets, 2003 • France: Les Allusifs, 2008 • Germany: Rotpunktverlag, 2005

EL ARMA EN EL HOMBRE (2001)

- Spain: Tusquets, 2001 • France: Les Allusifs, 2005; 10/18, 2008; Métailié, 2020 • Germany: Rotpunktverlag, 2003 • Italy: La Nuova Frontiera, 2011 • Portugal: Teorema, 2011

LA DIABLA EN EL ESPEJO (2000)

- Spain: Tusquets, 2000; Random House, 2020 • France: Les Allusifs, 2004; Métailié, 2021 • Germany: Rotpunktverlag, 2003 • Turkey: Sel, 2011 • UK: Alma, 2009 • USA: New Directions, 2009

EL ASCO (1997)

- Spain: Casiopea, 2000; Tusquets, 2007; Random House, 2018 • Brazil: Rocco, 2013 • France: Les Allusifs, 2003; Métailié, 2018 • Greece: Nissides • Japan: Suisei Sha, 2020 • Poland: Ossolineum • Serbia: Puna Kuca, 2005 • Turkey: Notos, 2019 • USA: New Directions, 2016

BAILE CON SERPIENTES (1996)

- Spain: Tusquets, 2012 • France: Les Allusifs 2007; 10/18, 2011 • Turkey: Jaguar, 2015 • USA: New Directions

LA DIÁSPORA (1989)

*UCA National Novel Award*

- Spain: UCA Editores, 1989; Random House, 2018

## Short Stories

INDOLENCIAS (2004)

Latin America: Ediciones del Pensativo, 2004

EL ASCO: TRES RELATOS VIOLENTOS (2000)

Latin America: Casiopea, 2000

CON LA CONGOJA DE LA PASADA TORMENTA. CASI TODOS LOS CUENTOS (1995)

- Spain: Tendencias, 1995; Tusquets, 2009; Random House, 2021

EL GRAN MASTURBADOR (1993)

Latin America: Arcoiris, 1993

PERFIL DE PRÓFUGO (1987)

El Salvador: UCA Editores, 1987

¿QUÉ SIGNO ES USTED, NIÑA BERTA? (1981)

El Salvador: UCA Editores, 1981

## Non fiction

ROQUE DALTON: CORRESPONDENCIA CLANDESTINA Y OTROS ENSAYOS (2021)

- Spain: Random House, 2021

ENVEJECE UN PERRO TRAS LOS CRISTALES (2019)

- Spain: Random House, 2020

LA METAMORFOSIS DEL SABUESO. ENSAYOS PERSONALES Y OTROS TEXTOS (2011)

- Chile: Universidad Diego Portales, 2011 • Spain: Random House, 2021

# Dahlia de la Cerda



Dahlia de la Cerda (Aguascalientes, 1985) is a Mexican writer and activist. She has a BA in Philosophy and in 2019 she won the Comala Young National Short Story Award for *PERRAS DE RESERVA*, first published by Editorial Tierra Adentro and reissued in 2022 by Sexto Piso in a new and extended edition. She is also the author of the essay 'Feminismo sin cuarto propio' which is included in the anthology *TSUNAMI 2* and cofounder of the feminist organization *Morras Help Morras*. Her short story 'The Smile' was included in the first issue of *Astra Magazine* and *PERRAS DE RESERVA* is currently being developed as a series by Amazon Studios.

*"This book has the force of an ocean gully: it sucks you in, it drags you through the mud and it cleans you in equal measure."* **Andrea Abreu, author of *Panza de burro***

*"Not only do these Reservoir Bitches not back down, but they also have the ability to laugh at themselves. Even in the most terrible moments, when as a reader you feel like you can't breathe, the narrative voice knows how to make us smile, and even laugh out loud."*  
**Irma Gallo**

## **Perras de reserva / Reservoir Bitches**

Novel-in-stories

144 pages

*Sample translation in English by Julia Sanches and Heather Cleary*

*\*Winner of the Premio Nacional de Cuento Joven Comala\**

**Spain and Latin America:** Sexto Piso, 2022

**Worldwide Spanish audio:** Storytel

**Brazil:** DBA

**France:** Sous-sol (Seuil), 2024

**Greece:** Carnivora

**Italy:** Solferino, 2023

**Poland:** Filtry, 2024

**Turkey:** Ithaki

**UK:** Scribe

**US & Canada:** Feminist Press

**Audiovisual rights:** Amazon Studios; Perro Azul

'I gave myself to the Devil because God doesn't stop this', says one of the narrators of the brilliant first book by Dahlia de la Cerda, winner of the 2019 Premio Nacional de Cuento Joven Comala, which is now published in a new, revised and expanded version. And she knows well that "escaping from this does not depend on trying hard, on wanting to get ahead", before entering a life of crime, with no opportunity to turn back. A bit like Yuliana, the macabrely endearing heiress to the throne of a drug lord. Or with her best friend Regina and her desire to have 'a boyfriend with designer clothes and who instead of having Sphinx cats has pet lions'.

The protagonists of *PERRAS DE RESERVA* share the difficulties and dangers associated with simply being born women, and confront them with the resources that life offers them, forced to form their own categories to draw the line between good and bad. And they tell us about their lives in the first person, giving us an intimate view into how they occupy the world, with very oral and colloquial language, almost always loaded with a heavy dose of dark humour. As if only through the story of their adventures and misadventures can these memorable characters find the redemption that comes from existing timelessly, through the powerful and highly original literature of Dahlia de la Cerda.

*"The brutal, fascinating and truthful stories in Reservoir Bitches describe without self-indulgence the highly complex reality of young women in Mexico."* **Berna González Harbour, Babelia, El País**

*"A book of Biblical proportions contained in 144 pages. A small monument to transgressive, tough, soft, romantic, painful literature. A series of stories that come alive independently, but that also work together, intertwined, creating a world that resembles the capital, but that could also be any centre or periphery in Mexico. Each of these stories hits you right in the eye, in the stomach, close to the kidney, in the groin if you want. While the author beats us up, we revel in pleasure. Laughter. Because the prose is delicate despite everything. Because humour thrives among narco-socialites, contract killers, wannabe high society women and influencers who worry about how many likes they have on Instagram."* **Gerardo Lima Molina**

*"It's been a long time since I've read a book like this: the kind that makes you feel like your chest is going to explode."* **María Teresa Priego-Broca, La Silla Rota**

*"Dahlia de la Cerda's work has become a narrative reference for its groundbreaking character, for that fusion of expressionism and*

*irony that turns women into the protagonist of her story."* **Manuel García Pérez, Mundiario**

DESDE LOS ZULOS (2023)

- Spain & Latin America: Sexto Piso, 2023

# Renato Cisneros



Renato Cisneros (Lima, 1976) is one of Peru's most critically acclaimed, bestselling literary authors. Also a poet, and has worked as a journalist and broadcaster. His novel *LA DISTANCIA QUE NOS SEPARA* (2015) has sold more than 50,000 copies in Peru alone and was also well received by international critics. It was shortlisted for the Mario Vargas Llosa Biannual Award, longlisted for the Prix Médicis (2017) and winner of the Prix Transfuge de Meilleur Roman de Littérature Hispanique (2017) and the PEN Translates Award in 2018. *DEJARÁS LA TIERRA* (2017) is the bestselling prequel that followed and *ALGÚN DÍA TE MOSTRARÉ EL DESIERTO* (2019) displays his intimate narrative on fatherhood. Beautifully written, his latest novel, *EL MUNDO QUE VIMOS ARDER* (2023), shows fragility and courage, offering a unique perspective on the drama that unfolded in Europe's skies during the Second World War. Renato Cisneros currently lives in Madrid and writes for *La República*.

*"A writer with both talent and great courage."* **Mario Vargas Llosa**

*"A phenomenon in Latin America today."* **El País**

## **El mundo que vimos arder / The World We Saw Burning**

Novel

288 pages

*\*English sample by Fionn Petch\**

**Spain & Latin America:** Alfaguara, 2023

**World English:** Charco Press

Young Peruvian Matias Giurato Roeder's greatest wish is to finally visit Hamburg, the city where his mother was born and where his grandfather and the rest of his maternal family live. He even has a map of the city with which he imagines how he would get to his grandfather's house and the walks he would take once there.

Confronted with an abusive father, he can't wait to leave Peru, embark for the United States and raise enough money to get to Germany. He almost manages to do so. World War II gets in the way of his plans, but at the same time gives him the opportunity to transform his identity: he joins the US Army and becomes a highly efficient bomber in the US Air Force. His mettle is tested the day he is commanded to unload his bombs on the civilians of Hamburg.

Many decades later, the story of Matias Giurato reaches the ears of a Peruvian journalist based in Madrid who has just divorced and believes he has lost his purpose in life. Living in very different times, both characters decide to run away from home and cross borders with the aim of finding their place in the world, without suspecting the tragic role that chance will play in defining their destiny.

*ALGÚN DÍA TE MOSTRARÉ EL DESIERTO* (2019)

• Spain & Latin America: Alfaguara, 2019 • Audio: Storyside

*DEJARÁS LA TIERRA* (2017)

*Special Mention for Peru's National Prize in Literature 2018, Biggest seller at the FIL 2017 and the Feria Ricardo Palma 2017, Best books of 2018 according to Revista Arcadia*

• Spain & Latin America: Planeta, 2017 • France: Bourgois, 2022 • Germany: Seccession • Portugal: Planeta, 2018 • World English: Charco Press, 2023

*LA DISTANCIA QUE NOS SEPARA* (2015)

*Prix Transfuge du Meilleur Roman de Littérature Hispanique 2017, English PEN World 2018, Finalist Premio Bienal de Mario Vargas Llosa, Finalist Prix Médicis Étranger 2017*

• Spain & Latin America: Planeta, 2015; Alfaguara, 2021 • France: Bourgois, 2017 • Germany: Seccession, 2019 • Italy: Bompiani, 2019 • The Netherlands: De Geus, 2018 • World English: Charco Press, 2018

*RARO* (2012)

• Spain & Latin America: Alfaguara, 2012

NUNCA CONFÍES EN MÍ (2010)

- Spain & Latin America: Alfaguara, 2010

# Marina Closs



Marina Closs (Posadas, 1990) grew up in Aristóbulo del Valle, Misiones. She studied Cinema thinking that she would like to write screenplays, but she finally had a degree in Letters from the University of Buenos Aires (UBA), she is also a doctoral fellow of the National Council of Scientific and Technical Research (CONICET). Her beginnings were influenced by Marosa Di Giorgio. Her work is characterized by writing cruel and sad things with humor. Style that has given her several awards, in 2018 she won the first prize in the short story contest Fondo Nacional de las Artes for TRES TRUENOS (Bajo la luna, 2019), three strange and twisted women's monologues. The Angélica Gorodischer Prize for the novel ÁLVAR NÚÑEZ: TRABAJOS DE SED Y DE HAMBRE (ConTexto Libros, 2019). In addition to the collection of short stories TASCÁ SKROMEDA (Neural, 2019) that appeared during the same year in virtual format. During 2021 he published in Argentina MONCHI MESA (Bajo la luna, 2021) and appeared in Mexico and Spain the respective editions of TRES TRUENOS.

*"Marina Closs's writing trembles, sweats, explodes: she is, as of now, one of my favorite writers." Mónica Ojeda*

*"The best scenes of Marina Closs's literature are played out in a Beckettian rhythm, with a comic grimace that emerges with freshness to immediately pass to stiffen the muscles of the face, as the absurdity, the terrible, of existence is laid bare. Nine monologues in total because in Marina Closs's literature, the incomprehension, the misunderstanding, the inadequacy is told from the inside, in the first person. Outside the monologue there is nothing, a firm bet that the tree that falls without an eye to witness, does not fall. The world, we read in its form, is only subjective, a struggle of versions, of points of view." Ana Ojeda.*

*"Identifying political correctness as the main enemy (it is the sentimentality of the times, she says) but without becoming a posing outsider with an expiration date, Closs doesn't fall into the trap of confronting it: she simply evades it. And with that feint she exposes us: she allows identification with her characters through paths very different from those used by auto-fiction: he does not appeal to our civil similarities (mobile, fleeting, lying) but to our similarities of species, to the universal within ourselves within us that is often lost in the conjuncture of difference." Leandro Diego, Zigurat*

## La despoblación / The Depopulation

Novel

304 pages

*\*English sample by Thomas Bunstead\**

**Argentina:** Blatt & Ríos, 2022

**World English:** Bellevue

Set in the Guayrá region, today's Brazil but back then under Spanish rule, LA DESPOBLACIÓN takes us to a Jesuit mission in 1600. Through poetic prose that echoes legendary tales, the oasis of the mission unfolds, a realm suspended between myth and utopia, a unique convergence point of languages, melodies, and diverse worldviews with the lushness of nature as a striking backdrop.

Life goes on peacefully for Father Antonio Ruiz, mystical and intense, and his faithful assistant, Father Jesús Maceta, more intellectual and earthy, who strives to find an interpretation for the images that spring ceaselessly from Antonio's tormented mind. They look after their Guaraní community, working on unraveling the religious mysteries that surround them, which are not few, and banishing the old Guaraní beliefs of their congregation, which persist strongly despite their authority.

The harmony of the mission is abruptly troubled by the arrival of Overá, a wandering singer-storyteller who announces himself as the Son of God. With lyrical prose and off-beat humour, Closs brilliantly depicts the poignant collision between modernity and a still-magic world.

*"A prose of lyrical precision and subtle humor. Marina Closs takes a step further, an infrequent one in the new Argentine narrative, by articulating a cluster of voices in the extensive and organic plane of a full-length novel." Emilio Jurado Naón, La Nación*

*"It is the fluency of the poetic prose -the cadence of the sentences, the power of certain images- that sustains this impalpable, astonished world, a world in which everything seems to be created for the first time as in a living, playful, newly-born cosmogony." Alejandra Rodríguez, Revista Otra Parte*

POMBERO

- Spain: Páginas de espuma, 2023

MONCHI MESA (2021)

- Argentina: Bajo la luna, 2021 • Chile: Laurel, 2023

TASCÁ SKROMEDA. EL PEOR MÁS POBRE (2019)

- Argentina: Dábale arroz, 2021

ÁLVAR NÚÑEZ, TRABAJOS DE SED Y DE HAMBRE (2019)

- Argentina: Contexto, 2019

TRES TRUENOS (2019)

- Argentina: Bajo la luna, 2019 • Bolivia: Dum Dum en 2022 • Spain: Tránsito, 2021 • Mexico: Dharma, 2021

LA DONCELLA AGUJA (2013)

- Chile: Laurel, 2025

# Álvaro Colomer



Álvaro Colomer (Barcelona, 1973) is a critically acclaimed novelist and journalist. His novels include *LA CALLE DE LOS SUICIDIOS*, *MIMODRAMA DE UNA CIUDAD MUERTA* and *LOS BOSQUES DE UPSALA*, with which he concludes his trilogy on death. 2017 marked the release of his most ambitious novel to date, *AUNQUE CAMINEN POR EL VALLE DE LA MUERTE*, the story of the Battle of Najaf, when the Spanish army most actively participated in the Iraq invasion. As a journalist, he is the author of various works of non-fiction such as *GUARDIANES DE LA MEMORIA* and *RECORRIENDO LAS CICATRICES DE LA VIEJA EUROPA*, which won him the 2007 International Award for Excellence in Journalism from the International Institute of Journalism and Communication. He also writes children's books and YA, with his trilogy *TERROR EN LA RED*, which includes *EL CHICO QUE VIVÍA ENCERRADO EN UNA HABITACIÓN*, *LA MUJER CON EL CORAZÓN LLENO DE TORMENTAS* and *LOS HOMBRES QUE QUERÍAN APAGAR LA LUZ DEL MUNDO*. Álvaro Colomer has contributed to a number of short-story anthologies and writes frequently for *El Mundo*, the German newspaper *Der Tagesspiegel*, *La Vanguardia* and *Qué Leer*, among other publications.

*"A truly excellent writer."* **Lorenzo Silva**

*"Colomer is a truth teller and his art is deliberate."* **The Irish Times**

*"His style never doubts: it binds fearlessness with beauty."* **Carlos Rubio, Interviú**

*"Impeccable prose and wisely enjoyable."* **Agustín Fernández Mallo**

*"Colomer's novels are always deceptively pessimistic and painfully tied to true stories."* **La Razón**

*"A true quality of writing that reaches a pathos that is tragic, poetic and reflexive."* **Juan Antonio Masoliver**

## **Aunque caminen por el valle de la muerte / *Through the Valley of Death***

Novel

252 pages

**\*One of the Best Books of 2017 in The New York Times, Librotea, Librújula, El Confidencial, TopCultural\***

**Spain & Latin America:** Random House, 2017

**Audio:** Storyside, 2021

*Based on real events, Álvaro Colomer's fictionalized account of one of the most controversial episodes of the war in Iraq brings to light the ambiguous role played by the Spanish troops during the Battle of Najaf.*

A military convoy crosses the Iraqi desert. Children greet them standing on the side road. Behind them, the threatening flames of oil wells on fire and the burned carcasses of military tanks: a desolate landscape ripped open like the insides of a dying reptile.

The Spanish brigade Plus Ultra II is on its way to the Holy City of Najaf where they will share barracks with other international units, including the Blackwater mercenaries. Everything seems under control on the Al-Andalus base until the self-proclaimed Mahdi force decide to launch an attack on the Spanish quarters, marking the beginning of the Battle of Najaf. The day is the 4<sup>th</sup> of April 2004 and the war in Iraq started one year ago. Spain is in the middle of political reform: shortly after the Madrid train bombings, the People's Party has lost the elections and the Spanish Socialist Workers' Party has not yet taken over the Ministry of Defense.

Should the Brigade's general just sit back while the other units fight to defend the military base? Is the new government refusing to take position during the confrontation? How could one of the most recent battles fought by the Spanish army simply sink into oblivion?

Álvaro Colomer uses fiction to re-enact the Battle of Najaf through the eyes and minds of its participants. It is the result of more than 200 interviews with soldiers and civilians from Spain, the USA, El Salvador, Iraq, Germany, UK, Czech Republic and Denmark. The Spanish were the most reluctant and fearful to talk. The author himself received many

Government calls to abandon this project, calling him 'a traitor to his homeland' for filling in this historical gap.

*"There is nothing excessive about this novel, nor is it lacking anything. The language is powerful, intimate, and the pace is heart-stopping like in the movie Black Hawk Down. This work is destined to become a classic."* **Daniel Vázquez Sallés, El Mundo**

*"A flawless narrative voice that incarnates each perspective of the battle, with it speaking to both the reader and itself at the same time. Perfectly appropriate writing for the register of barbarism but also a tale of solidarity and dignity. This is a war novel and as every war novel which is looking for the truth, it turns into in a poignant plea for peace."* **Ernesto Ayala-Dip, El País**

*"Álvaro Colomer reconstructs the Battle of Najaf as a novel and writes a work that will go down in history and may even inaugurate the Spanish war novel of the 21st century."* **Matías Néspolo, El Mundo**

*"One of the best war re-enactments in recent narrative, including North American. The novel is excellent and intentionally uncomfortable."* **Nadal Suau, El Cultural**

*"The writing is impeccable and the novel brilliant. It's very uncommon for Spanish writers to throw themselves out there and investigate in such a profound way."* **Lorenzo Silva**

*"Many people will be talking about this book, not only for its countless literary merits but also for the political debates it can stir."* **Sergio del Molino**

*"Cinematographic, epic and Hollywood-like scenes, but with a very Spanish tone that sometimes reminds you of Pérez-Reverte."* **Ricardo Dudda, Letras Libres**

*"A great journalistic and literary achievement, and it is written taking into account the best that has happened in the genre."* **José Ángel Juristo, La Vanguardia**

*"An intelligent and rigorous study of the very nature of the war and its motivations, always spurious; of the value and sense of duty of combatants and of politics, their miseries, their responsibilities and above all, their irresponsibility."* **Eva Díaz, Mercurio**

*"The Spanish version of Black Hawk Down."* **Guillermo Altares, El País**

LOS BOSQUES DE UPSALA (2009)

- Spain & Latin America: Alfaguara, 2009 • World English: Hispabooks (cxl), 2014

MIMODRAMA DE UNA CIUDAD MUERTA (2004)

- Spain: Siruela, 2004 (cxl)

## Non-fiction

GUARDIANES DE LA MEMORIA (2008)

- Spain: Ediciones Martínez Roca, 2008

SE ALQUILA UNA MUJER. HISTORIAS DE PUTAS (2003)

- Spain: Martínez Roca, 2003

LA CALLE DE LOS SUICIDIOS (2002)

- Spain: Círculo de Lectores, 2002

## Children's Books

EL CANGREJO MATÍAS (2013)

- Spain: Edebé, 2013

TERROR EN LA RED I, TERROR EN LA RED II, TERROR III (2012)

- Spain & Latin America: Edebé, 2012, 2014, 2017

# Andrés Cota Hiriart



Andrés Cota Hiriart (Mexico, 1982) studied biology at the Universidad Nacional Autónoma in México, and went on to do a Master's in Science Communication at Imperial College, London. He is the author of the novel *CABEZA AJENA* (2017) and the essays *FAUNOLOGÍAS* (2015) and *EL AJOLOTE, BIOLOGÍA DEL ANFIBIO MÁS SOBRESALIENTE DEL MUNDO* (2016). Since university, he has also done multiple traineeships, and worked as the founder and editor of various scientific magazines. More recently, he has been active on the radio and television, working with Mexico's *Aire Libre*, and also with *Vice* and *Netflix*, among others, and in 2022 he was a finalist for the Asteroide Books Non-Fiction Award, with his new book *FIERAS FAMILIARES*. At the moment, he runs the Society of Anonymous Scientists, and hosts the radio show and podcast *Brain Massage*.

*"The modern Gerald Durrell."* Leonor Mayor Ortega, *La Vanguardia*

## Fieras Familiares / Familiar Beasts

Memoir

275 pages

*\*Sample translation by Ezra E. Fitz\**

*\*Finalist for the Libros del Asteroide Non-Fiction Award\**

*\*Top 10 of the National Geographic's Magazine Travel Best Books of 2022\**

Spanish: Libros del Asteroide, 2022

Germany: btb

France: Corti, 2024

Axolotls, orangutans, Komodo dragons, tarsiers and sea lions fill this hilarious and original book with echoes of Gerald Durrell, in that all of the most surprising anecdotes are backed up by a scientific explanation.

What should you do if a python tries to bite you? Or if you find a crocodile in your kitchen? In *FIERAS FAMILIARES*, zoologist and writer Andrés Cota Hiriart recounts his experiences with the unusual animals that he has surrounded himself with throughout his life; from his early childhood, when his fascination with nature sparked a interest in insects, reptiles and amphibians, and he converted his house into a makeshift zoo: to his youth, when he dedicated his life to travelling to exotic places including the Galapagos Islands, Borneo, Sulawesi and Guadalupe Island, to see wild animals in their natural habitats.

Andrés Cota Hiriart shares with us his passion for the natural world, and invites us to reflect upon the unavoidable responsibility that humans share, of protecting the planet. These are some wild and captivating stories which teach us to not only to respect the life around us, but also to appreciate it's astonishing richness and beauty.

*"Incisive, intrepid, amusingly scientific, endearing and shrewd, Andrés Cota Hiriart has achieved one of those fresh and luminous works that invite you to act. Literature is in luck with the arrival of this genuine, fierce heir to Gerald Durrell."* **Gabi Martínez**

*"With a strong sense of humour and an acute consciousness of human stupidity, Andrés Cota Hiriart conveys his love for the exotic creatures that he has grown up around. Familiar Beasts is the fascinating autobiography of a modern naturalist."* **Guadalupe Nettel**

*"Andrés Cota Hiriart writes with great charisma and intelligence, about a life marked by beings other than humans. Amidst the environmental crisis that we have sunk ourselves into, Familiar Beasts, which brings science to life, is an urgent book."* **Jazmina Barrera**

*"Familiar Beasts is not only the testimony of an omnivorous curiosity and contagious fascination: it is also an autobiographical story that can be devoured without chewing. Andrés Cota Hiriart has written a unique and unclassifiable book."* **Daniel Saldaña París**

*"Lyrical taxonomy, personal essay, survival guide, environmentalist plea, and diary of a herpetological addiction, this book is a platypus, and an example that good literature is the best way to spread enthusiasm for the animals of this planet."* **Jorge Comensal**

*"Who among us didn't keep a snail in a glass jar as a child, or become fascinated by a lizard, or take comfort from a cuddle with a dog? A little more than a century and a half ago, Charles Darwin affirmed that man's noblest attribute is the selfless love for all living creatures, and Andrés Cota Hiriart's zoological autobiography is the best proof that you don't have to consider evolutionary relationships to find in an amphibian's gaze, or a squirrel's fur, the unbreakable bonds of tenderness, friendship and curiosity, which*

unite us with our animal kin.” **Antonio Lazcano Araujo**

*“With a pleasant tone, a certain lightness and a grateful sense of humour, this book is a song dedicated to the wild world - as others, such as Gerald Durrell or Lorenz himself, have written before. Cota pays homage to these authors, aware, despite his youth, that he is a privileged observer, since the object of his love is a universe in a constant and accelerating (by the not-so-innocent hand of man) process of extinction. This is a necessary and beautiful journey.”* **H.J.P., La Voz**

*“The story of an obsession that becomes a passion and that will later become a form of lifestyle, while we witness the sixth great extinction and we develop a sudden love for improbable reptiles and creatures that glow in the night. It conforms a new coordinate where science and literature blend into each other instead of walking side by side. [...] Science meets literature from a different standpoint, something which may not be new in other latitudes, but it is in our coordinates.”* **Emiliano Monge**

## Novel

CABEZA AJENA (2017)

- Mexico: Moho, 2017

## Non-fiction

EL AJOLOTE: BIOLOGÍA DEL ANFIBIO MÁS SOBRESALIENTE DEL MUNDO (2021)

- Spain: Elefanta Editorial, 2021

FAUNOLOGÍAS, APROXIMACIONES LITERARIAS AL ESTUDIO DE LOS ANIMALES INUSUALES

- Mexico: Festina Publicaciones

# Mario Cuenca Sandoval



Mario Cuenca Sandoval was born in Sabadell in 1975. He teaches Philosophy at the Maimónides Highschool of Córdoba and is author of five novels: *BOXEO SOBRE HIELO* (2008), *EL LADRÓN DE MORFINA* (2010), *LOS HEMISFERIOS* (2014), *EL DON DE LA FIEBRE* (2018), and *LUX* (2021), as well as author of the poetry collections *TODOS LOS MIEDOS* (2005, Premio Surcos de Poesía), *EL LIBRO DE LOS HUNDIDOS* (2006, Premio Vicente Núñez de Poesía) and *GUERRA DEL FIN DEL SUEÑO* (2008). He has also edited short story anthologies such as *22 ESCARABAJOS. ANTOLOGÍA HISPÁNICA DEL CUENTO BEATLE* (2009) and *LAS BIBLIOTECAS IMAGINARIAS (Cuadernos del Vigía, 2017)*.

*"A novelist whom I can only label, consumed by envy, as a brilliant writer."* **Álvaro Colomer, La Vanguardia**

*"Cuenca Sandoval narrates with intimidating ease, precision and evocative power."* **Roberto Valencia, Quimera**

*"He writes like a master of his craft, with prose of exquisite quality. This is literary fiction. This is literature. This is the literature of the 21st century."* **Andrés Ibañez, ABC**

*"Between the wave of narrative conservatism to which young people are no strangers, and the proposals more inclined to experimentalism or aesthetic collage, there is a renewing literature with perfectly stable foundations. This is the case of Mario Cuenca Sandoval."* **Toni Montesinos, Mercurio**

*"One of the most suggestive and groundbreaking voices of the national narrative panorama [...]. Cuenca's prose is poetry, poetry of the nightmare, of the atrocious, of the wonder at the fact of being human."* **Manuel Moyano, La Verdad de Murcia**

*"Mario Cuenca Sandoval is, as of today, the most interesting novelist of his generation... if he is not already, perhaps, the best."* **Josef Mielczarczyk, Vertical 286**

## Lux

Novel

368 pages

*\*English sample by Adrian Nathan West\**

Spain & Latin America: Seix Barral, 2021

A man named Marcelo Mosén reviews the circumstances of his personal decline, which happens in parallel to the collapse of a country that could well be post-pandemic Spain. After the death of his son, Marcelo, unemployed and evicted from his home, embraces the ideals of *LUX*, a populist movement that will seize power by appealing to the citizens' most basic emotions, though these ideals cause him to face deep personal conflicts.

Written with subtlety and intellect, *LUX* is a striking novel about the rise of a new extreme right party fed by the hate speech that spreads like wildfire via new technologies, presenting a mirror that shows us the beginnings of authoritarianism and keeps us in suspense until the last page.

With "a powerful, compact and decisive style" (Babelia), Mario Cuenca Sandoval is an unusual and essential narrator on the Spanish literary scene, a writer who "makes us believe that if literature cannot save the world, it can probably reinvent it" (Livres Hebdo).

*"Cuenca Sandoval is one of the most solid and original Spanish author. This is his most contemporary and eerie novel."* **Daniel Arjona, El confidencial**

*"A portrait of politics and its defense and survival mechanisms, as well as a portrait of power's ethic."* **La Ser**

*EL DON DE LA FIEBRE* (2018)

*Premio Ciutat de Barcelona 2018*

• Spain & Latin America: Seix Barral, 2018

*LOS HEMISFERIOS* (2014)

• Spain & Latin America: Seix Barral, 2014 • France: Seuil, 2015

EL LADRÓN DE MORFINA (2010)

- Spain and Latin America: 451 Editores, 2010 • France: Passage du Nord-Ouest, 2012; Points, 2015

BOXEO SOBRE EL HIELO (2007)

*Premio Andalucía Joven de Narrativa 2006*

- Spain: Berenice, 2007

# Mariana Enriquez



Mariana Enriquez (Buenos Aires, 1973) is one of the most spellbinding narrators in Latin American literature. Her debut novel *BAJAR ES LO PEOR* (1995) was published when she was a teenager, followed by the novel *CÓMO DESAPARECER COMPLETAMENTE* (2004) and the story collection *LOS PELIGROS DE FUMAR EN LA CAMA* (2009; 2017), shortlisted for the 2021 International Booker Prize and finalist of the Kirkus Prize. She has been featured in countless anthologies, as well as in *The New Yorker*, *Freeman's*, *McSweeney's*, *Granta UK*, *Granta en Español*, *Virginia Quarterly Review* and *Asymptote*. She has a collection of chronicles on cemeteries she has visited around the world, titled *ALGUIEN CAMINA SOBRE TU TUMBA* (2014, 2021). Her breakthrough story collection *LAS COSAS QUE PERDIMOS EN EL*

*FUEGO* (2016) entered the bestseller lists in Spain and Argentina, and translated into 30 languages, and her novel *NUESTRA PARTE DE NOCHE* won the Herralde Novel Prize, the Premio Celsius, the Premio Kelvin 505, and most noteworthy, Spain's National Critics Award in 2019.

*"Mariana Enriquez is a mesmerizing writer who demands to be read. Like Bolaño, she is interested in matters of life and death, and her fiction hits with the force of a freight train."* **Dave Eggers**

*"A gifted writer."* **Patti Smith**

*"These spookily clear-eyed, elementally intense stories are the business. I find myself no more able to defend myself from their advances than Enriquez's funny, brutal, bruised characters are able to defend themselves from life as it's lived."* **Helen Oyeyemi**

*"It seems wrong, somehow to call this grouping of Mariana Enriquez's stories a collection. There is nothing collected about these stories. These stories unsettle; they disturb; they disquiet. Read them!"* **Kelly Link**

*"When I read Mariana Enriquez's stories, I forget where I am. I miss my subway stop. I hold my breath. Her fiction is that pulse-racingly superb, that electric and original."* **Laura van den Berg**

*"Her fictional universe feels unabashed, unmediated, and unafraid; her writing is so honest and observant that it's able to evoke a reality that somehow seems more vivid than my own. Certainly more vivid than whatever was passing by outside my train. This is, of course, is the result of painstaking craftsmanship, and evidence of a first-rate writer. A true storyteller, and through her work, you can sense the presence of a remarkably generous spirit."* **Daniel Gumbiner, McSweeney's editor**

*"In Mariana Enriquez's stories, horror seeps subtly into everyday events... Fiction doesn't get much better than this."* **John Ajvide Lindqvist**

## Un lugar soleado para gente sombría/ A Sunny Place for Shady People

Short Stories

232 pages

*\*Full English translation by Megan McDowell\**

**Spain & Latin America:** Anagrama, 2024

**Arab World:** Tashkeel

**Brazil:** offer

**France:** Sous-Sol

**Italy:** Marsilio

**Portugal:** Quetzal

**Poland:** Czarna Owca

**The Netherlands:** De Bezige Bij

**UK:** Granta

**US:** Hogarth Press

Welcome to Buenos Aires and the fascinating, frightening, fantastical imagination of Mariana Enriquez. Shining a hypnotic light into the darkest corners of contemporary life, these twelve short stories thrum with murderous intentions, family betrayals, and morbid desires. With her spellbinding ability to weave the real and the supernatural, Enriquez gives voice to the oppressed, the lost, and the forgotten, especially Argentina's women and girls. Lucid and darkly poetic, unsettling and otherworldly, these tales of love, longing, and revenge, form a masterpiece of contemporary literary horror and a bewitching exploration of the dark inclinations that threaten to lead any one of us over the edge.

*"Horror has found its master."* **Joy Williams**

*"A diabolical collection of stories featuring achingly human characters whose lives intertwine with ghosts, the occult, and the macabre by "one of Latin America's most exciting authors"* **Silvia Moreno-Garcia**

NUESTRA PARTE DE NOCHE (2019)

*English translation by Megan McDowell available, Premio de la Crítica 2019, Winner of the Premio Herralde 2019, Premio Kelvin 505 (Festival Celsius), Candidate to 2021 Prix du roman Fnac, Prix Imaginales du roman étranger traduit 2022, Prix Lire en poche 2023, Winner of the Grand Prix du Roman Étranger de L'Imaginaire and the Grand Prix du Roman Étranger des Imaginales, Shortlisted for the Prix Variants les Éditions (France), the Prix des Libraires (Quebec, Canada), the Prix Libr'à Nous (France), 2021 Ladies of Horror Fiction Award Nominees for Best Collection, Premio Sheridan Le Fanu 2022 – Festival Sui Generis Madrid, Our Share of Night named one of the Most Anticipated Books of 2023 by Elle, Oprah Daily, BookPage, The Rumpus, Goodreads, Electric Literature, BookRiot, Buzzfeed, Lit Hub, Tattered Cover, PopSugar, Geekly, Inc., Ms. Magazine, Tor, CrimeReads, and more*

• Spain & Latin America: Anagrama, 2019 • Spanish US: Vintage en Español, 2021 • Brazil: Intrínseca, 2021 • China: FLTRP/Intertext, 2022 • Croatia: Hena • Denmark: Vinter, 2023 • Finland: WSOY, 2022 • France: Sous-sol, 2021; Audiolib • Germany: Tropen, 2022 • Greece: Patakis • Hungary: Open Books, 2023 • Italy: Marsilio, 2021 • Korea: Orange D • Norway: Gyldendal, 2023 • Poland: Czarna Owca, 2021 • Portugal: Quetzal, 2020 • Romania: Art Grup • Russia: Eksmo • Slovakia: Inaque, 2021 • Sweden: Norstedts, 2021 • Taiwan: Ecus • The Netherlands: De Bezige Bij, 2021 • Turkey: Ithaki, 2020 • UK: Granta, 2022 • US: Hogarth Press, 2023 • Film rights: Apple TV; Anonymous

LAS COSAS QUE PERDIMOS EN EL FUEGO (2016)

*Premio Ciutat de Barcelona, Premio Estado Crítico, Hellemann prize for the best translated fiction title of the year 2021 (Finland), Best Book of 2017 by The Globe and Mail*

• Spain & Latin America: Anagrama, 2016; Graphic Novel: Salamandra Graphic • Arab World: Rewayat • Brazil: Intrínseca, 2017 • China: Intertext/FLTRP, 2019 • Croatia: Hena, 2021 • Czech Republic: Host, 2016 • Denmark: Rosinante, 2017 • Estonia: Loomingu Raamatokogu • Finland: WSOY, 2021 • France: Sous-sol, 2017 • Germany: Ullstein, 2017 • Greece: Patakis, 2018 • Hungary: Open Books • Iceland: Angústúra, 2022 • Israel: Am Oved, 2018 • Italy: Marsilio, 2017 • Japan: Kawade Shobo Shinsha, 2018 • Korea: Hyundae Munhak, 2020 • Lithuania: Sofoklis, 2018 • North Macedonia: Antolog • Norway: Gyldendal, 2017 • Poland: Czarna Owca, 2017 • Portugal: Quetzal, 2017 • Romania: Art Grup, 2017 • Serbia: Dereta • Slovenia: LUD • Sweden: Norstedts, 2017 • Taiwan: Ecus, 2017 • The Netherlands: Atlas Contact, 2017 • Turkey: Domingo, 2017 • UK: Granta, 2017 • USA: Hogarth; SpanishVintage, 2017 • Film rights: RT Features

ÉSTE ES EL MAR (2017)

• Spain & Latin America: Random House, 2017 • Brazil: Intrínseca, 2019 • Czech Republic: Host, 2019 • Film rights: Vision Entertainment/Exile

CUANDO HABLÁBAMOS CON LOS MUERTOS (2013)

• Chile: Montaceros, 2013 • Germany: Schiler & Mücke, 2014 • Italy: Caravan, 2014

CHICOS QUE VUELVEN (2010)

• Argentina: Eduvim, 2010 (cxl) • Germany: Schiler & Mücke, 2013 • Sweden: Rastlös, 2016

LOS PELIGROS DE FUMAR EN LA CAMA (2009)

*Finalist for the 2021 Kirkus Prize, Shortlisted for the 2021 International Booker Prize*

• Spain & Latin America: Emecé, 2009 (cxl); Anagrama, 2017 • Colombia: Laguna, 2016 • Peru: Santuario, 2015 • Albania: Onufri • Bosnia: Buybook, 2022 • Brazil: Intrínseca • Bulgaria: Labyrinth • China: Intertext/FLTRP • Denmark: Vinter • Finland: WSOY • France: Sous-sol, 2022 • Germany: Hans Schiler, 2013 • Greece: Patakis, 2023 • Hungary: Open Books • Indonesia: Labirin Buku, 2022 • Italy: Marsilio, 2023 • Japan: Kokushokankokai, 2023 • Korea: OrangeD, 2021 • Lithuania: Sofoklis • Norway: Gyldendal • Poland: Czarna Owca • Romania: Art Grup • Russia: Eksmo • Serbia: Agora • Sweden: Norstedts • Taiwan: Ecus, 2022 • The Netherlands: De Bezige Bij, 2022 • Turkey: Ithaki • UK: Granta, 2021 • USA: Hogarth, 2021

COMO DESAPARECER COMPLETAMENTE (2004)

• Argentina: Emecé, 2004 (cxl) • Spain & Latin America: Planeta, 2004 (cxl); Anagrama • Germany: Schiler & Mücke, 2010

BAJAR ES LO PEOR (1995)

• Argentina: Espasa Calpe, 1995; Galerna, 2014 • Spain & Latin America: Anagrama, 2022 • France: Sous-sol • Poland: Czarna Owca • UK: Granta • USA: Hogarth

## Non-fiction

ALGUIEN CAMINA SOBRE TU TUMBA (2014)

• Argentina: Galerna, 2013 • Spain: Anagrama, 2021 • Bolivia: El Cuervo, 2019 • Chile: Montacerdos, 2018 • Colombia: Laguna Libros, 2017 • Mexico: Antilope, 2019 • Peru: Pesopluma, 2018 • Uruguay: Hum, 2021 • Brazil: Intrínseca • France: Sous-sol • Italy: Caravan Edizioni, 2017 (cxl) • Poland: Czarna Owca • Turkey: Ithaki

LA HERMANA MENOR. UN RETRATO DE SILVINA OCAMPO (2014)

• Chile: Universidad Diego Portales, 2014 • Spain & Latin America: Anagrama, 2018 • Brazil: Relicário, 2022 • France: Sous-sol, 2024

# Gabriela Escobar Dobrzalovski



Gabriela Escobar Dobrzalovski (Uruguay, 1990) is a writer and a musician. She studied piano and composition with Renée Pietrafesa, has composed music for theatre and audiovisuals, and performed on different stages in Uruguay, Argentina and Chile. She participated in the lesbian poetry anthology DEVOTAS and in the Pablo Neruda poetry prize anthology. Published in Chile, Argentina and Uruguay, her first novel, SI LAS COSAS FUESEN COMO SON, received Uruguay's most important literary award, the Juan Carlos Onetti Prize, and was also finalist for the inaugural IESS Primo

Romanzo Latinoamericano Award. She is currently studying Creative Writing at the UNAM.

*"If Things Were As They Are is a beautiful, profound and unclassifiable text; a diary or chronicle of human perplexity. It brings together the power of autofiction, the fractal substance of well-executed fragmentariness, the lucidity of the eye that looks over precarious landscapes and a sharp distance to examine family constellations, memory and the apparent correspondences of a universe."*  
**Bruno Lloret, author of Nancy**

## Si las cosas fuesen como son / If Things Were As They Are

Novel

108 pages

**\*Juan Carlos Onetti Prize winner 2022\***

**Argentina & Chile:** Overol, 2023

**Spain:** Hurtado & Ortega, 2023

**Uruguay:** Criatura, 2022

In the literary tradition of terrible mothers, IF THINGS WERE AS THEY ARE occupies a place of honour. "La Tumbona", the devouring and voracious mother with a body that runs over, crushes and knocks down everything in its path as it wanders through the house, its minuscule kingdom, is an unforgettable character.

A sentimental break-up forces the narrator to return to the house of her exasperating mother. Her separation from Julia seems more bearable surrounded by guava and grapefruit trees and with the murmur of the waves of the sea in the background. However, the tense relationship with her tombstone mother and her apathetic brothers soon turn the space into a tragicomic purgatory full of silences, creaks and macabre lyricism.

A poetic punch in the stomach by a promising young Uruguayan author

*"Through different territorial atmospheres and in an intimate story, a protagonist is constructed who, searching for herself, ties up and unties a long family genealogy made up of silences, ghosts and weak souls, settling accounts straight with a brutally devastating mother. The uniqueness of the protagonist is shaped by the weight of history, the ironies of fate, the dreamlike and the delirious, the failed love relationships, the need to save herself and others from the past and its wounds. The reflective subtlety, the powerful images and, at times, a very fine black humour, give the novel an unusual tone, at once stark and poetic."* **Jury of the Juan Carlos Onetti Prize**

*"I felt like copying this book in a separate notebook, word by word. It has everything I like: rhythm, precision, an absolutely unbridled vision of the world."* **Andrea Abreu**

*"She uses different magnets, ranging from an alchemical choice of each of the words, to the variations of the registers, to construct an object, in many ways, prodigious."* **La Nación**

*"A work of exquisite prose."* **Revista Acromática**

*"The text, set in a kind of Uruguayan gothic seaside resort, is the discreet epic of failures and ruptures. The protagonist arrives at her mother's house after a separation, the devouring woman has forbidden the word "father" in the household, casting an oedipal vampirism on her children, young and small, that prevents them from going beyond a poor, vacant little plot of land."* **Revista Delicatessen**

*"The voice of a narrator who knows how to appropriate the reader ... as a sitting down to listen to the power, liveliness and subtlety of voices that subdue time and dilute everything that is not the story they tell ... If Things Were As They Are, in which the protagonist is forced to return to live in the family home after a separation, is told by a voice that has already returned, a voice disenchanted with almost everything, wounded and hurt, maddened at times, beautiful and brilliant at other times."* **Emiliano Monge, El País**

## Melba Escobar



Melba Escobar is a Colombian writer and journalist. Author of *DUERMEVELA* (Emecé, 2010), *JOHNNY Y EL MAR* (Tragaluz, 2014) translated into English and German and selected in the White Raven 2015 catalogue, a recognition of the International Youth Library of Munich, Germany, for international titles. Her novel *LA CASA DE LA BELLEZA* (Emecé, 2015) has been translated into 18 languages and recommended by *The Guardian* and *Le Figaro*. Her most recent novel, *LA MUJER QUE HABLABA SOLA* (Seix Barral, 2019) was described by Juan Gabriel Vásquez as "a merciless inventory of the ways in which this society manages to impress violence to us". *CUANDO ÉRAMOS FELICES Y NO LO SABÍAMOS*, her first non-fiction book, narrates four journeys between Venezuela and Colombia in apocalyptic times and was published in 2022 by Ariel in Spain. Escobar is a contributor to the newspaper *El Tiempo* (Colombia) and an occasional contributor to *El País* (Spain). She has led creative writing workshops in different centres and universities, as well as

chronicle and reportage workshops and courses on the limits between fiction and non-fiction.

### **Cuando éramos felices y no lo sabíamos / When We Were Happy and Didn't Know It**

Non-fiction

336 pages

**Colombia:** Seix Barral, 2020

**Spain:** Ariel, 2022

Eschewing grand political speeches and headlines, this book shows us the day-to-day life of Venezuelans and, with it, the effects of the State on everyday life. Based on four trips from Colombia to Venezuela, Melba Escobar reveals, in an extraordinary way, another geography: that of the man in the working-class neighborhood or the middle-class woman who subsists in the midst of the serious economic and political crisis; and that of those who have been forced to emigrate and survive in extreme conditions. It is a look at the power of human beings to give renewed meaning to things, to draw strength from where there is none and to reinvent the present.

Full of humanity and respect for others, this book, which is entirely based on dialogue with ordinary people, tells us not only about Venezuela, but also about the consequences of the erosion of democracy in people's daily lives, a premonitory reality for many other countries.

*"Over the abyss of the great contemporary struggles, the author weaves a collective tale between loss and joy, disenchantment and illusion, survival and love. Critical and endearing, her voice travels along the sometimes impassable paths of human understanding."*

**Gabriela Wiener**

*"A passionate enquiry into one of the great contemporary mysteries: Venezuela."* **Martín Caparros**

### Fiction

*LA MUJER QUE HABLABA SOLA* (2019)

• Spain & Latin America: Seix Barral, 2019 • Germany: Heyne

*LA CASA DE LA BELLEZA* (2015)

• Colombia: Emecé, 2015 (cxl) • Spain & Latin America: Seix Barral, 2019 • Arab World: Arab Cultural Center, 2019 • Brazil: Globo Editora • Czech Republic: Host, 2018 • Estonia: Tänapäev • Finland: Aula & Co, 2018 • France: Denoël, 2018; Folio, 2019 (ppbk) • Germany: Heyne, 2019 • Hungary: Libri Könyvkiadó, 2018 • Italy: Marsilio, 2018 • Macedonia: Matika Makedonska • Poland: Znak • Portugal: Suma de Letras, 2018 • Serbia: Vulkan izdavaštvo, 2018 • The Netherlands: Atlas Contact, 2018 • Turkey: Domingo • UK: Fourth Estate, 2019 • US: Harper Collins

DUERMEVELA (2010)

- Colombia: Emecé, 2010

## Children's Books

JOHNNY Y EL MAR (2014)

*Tragaluz Illustration Prize 2013*

- Colombia: Tragaluz, 2014

# Laura Esquivel



Laura Esquivel (Mexico City, 1950) began her career as a screenwriter, gaining international acclaim and winning several awards. The publication of her first novel, *COMO AGUA PARA CHOCOLATE* in 1990 was one of the major literary landmarks of that decade, translated into over 40 languages. In the USA alone it sold more than three million copies and remained on the bestseller list for over a year. The film, based on the novel with a script written by Esquivel herself, won several prizes and was also a tremendous hit at the box-office, and an especially notable triumph in the U.S. Her following novels, *LA LEY DEL AMOR*, *TAN VELOZ COMO EL DESEO* and *MALINCHE*, shared similar success

amongst critics and the public alike and have also been widely translated. Her latest books are the bestselling *EL DIARIO DE TITA* and *MI NEGRO PASADO*, which make up the trilogy that includes *COMO AGUA PARA CHOCOLATE*, soon to be a Broadway production as well as a TV series produced by Endemol.

## **Mi negro pasado / My Dark Past**

Novel

220 pages

*\*Full English translation\**

**Spain & Latin America:** Suma, 2017

**Croatia:** Vorto Palabra (Znanje)

**Denmark:** C&K

**Hungary:** Konyvmolykepzo

**Italy:** Garzanti, 2017

**Portugal:** Asa, 2020

**Turkey:** Can

**TV:** Endemol

The long-awaited sequel to *LIKE WATER FOR CHOCOLATE*!

Maria lives in today's world and has no idea she is heir to an extraordinary culinary, passionate yet also racist heritage through her ancestor Tita. Because of this lack of awareness Maria doesn't cook, doesn't eat properly, and is overweight, consuming food compulsively. When she inexplicably gives birth to a black son, her world comes crashing down. Her husband leaves her and her mother literally has a heart attack. At the funeral, her maternal grandmother - the strong and independent Lucia - reappears in her life. Realizing Maria needs her help, she decides to invite her granddaughter and her baby to her ranch in North Mexico. This ranch is where Tita had been born, spent her life, and eventually died. Reading a book of recipes that had once belonged to Tita will prove to be a truly healing experience for Maria. It gradually enables her to recover her hidden past, understand her conflictual family history and reconnect with her roots. She understands that there is another form of being, of eating, of experiencing and enjoying modern life.

*EL DIARIO DE TITA* (2016)

• Spain & Latin America: Suma, 2016 • Croatia: Vorto Palabra (Znanje) • Hungary: Konyvmolykepzo • Italy: Garzanti • Portugal: Asa, 2020 • Turkey: Can • TV: Endemol

*A LUPITA LE GUSTABA PLANCHAR* (2014)

• Spain & Latin America: Suma, 2014 • Brazil: Bertrand, 2018 • Bulgaria: Colibri, 2017 • Italy: Garzanti, 2015 • Poland: Znak, 2016 • Portugal: ASA, 2015 • Turkey: Can, 2016 • USA: Vintage en Español, 2015; Amazon Crossing, 2016

*TAN VELOZ COMO EL DESEO* (2012)

• Spain & Latin America: Santillana, 2012 • Belgium: Standaard Uitgeverij • Brazil: Objetiva, 2001 (cxl) • Bulgaria: Bard, 2001; Colibri, 2011 • China: Yilin Press, 2015 • Croatia: Algoritam, 2007 • France: Archipel, 2003 (cxl); Folio, 2013 (ppbk) • Germany: Lübbe, 2002 • Greece: Oceanidas, 2002 • Italy: Garzanti, 2003 • Poland: Znak • Portugal: ASA, 2001 • Romania: Humanitas, 2004 • Russia: Eksmo, 2010 • Serbia: Narodna Knjiga, 2003 • Taiwan: Crown Publishing, 2006 (cxl) • The Netherlands: Arena, 2001(cxl) • UK: Transworld Publishers, 2001 • USA: Crown, 2001

#### MALINCHE (2006)

- Spain & Latin America: Suma, 2006; Punto de Lectura, 2007 (ppbk) • Brazil: Ediouro, 2007 • Bulgaria: Colibri, 2006 (cxl); Storytel (audio) • China: Yilin Press • Czech Republic: Alpress, 2012 • Germany: Stockmann, 2009 • Greece: Modern Times, 2009 (cxl) • Italy: Garzanti, 2007 • Korea: Sodam, 2012 • Poland: Znak, 2013 • Portugal: ASA, 2006 • Russia: Eksmo, 2010 • Serbia: Graficki Atelje Dereta, 2007 (cxl) • The Netherlands: Arena, 2006 • Turkey: Ilgi Kultur Sanat, 2011 (cxl) • World English: Atria Books, 2006

#### EL LIBRO DE LAS EMOCIONES (2000)

- Spain & Latin America: Santillana, 2012 • Portugal: ASA Editores, 2003 • Russia: Amphora, 2005 (cxl)

#### ÍNTIMAS SUCULENCIAS (2000)

- Spain & Latin America: Santillana, 2012 • Bulgaria: Colibri, 2007 (cxl) • Germany: Ullstein, 1999; Digital Publishing, 2005 • Portugal: ASA Editores, 1999, 2010 • Taiwan: Crown Publishing, 2000 • Turkey: Can, 2010 • USA: Crown, 2001 (cxl); Amazon Crossing, 2015

#### ESTRELLITA MARINERA (WITH ILLUSTRATIONS BY FRANCISCO MELÉNDEZ) (1999)

- Spain & Latin America: Santillana, 2012 • Italy: Mondadori, 2000 • Portugal: ASA Editores, 2001 (cxl)

#### LA LEY DEL AMOR (1995)

- Spain & Latin America: Santillana, 2012 • Brazil: Martins Fontes, 1996 (cxl) • Bulgaria: Colibri, 2010 (cxl) • China: Yilin Press, 2015 • Denmark: Samlerens, 1996 (cxl) • France: Robert Laffont, 1996 • Germany: Ullstein, 1996 (cxl) • Greece: Oceanida, 1998 • Israel: Or-Am, 1997 (cxl) • Italy: Garzanti, 1996 (ppbk); 1997 (cxl) • Korea: Minumsa, 2000 (cxl) • Norway: Cappelen, 1997 (cxl) • Poland: Zysk I S-Ka, 2003 • Portugal: ASA, 1996 • Russia: Amphora, 2001 (cxl) • Taiwan: Crown Publishing, 1998 (cxl) • The Netherlands: Arena, 1996 (cxl) • UK: Chatto and Windus, 1996 (cxl) • USA: Crown Publishing, 1996; Amazon Crossing

#### COMO AGUA PARA CHOCOLATE (1989)

- Spain & Latin America: Santillana, 2012 • Albania: Skanderbeg Books, 2004 (cxl) • Arab World: Bloomsbury Qatar Foundation, 2016 • Azerbaijan: TEAS • Belgium: Standaard Uitgeverij, 2004 (cxl) • Brazil: Martins Fontes, 1996, Bertrand • Bulgaria: Colibri, 2011; 2016; Storytell (audio) • China: Yilin Press, 2015 • Croatia: Algoritam (cxl); Vorto Palabra (Znanje), 2020 • Czech Republic: Baronet, 1995 (cxl); Academia Publishing (cxl) • Denmark: Samleren, 1992 (cxl) • Estonia: Sinisukk & Co., 1994 (cxl); Varrak • Finland: W. Söderstrom, 1993; (ppbk): 1994 • France: Folio Gallimard, 2009 • Georgia: Intelekti • Germany: Suhrkamp; Insel, 1995 • Greece: Oceanida, 1993 (cxl); Kedros • Hong Kong: Crown, 1994 • Hungary: Pesti Szalon, 1995 (cxl); Ulpius-Ház Kiadó 1994 (cxl); Konyvmolykepzo • Iceland: Isafold, 1992 (cxl); Forlagid (audio) • India: The Café Table • Indonesia: Dinastindo (cxl); Bentang Pustaka • Israel: Am Publishers, 1994 (cxl) • Italy: Garzanti, 1998 • Japan: Sekai Bunkasha, 1993 (cxl) • Korea: Minumsa, 2004 • Latvia: Jumava, 2000 (cxl); Novosti, 1993 (cxl) • Lithuania: Tyto Alba, 2014 • Mongolia: Monsudar, 2020 • Norway: Aschehoug, 1992 (cxl); (ppbk): 1997 • Phillipines: Precious Page • Poland: Znak, 2013 • Portugal: ASA Editores, 1994 • Romania: Humanitas, 2004 (cxl) • Russia: Ripol Classic, 2004 (cxl) • Serbia: Laguna, 2022 • Slovakia: Vydavatelstvo, 2004 (cxl) • Slovenia: Mladinska Knjiga, 1999 (cxl) • Sri Lanka: Wijesooriya, 2007 (cxl); Little House • Sweden: Natur Och Kultur, 1992 (cxl) • Taiwan: Azoth Books Co. Ltd, 2011 (cxl) • Thailand: Srisara, 1996 (cxl) • The Netherlands: Boekerij • Turkey: Can, 2011 • UK: Transworld Publishers, 1993 • USA: Doubleday, 1993 • TV: Endemol

## Non-fiction

#### ESCRIBIENDO LA NUEVA HISTORIA (2012)

- Spain & Latin America: Suma, 2012 • Brazil: Bertrand, 2014 • Portugal: ASA, 2013 • Ukraine: Kseniya Matskevych, 2018 • USA Spanish: Vintage en Español, 2014

# Camila Fabbri



Camila Fabbri was born in Buenos Aires in 1989. She is a writer, playwright and actress. She studied Drama at the Escuela Municipal de Arte Dramático, under Mauricio Kartun's direction. She is the author and director of *BRICK*, *MI PRIMER HIROSHIMA*, *CONDICIÓN DE BUENOS NADADORES* y *EN LO ALTO PARA SIEMPRE* for Teatro Cervantes. She is a regular contributor for media such as *Los Inrockuptibles*, *Eterna Cadencia's* blog and *Culto*, the weekend magazine of the Chilean newspaper *La Tercera*. In 2015 her first collection of stories, *LOS ACCIDENTES*, was published. *EL DÍA QUE APAGARON la luz* is her first novel. In 2021, Camila Fabbri has been included in Granta's new selection of the Best of Young Spanish Language Novelists. Her last novel *LA REINA DEL BAILE* was the runner - up to the 41 Premio Herralde de Anagrama

*"Fabbri talks, and writes, with the melancholic remnants of a long-lost innocence."* **Leila Guerriero**

*"Camila Fabbri is a painstaking observer but not a passive one: she wants words to do something, to change things, to impact outside the book."* **Alejandro Zambra**

*"Who is—what is—Camila Fabbri? A mind-blowing, mind-blown next-door Emily Brontë? A secret language spoken and written by her alone for us to learn by reading and shivering? David Lynch's best friend ever? An alien entity taking Polaroids of ever-existing things we weren't able to see until Camila Fabbri arrived? Who knows? But I'm sure of one thing: it's been a long time since I met someone or something like this, and it's going to be a long time before I meet something or someone like Camila Fabbri again. I can't get over it. I don't want to get over it. Now you try; I dare you."* **Rodrigo Fresán**

## La reina del baile/ Dancing Queen

Novel

176 pages

*\*English sample by Will Vanderhyden \**

*\*Runner up to the 41 Premio Herralde de Anagrama\**

Spain & Latin America: Anagrama, 2023

Germany: Hanser

Brazil: Nós

Italy: Polidoro

*LA REINA DEL BAILE* is a disturbing, gripping and yet hopeful novel. A woman wakes up in an overturned car in the middle of a night-time avenue. There is smoke and the smell of petrol. She can barely feel her legs, the streetlights coming in from outside and the glass embedded in her back. She realises that she is the driver and, at once, she hears a sweet, delicate voice calling out her name. A fifteen-year-old girl and a dog are also in the back seat. The woman does not remember who they are or what they are doing there. The only thing certain is that they are alive.

The story begins when we go back to the past, when the narrator, Paulina, is still unharmed. She separates from her partner and sets off on a journey in her Peugeot 307 to the south coast with Maite, her office mate, and Gallardo, her dog.

*LA REINA DEL BAILE* strikes the reader with the unusual strength of its prose, simple and straightforward only in appearance. A story that deals with traumas, realities and desires.

*"The novel, brief and perfect. There is in Dancing Queen a firm determination not to give in to either futility or despair. And this affects the philosophy that beats at the heart of the novel, but also the style, which is sarcastic and intimate but also fine and elegant."*

**Carlota Rubio, Babelia (El País)**

*"A sharp, blunt, corrosive and brilliant voice. (...) Fabbri's writing is magnetic, extremely conscious and attentive to the cracks, capable of constructing a slightly deranged universe that goes from lethargy to claustrophobia, in which she subtly doses the violence of her male characters and the appearance of the new bonds and attachments that her protagonist creates. Paulina will end her journey with a scream and, just after, a sentence: 'There it is, my voice is back, I had forgotten it'".* **Marta García Miranda, El Periódico**

*"And, yes, that's it, just like that: Fabbri's a strange eminence. Something unforgettable and impossible to abandon and capable of making one read her trembling and laughing simultaneously. (...) I could say things like genius or masterful, but it seems to me insufficient and easy and even predictable and, therefore, unworthy of this author."* **Rodrigo Fresán, Cuadernos**

**Hispanoamericanos**

*"When everything is routine, boredom and hopelessness, an unexpected accident can be your chance."* **Ana Cañellas, jury**

*"Human frailty has many layers. Sometimes it is disguised as cynicism or stark lucidity, as happens in this excellent novel, in which the constant instability of a woman's life is laid bare with brutality, concision and a fair amount of humour. An overwhelming narrative."* **Gonzalo Pontón Gijón, jury**

*"The voice of Camila Fabbri's novel combines violence and tenderness, costumbrismo and an hallucinatory tone, sisterhood and profound loneliness, the appearance of an anaesthetised body and the inner revolt: the voice of Camila Fabbri's novel is that of a foreigner, Camus-like, ready to scream at any moment."* **Marta Sanz, jury**

*"An inner journey into a love break-up and existential crisis: is it possible to save oneself from oneself? Camila Fabbri leads her protagonists to search for redemption and hope without deluding herself into thinking that identity or affections are something that can be definitively fixed. La reina del baile portrays instability, the fleeting and ungraspable as treasures that may well be worth a life."* **Juan Pablo Villalobos, jury**

*"Camila Fabbri has written a bitter and beautiful novel about women who feel alone; a story full of images in which we can see ourselves, recognize our ghosts and desires in the narrator's words, and with it, capable of touching us to the core."* **Julia Olmo, ABC**

ESTAMOS A SALVO (2022)

• Argentina & Latin America: Seix Barral, 2022 • Spain: Temas de hoy, 2022 • Brazil: Nós • Italy: Polidoro • Mexico: Almadía

EL DÍA QUE APAGARON LA LUZ (2019)

• Argentina: Seix Barral, 2019 • Brazil: Nós • Mexico: Almadía, 2022

LOS ACCIDENTES (2017)

• Argentina: Notanpüan/Emecé, 2017 • Chile: Elefante, 2019 • Mexico: Almadía, 2019 • Spain: Paripé Books, 2020

## Leonardo Faccio



Leonardo Faccio (Buenos Aires, 1971) lives in Barcelona. Former associate editor for the prestigious *Etiqueta Negra*, his pieces have been featured in newspapers around the world, like *El Mundo*, *El País*, *El Periódico*, *El Mercurio* and magazines such as *Internazionale*, *SoHo*, and *Gatopardo*. Awarded in 2008 with an honorary mention by the Gabriel García Márquez Foundation of New Iberoamerican Journalism, he teaches at the master's program BCNY (Columbia University and Barcelona University) and the Photojournalism postgraduate program at the Universidad Autònoma de Barcelona. He was featured in the anthology *LO MEJOR DEL NUEVO PERIODISMO DE AMÉRICA LATINA II* (*The Best New Journalism in Latin America II*), edited by FNPI and Fondo de Cultura Económica. His book *MESSI. EL CHICO QUE LLEGABA TARDE* (2014) was a huge success, translated into 15 languages. He has written on all sorts of subjects, from the pharmaceutical industry (turning himself into a guinea pig), wars between Latino gangs in Spain (spending months with them in a prison) and the aftermath of the Arab Spring. His long-awaited book on Spain's Queen Letizia, *LETIZIA. LA REINA IMPACIENTE* (2020) is based on years of work.

### **Letizia. La reina impaciente / *The Impatient Queen***

Biography

240 pages

**Spain & Latin America:** Debate, 2020

**Portugal:** Casa das Letras, 2022

What does it mean to be queen in the 21st century? This biographical profile shows Letizia Ortiz for the first time with all her strengths and contradictions: her endless search for perfection, her perpetual dissatisfaction with herself, her anxiety to control everything, but also her vigour, her audacity and her rebellious nature. This is the life of a woman who, within a ten year span, went from living in an apartment block in Oviedo to being a TV host in Madrid and ended up as the princess and queen of Spain. After more than five years of research and more than a hundred interviews, Leonardo Faccio reveals to us the personality of the queen, this journalist who renounced her career but not her personal battles in order to be part of a monarchy in crisis, seeking to change with the times so it can survive.

*"A portrait of a woman of contradictions, who has to deny herself in order to be a leader, who takes extreme care of herself yet still smokes, who swears not to get plastic surgery but does, who declares herself republican and queen."* **La Voz de Galicia**

*"A literary bomb that finally sees the light."* **El Confidencial**

MESSI. EL CHICO QUE LLEGABA TARDE (2011)

• Spain & Latin America: Debate, 2011, 2014 • Brazil: Evora, 2012 • Catalan: Rosa dels Vents, 2011 • China: Beijing Timespace's Eye • Czech Republic: Albatros Media, 2014 • Denmark: Art People, 2012 • Estonia: Oceanic Invest OU • Hungary: Libri Kiadó, 2012 • Japan: Toho Suppan, 2012 • Korea: Grijoa, 2015 • Poland: Sine Qua Non, 2012 • Portugal: Marcador, 2013 • Russia: AST • The Netherlands: Thomas Rap, 2013 (cxl) • Turkey: Yurt Kitap, 2013 (cxl) • USA & Canada: Vintage, 2012

## María Fasce



María Fasce (Buenos Aires, 1969) is the author of three story collections: *LA FELICIDAD DE LAS MUJERES* (Primer Premio del Fondo Nacional de las Artes 1999), *A NADIE LE GUSTA LA SOLEDAD* (2007) and *UN HOMBRE BUENO* (Premio Iberoamericano Cortes de Cádiz 2015). She also wrote the novels *LA VERDAD SEGÚN VIRGINIA* (2004), *LA NATURALEZA DEL AMOR* (2008) (scholarship from the Maison des Écrivains Étrangers et des Traducteurs, Saint-Nazaire), *LA MUJER DE ISLA NEGRA* (2015)

(Writers in Residence in Amsterdam), and her latest, *LAS VIDAS DE ELENA* (2020). She has contributed to several anthologies such as *La vida te despeina*, *No somo perfectas*, *Madres por madres*, and abroad, *Zerfurchtes Land. Neue Erzählungen aus Argentinien* and *Les bonnes nouvelles de l'Amérique Latine* (with a prologue by Mario Vargas Llosa). Her play *El mar* (2006) premiered in Buenos Aires and Barcelona, and was directed by Gabriela Izcovich. She has translated Marcel Proust and Patrick Modiano, and has worked as a journalist, a literary and film critic. She is the literary director of Alfaguara, Lumen and Reservoir Books, and lives in Madrid.

*"María Fasce has her own style and knows how to capture the times we are living in. She is an excellent observer of small detail and has a special talent for expressing changes in mood."* **Elvio Gandolfo**

*"Elegant and light-hearted, Fasce's writing helps us deeply examine ourselves."* **Le Monde**

*"A surprising writer from current Argentinean literature. A great observer and translator of her characters' shift in moods; she examines them with a fierce irony without ever losing her delicate touch."* **Silvina Frieria, Página 12**

*"One of the most interesting contemporary voices from Argentina."* **La Jornada Semanal**

### Las vidas de Elena / The Lives of Elena

Novel

224 pages

Argentina, Chile, Uruguay: Edhasa, 2021

Upon arriving at an airport in an unknown city, Elena grabs a suitcase that belongs to another woman, who happens to have taken hers. She had made it to this point after the worst thing imaginable happened to her. Unable to sleep and too cowardly to die, she decides to be someone else, the woman she could have been that one evening in Palermo eleven years ago, if she hadn't met Sergio. As her body delivers itself to tango and sex and her hands begin to draw again, Elena also draws her life, a picture that won't reveal itself until the last line, a picture in which many destinies are decided, the destinies of those who accompany her: Rosa, the psychoanalyst friend or rival; Lina, the stranger who might be her other half; Samir, just another man or maybe the man she is urgently seeking. And then Sergio, who still doesn't know that he had a daughter with her. *LAS VIDAS DE ELENA* is a story of love and pain, a sentimental and erotic thriller that explores desperation and desire, as well as the healing power of art in sensuality "with a ferocious irony that never loses its delicateness", as *Página 12* wrote when defining María Fasce as a "surprising writer for Argentinean literature."

*UN HOMBRE BUENO* (2016)

*Premio Iberoamericano de relatos Cortes de Cádiz 2015*

• Latin America: Edhasa Literaria, 2016

*LA MUJER DE ISLA NEGRA* (2015)

*Best Debut of 2015 in El Cultural (El Mundo)*

• Spain: Alianza Literaria, 2015 • Argentina: Edhasa, 2015 • Arab World: Dar Al Hiwar, 2018 • Croatia: Hena, 2017 • Italy: Rizzoli, 2017 • Mexico: Planeta, 2015 (cxl)

*LA NATURALEZA DEL AMOR* (2008)

• Spain & Latin America: Emecé, 2008

*A NADIE LE GUSTA LA SOLEDAD* (2007)

• Spain & Latin America: Emecé, 2007

LA VERDAD SEGÚN VIRGINIA (2004)

- Spain & Latin America: Emecé, 2004 • France: Gallimard, 2003 • Russia: Astrel, 2008 • The Netherlands: Wereldbibliotheek, 2007

LA FELICIDAD DE LAS MUJERES (2000)

*First Prize of the National Fund for the Arts 1999*

- Spain & Latin America: Planeta, 2000 (cxl)

## Cristina Fernández Cubas



Cristina Fernández Cubas (Arenys de Mar, Barcelona, 1945) is an indisputable master of the short story, with her work studied in high schools and universities around the world. Ever since the publication of her first volume of short stories in 1980, she has become an undeniable reference for the generations of short story writers to have followed. She is the author of five short story collections: *MI HERMANA ELBA*, *LOS ALTILLOS DEL BRUMAL*, *EL ÁNGULO DEL HORROR*, *CON AGATHA EN ESTAMBUL* and *PARIENTES POBRES DEL DIABLO* (Premio Setenil de Relatos, 2006); the novels: *EL AÑO DE GRACIA* and *EL COLUMPIO*; *A PLAY*, *HERMANAS DE SANGRE*, and a groundbreaking memoir, *COSAS QUE YA NO EXISTEN*, a book warmly received by both critics and readers alike, exploring how

she shaped one of the most fascinating and unique literary universes of Spanish literature. Her work has been translated into 10 languages. A complete collection of her stories was recently published by Tusquets as a way to pay homage to her literary career. In light of this compilation titled *TODO LOS CUENTOS* she received the Premio Ciudad de Barcelona and the Premio Salambó for the best book published in Spanish in 2008. After a comeback with a second novel *LA PUERTA ENTREABIERTA* and this time under the pen name “Fernanda Kubbs”, she followed up with a new collection of stories *LA HABITACIÓN DE NONA*, proving once again her magic and magistry in this genre, for which she won the prestigious National Book Prize in Spain, the Premio de la Crítica, and several other prizes.

In 2021 Cristina Fernández Cubas was awarded a Doctorate Honoris Causa by the University of Alcalá de Henares. In 2023 she has been awarded the National Prize for Literature 2023. The jury has highlighted *“the magic of her narrative, which has led her to be considered one of the best Spanish short story writers. For her fascinating mastery of conciseness in storytelling, which is rooted in fantastic literature, and which reaches the reader so intensely that it even changes our way of understanding things”*. The jury also stressed that *“Fernández Cubas is an essential author who invites us to think about the limits between reality and fiction, an exquisite creator who always wanted to tell stories”*.

*“An author who must be placed in the first ranks of Spanish language narrative.” José María Pozuelo Yvancos, ABC*

*“Her stories are purely magnificent, resonant with Henry James’ ambiguity, the literary invention of the gothic novel and Borges’ clean prose.” Francisco Solano*

*“One of the best prose writers we have, with the lucidity of one who weaves with wisdom.” Fernando Castanedo, El País*

### La habitación de Nona / Nona’s Room

Stories

189 pages

*\*Full English translation by Kathryn Phillips-Miles and Simon Deefholts\**

*\* Critic’s Prize 2016\**

*\*National Book Award for Narrative in Spain 2017\**

*\*Dulce Chacon 2016 Award*

*\*Mandarache Award 2018\**

*\*Book of the Year in all major Spanish press\**

**Spain & Latin America:** Tusquets, 2015

**Arab World:** Mamdouh Adwan, 2021

**China:** Archipel Press

**Denmark:** Apuleius

**World English:** Peter Owen Publishing, 2017

A young girl feels growing envy towards her sister Nona who has strange things happen to her, although they only happen in hiding, making matters worse. A woman about to be evicted trusts a benevolent and solitary old lady who invites her over for a coffee. A school group comments on a painting and suddenly someone sees something upsetting that disturbs the peace of the moment. The narrator spends the night in a Madrid hotel and leaves with a big jump in time. Cristina Fernández Cubas revisits childhood and adulthood, solitude and family, the everyday of our homes and our

cities, and shows us that inhabiting all of this is mystery, surprise and shivers.

*"Nona's Room puts together six short stories narrated by women, and it isn't long into the first story that I realized I had something unique in my hands... as I turned the last page, I had to go sit and focus on more mundane things to shake off my sense of being left totally off balance. When a book can provoke a reaction like that, it's one well worth reading."* **Reading Avidly**

*"There's an especially lovely story of that last, skeptical kind in Cristina Fernández Cubas's remarkable collection... In these six elegant stories she's most interested in the ambiguities and periodic disturbances that plague the imagination, and reports on them with the appropriate sense of awe, even of dread."* **New York Times**

*"Cubas stories create one of the most extraordinary universes in contemporary literature, where the commonplace and the unexpected, normality and the unexplainable intertwine to offer a singular vision of human experience."* **ABC**

*"Masterfully blends the commonplace with the fantastic, achieving the essence and vitality inherent in the best examples of this literary genre."* **Selection Panel, Premio Nacional de Literatura**

*"A remarkable collection. Fernández Cubas is an artist of the uncanny than of horror per se. In these six elegant stories, she's most interested in the ambiguities and periodic disturbances that plague the imagination, and reports on them with the appropriate sense of awe, even of dread. In the territory of the imagination, the threat of madness is never too far away, a dark cloud hovering."* **Terrence Rafferty, The New York Times**

*"Rich and full of spark, it is a book that disrupts and surprises, that tenses up the distance between what we have, what we fear and reality."* **Berna González Harbour, Babelia**

*"There is mystery almost from the first sentence of every story. Each detail shatters our inertia and forces us to reappraise a shifting panorama."* **El País**

*"It doesn't take the reader long to realise that nothing is quite what it seems in Cristina Fernández Cubas's short story collection Nona's Room.[...] She's able to cut through reality and see something else within— things the rest of us don't, can't or won't allow ourselves to see. Reading this collection illuminates the darkness, but be prepared: it's not a pretty picture."* **Lucy Scholes, The National**

LA PUERTA ENTREABIERTA (2013)

- Spain & Latin America: Tusquets, 2013

TODOS LOS CUENTOS (2009)

- Spain & Latin America: Tusquets, 2009

PARIENTES POBRES DEL DIABLO (2006)

- Spain & Latin America: Tusquets, 2006

COSAS QUE YA NO EXISTEN (2001)

*Prize NH Hoteles Short Stories 2001*

- Spain & Latin America: Tusquets, 2011

EL COLUMPIO (1995)

- Spain & Latin America: Tusquets, 2000; Firmamento • Germany: Suhrkamp, 1997

CON AGATHA EN ESTAMBUL (1994)

- Spain & Latin America: Tusquets, 2001 • Arab World: Mamdouh Adwan, 2019 • Italy: Frassinelli, 1998 • Portugal: Teorema, 1995 • Turkey: Yapi Kredi, 2009 (cxl)

EL ÁNGULO DEL HORROR (1990)

- Spain: Tusquets, 2001

MI HERMANA ELBA /LOS ALTILLOS DEL BRUMAL (1980)

- Spain: Tusquets, 1980/83 • France: Seuil, 1998 • Italy: Sugar Co. Edizioni, 1989 • Portugal: Teorema

EL AÑO DE GRACIA (1985)

- Spain: Tusquets, 2000 • China: People's Literary Publishing House, 2007 (cxl) • France: Seuil, 1987 • Germany: Suhrkamp, 1989 • Norway: Gyldendal, 1991 • The Netherlands: In the Knipsheer • World English: Clapton Press, 2022

## Theatre

HERMANAS DE SANGRE (2001)

- Spain: Tusquets, 2001

# Jorge Fernández Díaz



Jorge Fernández Díaz (Buenos Aires, 1960) is a bestselling novelist and award-winning journalist. For more than thirty years he was a crime reporter, investigative journalist, political analyst, and a newspaper and magazine editor. He was the director of the very controversial and government persecuted Noticias, was the founder of *adn Cultura* (the cultural supplement of *La Nación*) and is currently one of the main political columnists for *La Nación*. Some of his published work includes: EL DILEMA DE LOS PRÓCERES, CORAZONES DESATADOS, LA SEGUNDA VIDA DE LAS FLORES, LA LOGIA DE CÁDIZ, LA HERMANDAD DEL HONOR, ALGUIEN QUIERE VER MUERTO A EMILIO MALBRÁN Y LAS MUJERES MÁS SOLAS DEL MUNDO. Many have become important bestsellers in Argentina. MAMÁ, a novel based on the true story of an Asturian immigrant mother, sold more than 300,000 copies in Argentina alone. He received the Hispanic Medal of Honour; the Konex Award in

Argentina, the Bicentennial Medal, and in 2012 was awarded by the King of Spain with the Cross of the Order of Isabel la Católica. His novel EL PUÑAL is the first in a series of crime novels with the same narrator and protagonist, Remil the secret agent, and confirms him as one of the masters in literature on narcotrafficking. EL PUÑAL sold 75,000 copies in its first year of publication and was finalist for the Gran Prix of Noir Literature in France, as well at the Toulouse Festival Prize. LA HERIDA is the following in the series, which doubled sales of Dan Brown in Argentina in 2017, year in which he joined the Academia Argentina de Letras taking over Juan Bautista Alberdi's seat and the Real Academia Española. LA TRAICIÓN (2020) is the third novel in the Remil series.

*"His books make up one of the few literary projects today that hit a soft spot in Argentinean narrative: the ability to truly see the present."* **Martín Caparrós**

*"His writing is generous and open to all readers."* **Beatriz Sarlo**

## Cora

Novel

216 pages

Spain & Latin America: Planeta, 2024

Cora Bruno is a private detective specializing in uncovering infidelities, a love theorist deeply invested in her clients' doubts and heartaches.

However, her world is turned upside down when a prestigious, male-dominated security agency proposes a partnership, aiming to refer high-end clients her way. Suddenly, Cora finds herself navigating a complex web of deceit and hidden passions, with one case leading her perilously close to death.

In CORA, a cracking page-turner blending thriller and comedy, surprises abound on every other page, brimming with unexpected twists and turns, and introducing a compelling female protagonist.

LA TRAICIÓN (2020)

- Spain & Latin America: Planeta, 2020

MAMÁ (2019)

- Spain & Latin America: Sudamericana, 2002; Alfaguara, 2019 • Italy: Nutrimenti, 2021 • Turkey: Bilgi, 2022

LA HERIDA (2017)

- Spain & Latin America: Planeta, 2017 • Italy: Longanesi, 2019

TE AMARÉ LOCAMENTE (2016)

- Argentina: Planeta, 2016

EL PUÑAL (2014)

*Finalist for France's Grand Prix de Littérature noire 2019, Finalist Black Violet Prize from the Festival of Toulouse 2019*

• Latin America: Planeta, 2014 • Spain: Destino, 2015 • Brazil: Globo, 2016 • Czech Republic: Kniha Zlin, 2018 • France: Actes Sud, 2019 • Poland: Bukowy Las, 2017; Audio: Storytell Poland • Film rights: Pow Wow Film Studios

LAS MUJERES MÁS SOLAS DE ESTE MUNDO (2012)

• Latin America: Capital Intelectual, 2012 (cxl), Planeta

ALGUIEN QUIERE VER MUERTO A EMILIO MALBRÁN (2011)

• Latin America: Sudamericana, 2011

LA SEGUNDA VIDA DE LAS FLORES (2011)

• Latin America: Sudamericana, 2011

LA LOGIA DE CÁDIZ (2008)

• Latin America: Planeta, 2008 • Spain: Planeta, 2010

CORAZONES DESATADOS (2007)

• Latin America: Sudamericana, 2007

FERNÁNDEZ (2006)

• Latin America: Sudamericana, 2006

EL DILEMA DE LOS PRÓCERES (1997)

• Latin America: Sudamericana, 1997

## Non-fiction

LA HERMANDAD DEL HONOR (2010)

• Latin America: Planeta, 2010

# Paulina Flores



Paulina Flores (Santiago, 1988) studied Literature at the Universidad de Chile. HUMILIATION, her first book, won the Roberto Bolaño Prize, the Circle of Art Critics Prize, the Municipal Literature Prize, and was selected as one of the ten best books of the year by the newspaper *El País* in its Spanish-language editions. In 2021, Paulina Flores has been included in *Granta's* new selection in a decade of the Best of Young Spanish Language Novelists.

*"The magic of Paulina Flores's writing lies in placing us in that critical moment when everything is about to change, yet everything seems still."* **Carlos Fonseca**

*"A debut that marks the arrival of a powerful figure in Chilean letters... We must celebrate it wholeheartedly."* **Antonio Masoliver Ródenas, La Vanguardia**

*"Like Alice Munro, Flores sparks empathy with a careful attention to details. Humanity, she makes clear, is bound together by a shared vulnerability."* **Mia Levitin, The Guardian**

*"Every once in a while one encounters a new voice and thinks: they will last..."* **Javier Rodríguez Marcos, El País**

*"Fiction that is as alive as Chekhov's and as vibrant as Munro's."* **Carlos Pardo, Babelia**

## Isla decepción / Deception Island

Novel

360 pages

*\*English sample by Megan MacDowell\**

**Spain & Latin America:** Seix Barral, 2021

**Brasil:** Nós

**Italy:** Marsilio, 2022

**Japan:** Hakusuisha

**The Netherlands:** Meridiaan, 2023

**Turkey:** Notos Kitap, 2023

After a break-up, and quitting a job she hated, Marcela escapes from her life in Santiago to pay a visit to Miguel, her father, in Punta Arenas. During her stay, she discovers that her father is illegally hiding a young Korean man rescued from the sea by a group of fishermen. Isolated in his silence and his traumatic story, Lee is a mystery, a survivor that both father and daughter take care of, to avoid their own problems.

Based on real cases of Asian sailors that risk their lives trying to flee from ship-factories crossing the Strait of Magellan, DECEPTION ISLAND is the story of three runaways looking for shelter and trying not to give up. Denouncing modern ocean overexploitation and labour abuse, this novel departs from reality searching for a new destiny, where isolation, mistakes and despair may still become an adventure.

Paulina Flores' first novel has the poetic and violent rhythm of a Korean film.

*"The dialogues are written with rhythm and pulse. There are fishing boats, families, loves. Intimacy, violence, and tenderness merge and collide in this risky and moving book."* **Matías Rivas, La Tercera**

*"Isla Decepción is a risky novel, a difficult idea brilliantly executed. The voices of the characters sound right, and the stories, even though they are sometimes bizarre, seem unbelievably close and familiar."* **Felipe Gana**

*"A unique talent to tell stories from perspectives difficult to explain with words [...] and something that can only be described as sternness, because Paulina Flores keeps a pact with her subjects of unusual honesty."* **Carlos Pardo, El País**

QUÉ VERGÜENZA (2015)

Roberto Bolaño Prize, Circle of Art Critics Prize, Municipal Literature Prize

• Chile: Hueders, 2015 • Spain and Latin America: Seix Barral, 2016 • Brasil: Nós • China: Shanghai99 • Greece: Kitchli Publishing, 2021 • Indonesia: Marjin Kiri, 2021 • Italy: Marsilio, 2019 • Japan: Hakusuisha, 2020 • The Netherlands: Atlas Contact, 2018 • Turkey: Notos Kitap, 2020 • UK: Oneworld, 2019 • US: Catapult, 2019

## Jorge Franco



Jorge Franco (Colombia 1962) studied Film Direction at the London International Film School and Literature at the Pontificia Universidad Javeriana. MALDITO AMOR was his first book of short stories and MALA NOCHE his first novel, both of which received prestigious national awards.

ROSARIO TIJERAS, published in 1999, has enjoyed spectacular commercial success in Colombia and marked the breakthrough of one of the most promising writers of new Latin American narrative. It is the story of the love triangle between outlaw Rosario and two young men from Colombian

high society. Terrorism, violence and narco-trafficking provide a fascinating background to the fast-paced plot. It has recently been made into a major feature film, taking the Colombian box-office by storm with 500,000 movie-goers flocking to the big-screen within only two weeks of opening. Sony Pictures recently acquired TV and spin-off rights for this title.

PARAÍSO TRAVEL (2002) solidly reaffirmed Jorge Franco's reputation with the tale of a young Colombian couple who attempt to escape the widespread violence of their country of origin by fleeing to New York as illegal immigrants. *Paradise Travel* was recently made into a TV series by Sony Pictures. MELODRAMA (2006) is yet another contemporary story of "Colombians abroad" in Paris. He made an important comeback with the novel EL MUNDO DE AFUERA, winner the Premio Alfaguara 2014. EL CIELO A TIROS (2018) marks a milestone and perhaps is his most profound, accomplished work to date.

*"This is one of the Colombian authors to whom I would like to pass the torch."* **Gabriel García Márquez**

*"One of the very few writers who write in my language and who I admire."* **Almudena Grandes**

*"One of six post-boom Spanish-language fiction writers whose works continue to redraw the map of Latin American literature."* **Wall Street Journal**

### El vacío en el que flotas / *The Void in Which You Float*

340 pages

Novel

*\*English sample by Andrea Rosenberg\**

Spain & Latin America: Alfaguara, 2023

The explosion of a bomb and the disappearance of a child will inescapably entwine the drama of the protagonists of THE VOID IN WHICH YOU FLOAT, and we will witness—in this game of fictions in which one story seems to develop within another, as in a set of Russian dolls— three stories that share the same character. In the first, a young couple loses their young son in a terrorist attack: the mother survives, but there is no trace of the child. In the second, an unknown writer wins an important literary prize: now he enjoys and suffers fame far away from the man who raised him, an enigmatic person full of compassion and tenderness. Some kind of night artist who, dressed as a woman, always aspired to sing in his own cabaret. And in the third version, this man who tries to make ends meet, and sometimes dresses as a woman, suddenly appears at his boarding house with a lost child: he explains that the little boy's parents died in an accident and that he must take care of him, as he is his only family.

Three stories emerge within each other to provoke an intense and intriguing reading that ponders about those who leave us with the weight of their absence.

EL CIELO A TIROS (2018)

*German reading report and sample from New Spanish Books selection*

• Spain & Latin America: Alfaguara, 2018 • France: Métailié, 2020 • Italy: E/O, 2020 • Macedonia: Ars Studio • World English: Europa Editions, 2020 • Film rights: Pol-ka (cxl), Spain: Caiman

EL MUNDO DE AFUERA (2014)

*Premio Alfaguara 2014*

• Spain & Latin America: Alfaguara, 2014 • Brazil: Objetiva, 2015 • Denmark: Turbine, 2016 • France: Métailié, 2016 • Japan: Sakukinsha, 2018 • Poland: Proszynski, 2015 • Portugal: Objectiva, 2015 • The Netherlands: Meulenhoff, 2015

SANTA SUERTE (2010)

• Latin America: Planeta Colombia, 2010 (cxl); Seix Barral, 2012 (cxl) • Spain & Latin America: Alfaguara • Turkey: Ithaki, 2013

MALA NOCHE (2008)

• Latin America: Planeta Colombia, 2008 • Film rights: Producciones del cielo

MELODRAMA (2006)

• Latin America: Planeta Colombia, 2006 (cxl); Planeta Mexico, 2006 • Spain: Mondadori, 2006; Circulo de Lectores (BC), 2007 • Spain: & Latin America: Alfaguara • Brazil: Objetiva • France: Métailié, 2010 • Greece: Livanis (cxl) • Hungary: Ulpus-Ház Kiadó (ppbk) • Israel: Kinneret-Zmora, 2010 • Italy: Giunti, 2009 • Portugal: Temas & Debates, 2007 (cxl), Circulo de Leitores (BC), 2007 • Film rights: Paraiso Pictures Ltda

MALDITO AMOR (2003)

• Latin America: Planeta Colombia, 2003 (cxl), Alfaguara

PARAISO TRAVEL (2001)

*Made into a TV series by Sony Pictures*

• Spain: Grijalbo Mondadori, 2002 • Latin America: Planeta Colombia, 2001 (cxl) • Spain & Latin America: Alfaguara • France: Métailié, 2004 • Germany: Unionsverlag, 2005 • Italy: Ugo Guanda, 2005 • Japan: Kawade Shobo Shinsha, 2012 • Poland: Czarne, 2007; Foksal, 2018 • Portugal: Temas e Debates, 2003 (cxl) • The Netherlands: Meulenhoff, 2003 (cxl) • USA: Farrar, Strauss and Giroux, 2006 • Film rights: Paraíso Pictures Ltda, (Santiago Díaz & Sergio Cabrera), 2007 (cxl)

ROSARIO TIJERAS (1999)

*TV and Spin-off Rights sold to Sony Pictures for Mexican TV (Azteca Channel), 2000 Prize Dashiell Hammett*

• Latin America: Planeta, 2004 • Spain: Grijalbo-Mondadori, 2006 • Spain: & Latin America: Alfaguara • Arab World: Mamdouh Adwan • Brazil: Objetiva, 2007 • France: Métailié, 2001 • Germany: Unionsverlag, 2004 • Greece: Livanis, 2000 • Italy: Ugo Guanda, 2002 (cxl) • Japan: Kawade Shobo Shinsha, 2003 • Poland: Czarne, 2005; Foksal, 2018 • Portugal: Temas e Debates, 2000 (cxl) • Serbia: Laguna, 2010 • The Netherlands: Rainbow Pocket, 2012 • Turkey: X Ajans / Mehmet Arslan • USA: Seven Stories, 2004 • Film rights: Río Negro Producciones S.L., 2006, Intrigue Entertainment

# Carlos Franz



Carlos Franz (Geneva, 1959), son of a Chilean diplomat, is the author of the following novels: SANTIAGO CERO, (1990, awarded with the Cicla Latin American Prize for Novels), EL LUGAR DONDE ESTUVO EL PARAÍSO (1996, First Finalist of the Argentinian Planeta Prize for Latin American Fiction, and adapted into a Spanish film in 2001), EL DESIERTO (2005, distinguished with the La Nación International Novel Award in Buenos Aires), and ALMUERZO DE VAMPIROS (2007). He is also the author of a book of essays: LA MURALLA ENTERRADA (2001) and a volume of short stories: LA PRISIONERA (2008). Thus far, his books have been translated into

11 different languages. He currently contributes essays and articles for several important newspapers and magazines in Santiago de Chile, Buenos Aires, and Madrid. His award-winning new novel is titled SI TE VIERAS CON MIS OJOS, inspired by Darwin and the painter Johan Moritz Rugendas, made a lasting impression on readers and critics, winning the coveted Bienal de Novela Vargas Llosa 2016.

*"A powerful, creative and seductive voice, fully committed to the word."* **Carlos Fuentes**

*"El desierto is one of the most original novels produced in modern Latin American literature."* **Mario Vargas Llosa**

## Si te vieras con mis ojos / If You Saw Yourself With My Eyes

Novel

240 pages

**\*Winner of the Bienal de Novela Mario Vargas Llosa 2016\***

**\*Book of the Year Prize from the Círculo de Críticos de Arte de Chile\***

**Spain & Latin America:** Alfaguara, 2015

**Japan:** Suiseisha

**Germany:** Buchergilde Gutenberg, 2019

The young Charles Darwin and the travelling painter Johan Moritz Rugendas meet in mid-19th century Chile. Complete opposites in every sense but in love with the same married woman, the methodical naturalist and the impulsive artist face off in an epic two person battle that will take them through wild nature to the top of the Andes and put both their lives at stake. Many years later, the story of this passionate love, the fight it provoked and the special friendship that arose from it will be told by the brilliant, learned and untameable who marked the lives of these men forever. Imagining that triangular encounter, Carlos Franz creates an ambitious novel of passion, adventures and ideas, observed from a modern and indirect point of view. SI TE VIERAS CON MIS OJOS is a sophisticated game of narrative mirrors, in which romanticist sensitivity and rationalist mentality are reflected and mixed together. But above all, in this novel two different conceptions of love face one another, colliding when they try to come together. And the reader feels the moving impact of this clash even now.

*"In his pages there is a contagious enthusiasm for telling and living on the limits, for showing the surprising drifts existence can take, and the audacity and joy with which two lovers adapt to these changing situations and are able to explore the most vertiginous extremes of love. This book reminds us of an epoca when Latin American herself seemed to be one of those novels of great passions."*

**Mario Vargas Llosa, El País**

*"A high point in Franz's narrative trajectory."* **El Mercurio**

*"An achievement."* **El Comercio**

*"In this author's most ambitious work, he shows that imagination, research, technique and precise language can mix together in correct doses to build not only a convincing and alive portrait of the past, but also a sentimental story shining with colourful adventurous episodes."* **La Tercera**

*"A novel that integrates different characters who represent two conceptions of the world, two epocas and two continents: science art, the Enlightenment and Romanticism, Europe and Latin America. A female character of great complexity, meaning and capacity to articulate those dichotomies."* **Jury of Premio Bienal de Novela Mario Vargas Llosa**

LA PRISIONERA (2008)

• Spain & Latin America: Alfaguara, 2010

EL LUGAR DONDE ESTUVO EL PARAÍSO (2007)

*First finalist for the Planeta Prize for Latin American Fiction 1996*

• Spain & Latin America: Alfaguara, 2007 • Brazil: Nova Fronteira (cxl) • China: Yilin Press, 2000 (cxl) • Finland: Otava, 2000 (cxl) • France: Seuil, 1999 • Germany: Kiepenheuer & Witsch, 1999 (cxl); (ppbk): Fischer, 1999 • Greece: Livanis • Italy: Feltrinelli, 2000 (cxl) • Portugal: ASA, 1999 (cxl) • Romania: RAO, 2012 • The Netherlands: Meulenhoff, 1999 (cxl) • Film rights: Tornasol S. A. (GerardoHerrero)

ALMUERZO DE VAMPIROS (2007)

• Spain & Latin America: Alfaguara, 2007

EL DESIERTO (2005)

*Premio La Nación-Sudamericana de Novela 2005*

• Argentina & Chile: Sudamericana, 2005 (cxl) • Spain: Mondadori, 2005, Santillana • Germany: Mitteldeutscher Verlag, 2023 • Israel: Xargol (cxl) • Italy: Edizioni E/O, 2008 • Poland: Muza, 2008 • Romania: RAO, 2013 • Turkey: Dogan Kitalçilik, 2008 (cxl) • USA: Mc Pherson & Company, 2011

## Non-fiction

LA MURALLA ENTERRADA (2001)

• Colombia: Planeta, 2001 • Chile: Planeta

## Rodrigo Fresán



Rodrigo Fresán (Buenos Aires, 1963) is one of the most daring authors of his time, with admirers who range from Bolaño to Banville. Residing in Barcelona since 1999, he has worked as a journalist and critic for the newspapers *Página 12*, *El País*, *El Malpensante*, *El Gatopardo*, *Letras Libres*, *Fotogramas* and *Rock de Lux*. His first fiction book *HISTORIA ARGENTINA* was published in 1991 and established him as the literary revelation of the year. It was on the bestseller lists in Argentina for more than six months making him one of the most popular writers of his generation. Fresán has collaborated with a number of American universities: Brown University in Providence, the University of Iowa and the University of Texas in Austin. In late 2001, his novel *MANTRA* was published and highly regarded by the critics. His novel *KENSINGTON GARDENS* (2003) was awarded the Lateral Narrativa Prize., was also shortlisted for the Rómulo Gallegos Award in 2005 and chosen as the best foreign book of 2005 by *Financial Times*. The first part of his trilogy *LA PARTE INVENTADA* (2014) had stunning reviews, even in France and the USA, where it won the Best Translated Book Award

2018, and in Italy where it is now longlisted for the Premio Gregor von Rezzori. *LA PARTE SOÑADA* (2017) is the second part of his trilogy and *LA PARTE RECORDADA* (2019) is the third. In 2017, France awarded him the prestigious Prix Roger Caillois for all of his works.

*"Rodrigo Fresán is a marvelous writer, a direct descendent of Adolfo Bioy Casares and Jorge Luis Borges, but with his own voice and of his own time, with a fertile imagination, daring and gifted with a vision as entertaining as it is profound."* **John Banville**

*"A kaleidoscopic, open-hearted, shamelessly polymathic storyteller, the kind who brings a blast of oxygen into the room."* **Jonathan Lethem**

*"If Borges and Pynchon fell off a boat, Fresán would be the one to come out of the water."* **Gilles Heuré, Télérama**

*"Of the most brilliant writers in Buenos Aires. His momentum lies in his ability to combine ideas which seem unrelated and to then turn them into intellectual jigsaw puzzles bursting with fascinating connections."* **Chris Moss, Times Literary Supplement**

*"Rodrigo Fresán is an essential reference when it comes to the new Latin American narrative."* **Juan Antonio Masoliver Ródenas, Guía de la Narrativa Hispanoamericana Actual**

*"It must be so sad not to love Rodrigo Fresán's books."* **Cristophe Claro, Le Monde**

*"Rodrigo Fresan is the new star of Latin American literature... There is darkness in him, but it harbors light within it because his prose—aimed at bygone readers—is brilliant."* **Enrique Vila-Matas**

*"A literary tornado."* **Jordi Costa, El Mundo**

### El estilo de los elementos / *The Style of Elements*

Novel

720 pages

**Spain & Latin America:** Random House, 2024

**Italy:** Mondadori

**US:** Open Letter

A viral phantom sweeps the world and hopelessly infects it with oblivion while immunizing it against any belief in the past. And the very patient Land - doing and undoing memory - moves far and wide through his own history and that of those who surround and corner and checkmate his childhood and adolescence and adulthood across three Great Cities.

Welcome - wholeheartedly - to the REC and REW and PLAY without STOP of books to steal or abandon or destroy, of hypnotic parties and trance-like funerals, of sleepless parents who just want to be best friends and "children of...." who only dream of being able to get some sleep, of Big Vaina and Nome, of loves that neither kill nor die but are immortalized, of phantom writers and unreliable readers, and of truths and lies and secrets written or corrected in blue and red.

*"A contemporary historical novel, a love novel, a initiation novel, a psychoanalytical novel, a political novel, a novel about children*

*and about parents, a novel about how a reader is built and how a writer is not built, a sad novel that gives happiness, a happy novel that gives sadness. I would say thank you, but it's a small word. I'll say it anyway: thank you for having written it. I will carry it in my body for a long time."* **Leila Guerriero**

*"The Style of Elements is a real joy, a book written in a state of rare inspiration, with one of the most beautiful beginnings of Fresán's entire oeuvre (...) And a writing that is in a state of grace."* **Carlos Pardo, Babelia**

*"When the novel ended, I was left orphaned and on my knees in front of this author who achieves a strange miracle (being subtle in saying absolutely everything but removing key pieces that make the prose fill with a huge breath), and I felt expelled from a universe that I could have inhabited for a long time."* **Leila Guerriero, El País**

*"As happens with good books, The Style of Elements invents problems that do not exist and solves them in a region that did not exist before the novel existed. That region is what we call the Fresanian."* **Alan Pauls**

*"A monumental story about childhood and the literary vocation in which children save themselves by reading and ghost writers rewrite the past to keep remembering."* **Karina Sainz Borgo, ABC**

*"It is a novel and something more or, in other words, something more than a novel. It is a world of its own, a world that is profound in itself, into which one enters and moves and falls and from which one ends up emerging, unharmed, perhaps unscathed, wanting to breathe. Whatever it takes: air, fire, earth, water, just to breathe."* **Diego Gándara, La Razón**

*"Memory and imagination blend with astonishing organicity in this new work which, full of flashes of intelligence, constitutes a retaining wall against the fluidity of our present."* **Javier Cedillo, El Cultural**

*"Welcome to a morning in the life of this "maker" of cyclonic minds, and to the closest you will come, for the moment, to decrypting his, in many ways, unstoppable, titanic Work in Progress."* **Laura Fernández, Lengua**

*"In The Style of Elements, Fresán breaks and merges genres and biographies, his own and others more or less invented, to talk about what he always talks about: books and those who write them, memory, parents and children, sadness, happiness and vice versa."*

**Daniel Arjona, Zenda**

*"This is a Rodrigo Fresán novel. Or, better said, a 'very Rodrigo Fresán' novel that will make those who appreciate his literature leave extremely satisfied with the experience [...] There are 716 pages that express Fresán's virtues as an author and as a reader".* **Patricio Pron**

*"The Style of Elements is voluminous and has the originality that Julio Cortázar's Rayuela, one of the last great Argentine novels, had in its time. The book is an authentic Fresán: epigraphs, quotes, references, reading intrigues, a world of libraries and intellectuals and acknowledgements overflow its 716 pages in a historical context that represents the entire middle class of a generation."* **Carlos Daniel Aletto, Télam**

*"In the purest Fresán style".* **Ángel Peña, The Objective**

*"Reading and nothing but reading, writes Rodrigo Fresán in one of the first novels we have enjoyed this 2024. The Style of Elements is one of those works difficult to classify. It is a work about childhood and adolescence, a time when the literary vocation arises and where the relationship between parents and children becomes complicated. It also talks about readers, what would happen if they disappeared or started to read other things? The Argentine writer himself asks himself, who defines his new book as a work of ghosts that rewrite the past in order not to stop remembering. Since Historia Argentina, his impressive debut, the writer has been shaping one of the most interesting literary careers in our language. He says that in that first novel everything was already there and that now everything is variations. In The Style of Elements there is much of all his work and of him".* **Pepa Blanes, Cadena Ser**

*"The novel of a passionate reader."* **Raquel Garzón, Clarín**

*"Rodrigo Fresán takes up again with The Style of Elements his usual themes: writing, reading, paternity, the filial condition, memory, and time. A superb work full of humor, amusement and intelligence".* **Anna María Iglesia, Crónica Global**

*"The Style of Elements is an intellectually challenging, yet entertaining, literary collage peppered with rock, film, serials, history, philosophy and even geography. For some critics, however, it is an intricate romance novel."* **Daniela Pasik, Clarín/Ñ**

*"This book, like religions, is only for the determined, and perhaps a wonderful initiation into invention for younger readers".* **Juan Márquez, La Lectura**

*"Rodrigo Fresán's fascinating new novel.... An inexplicable book. Inexplicable because it is rare and rare in the sense of extraordinary..."* **Miqui Otero, El Periódico**

*"A great reflection on the creative process and the power of literature to transform reality."* **Ignacio Helguero, La Estación Azul**

*"An imposing fable.... I admire Fresán's verbal and imaginative power.... His endless narration has left me exhausted".* **Santos Sanz**

## **Villanueva, El Cultural**

*"It cannot be said that Rodrigo Fresán is writing, installment after installment, a unique novel; but it can be said that in each of his books we find approaches and ingredients of the previous ones, so that his is a familiar reading, and not only because he is a unique and inimitable author.... Although Fresán rejects the outline of the traditional novel, he does not fall into experimentalism, but we are faced with a prose full of life with puns resulting from the consciousness of language in what is an authentic and absorbing writing of a powerful mind". J. A. Masoliver Ródenas, La Vanguardia*

MELVILL (2022)

*English sample by Will Vanderhyden*

• Spain & Latin America: Random House, 2022 • France: Seuil, 2023 • Italy: Mondadori, 2023 • USA: Open Letter

LA PARTE RECORDADA (2019)

• Spain & Latin America: Random House, 2019 • France: Seuil • World English: Open Letter, 2022

LA PARTE SOÑADA (2017)

• Spain & Latin America: Random House, 2017 • France: Seuil, 2019 • World English: Open Letter, 2019

LA PARTE INVENTADA (2014)

*Prix Roger Caillois, Winner of the Best Translated Book Award 2018, Longlisted for the 2018 National Translation Award in Poetry and Prose, Nominated for the International DUBLIN Literary Award 2019, Longlisted for the Premio Gregor von Rezzori 2020*

• Spain & Latin America: Random House, 2014 • France: Seuil, 2017 • Italy: LiberAria, 2019 • World English: Open Letter, 2017

EL FONDO DEL CIELO (2009)

*Longlisted for the Best Translated Book Award 2019*

• Spain & Latin America: Random House, 2009 • Brazil: Cosac & Naify, 2014 (cxl) • France: Seuil, 2010 • World English: Open Letter, 2018

JARDINES DE KENSINGTON (2003)

• Spain & Latin America: Random House, 2003; DeBolsillo, 2005 • Brazil: Conrad, 2007 • Croatia: Hema, 2020 • France: Seuil, 2004 • Germany: Fischer, 2004 (cxl) • Italy: Mondadori, 2006(cxl) • Japan: Hakusuisha, 2022 • Poland: Muchaniesiada (cxl), 2007 • Portugal: Cavalo de Ferro, 2008 (cxl) • Sweden: Albert Bonniers, 2007 • Turkey: Yapi Kredi, 2011 • UK: Faber and Faber, 2005 • US: Farrar, Straus and Giroux (cxl), 2006

MANTRA (2001)

• Spain & Latin America: Random House, 2001; 2011 • France: Passage du Nord-Ouest, 2010; Seuil Points, 2014 • World English: Open Letter

LA VELOCIDAD DE LAS COSAS (2003)

• Argentina: Tusquets, 2003 • Spain: DeBolsillo, 2006 • France: Passage du Nord-Ouest, 2008

ESPERANTO (1995)

• Spain & Latin America: Literatura Mondadori, 2011 • Argentina: Tusquets, 1995 (cxl) • France: Gallimard, 2000 (cxl) • Italy: Einaudi, 2000 (cxl)

VIDAS DE SANTOS (1993)

• Argentina: Planeta, 1993 • Spain: DeBolsillo, 2007 • France: Passage du Nord-Ouest, 2010

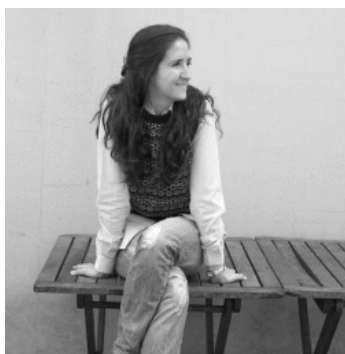
HISTORIA ARGENTINA (1991)

• Spain & Latin America: Random House, 2017 • Argentina: Planeta, 1991 (cxl) • Spain: Anagrama, 2009 (cxl) • Czech Republic: Garamond, 2019 • France: Seuil, 2012

TRABAJOS MANUALES (1991)

• Argentina: Planeta, 1991 (cxl)

## María Gainza



María Gainza was born in Buenos Aires, where she still resides. She has worked as a correspondent for *The New York Times* in Buenos Aires, as well as for *ArtNews*. For more than ten years she was a regular contributor to the magazine *Artforum* and *Radar*, the cultural supplement of *Página/12*. She has given courses for artists and art critic workshops and was a co-editor of the collection *Los Sentidos* on Argentinean art. In 2011, she published *TEXTOS ELEGIDOS*, a collection of her notes and essays on contemporary art. In 2015, her literary debut *EL NERVIO ÓPTICO* became an underground success, taking anyone who read it by surprise, getting us to think outside the narrative box and valuing a book for simply how stunning it is. Winner of Premio Sor Juana

de Inés 2019, *LA LUZ NEGRA* is her follow-up novel that again manifests the turbulent relationship between life and art, mystery deciding destiny.

*"A new, exciting voice from Latin America. Gainza doesn't hide what she's read. Living in a world of books and paintings, she writes about this personal universe in a way that has no possible comparison. If fiction is to pretend, as I believe, we have before us a prodigious trickster."* **Cees Nooteboom**

*"The precision of Gainza's prose: the effect is guaranteed, gratifying, and any suspicion of lack of originality dilutes itself immediately."* **Juan Manuel Vial, La Tercera**

*"Far from cerebral prose, far from showcasing its critical theories or academic slangs, her writing operates out in the open and recurs to critical essay, narrative and the best cultural journalism almost as weapons in order to expand meaning and trace unexpected connections."* **Matías Capelli, La Nación**

*"Gainza weaves a fascinating, often confounding story about beauty, obsession and authenticity... Like Bolaño, she writes stories within stories, each with its own melancholy mood and unsolvable mystery... Maria Gainza is sharp, modern and playful, a writer who multiplies the possibilities for fiction."* **Johanna Thomas-Corr, The Guardian**

### Un puñado de flechas / A Handful of Arrows

Novel

190 pages

*\*English sample by Thomas Bunstead\**

Spain: Anagrama, 2024

US: offer

Following the international successes of *OPTIC NERVE* and *PORTRAIT OF AN UNKNOWN LADY*, María Gainza presents in *A HANDFUL OF ARROWS* (a dazzling collection of pieces that are part memoir, part fiction and part art book. A delightful mixture of short stories, micro-essays and profiles, always with art as the McGuffin of the narrative.

Her intimate, digressive voice elegantly walks the reader through her favourite works, the art industry and her art adventures, enfolding them in tender -sometimes melancholic, sometimes amusing- personal anecdotes that, like fleeting glimpses into her life, illustrate the profound connection between life and art when the latter is a true passion.

*LA LUZ NEGRA* (2018)

*Premio Sor Juana Inés de la Cruz 2019, Full English translation by Tom Bunstead, Best Argentinean Novel of 2019 in Perfil, Best Books of the Year in La Nación, A New York Times Book Review Editors Choice's book, Best and Most Anticipated Translated Literature of 2022 in WNYC, One of the Most Anticipated Books of the Year in LitHub, A Town and Country Must-Read Book of Spring, A CrimeReads Best International Crime Book of the Month, Highlighted by The Week and Book Riot as must-read in 2022\**

• Spain & Latin America: Anagrama, 2018 • Arab: Masaap Armenia: EDGE • France: Bourgois, 2022 • Germany: Wagenbach, 2023 • Greece: Lemvos, 2022 • Israel: Tesha Neshamot • Norway: Cappelen Damm, 2022 • Portugal: Dom Quixote, 2019 • Sweden: Rastlös, 2019 • The Netherlands: Podium, 2019 • Turkey: Everest • UK: Harvill Secker, 2022 • USA: Catapult, 2022

*EL NERVIO ÓPTICO* (2017)

*Finalist for the Premio Dulce Chacón, Finalist Los Angeles Times Book Prize for First Fiction, Finalist for the LiBeraturpreis 2020, Longlisted for the American Literary Translators Association's National Translation Award in Prose, Longlisted for the Clara Johnson Prize 2020, Best Books of the Century in El País, 100 Notable Books of the Year in The New York Times, Best Fiction of 2019*

*in Financial Times, Most Anticipated Titles of 2019 in The Millions, Best Books of the Year in La Nación, Top Ten Books of 2019 in Publishers Weekly, 50 Favorite Books of the Year in LitHub*

• Spain & Latin America: Anagrama, 2017 • Chile: Laurel, 2016 • Colombia: Laguna Libros • Arab World: Masaa • Brazil: Todavia Livros • France: Gallimard, 2019 • Germany: Wagenbach, 2018 • Greece: Opera, 2018 • Hungary: Sonora Kiadó, 2021 • Israel: Tesha Neshamot • Italy: Neri Pozza, 2017 • Korea: Cheong Song Jae • Lithuania: Rara, 2022 • Norway: Cappelen Damm, 2020 • Poland: Proszynski • Portugal: Dom Quixote, 2018 • Sweden: Rastlös, 2019 • The Netherlands: Podium, 2018 • Turkey: Everest • UK: Harvill Secker, 2019 • USA: Catapult, 2019

# Natalia García Freire



Natalia García Freire (Cuenca, Ecuador, 1991) is the acclaimed author of the debut novel *NUESTRA PIEL MUERTA* (2019), selected by *The New York Times* as one of the best Spanish-language books of 2019. It has had several reprints and was nominated for the Tigre Juan award, for best work of fiction in 2019. In 2021, Natalia García Freire received the English PEN Translate Award for *THIS WORLD DOES NOT BELONG TO US*. Her journalism, chronicles and profiles have been featured in *BBC Mundo*, *Univisión*, *Plan V*, *CityLab Latino* and *Letras del Ecuador*. Her short story 'NOCHE DE FIESTA' appeared in Spanish literary journal *La gran belleza*. In 2016, she completed a master's degree in creative writing at Madrid's Escuela de Escritores. Currently, she works as a creative writing tutor at the Azuay University in Ecuador and is also a primary school English teacher.

*"One of the four women writers from Ecuador you have to read."* **Expresso**

*"Natalia García Freire is different from her contemporaries; she flies at another altitude. She seeks out the entomological, the biblical. Her work is most interesting"* **Pablo Maurette, La Republicca**

*"García Freire unearths a brilliant sense of the miraculous from the swarming and putrid subject matter. The result is beautifully macabre."* **Publisher's Weekly starred review**

*"Not for the weak of stomach, this Ecuadorian writer's debut novel *Nuestra piel muerta* is a morbid tale of death, decay and one man's singular love of insects"* **The Times**

## Trajiste contigo el viento/ *You Brought the Wind With You*

Novel

144 pages

*\*English sample by Victor Meadowcroft\**

**Spain:** La Navaja Suiza, 2022; Bookmate, 2022

**Argentina, Chile & Uruguay:** Tusquets, 2022

**Colombia:** Himpar, 2022

**Mexico:** Paraíso Perdido

**France:** Bourgois

**Greece:** Bibliothèque

**Italy:** Sur

**World English:** World Editions

Cocuán, a lost and forgotten town nestled between the hot jungle and the frigid Andes, is about to slip away from memory. That's where Mildred was born and where everything she had, her animals, her home and her land, was taken from her after her mother's death. Years later, a series of strange events; disappearances, periods of madness and delirium will force its residents to reckon with the legend of old Mildred and once again feel the shadow of death that has haunted the town ever since. The voices of nine characters, Mildred, Ezequiel, Agustina, Manzi, Carmen, Víctor, Baltasar, Hermosina and Filatelio, tell us of the past and present of that doomed place and the miracle of the Goddess Mother Earth.

Readers are transported to the streets of Cocuán alongside its residents, swept away by the overflowing language that blurs the lines between dreams and reality. Natalia García Freire once again paints a vivid portrait of the hypnotic Andean universe in *YOU BROUGHT THE WIND WITH YOU*, an extraordinary scene conceived in García's imagination, which is unrivalled in contemporary Latin American literature.

*"I don't know how to describe the nightmarish beauty of this book. Natalia García Freire has become one of my favorite authors (my favorite from Ecuador)."* **Mónica Ojeda, author of *Jawbone***

*"What an event! Natalia García Freire conjures up an ancient forest and sets language and its roots alight, including the living and dead. Marvellous, dazzling, celebratory writing. I can't say it enough: read it!"* **María Sánchez, author of *Land of Women***

*"The language in this novel weaves together miracles, curses and deliriums. Natalia García Freire creates disturbing and beautiful books that make us think of the poetic cruelty of far-off mythologies."* **Irene Vallejo, author of *Papyrus***

*"This is the story of a town, Cocuán, told through its characters. A story with hints of fable, myth, madness, death, innocence, evil... It's amazing, as always."* **Andrea Carrasco, ABC**

*"You brought the wind with you, the story of poor Mildred, banished, dispossessed, and ostracized, is preserved in Mother Earth, Pachamama, in Cocuán."* **Inés García, Libero Editorial**

*"In Natalia García Freire's literary universe everything that was destined to remain a secret, hidden away, has come to light: the wind, the birds, the forest. She writes from the ground level, somewhere between the ferocity of Flannery O'Connor and the sinister nature of Shirley Jackson, leaving no one indifferent. Hers is a mad and disturbing universe."* **Cristina Sánchez Andrade, author of Winterlings**

*"A beautiful and terrible book."* **Josep Nadal Suau**

*"You Brought the Wind With You is an incredible book, as gorgeous as disturbing. A delicious nightmare you won't want to let go."* **La Sexta**

NUESTRA PIEL MUERTA (2019)

2021 English PEN Translate Award, Finalist for the Tigre Juan Award

• Spain: La Navaja Suiza, 2019 • Latin America: Tusquets, 2023 • Bolivia: Mantis, 2021 • Mexico: Paraíso Perdido, 2021 • Denmark: Aurora Boreal, 2022 • France: Bourgois, 2021 • Iran: Penombra • Italy: Sur, 2022 • Turkey: Sel, 2022 • UK: Oneworld, 2022 • USA: World Editions, 2022

## Pol Guasch



Pol Guasch (Tarragona, 1997) has an MA in Contemporary Literature, Theory and Culture (King's College London) and is a PhD researcher on love and poetics at the University of Barcelona. He has studied the Independent Studies Program at MACBA, has taught literature and cultural criticism at the UB and is currently part of the cultural production company La Sullivan. He is a regular contributor to various media such as RAC1, Cadena SER and the newspaper Ara. He is the author of the poetry books TANTA GANA (Francesc Garriga Award 2018) and LA PART DEL FOC (López-Picó Award 2020), and has recited his verses all over the world, from South Africa to Switzerland or Germany. He has obtained several writing grants, such as the City of Barcelona 2020 Awards Scholarship, and has been a guest author at international residencies such as the Santa Maddalena Foundation.

NAPALM AL COR (Llibres Anagrama Award 2021), his first novel, has been translated into several languages such as Spanish, English, French and German and is being adapted for theater and film.

*"Pol Guasch is one of the prodigious young poets of our country."* **Pepa Blanes, Cadena SER**

*"Guasch's Catalan is contemporary, bubbling, capable of describing the nuances of reality with an inner light, a prose that overflows with the sensitivity of a poet."* **Valeria Gaillard, El Periódico**

*"A description of horror made from the fascination normally reserved for beauty."* **Guillem Gisbert**

### OFERT A LES MANS EL PARADÍS CREMA / *Offered on Open Hands, Paradise Burns*

Novel

256 pages

*\*English sample by Mara Faye Letham\**

**Catalan:** Anagrama, 2024

**Spain & Latinamerica:** Anagrama, 2024

Effervescence and melancholy: a novel about friendship in a world on the verge of collapse.

Rita lives in Colony, perched a hill where weary men empty a mine close to exhaustion. From there, she looks out over the village nestled in the valley, and the forests that are suddenly beginning to burn. Líton, who grew up in the town, puts out the fire with the rest of the young men of the Service.

This novel follows the story of the two friends: childhood in opposite contexts, the discovery of desire, their love affairs with Félix and René - and the nostalgia for the future that will never be. Together they navigate emancipation and festive effervescence of their twenties, but also the obligations tied to the family and of an era marked by extinction: how will the buzzing of a bee be? In a world on the brink of collapse, where life is becoming increasingly unbearable, Rita and Líton turn friendship into a conspiracy to envision a habitable universe.

Pol Guasch has written a book in which each dose of pain reveals its dazzling counterpart, and each denouement augurs a new beginning. As messy as memory, dark and luminous at the same time, OFFERED ON OPEN HANDS, PARADISE BURNS is melancholic as it can only be to witness the disappearance of the youth of the world.

*"Intimate, painful and bright"* **Anna Abella, El Periódico**

*"A chaotic, beautiful and desolate portrait of youth and friendships."* **Clara Asín, El Nacional**

*"Offered on Open Hands, Paradise Burns goes through all the issues that occupy the humanities of an unstable world with a will that is more reflective than instructive. It is a cliché the question of whether the literature of now and here has to represent now and here or overcome them. Guasch is more of the former: he offers the discourses of the present in an atmosphere that creates the hope that the future will be anxious."* **Carlota Rubio, Quadern, El País**

*"With an extremely delicate and beautiful writing, in a world doomed to collapse, he offers us friendship as an alternative."* **Sandra Freijomil, Catorze**

NAPALM AL COR (2021)

*6º Premio Llibres Anagrama, Premi 42 Revelació en Català 2022, Premio Talento a bordo Festival Eñe*

• Spain & Latinamerica: Anagrama, 2021 • France: La Croisée, 2022 • Germany: Wallstein, 2024 • Italy: Fandango, 2024 • Slovenia: Beletrina • UK: Faber • US: FSG

## Poetry

LA PART DEL FOC (2020)

*Premio de poesia Josep M. López-Picó 2020*

• Catalan: Viena Editorial, 2021 • Spain: Ultramarinos, 2022

TANTA GANA (2018)

*Premio Francisco Garriga 2018*

• Spain: LaBreu, 2018

## Daniel Guebel



Daniel Guebel (Buenos Aires, 1956) is a prolific, award-winning novelist, considered one of the greatest from Argentina today. He is the author of *ARNULFO O LOS INFORTUNIOS DE UN PRÍNCIPE*, *LA PERLA DEL EMPERADOR* (Premio Emecé; Segundo Premio Municipal de Novela), *LOS ELEMENTALES*, *MATILDE*, *CUERPO CRISTIANO*, *EL TERRORISTA*, *NINA*, *EL PERSEGUIDO*, *LA VIDA POR PERÓN*, *CARRERA Y FRACASSI*, *EL CASO VOYNICH* and *MIS ESCRITORES MUERTOS*, and the story collections *EL SER QUERIDO*, *LOS PADRES DE SHEREZADE*, *GENIOS DESTROZADOS* and *TRES VISIONES DE LAS MIL Y UNA NOCHES*. Random House published his novels *DERRUMBE*, *ELLA*, *LA CARNE DE EVITA*, *LAS MUJERES QUE AMÉ*, *EL ABSOLUTO* and *EL HIJO JUDÍO* (Premio de la Crítica Argentina). His theatrical works include *ADIÓS MEIN FÜHRER*, *TRES OBRAS PARA DESESPERAR*, *RADRE* and *PORNOGRAFÍA SENTIMENTAL*. With Sergio Bizzio, he is the co-author of *DOS OBRAS ORDINARIAS* and *EL DÍA FELIZ DE CHARLIE FEILING*. *EL ABSOLUTO*

was not only the best work of fiction in 2016 according to *La Nación* but it also won the coveted Premio Literario de la Academia Argentina de Letras in 2017, and more astoundingly, it was the winner of the National Book Award in Argentina in 2018. His work has been translated into French, English, Italian and Russian.

*"Guebel has style and it is so rare for a writer to have style (it is so rare that someone who writes is truly a writer) that when it appears one has to just accept it."* **César Aira**

*"Guebel is a brilliant writer: his imagination and skill are both tremendous, and his freedom grows every day. Maybe he is a genius who deserves to be understood as he wishes, and would ruin himself were he to shed his obsessions."* **Quintín, Perfil**

*"Whom does Daniel Guebel resemble as a writer? One could say that his subversive prose comes from Gogol and Nabokov, even that he seems an improbable Argentine Pynchon. But Guebel is great due to his own qualities."* **Carlos Pardo, El País**

*"If Guebel is the only smuggler of orientalism who prospered in Argentinean literature, it is because his literary agenda has never stopped confronting, complicating, the challenge faced by Sherezade: how can one give another turn on the knot that ties storytelling and death."* **Alan Pauls**

*"Guebel is a genius. He is the best novelist of his generation, my generation. The most solid of our great authors."* **Luis Chitarroni**

*"The Absolute is an extraordinary novel, an exploration of memory and music, of social history, science and family ties. Guebel's remote ancestor is Richard Burton and his Anatomy of Melancholy; his contemporaries, Norman Manea and W.G. Sebald."* **Alberto Manguel**

*"Guebel writes from that crystal frontier where creativity meets madness, where imagination meets delirium. His cast of eccentrics often reminds us of Borges' characters, but of a Borges gone wild."* **Carlos Fonseca**

*"As the characters of The Absolute experience love, jealousy, and despair, Guebel offers erudite meditations on music, art, and philosophy, all marked by a superb use of language. This is best savored slowly."* **Publishers Weekly, starred review**

*"The Absolute is an intellectually adventurous, multigenerational novel of a family's quest to find meaning in the world... A Borges-ian masterwork that neatly blends magic realism, mysticism, and off-color yarns into a superb whole."* **Kirkus Reviews, starred review**

*"A quixotic enterprise concerned with a quixotic enterprise founded on a desire to understand and memorialize a succession of quixotic enterprises. For most of its length, The Absolute takes the form of a group biography, a labor of love by an unnamed female narrator trying to preserve the lives of five outsize male forebears — what her son calls a "chronicle of my family's geniuses." The result, published in Argentina in 2016, is both exhausting and exhilarating, not by turns but at the same time, by virtue of the same choices and flourishes."* **The New York Times**

### El rey y el filósofo / The King and the Philosopher

Novel

320 pages

\*English sample by Jessica Sequeira\*

**Spain & Latin America:** Random house, 2023

**World English:** Seven Stories

Appointed ambassador to the Germanic Roman Empire, the philosopher Gottfried Leibniz arrives in France with a mission: to convince Louis XIV to invade Egypt. However, stunned by the court's theatre of extravagance, his determination gradually weakens. The King eludes him through the secret passages and salons of Versailles, dulls him with delicacies, scandalises him with libertine insinuations and involves him in palace intrigues that threaten wars, royal crimes and fantastic marriages. When Leibniz and Louis XIV finally meet, they will share an intimate conversation, existential perplexity, scientific exploration and metaphysical universes as they move their pieces in the diplomatic game that will determine the fate of East and West. With literary power and unabashed irony, Daniel Guebel makes the exuberant baroque architecture - capricious and brilliant - of the Mind of the Man of Power explode.

*"With his demiurgic arts he reinvents, each time, the world and literature. [...] The new novel by this exceptional narrator proposes a confrontation between Louis XIV and Leibniz. The King and the philosopher, prodigal in secret volutes and passages, makes reality a dance of masks where the hidden is offered to the eye because the depth is nothing more than a fold of the surface... If Leibniz tried to prove that we live in the best of all possible worlds, Daniel Guebel, on the other hand, shuffles the discarded versions."* **Juan Comparatore, Clarín**

*"The King and the Philosopher is written with so much humour that I was reading and stopped to laugh. A stupendous novel."* **Oswaldo Quiroga, La otra trama**

*"Written with an overwhelming good humour, the novel is proof that the world of literature can be dominated from Buenos Aires and that it is not necessary to talk about gauchos to be the most Argentinian of novelists."* **Diario Perfil**

*"Guebel splinters mirrors and sculpts letters marked to be embedded under wigs. At times Leibniz's reflections anticipate those of Hegel; at others, Louis XIV is a precursor of Napoleon. Like his guide, Borges, Guebel understands language as a way of sensing reality... [A] hilarious adventure of ideas."* **Mariano Oropesa, Diario Perfil**

*"It is the writing itself (of the letters, of the diaries) that configures, interweaves and propels the "plot" of the novel, like the monads - to use Leibniz's concept - that propagate, virtually, to infinity."* **Tomás Villegas, La Nación**

UN CRIMEN JAPONÉS (2020)

- Latin America: Random House, 2020

ENANA BLANCA (2019)

- Argentina: Obloshka, 2019

EL HIJO JUDÍO (2018)

*Premio de la Crítica Argentina 2018*

- Latin America: Random House, 2018 • Spain: Deconatus, 2020 • Italy: La nave di Teseo • World English: Seven Stories, 2022

EL ABSOLUTO (2016)

*First Premio Nacional de Literatura Argentina 2018, Premio Literario de la Academia Argentina de Letras 2017, Best Novel Award by La Nación in 2016*

- Spain & Latin America: Random House, 2016 • Brazil: 7Letras • France: Gallimard, 2022 • Italy: La Nave di Teseo • Russia: Knizhniki • World English: Seven Stories, 2022

LAS MUJERES QUE AMÉ (2015)

- Latin America: Random House, 2015

GENIOS DESTROZADOS, VIDA DE ARTISTAS (2013)

- Latin America: Eterna Cadencia, 2013

LA CARNE DE EVITA (2012)

- Latin America: Mondadori, 2012 • Italy: Amos Edizioni

ELLA (2010)

- Latin America: Mondadori, 2010

EL DÍA FELIZ DE CHARLIE FEILING (2010)

- Argentina: Beatriz Viterbo, 2010

EL CASO VOYNICH (2009)

- Spain & Latin America: Eterna Cadencia, 2009

MIS ESCRITORES MUERTOS (2009)

- Argentina: Mansalva, 2009

LOS PADRES DE SHEREZADE (2007)

- Spain & Latin America: Eterna Cadencia, 2008

DERRUMBE (2007)

- Latin America: Mondadori, 2007 (2019)

CARRERA Y FRACASSI (2004)

- Latin America: Sudamericana, 2004 • Spain: Caballo de Troya, 2015 • Italy: La Línea, 2012 (cxl)

LA VIDA POR PERÓN (2004)

- Spain & Latin America: Emecé, 2004

EL PERSEGUIDO (2001)

- Spain & Latin America: Norma, 2001; El desvelo, 2012 • France: L'Arbre Vengeur, 2015

NINA (2000)

- Spain & Latin America: Emecé, 2000

EL TERRORISTA (1998)

- Spain & Latin America: Sudamericana, 1998

CUERPO CRISTIANO (1994)

- Spain & Latin America: Fondo de Cultura Económica, 1994

MATILDE (1994)

- Spain & Latin America: Sudamericana, 1994; Random House, 2018

EL SER QUERIDO (1992)

- Spain & Latin America: Sudamericana, 1992; Mansalva, 2014

LOS ELEMENTALES (1992)

- Spain & Latin America: Norma, 1992 (2021)

LA PERLA DEL EMPERADOR (1990)

*Premio Emecé, with César Aira on the jury*

- Spain & Latin America: Emecé, 1990; La Bestia Equilátera, 2012

ARNULFO O LOS INFORTUNIOS DE UN PRÍNCIPE (1987)

- Spain & Latin America: Ediciones de la Flor, 1987

## José María Guelbenzu



José María Guelbenzu (Madrid, 1944) was initially involved in the world of publishing as the director of the magazine Cuadernos Para El Dialogo, and later as editorial director of the publishing houses Taurus and Alfaguara. He is now a frequent contributor to the Op-Ed page and the Literary Supplement of the Spanish newspaper El País. Among his novels, special mention should be given to EL RÍO DE LA LUNA (winner of the Premio Nacional de la Crítica in 1981), a semi- autobiographical portrait of the generation who witnessed the radical social, political and cultural changes undertaken by Spain during the seventies, as well as to the highly praised LA TIERRA PROMETIDA (winner of the Premio Plaza y Janés de Novela in 1991). He later shifted his literary focus with the Judge Mariana

de Marco detective series, including NO ACOSEN AL ASESINO (2001), LA MUERTE VIENE DE LEJOS (2004), EL CADÁVER ARREPENTIDO (2007), UN ASESINATO PIADOSO (2009), EL HERMANO PEQUEÑO (2011), MUERTE EN PRIMERA CLASE (2012), NUNCA AYUDES A UNA EXTRAÑA (2014), LOS PODEROSOS LO QUIEREN TODO (2016), EL ASESINO DESCONSOLADO (2017), O CALLE PARA SIEMPRE (2019), ASESINATO EN EL JARDÍN BOTÁNICO (2022).

*"One of Spain's best novelists."* **El Cultural**

*"Guelbenzu is one of the first narrators of an outstanding generation which was known in Spain and Europe at the end of the seventies. And here, to everyone's satisfaction, he continues to write the novel of our time."* **José Carlos Mainer, El País**

### Asesinato en el jardín botánico / Murder in the Botanical Garden

Novel

384 pages

Spain & Latin America: Destino, 2022

The body of Concepción Rivera, a middle-aged woman, appears hidden behind a beautiful royal palm in Madrid's Botanical Garden, along with a bouquet of monkshood and a bottle of whiskey. Secretary of the Club de Amigos de los Jardines, made up of a group of colorful gardening enthusiasts, had come to the Garden a few minutes before it closed.

Who was with her and how could she get out without being seen? Nothing suggests that someone close to her could be involved, despite the fact that all the members of the club had the poisonous aconite flower as an ornament. The perceptive judge Mariana de Marco begins the investigation of the case while her sentimental partner, the journalist Javier Goitia, unemployed due to the strong crisis that is plaguing the sector, decides to narrate the investigation in the form of a journalistic chronicle. This fact will confront them in a strange love rivalry that will fester dangerously.

O CALLE PARA SIEMPRE (2019)

- Spain & Latin America: Destino, 2019

EL ASESINO DESCONSOLADO (2017)

- Spain & Latin America: Destino, 2017

LOS PODEROSOS LO QUIEREN TODO (2016)

Premio Crítica de Madrid 2017

- Spain & Latin America: Siruela, 2016

NUNCA AYUDES A UNA EXTRAÑA (2014)

- Spain & Latin America: Destino, 2014

MENTIRAS ACEPTADAS (2013)

- Spain & Latin America: Siruela, 2013

MUERTE EN PRIMERA CLASE (2012)

- Spain & Latin America: Editorial Destino, 2012 • Italy: E/O, 2014

EL HERMANO PEQUEÑO (2011)

- Spain & Latin America: Editorial Destino, 2011

UN ASESINATO PIADOSO (2008)

- Spain & Latin America: Alfaguara, 2009 (cxl)

EL CADÁVER ARREPENTIDO (2006)

- Spain & Latin America: Alfaguara, 2007 (cxl) • Germany: Bertelsmann (cxl)

LA MUERTE VIENE DE LEJOS (2004)

- Spain & Latin America: Alfaguara, 2004 (cxl) • Germany: Bertelsmann (cxl) • Romania: R.A.O. International

NO ACOSEN AL ASESINO (2001)

- Spain & Latin America: Alfaguara, 2001; Punto de Lectura, 2002 (ppbk) • Germany: Bertelsmann, 2008 (cxl) • Russia: AST, 2006 (cxl)

EL AMOR VERDADERO (2010)

- Spain & Latin America: Editorial Siruela, 2010

ESTA PARED DE HIELO (2005)

- Spain & Latin America: Alfaguara, 2005

LA NOCHE EN CASA (2004)

- Spain and Latin America: Destino, 1990

LA CABEZA DEL DURMIENTE (2003)

- Spain and Latin America: Siruela

UN PESO EN EL MUNDO (1999)

- Spain & Latin America: Alfaguara, 1999 (cxl), Siruela • Russia: Eksmo, 2004 (cxl)

EL SENTIMIENTO (1995)

- Spain & Latin America: Alfaguara, 2003 (cxl)

LA TIERRA PROMETIDA (1991)

- Spain & Latin America: Plaza y Janés (Premio Plaza y Janés), 1991 (cxl); Alfaguara, 2001 • France: Seuil, 1995 (cxl)

LA MIRADA (1987)

- Spain & Latin America: Siruela, 2010 • France: Climats, 1991 (cxl) • Germany: Suhrkamp, 1988 (cxl) • The Netherlands: Flint, Spectrum, 1989

EL ESPERADO (1984)

- Spain & Latin America: Siruela, 2012 (cxl).

EL RIO DE LA LUNA (1981)

- Spain & Latin America: Siruela, 2010; Cátedra, 2012 • France: Seuil, 1992 (cxl) Turkey: Kultur (cxl)

# Munir Hachemi



Munir Hachemi (Madrid 1989) began his career as a writer with a literary collective called 'Los escritores bárbaros.' *LIVING THINGS* was published by Periférica in 2018, who also published his next novel, *EL ÁRBOL VIENE* – a heterotopian sci-fi novel inspired by a real scientific article about the psychological challenges of a human mission to Mars – in April 2023. Munir speaks fluent English, as well as Spanish, French, Arab World, Japanese, and Chinese, and is also the translator of Ling Ma's *SEVERANCE*. He was selected among Granta's Best Young Spanish Language Novelists in 2021 and won the prestigious Premio Ojo Crítico for his poetry volume *LOS RESTOS*, published by La Bella Varsovia. He currently lives in Granada but is moving to Buenos Aires in the coming months. He admires bravery and intelligence.

*"Hachemi counteracts the oppressive mood with a subtle back-ground humor that feels like a bit of fresh air. He creates a delicately disturbing narration that contains anger, disappointment and helplessness."* **Gabi Martínez, La Vanguardia**

## El árbol viene / The Tree Comes

Novel

130 pages

**Spain & Latin America** (excl. Argentina, Chile & Uruguay):

Periférica, 2023

**Audio:** Audible

**France:** Chimères (Bourgois)

**World English:** Fitzcarraldo

THE TREE COMES is an heterotopian sci-fi novel inspired by a scientific article about the psychological challenges of a human mission to Mars. Set on another planet 200 years from now, it is deeply connected to Héctor Libertella's *EL ÁRBOL DE SAUSSURE*, Ursula K Leguin's *THE DISPOSSESSED* and Juan José Saer's *EL ENTENADO*. It is a political and semiotic science fiction novel with some elements in common with Ted Chiang's *Arrival* and the series *Raised by Wolves*. Other interesting comparisons are Olga Ravn's *THE EMPLOYEES* and China Mieville's *THE CITY AND THE CITY*.

Through the Archaeologist's narration, which is interwoven with fragments of his diary and the reports he writes after a period of coexistence with the Mulai, the reader enters the story of a civilisation that was born by accident, the result of a space mission that fell into oblivion.

Like the great classics of the genre, Hachemi draws on linguistics and philosophy to reflect on some of our most pressing concerns, ecological and climate emergencies, politics, religion and materialistic culture.

*"MunirHachemi had breakfast with Plop, lunch with The Invisible Cities and The Analytical Language of John Wilkins, and came up with this highly original anthropological fiction about a world that is gone (or to come?)."* **Edmundo Paz Soldán**

*"The author is a man of prolific imagination."* **C.G, La Razón**

*"A poetic and imaginative piece of art."* **Abril**

*"Hachemi returns to the novel with a climate fiction that approaches, from a boldly singular prism, issues at the heart of our contemporary world such as community building, alternative methodologies of political participation, religion and environmentalism."* **Zenda Libros**

*"I have let it rest for a few days because Munir's book is so intelligent that it stuns. What this unclassifiable artefact proposes is exciting on a sociological and linguistic level and is exquisitely written."* **Carlos Asensio Alonso**

*"Munir Hachemi's novel is already for me one of the greats of the year, all-encompassing, intelligent, and has perhaps the most exciting final pages I have read in some time."* **Carolina León, writer and bookseller, Traficantes de sueños**

*"I come away from this book with the sensation of having learned something very important, although I don't know what it is (...). If you like the intricacies of communication and language, poetry and are not afraid of being assaulted by amoral thoughts, I encourage you to read it. There's a long year ahead but I'd say it's my favourite novel of this 2023."* **Rosario Villajos, writer, winner of the Biblioteca Breve 2023 prize**

*"With The Tree Comes Munir Hachemi has moved from narrating the precariousness in Cosas Vivas to constructing a speculative*

*fiction about a civilisation born of an accident. He keeps reflecting on language and the representation of life, the ecosocial... Highly recommended!" David Becerra, writer and editor*

*"How great The Tree Comes by @munirhachemi. Unleashed imagination, invention of a language (and what a calligraphy!), autoethnography, utopianism, literary playfulness and all with Ursula K. Le Guin in the background. The novel I've enjoyed the most in a long time." Isaac Rosa*

COSAS VIVAS (2018)

• Spain & Latin America: Periférica, 2018 • Estonia: Toledo • France: Stock, 2022 • Germany: Wagenbach • Italy: La Nuova Frontiera • The Netherlands: Wereldbibliotheek, 2021 • UK: Fitzcarraldo • USA: Coach House

## Poetry

LOS RESTOS (2022)

*Winner of the 2022 'El Ojo Crítico' Poetry Prize*

• Spain & Latin America: La Bella Varsovia, 2022

## Eduardo Halfon



Eduardo Halfon (Guatemala City, 1971) is the author of *EL BOXEADOR POLACO*, *MONASTERIO*, *DUELO*, and *CANCIÓN*. He moved to the United States with his family at the age of ten, went to school in Florida, studied Industrial Engineering at North Carolina State University, and then returned to Guatemala to teach Literature during seven years at Universidad Francisco Marroquín. Although bilingual, Halfon chooses to write in Spanish and has published almost twenty books of fiction. His work has been translated into a dozen of languages. In 2011 he received a Guggenheim Fellowship to work on continuing the story of *EL BOXEADOR POLACO*, his most translated work. Named one of the best young Latin American writers by the Hay Festival of Bogotá in 2007, he is also the recipient of the José María de Pereda Prize for the Short Novel in Spain, the Edward Lewis Gallant Award in the U.S., the International

Latino Book Award and the prestigious Roger Caillois Prize in France, among others. In 2018, he was recently awarded Guatemala's National Prize in Literature, his country's highest literary honor.

*"Eduardo Halfon is the prince of omission, attenuation and denouement."* **L'Express Lire**

*"Halfon seems incapable of writing without lucidity."* **Nadal Suau, El Español**

*"Eduardo Halfon is a true seducer of literature."* **Txani Rodríguez, Radio Vitoria Gaur**

*"It is hard not to keep tiring of the qualifier of masterpiece to frame Halfon's successive books. It is impossible to read for the first time one of his works, and not run to look for the previous ones, and not look forward to the following ones."* **Manuel Hidalgo**

*"His work is among the most stimulating in Latin American narrative of the present."* **David Pérez Vega**

### **Tarántula / Tarantula**

Novel

140 pages

**Spain:** Libros del Asteroide, 2024

**France:** La Table Ronde, 2024

In late 1985, during a summer camp for Jewish children in the mountains of Guatemala, all the camp counselors unexpectedly appeared one morning disguised as Nazis. The camp had suddenly been converted into a concentration camp, and all of us Jewish children were now the prisoners. I was thirteen years old.

At first, as the counselors now transformed into German soldiers shouted and pushed us around, we didn't know what was going on. It took us some time to understand that this was a very serious historical reenactment; and even longer, perhaps years or decades, to understand that it had all been a didactic exercise so that Jewish children could experience firsthand the trauma of their ancestors, of their grandparents. We spent an entire day as prisoners in the fake concentration camp, following orders and suffering very real beatings and humiliations.

But the story of that day and of that recreated concentration camp happened in a mountain where another human conflict was also taking place: Guatemala's long and violent civil war. A war still far away and incomprehensible for city kids like us, so isolated and overprotected. A war that, three years earlier, had forced almost my entire family to flee the country and go into exile in the United States, where I subsequently grew up.

In my mind, in my memory, a summer camp lost in the mountains of a war-torn country quickly became the stage for the two wars and the two genocides that marked my family: the Guatemalan civil war, which I personally experienced in my childhood, in the 1970s; and the Jewish Holocaust, which my Polish grandfather, captured in Łódź in 1939 and then interned for six years in several concentration camps (including Sachsenhausen, Neuengamme and Auschwitz), ultimately survived.

Berlin, the city where I now live and where a tense reunion with the main camp counselor will take place, is the fulcrum upon which lies the story of that day, of that camp, of that mountain, of those two wars, of the two principal yet ever conflicting parts of my identity. I am Guatemalan, and I am Jewish, but I have spent a lifetime fleeing from both.

UN HIJO CUALQUIERA (2022)

• Spain: Libros del Asteroide, 2022 • France: La Table Ronde, 2022

CANCIÓN (2021)

*Cálamo Extraordinary Prize Winner 2022, Prix du Meilleur Livre Étranger 2018, Big Other Book Award Finalist*

• Spain: Libros del Asteroide, 2021 • Brazil: Mundareu, 2022 • Denmark: Aurora Boreal, 2021 • France: La Table Ronde, 2021 • Norway: Solum, 2022 • Portugal: Dom Quixote, 2022 • The Netherlands: Vleugels, 2021 • USA: Bellevue Literary Press, 2022

DUELO (2017)

*I Premio de las Librerías de Navarra, Prix du Meilleur Livre Étranger 2018, Edward Lewis Wallant Award, International Latino Book Award 2019, Kirkus Reviews "Best Book of the Year" selection*

• Spain: Libros del Asteroide, 2017 • Brazil: Mundareu, 2018 • Croatia: Fraktura, 2020 • Denmark: Aurora Boreal, 2023 • France: La Table Ronde, 2018 • Germany: Hanser, 2019 • Italy: Il Saggiatore, 2022 • Norway: Solum, 2018 • Poland: Czarne, 2023 • Portugal: Dom Quixote Editora, 2021 • The Netherlands: Wereldbibliotheek, 2020 • USA: Bellevue Literary Press, 2018

SIGNOR HOFFMAN (2015)

*Roger Caillois Award, Seteni Award Finalist, Finalist of the Premio Hispanoamericano de Cuento Gabriel García Márquez*

• Spain: Libros del Asteroide, 2015 • France: La Table Ronde, 2015 • Germany: Hanser, 2016 • Norway: Solum, 2020 • The Netherlands: Wereldbibliotheek, 2020

MONASTERIO (2014)

• Spain: Libros del Asteroide, 2014 • France: La Table Ronde, 2014 • Japan: Hakusuisha, 2017 • Norway: Solum, 2019 • Poland: Czarne, 2023 • The Netherlands: Wereldbibliotheek, 2019 • USA: Bellevue Literary Press, 2014

LA PIRUETA (2010)

*XIV Premio de Novela Corta José María de Pereda*

• Spain: Pre-Textos, 2010 • Croatia: Fraktura, 2017 • France: La Table Ronde, 2010 • Germany: Hanser, 2014 • Japan: Hakusuisha, 2017 • Norway: Solum, 2018 • The Netherlands: Wereldbibliotheek, 2019 • Turkey: Konu Kitap, 2021 • UK: Pushkin Press, 2012 • USA: Bellevue Literary Press, 2008

EL BOXEADOR POLACO (2010)

*International Latino Book Award Finalist*

• Spain: Pre-Textos, 2010; Libros del Asteroide, 2020 • Guatemala: Maya Wuj, 2019 • Brazil: Rocco, 2014 • Croatia: Fraktura, 2017 • France: La Table Ronde, 2015 • Germany: Hanser, 2014 • Italy: Rubbetino, 2014 • Japan: Hakusuisha, 2017 • Macedonia: Ars Lamina, 2019 • Norway: Solum, 2018 • The Netherlands: Wereldbibliotheek, 2019 • Turkey: Konu Kitap, 2021 • UK: Pushkin Press, 2012 • USA: Bellevue Literary Press, 2008

# Miguel Ángel Hernández



Miguel Ángel Hernández (Murcia, 1977) is a contemporary art critic and the acclaimed author of several novels: *INTENTO DE ESCAPADA* (2013, Premio Ciudad Alcalá de Narrativa), *EL INSTANTE DE PELIGRO* (2015, Finalista of the XXXIII Premio Herralde de Novela) and *EL DOLOR DE LOS DEMÁS* (2018, Premio Libro Murciano del año). His essays include *LA SO(M)BRA DE LO REAL*, *ROBERT MORRIS, ART AND VISIBILITY IN MIGRATORY CULTURE*, *MATERIALIZAR EL PASADO* and *EL ARTE A CONTRATIEMPO*. He has also published story collections *INFRALEVE: LO QUE QUEDA EN EL ESPEJO CUANDO DEJAS DE MIRARTE*, *DEMASIADO TARDE PARA VOLVER*, and the diaries *PRESENTE CONTINUO: DIARIO DE UNA NOVELA* and *DIARIO DE ITHACA*. He has commissioned many exhibits in the USA, Spain and even Norway, on migratory aesthetics, the body and even Mieke Bal. An art history professor at the University of Murcia, he has been Research Fellow at the Clark Art Institute (Williamstown, Massachusetts) and a fellow at the Society for

the Humanities (Cornell University).

*"Risk, contemporary art and literature brought together. One of the most noteworthy European authors of his generation."* **Enrique Vila-Matas**

*"One of the most intelligent works you can find in literature today."* **Sergio Chejfec**

*"An intelligent thinker and a stimulating writer that one would want to join on a literary journey."* **Dominik Bloedner, Badische Zeitung**

*"A cultured writer with enormous narrative talent."* **J. A. Masoliver Ródenas, La Vanguardia**

*"Confident and mature, above all because he has shown that his literature has so much to say."* **J. M. Pozuelo Yvancos, ABC Cultural**

*"One of the most imaginative, unique, audacious writers on the Spanish literary scene."* **Antonio Ubero, La Opinión**

*"Hernández work has become defined, along its pieces, as a novelistic-autobiographic project, which I dare to rate as one of the most interesting taking place now in Spain: a work in progress of sorts, which never stops growing and thriving."* **Manuel Alberca, Cuadernos Hispanoamericanos**

## Anoxia

Novel

280 pages

*\*English sample by Fionn Petch\**

**Spain & Latin America:** Anagrama, 2023

**World English:** Other Press

What is our relationship with the dead? How do we remember them? What dark secrets are concealed behind the images that remain of them? How do we emerge from grief and face up to the remaining time we have left to live?

Ten years after the tragic death of her husband, Dolores Ayala, owner of an old photo studio that has run out of clients, receives the most unusual commission of her career: to photograph a deceased person on the day of their burial. Accepting this job will lead her to Clemente Artés, an eccentric old man obsessed with reviving, by any means necessary, the ancient tradition of photographing the dead. Through him, Dolores will delve into this forgotten practice, experience the slow pace of the daguerreotype, and learn that images are essential to remember those who are no longer here. But she will also discover that some images hold dark secrets that should never be revealed, and most importantly, that the restless dead are always on the move, and sometimes pounce on the memories of the living.

In the background, the world is falling apart. Dolores' small coastal town is caught in a sudden flood, and shortly afterwards thousands of dead fish wash up on the shore. Fear of an uncertain future is in the air, but as everything around her collapses, a grief-stricken Dolores tries to find a way through photography to stand back up and catch her breath.

Following his acclaimed *THE PAIN OF OTHERS*, Miguel Ángel Hernández makes a return to fiction with a subtle and dazzling novel about the borders between life and death, about memory and guilt, about the past that stays with us and the constant search for the air that we need to breathe.

*"In Anoxia, Miguel Ángel Hernández explores the intricate links between memory and guilt and our relationship with death through an intimate story, subtly unfolded... Remarkable narrative and reflective intelligence."* **Iñigo Urrutia, El Diario Vasco**

*"A novel with the polish and framing of a perfect photograph. Nobody but Miguel Ángel Hernández can meld plot with art in such a way, making us reflect on our need to fix our gaze, our memory and our life."* **Aroa Moreno Durán**

*"Anoxia is a passionate story about photography, about the boundaries between life and death, about the mystery of capturing death in an image, a portrait, a daguerreotype. Miguel Ángel Hernández uses the world of photography to understand and explore the dimensions of life and death. A magnificent, disturbing, unsettling, magical novel."* **Manuel Vilas**

*"Miguel Ángel Hernández keeps us alive despite suspending us over a sea of mud. Reading him teaches us that beauty is in the eye of the beholder and that flesh, even the flesh of the dead, can retain its dignity. He intelligently draws us into the aesthetic contemplation of inert matter, and makes us love beyond our own existence. He stirs us, shakes us, awakens us. He helps us to endure the grief we feel for our loved ones, but more importantly, the grief of having to abandon that which has become a burden to carry. He masterfully portrays the rejuvenation of a woman who has only ever occupied the space that society set out for her, illuminating the birth of an "I" that conscientiously nourishes this nascent self: an artistic subject who knows the power that comes from knowing that she is the owner of her own self and her own gaze."* **Paula Bonet**

*"A splendid novel."* **Ascensión Rivas, El Cultural**

*"Miguel Ángel Hernández weaves a passionate story about photography, about the limits between life and death. There are novels that you read with emotion, moved, aware of having witnessed a moment of literary plenitude. [...] The author has found his peak in Anoxia. El dolor de los demás was difficult to beat and I think that Anoxia is an even higher leap, upwards. (...) The style of Miguel A. Hernández is very different from Javier Marías', but not so is the awareness shared by both of them that literature finds in its interiority the refuge that is inaccessible to any other sign. Dolores is seen from the inside being narrated from the outside. Only great artists know how to do this. Miguel Ángel Hernández has become one of them."* **José María Pozuelo Yvancos, ABC Cultural**

*"In Anoxia, his new novel published by Anagrama, he has achieved the perfect balance. The recipe has consisted of shedding erudition and personal confidence to make way for a great story."* **Jaime Cedillo, El Cultural**

*"I have read, with the happiness and pleasure that an exceptional novel brings us, everything related to the tradition of post-mortem photography (...). Splendid material, which in the novel is carefully and harmoniously introduced."* **Ana Rodríguez Fischer, Babelia**

*"This novel stands out for the quality of its careful prose, the exemplary balance between narrative and essay, the enigmatic tone of the story and the carefully shaped psychology of the main characters. A work of the utmost interest."* **Jesús Ferrer, La Razón**

*"It has been a long time since a novel has disturbed me so much. It is very difficult to emerge unscathed from a novel like this one,"* **Óscar López, Página Dos**

*"It is difficult to free yourself from the latest novel by Miguel Ángel Hernández, ANOXIA captures your attention and drags you from chapter to chapter, like an unstoppable flood, while you get entangled in the twisted plot (but so possible!) and try not to drown in the rarefied atmosphere that emanates from its 272 pages. "* **Miguel Ángel Ruiz, La Verdad**

#### EL DOLOR DE LOS DEMÁS (2018)

*Six reprints, Book of the Year in All Literary Supplements, Murcia's Book of the Year, Finalist Premio Mandarache, Finalist Premio del Gremio de Libreros de Madrid*

• Spain & Latin America: Anagrama, 2018 • France: Globe, 2021 • World English: Other Press

#### EL INSTANTE DE PELIGRO (2015)

*Finalist Premio Herralde de Novela, Finalist Premio de la Crítica*

• Spanish & Latin America: Anagrama, 2015

#### INTENTO DE ESCAPADA (2013)

*City of Alcobendas Narrative Award, La Culturería Award*

• Spain & Latin America: Aguilar, 2006, Anagrama, 2013 • Brazil: Bertrand, 2015 • France: Seuil, 2015 • Germany: Wagenbach, 2014 • Italy: E/O, 2015 • World English: Hispabooks, 2013; Other Press

## Essay

EL DON DE LA SIESTA (2020)

*English Sample by Fionn Petch*

Spain & Latin America: Anagrama, 2020

## Boris Izaguirre



Boris Izaguirre (Caracas, 1965) began his career writing newspaper articles and soap opera scripts in his home country. An ingenious polemicist, passionate about cinema, literature and architecture; he has in a few years become a well-known public figure, taking advantage of the newfound platform the media has provided him with, to present his particular view of the world; a view composed by equal doses of rigor, creativity and a sense of humour. He is a regular contributor to *Zero*, *El País Semanal*, *Fotogramas* and *Marie Claire*. He has published the novels *EL VUELO DE LAS AVESTRUCES* (1991), *AZUL PETRÓLEO* (1998), *VILLA DIAMANTE*, which was finalist for the 2007

Planeta Prize and sold more than 300,000 copies in Spain, *Y DE REPENTE FUE AYER* (2009), *JARDÍN AL NORTE* (2014) and a memoir *TIEMPO DE TORMENTAS* (2018). He is also the author of several essays including: *MORIR DE GLAMOUR* (2000), *VERDADES ALTERADAS* (2001), *FETICHE* (2003) and *EL ARMARIO SECRETO DE HITCHCOCK* (2005).

### **Tiempo de tormentas / Time of the Storms**

Novel

480 pages

Spain & Latin America: Planeta, 2018

From a very young age, Boris always felt different. He soon noticed his severe dyslexia and his effeminate manner. With his mother being a famous ballerina and his father a film critic, he was raised surrounded by what were considered in Caracas to be bad company: intellectuals and homosexuals. Nevertheless, his mother Belén doesn't try to change his son but converts their home into a refuge, building an undestructible bond between them, whether they be close or at a physical distance, always under the influence of a painting that is full of history, *TIME OF THE STORMS*. Childhood, love, rape, the first soap operas he starred in, his fame in Spain on the show *Crónicas Marcianas*, being a finalist for the Planeta prize, the glamour, the abyss... a breathtaking and passionate novel in which Boris puts together a complicated and passionate life, in between two countries that were also growing: Venezuela and Spain.

UN JARDÍN AL NORTE

- Spain & Latin America: Planeta, 2014

DOS MONSTRUOS JUNTOS

- Spain & Latin America: Planeta, 2011

Y DE REPENTE FUE AYER

- Spain & Latin America: Planeta, 2009 • Poland: Muza, 2012 (cxl)

VILLA DIAMANTE

*Premio Planeta Finalist, 2007*

- Spain & Latin America: Planeta, 2007

## Manuel Jabois



Manuel Jabois (Sanxenxo, Pontevedra, 1978) started his career in journalism at *Diario de Pontevedra* and then moved to Madrid and joined *El Mundo*. He has been a staff writer for *El País* since 2015. He is also a daily contributor to the radio program “Hora 25” at cadena SER. As a writer, he has published the collection of articles *IRSE A MADRID* (2011), the brief memoirs *GRUPO SALVAJE* (2012) and *MANU* (2013), as well as a semi-fictional account of the 2011 terrorist attacks *NOS VEMOS EN ESTA VIDA O EN LA OTRA* (2016). His previous novel *MALAHHERBA* has sold more than 45,000 copies and he has become one of the most popular writers of his generation. Manuel Jabois confirmed his success with *MISS MARTE*, and now comes back with *MIRAFIORI*.

*“Jaboís is a magician of storytelling and he does it with wit, subtlety and a special talent for capturing what’s around the next corner, the furrows in the sand, the wind that whips up suddenly and whisks away the umbrellas and even the circus tent.”* **Leire Escalada, El Español**

*“That look of a naughty child, able to see without being seen, is the one Manuel Jabois has”.* **Inés Martín Rodrigo, Faro de Vigo**

*“He composes melodies of pure life.”* **Pedro Araque, Cuarto Poder**

### Mirafiori

Novel

208 pages

*\*English sample by Jacob Rogers\**

**Spain & Latin America:** Alfaguara, 2023

**Portugal:** Alfaguara

**France:** Gallimard

Valentina Barreiro and the narrator of this story met as teenagers fell in love and have shared a secret all their lives: one of them sees dead people. In their forties, Valentina is a successful actress, and he is a man scorned and without fortune. A man who loves her as well as he can. Only then they will really get to know each other. Only then we will know why someone can spend a lifetime seeing people who are no longer there. This is a story that crosses several decades between Madrid and Galicia, a story about the beauty of everything that cannot be explained.

*MIRAFIORI* is a modern gothic love novel with echoes of *WUTHERING HEIGHTS* and a Galician air filled with fog, coming dead and scattered hamlets about the struggle and the emotion that comes from not being able to understand everything that happens to us.

A beautiful story of love and heartbreak, full of tenderness, nostalgia and lucidity.

*“Jaboís writes in a state of grace.”* **Laura Barrachina, El Ojo Crítico**

*“In this novel Jabois has deployed his good resources, which are not few.”* **Juan Ángel Juristo, ABC Cultural**

*“I have been lucky enough to read all of Jabois’ novels, but the new one, *Mirafiori*, is the best.”* **Jordi Basté, La Vanguardia**

*“A decades-long relationship between an actress and a journalist who search and yearn for each other, hurt and heal each other, is the focus of the Galician writer’s fourth novel; an excessive, moving, lucid and obsessive book.”* **Carlos Zanon, Babelia, El País**

*“*Mirafiori*: the best novel by far by this Galician writer.”* **Ahora Qué Leo**

*“Manuel Jabois expresses as always, or better than ever.”* **Ramón Rozas, Diario de Pontevedra**

*“One of the most brilliant chroniclers of his generation.”* **Hector Izquierdo, Esquire**

*“As tender as it is painful, with the hypnotic and biting prose to which Jabois has accustomed us.”* **Aloña Fdez. Larrechí, Mujer Hoy**

*“The speed of Manuel Jabois goes hand in hand with the quality of his prose, the vivacity of his eyes, with the sudden sadness that he sometimes explains by looking, and with the combination of melancholy and daring that he imprints on his prose and, therefore, on his soul, because they go together.”* **Juan Cruz, El Periódico**

*"That look of a mischievous child, capable of seeing without being seen, is what Manuel Jabois has."* **Inés Martín Rodrigo, Faro de Vigo**

*"The best I have read of this sort of trilogy. It is the most mature, the one in which he has exposed himself the most. [...] Mirafiori hurts. It hurts and marvels at his will to live, the torrent of energy, the transformation and the strength he shows to achieve his goals, to corner those ghosts that can cloud everyday life. It is a story that leaves no one indifferent, a Jabois recognisable in his style, in the quality and warmth of each page. [...] I would not hesitate to call it a master."* **Agustín Rivera, Zenda**

*"He composes melodies of pure life."* **Pedro Araque, Cuarto Poder**

*"Jaboís once again delights us with his prose and his narrative capacity."* **Jacobo Buceta, Cadena SER**

*"His novels always begin by hypnotising and seducing the reader so as not to let go until the end."* **Oscar Moré, Cadena SER**

*"Its pages weave truth and agony, sadness and beauty, crowned by a shocking final chapter and a dazzling epilogue."* **Víctor-M. Amela, La Vanguardia**

MISS MARTE

• Spain & Latin America: Alfaguara, 2019 • France: Gallimard, 2024

MALAHERRA (2019)

• Spain & Latin America: Alfaguara, 2019

## Non fiction

NOS VEMOS EN ESTA VIDA O EN LA OTRA (2016)

Spain & Latin America: Planeta, 2016

MANU (2013)

Spain: Pepitas de calabaza, 2013

GRUPO SALVAJE (2012)

Spain: Libros del K.O, 2012

IRSE A MADRID (2011)

Spain: Pepitas de calabaza, 2011

## Alejandro Jodorowsky



The son of Ukrainian Jewish immigrants, Alejandro Jodorowsky was born in northern Chile in 1930. From an early age, he became interested in mime and theater and at the age of 23 he left for Paris, where he has lived ever since. A friend and companion of Fernando Arrabal and Roland Topor, he founded the Panic movement and has directed several “cult” films including HOLY MOUNTAIN, EL TOPO and SANTA SANGRE (all of them released on DVD by Abcko Films, New York).

Mime artist, tarologue and prolific author, he has written novels, poetry, short stories, essays and over thirty comic books, working with such highly regarded comic book artists as Moebius and Bess. *DONDE MEJOR CANTA UN PÁJARO*, *EL NIÑO DEL JUEVES NEGRO* and *ALBINA Y LOS HOMBRES PERRO* are among his best-known novels. *DE AQUELLO QUE NO SE PUEDE HABLAR*, *NO BASTA DECIR* and *SOLO DE AMOR* ARE HIS BOOKS OF POETRY. *LA SABIDURÍA DE LOS CHISTES* and *LA SABIDURIA DE LOS CUENTOS* are anthologies of initiation tales from various immemorial traditions. He has also written an autobiography, *LA DANZA DE LA REALIDAD*, where he recalls the ups and downs of his remarkable life story as well as sharing his own unique and complex views on the world. The film based on this book saw its Cannes premiere in 2013 and was a great success.

A passionate enthusiast and specialist in the art of the tarot, Jodorowsky has published *YO, EL TAROT*, a book of poems inspired by tarot cards, and *LA VÍA DEL TAROT*, an exceptional 600-page volume in which he shuffles his deck of cards and wisdom in order to offer the fullest extent of his profound knowledge. Influenced by his fascination with the tarot, his years spent working in theatre and by his experiences of psychoanalysis (he himself underwent analysis with Erich Fromm), he has also created his own particular brand of therapeutic practice, which is a mixture of modern psychotherapy and shamanism first presented in his book: *PSICOMAGIA: EL TEATRO DE LA CURACIÓN. UNA TERAPIA PÁNICA*, allegedly providing the reader with remedies to help mend ‘flawed lives’. In his book *MANUAL DE PSICOMAGIA* we are offered a first look at the practical aspects of the techniques which, with more than 300 recommendations, aim to help all those that experience different psychological, sexual, emotional or material problems, and wish to heal or improve their lives. His books *METAGENEALOGÍA* and *OJO DE ORO* have been just as successful as his previous works. Jodorowsky already holds a significant devoted readership worldwide and his phenomenon is growing more than ever.

*“One of the most inspiring artists of our time. A prophet of creativity.”* **Kanye West**

*“Alejandro Jodorowsky seamlessly and effortlessly weaves together the worlds of art, the confined social structure, and things we can only touch with an open heart and mind.”* **Erykah Badu**

*“I divide the world into two categories: the originals, and the ones who follow. The originals are the people looking differently, who take the simple elements of everyday life and make miracles. And for me, Alejandro, you are the original.”* **Marina Abramović**

*“A man whose life has been defined by cosmic ambitions.”* **The New York Times Magazine**

*“A legendary man of many trades, talents and of passionate sincerity.”* **Roger Ebert**

*“Jodorowsky is today’s true Renaissance man—a master of many mediums that all point directly towards a towering and imaginative vision replete with profound insights into the real by way of the surreal. The stories told in *Where the Bird Sings Best* contain deep moral lessons, giving his mythic immigration story the feel of a modern day *Sefer-ha-Aggadah*—the classic collection of Jewish folk tales drawn from the Mishnah, Midrash and Talmud. This long awaited and brilliantly evocative translation is a must read—frightening, hilarious, outrageous, touching, and (as is always with Jodorowsky’s work) filled with a deep core of mystic truth.”* **John Zorn**

*“Jodorowsky is a brilliant, wise, gentle, and cunning wizard with tremendous depth of imagination and crystalline insight into the human condition.”* **Daniel Pinchbeck**

*“Psychomagic is the purest art form and a plea against suffering. Alejandro Jodorowsky is a demiurge and an interpreter of our*

stories, always exploring further the understanding of both the beauty and complexity revealed by humankind." *Diana Widmaier Picasso*

## De la psicomagia al psicotrance / *From Psychomagic to Psychotrance*

Short stories

318 pages

**Spain:** Siruela, 2022

**Latin America:** Grijalbo, 2022

**France:** Actes Sud

**Italy:** Feltrinelli

**Poland:** Illuminatio

**Rumania:** Philobia

**Serbia:** Arete

**World English:** Inner Traditions

In this new book, Jodorowsky gives an account of the journey that took him from psychomagic to psychotrance. Furthermore, he provides a complete explanation of each therapeutic method as well as testimonies and practical exercises. FROM PSYCHOMAGIC TO PSYCHOTRANCE aims to teach with examples of real cases how people, through trances, achieve feelings of freedom that allow them to develop their creativity and broaden their inner world, freeing the mind from ingrained prejudices. The book provides 22 practical exercises to change self-perception, discover our hidden or repressed abilities, and become creative beings. It also includes a selection of letters from people treated by Alejandro Jodorowsky. These are the testimonies of their experiences of how they applied the advice, and their results.

LA VIDA ES UN CUENTO (2015)

• Spain: Siruela, 2015 (cxl) • Latin America: Debolsillo (PRH), 2017 • France: Éditions du Relié, 2014 • Italy: Feltrinelli, 2019

OJO DE ORO (2012)

• Spain: Siruela, 2012 (cxl) • Latin America: Debolsillo (PRH), 2012 • Italy: Feltrinelli, 2017

EL TAROT DE LOS GATOS (2012)

• France: Éditions du Relié, 2014 • Spain: Ediciones Obelisco, 2013 • Italy: Spazio Interiore, 2014 (cxl)

METAGENEALOGIA (2011)

• Spain: Siruela, 2011 (cxl) • Latin America: Debolsillo (PRH), 2011 • France: Albin Michel, 2011 • Hungary: Medicina, 2021 • Italy: Feltrinelli, 2012 • Poland: Illuminatio, 2018 • Romania: Philobia, 2021 • Serbia: Arete • Turkey: Alfa/Everest • World English: Inner Traditions, 2014

MEGALEX (2010)

• Spain and Mexico: Reservoir (PRH), 2010

MEMORIAS DE UN NIÑO BOMBERO (2010)

• Argentina: Planeta Editora, 2010

TRES CUENTOS MÁGICOS PARA NIÑOS MUTANTES (2009)

• Spain: Siruela, 2009 • Latin America: Mondadori (cxl); Debolsillo (PRH), 2009 • Italy: Feltrinelli, 2015

MANUAL DE PSICOMAGIA (2009)

• Spain: Siruela, 2009 • Latin America: Debolsillo (PRH), 2009 • France: Albin Michel, 2009 • Germany: Windpferd, 2011 • Italy: Feltrinelli, 2018 • Poland: Illuminatio, 2017 • Turkey: Alfa/Everest • World English: Inner Traditions, 2015

PASOS EN EL VACÍO (2009)

• Spain: Visor Libros, 2009

TEATRO SIN FIN (2008)

• Spain: Siruela, 2007 • Latin America: Debolsillo (PRH), 2007 • Czech Republic: Malvern, 2018 • France: Albin Michel, 2015 • Italy: City Lights, 2008

TODAS LAS PIEDRAS (2008)

• Spain & Latin America: Debolsillo; Obelisco, 2008 • Greece: Bibliothèque • Italy: Giunti, 2013

PSICOPOSTA (2008)

- Spain: La Esfera de los Libros, 2008 (cxl) • Italy: Alberto Castelvechi j, 2007 (cxl)

LA CASTA DE LOS METABARONES (2007)

- Spain: Reservoir Books, 2007

SOLO DE AMOR (2007)

- Spain & Latin America: Visor Libros, 2007 • Italy: City Lights, 2006

LA ESCALERA DE LOS ÁNGELES (2006)

- Italy: City Lights, 1999 • Spain: Obelisco, 2006 • France: Éditions du Relié

CABARET MÍSTICO (2006)

- Spain: Siruela, 2006 • Latin America: Debolsillo (PRH), 2006 • France: Albin Michel, 2008 • Israel: Prague Publishing • Italy: Feltrinelli, 2012 • Serbia: IKC Solaris, 2008 (cxl), Arete

LAS ANSIAS CARNÍVORAS DE LA NADA (2006)

- Spain: Siruela, 2006 • Latin America: Debolsillo (PRH), 2006 • Italy: Giunti, 2010 • Russia: Kolonna, 2005

EL MAESTRO Y LAS MAGAS (2005)

- Spain: Siruela, 2005 • Latin America: Debolsillo (PRH), 2006; Literatura Mondadori, 2011 • Catalan: Columna, 2005 (cxl) Brasil: Pinto y Zincone, 2015 • France: Albin Michel, 2008 • Italy: Feltrinelli, 2010 • Poland: Okultura, 2011 • Serbia: Arete • Slovenia: Zalozba Eno, 2013 • World English: Inner Traditions, 2008

LA SABIDURÍA DE LOS CUENTOS (2005)

- Spain: Obelisco, 2005 • Brazil: Landy Editora, 2011 (cxl) • Italy: Mondadori (cxl), 2010 • Korea: Samtoh • Portugal: Pergaminho, 2006 (cxl) • Turkey: Periferi Kitap (cxl); Landy, 2011

EL LORO DE LAS SIETE LENGUAS (2005)

- Spain: Siruela, 2005 • Latin America: Debolsillo (PRH), 2005 • Italy: Giunti, 2011 • Russia: Kolonna, 2006

LA VÍA DEL TAROT (IN COLLABORATION WITH MARIANNE COSTA) (2004)

- Spain: Siruela, 2004 • Mondadori; Debolsillo (ppbk) • Latin America & USA: Debolsillo (PRH), 2004 (cxl) • Latin America: Debolsillo (PRH), 2012 • Brazil: RPG Devir (cxl) • Czech Republic: Malvern • France: Albin Michel, 2004 • Germany: Windpferd, 2008 • Italy: Feltrinelli, 2005 • Poland: Illuminatio • Portugal: A Esfera dos Livros (cxl) • Romania: Philobia • Serbia: Arete • Turkey: Alfa Everest • World English: Inner Traditions, 2009

YO, TAROT (2004)

- Spain: Siruela, 2004 • Latin America: Debolsillo (PRH) • France: Éditions du Relié • Italy: Lo Scarabeo, 2021

NO BASTA DECIR (2003)

- Spain: Visor Libros, 2003

FÁBULAS PÁNICAS (2003)

- Mexico: Debolsillo (PRH), 2003 • France: Actes Sud, 2017 • World English: Inner Traditions, 2017 • Film rights: MB Oktava

EL DEDO Y LA LUNA (2003)

- Spain: Obelisco, 2003 • France: Albin Michel, 1997 • Germany: Windpferd, 2018 • World English: Inner Traditions, 2016

EL TESORO DE LA SOMBRA (2003)

- Spain: Siruela, 2003 • Latin America: Debolsillo (PRH), 2003 • France: Éditions du Relié, 2012 • Italy: City Lights, 2004 (cxl) • Russia: Kolonna

LA SABIDURÍA DE LOS CHISTES (2002)

- Mexico: Grijalbo, 2002 • Spain: Obelisco, 2004; Siruela, 2005 • Italy: Mondadori

EL PASO DEL GANSO (2002)

• Mexico: Debolsillo (PRH), 2002 • Italy: Mondadori, 2007

LA DANZA DE LA REALIDAD (2001)

• Spain: Siruela, 2001 • Latin America: Debolsillo (PRH), 2001 • Brazil: RPG Devir, 2009 (cxl) • Bulgaria: Colibri, 2017 • China: Neo-cogito Culture Exchange Beijing • Czech Republic: Malvern • France: Albin Michel, 2002 • Israel: Babel • Italy: Feltrinelli, 2004 • Japan: Bunyu-Sha Ltd., 2012 • Poland: Wydawnictwo Okultura, 2019 • Portugal: A Esfera dos Livros, 2006 (cxl) • Turkey: Alfa Everest • World English: Inner Traditions, 2014

ALBINA Y LOS HOMBRES PERRO (1999)

• Latin America: Mondadori, 2000 • Latin America: Debolsillo (PRH), 2000 • Spain: Siruela, 2002 • France: Métailié, 2001 (cxl), Albin Michel, 2018 • Greece: Bibliothèque • Italy: Feltrinelli, 2005 • Russia: Kolonna, 2004 • World English: Restless Books, 2016

EL NIÑO DEL JUEVES NEGRO (1999)

*Prix Grinzane Cavour Deux Oceans 2000*

• Spain: Siruela, 1999 • Latin America: Debolsillo (PRH), 1999 • France: Métailié, 2002 (cxl) • Greece: Bibliothèque • Italy: Giunti, 2003 • Portugal: Oficina do Livro, 2002 • Serbia: Arete • World English: Restless Books, 2018

DE AQUELLO QUE NO SE PUEDE HABLAR (1999)

• Italy: City Lights, 1999 (cxl)

LOS EVANGELIOS PARA SANAR (1997)

• Mexico: Joaquín Mortiz, 1997 (cxl); Grijalbo (cxl) • Latin America: Debolsillo (PRH), 2007 • Spain: La Llave 1999 (cxl); Mondadori, 2002; Siruela 2007 • Italy: Mondadori, 2003 (ppbk)

PSICOMAGIA – EL TEATRO DE LA CURACIÓN, UNA TERAPIA PÁNICA (1995)

• Spain: Siruela, 2004 • Latin America: Debolsillo (PRH), 2004 • USA Spanish: Vintage en Español, 2020 • Brazil: Gryphus • Catalan: Columna, 2005 • Croatia: Naklada Antares • France: Albin Michel, 1995 • Germany: Windpferd, 2011 • Italy: Feltrinelli, 2006 • Japan: Kokushokankokai, 2021 • Mexico: Debolsillo (PRH), 2004 • Poland: Wydawnictwo Okultura, 2012 • Russia: Ripol, 2017 • Slovenia: Založba Eno, 2012 • Turkey: Alfa Everest, 2016 • World English: Inner Traditions, 2010

DONDE MEJOR CANTA UN PÁJARO (1994)

• Spain: Siruela, 2002 • Latin America: Debolsillo (PRH), 2007 • Brazil: Planeta, 2003 (cxl) • Czech Republic: Malvern • France: Métailié, 1998 (ppbk) (cxl) • Germany: Suhrkamp, 1996; (ppbk) (cxl): Suhrkamp, 1998 (cxl) • Greece: Bibliothèque • Italy: Feltrinelli, 2007 (ppbk) • Poland: Illuminatio, 2019 • Portugal: Oficina do Livro, 2004 (cxl) • The Netherlands: Arena, 1997 (cxl) • Turkey: Alfa/Everest, 2016 • Serbia: Arete, 2016 • World English: Restless Books, 2015

## Brais Lamela



Brais Lamela (Vilalba, 1994) is a writer in Galician, a PhD student in Literature and a lecturer at Yale University. At the age of seventeen, he received a scholarship from Colegios Mundo Unido to study the International Baccalaureate in Italy, and has lived abroad ever since. He studied Comparative Literature and History at Brown University in the United States and the University of Cambridge in the United Kingdom. He has won several literary prizes for both his prose and poetry, such as the Minerva Prize, the Ánxel Casal Prize and the Xuventude Crea Prize. His work has appeared in Galician publications such as *Vinte* and *Revista Dorna*. *Ninguén queda* (initially published in Galician in 2022) is his first novel. *NINGUÉN QUEDA* received the Spain's National Critics Award for the Best Book Published in Galician, was among the 15 best works of the year written in Galician, Catalan and Basque in *El País*, and was chosen by *La Voz de Galicia* as one of the ten best debuts of the year in Spain.

*"This spare, transfixing novel pulled me in immediately. Its understated power, its driving questions about the future of rural communities in a changing world, brought to mind Roy Jacobsen's *The Unseen*. Jacob Rogers's subtle translation is an ideal match for the sensibility of Lamela's writing in this stunning book."* **Idra Novey, author of *Take What You Need***

### **Ninguén queda / No One's Left**

Novel

144 pages

**\*Premio El Ojo Crítico for Best Novel of the Year\***

**\*Full English translation by Jacob Rogers\***

**\*National Critics Award Best Book Published in Galician\***

**\*Galician Best Book of the Year according to Babelia/El País\***

**Galician:** Euseino?, 2022

**Spanish:** Cuatro Lunas, 2023

**Catalan:** Kalandraka, 2023

**US & Canada:** Ensemble

*NO ONE'S LEFT* mixes memoir, anthropology, travel, social architecture, trauma, and fiction. In close dialogue with *LOST CHILDREN ARCHIVE* by Valeria Luiselli, *THE COLONY* by Audrey Magee, *ESPÈCES D'ESPACES* by George Perec and Sebald's wanderings through Europe's ruins, this poetic and personal account is built around the exploration of the term 'colony'. In this case, this applied to the cheap and alienating housing blocks designed by Franco in the 50s and 60s with the help of American engineers, which rural communities were forced to occupy after being displaced from their 1000-year-old villages to make space for large infrastructure projects such as dams in the northeastern Spanish province of Galicia.

Between university lectures, archives, shared student flats in NY, and an emotional trip back to his homeland Galicia to visit his family, Brais Lamela (Cambridge and Brown graduate and Yale University lecturer) reconstructs, like a forensic architect, the collective trauma of those who were ripped from their homes and placed into new colonies, their attachment to the place where they were born, the 'ruins of memory' and, at the same time, his own, unmoored, sense of misplacement.

*"No One's Left reflects on the dark corners of the idea of progress, on the forms of dispossession, and also on contemporary precariousness and homelessness."* **Irene Vallejo, author of *Papyrus***

*"With a vocationally hybrid text, between essay and autofiction, Lamela drags us in the footsteps of the colonization plan of A Terra Chá in the 1950s."* **Dolores Vilavedra, El País**

*"Lamela's work is an important exercise in our own spaces. At the same time, it demonstrates a way of thinking about the connection between research and literary creation. Show us a way of attending with sensitivity to the history of our empty ruins."* **Rodrigo Herrera Alfaia, El Salto**

*"Immensely impressed & moved by this beautiful debut novel by Brais Lamela."* **Garth Greenwell**

*"A masterful first book. A novel at a crossroads of times, places, and genres, one that invites profound thought and intense feeling. A fiction made up of real histories, where the author interweaves, with migrant threads, the personal and the societal. It's the local*

written with a universal spirit." **Manuel Rivas**

"Why are we not all reading this book? I don't want it to finish." **María Sánchez, author of In The Land of Women**

"Trust me: read it. In the future you will be able to say: I read Brais before he was famous." **Javier Peña López, author**

"I finished it with goose bumps on my arms. Essay, fiction, investigation, history, poetry... A book about land, space and love." **@gabrielaespiral, reader**

"This book is about the end of a brutal world, as was the expulsion of people from the lands and homes of our villages to build the power plants that export energy. That Biblical expulsion and exile of the 50s, 60s and 70s sheds light on modern lives of people who have no place to belong to, but who are not exiles either... This book is about something as important as identity itself, a thing called 'place'. In the digital age, for the demand for a place to live will be the banner against nihilism and despair. A place that we love, that nourishes. A place that embraces us." **Suso de Toro, journalist and writer**

"The function of history is to trace the events that happened before us, but only literature is capable of embodying them and giving them breath. And No One's Left achieves this goal." **César Lorenzo Gil**

"All the good expectations I had for this book have been surpassed. No One's Left is a real gem, both on a formal level and in the dialectic of uprooting and belonging that it raises throughout the text. The treatment of shared territories, the continuous presence of ghostly beings that condition our existence, the Galician fog that protects and isolates us, the poetics of abandonment and resistance, are issues of great depth that the author treats with great subtlety. This first work published by Brais leaves the bar very high and one with many expectations for what he can build in the future." **Javier Pintor, literary blogger**

"Rough, this writing, as rough as the feel of the concrete with which the dams of the reservoirs were built. Rough, uncompromising, alone with itself, this writing so given to its own disappearance, remains, and in some incalculable way establishes for Galician literature one of the paradigms of the century." **Chus Pato, poet**

"One of the most original works written in Galician in recent years, because it includes traces of anthropological essay, autofiction, and even syntactic constructions that look like verses taken from a poem." **Nós Diario**

"A fascinating book, capable of orienting the compass of time." **Gonzalo Hermo, National Prize of Poetry**

"Ninguén queda has made me think Espèces d'espaces by Georges Perec in many moments." **Tina Vallès, Vilaweb**

## Gabi Martínez



Gabi Martínez (Barcelona, 1971) is a prolific, established literary author of both fiction and non-fiction. His works include *ÁTICO* (2004), which was selected by Palgrave/MacMillan as one of the five most representative authors of the Spanish avant-garde in the last twenty years; *SUDD* (2007), which was adapted into a graphic novel; *LOS MARES DE WANG* (2008), 'Best Non-Fiction Book of the Year' according to Condé Nast Traveller, finalist of the "II Premio Internacional de la Literatura de viajes Camino del Cid". *SÓLO PARA GIGANTES* (2011) was published in English as *IN THE LAND OF GIANTS. HUNTING MONSTERS IN THE HINDU KUSH*, and in Spain it was awarded with TVE's Premio and selected as Best Non-Fiction Book of the Year by Qué Leer. *EN LA*

*BARRERA* (2012) was chosen again for this list and his novel *VOY* (2014) ventured into autofiction. His novel *LAS DEFENSAS* (2017) has brought him the most readers and praise to date, followed by *UN CAMBIO DE VERDAD* (2020). He is the founding member of the Black Caravan Association for the promotion of culture, nature and the Urban and Territorial Ecology Foundation. In 2020, he was a writer in residence at the Jan Michalski Foundation. Written during the pandemic, *LAGARTA* (2022) explains a country through 8 wild animals he had the chance to track during the lockdown, offering unexpected teachings and powerful reflections on our bond with nature and animals. For his latest book, *DELTA* (2023), Gabi Martínez spent several months on the island of Buda, Catalonia.

*"Spain's master of the contemporary investigative novel."* **Mathias Énard**

*"Of indisputable narrative intelligence when shortening distances between genres."* **Culturamas**

*"When I read Gabi Martínez I feel like I should read more but, most of all, I feel like I should live more."* **Carlos Zanón**

*"His talent has no limits."* **Revista de Letras**

*"A merge of travel literature, investigation reportage, and high literature."* **Agustín Fernández Mallo**

*"Unclassifiable and marvellous. Reading it leaves an unforgettable trace. Gabi Martínez, despite his youth, is already a classic of our times."* **La Vanguardia**

*"A master of storytelling."* **Juan José Millás.**

*"One of the most extraordinary cases of the new travel literature [...]. A cross between Laurence Sterne and Paul Theroux."* **Andrés Barba, El Mundo**

### Delta

Narrative NF

443 pages

**Spain & Latin America:** Seix Barral, 2023

**Catalan:** Ara llibres, 2023

**US & Canada:** Restless Books

The Ebro Delta is a place where living on the edge is more than a phrase. The sea swallows up three millimetres of land a year, and increasingly violent storms irreversibly flood large stretches of beaches and rice fields. The acceleration of climate change is anticipating the loss of land space. In 2020, Storm Gloria submerged stretches of coastline that, according to experts, should have remained at the surface until 2050. There, at that limit, in the last house before the sea, the writer Gabi Martínez settles. In La Pesquera de Vicens, located on the island of Buda, the end of the delta most exposed to marine erosion.

There, a family still grows rice, led by Guillermo Borés, a true force of nature that is determined not to resign himself to the onslaught of the sea. The Borés family, the four workers on the island, the fishermen, hunters, ecologists, civil servants

and neighbours from other villages in the delta, together with the flamingos, eels and invading crabs, and the reeds, dunes, bova... create a frontier ecosystem touched by a singular tension that will have a decisive effect on the author, placing him in a moral dilemma.

*"The authenticity of the characters with a real background, the lyrical content of the impressive landscapes and the prominence of water as the main social reference point make up this sensitive, and at the same time harsh, portrait of the humanisation of nature. An unforgettable book."* **Jesús Ferrer, La Razón**

*"In his customary interweaving style, with another grand natural setting as a backdrop, Gabi Martínez has once again worked his magic with a book that both defies the standard classifications while at the same time exemplifying the genre of which he's become the standard-bearer: nature writing, or what Gabi himself has dubbed "lternature" [...]. He has poured himself into this book freely and fully, as he does with everything he writes, letting himself be carried along by the currents to the very limits of the experience itself, beyond even what reason and prudence would normally dictate. Because that's how Gabi Martínez is: he dove into the delta and didn't come up for a breath until he was as one with it as the ducks themselves. He doesn't shy away from controversies between landowners and government administrators, between environmentalists, farmers, fishermen, and hunters, between longstanding residents and newly arrived foreigners. He refuses to be deterred by inconveniences or dangers (storms, poachers, narcotraffickers, and those who thought he had no business being there in the first place, as if he were some sort of bothersome Billy Budd). Instead, he has immersed himself in the invigorating river and sea, in spirituality and enthusiasm, but also in the stagnant waters of the canals, the mud of the rice fields, and the mire of the many passions and grudges that are just as much a part of this vanishing land as the birds, the cane fields, the rice, the bulls, the mosquitoes."* **Jacinto Antón, El País**

*"The danger of destruction emerges as a metaphor through a work of difficult classification, a mixture of travel book -Gabi Martínez is an expert on the subject-, environmentalist reflection, data journalism, poetic narration and confessional text."* **Elena Hevia, El Periódico**

*"A novel based on real events with autobiographical traces and the ultimate goal of a journalistic essay: to open the door to reflection and dialogue on an issue that, in the first instance affects a specific group but ultimately becomes a global problem."* **Carmen López, elDiario**

*"It is read as a story that does not lack all the elements of a great novel."* **Jaime Cedillo, El Cultural**

*"Gabi Martínez has written his best essay, no doubt about it, but it has as much action as a novel. Monologues and voices as vivid as in the theater, and all the beauty of the lyric to pierce whoever dives into the pages of his Delta."* **Chus García, Revista Mercurio**

*"It seems that Gabi Martínez was born to write this kind of books, and we can only surrender ourselves to this literature in which sincerity stands out above all else."* **Ricardo Martínez, Zenda**

LAGARTA (2022)

Top 10 of the National Geographic's Magazine Travel Best Books of 2022

- Spain & Latin America: GeoPlaneta, 2022

NATURALMENTE URBANO (2021)

- Spain & Latin America: Destino, 2021

ANIMALES INVISIBLES (2019)

- Spain & Latin America: Capitán Swing-Nórdica, 2019 • France: Le Pommier, 2021

UN CAMBIO DE VERDAD (2018)

- Spain & Latin America: Seix Barral, 2019 • France: Bourgois • Germany: Seccession, 2024 • US & Canada: Restless Books
- Film rights: Quality Media Producciones

Voy (2014)

- Spain & Latin America: Alfaguara, 2014

EN LA BARRERA (2012)

- Spain & Latin America: Altaïr, 2012

LOS MARES DE WANG (2008)

- Spain & Latin America: Alfaguara, 2008

UNA ESPAÑA INESPERADA (2005)

- Spain & Latin America: Poliedro, 2005

DIABLO DE TIMANFAYA (2000)

- Spain & Latin America: Debolsillo, 2000

ANTICRETA (1999)

- Spain & Latin America: Debolsillo, 1999

SÓLO MARROQUÍ (1999)

- Spain & Latin America: Plaza y Janés, 1999

## Novel

LAS DEFENSAS (2017)

- Spain & Latin America: Seix Barral, 2017 • Catalan: Catedral, 2017; Storytel • France: Bourgois, 2018 • Germany: Secession • Italy: Bompiani, 2019

SOLO PARA GIGANTES (2011)

*Shortlisted for the Premio Valle Inclán Award (Society of Authors)*

- Spain & Latin America: Alfaguara, 2022 • Catalan: Ara Llibres, 2011 • Brazil: Rocco • France: Autrement, 2013; 2020 • World English: Scribe, 2017 (cxl)

SUDD (2007)

- Spain & Latin America: Alfaguara, 2007 • French Graphic novel: Glénat, 2011

ÁTICO (2004)

- Spain & Latin America: Destino, 2004

HORA DE TIMES SQUARE (2002)

- Spain & Latin America: Mondadori, 2002

# Layla Martínez



Layla Martínez (Madrid, 1987) is the author of the essay *GESTACIÓN SUBROGRADA*, the work *UTOPIA NO ES UNA ISLA* (Episkaia, 2020) and stories and articles that have been published in various anthologies, such as *ESTÍO*, *ONCE RELATOS DE FICCIÓN CLIMÁTICA* (Episkaia, 2018). She has translated essays and novels for different publishers and writes about music in *El Salto*, and about series and tv in *La Última Hora*. Since 2014 she co-directs the independent publishing house Antipersona.

## Carcoma / Woodworm

Novel

144 pages

*\*English sample by Sophie Hughes and Annie McDermott\**

*\*42 Prize for Spanish Best Revelation 2022\**

**Spain:** Amor de Madre, 2022, theater adaptation

**Worldwide Spanish audio:** Storytel

**Argentina:** Marciana, 2023

**Bolivia:** El cuervo, 2023

**Chile:** Laurel Editorial, 2022

**Colombia:** Vestigio, 2023

**Mexico:** Almadía; theater adaptation

**Arab World:** Pi Press

**Brazil:** Companhia das Letras

**Czech Republic:** Paseka

**France:** Seuil

**Germany:** Eichborn

**Greece:** Carnivora

**Hungary:** Jelenkor

**Italy:** La Nuova Frontiera, 2023

**Korea:** EunHaeng

**Poland:** Jagiellonian University Press

**Portugal:** Antígona

**Russia:** Eksmo

**Sweden:** Ramus

**Turkey:** Yan Pasaj, 2023

**UK:** Harvill Secker

**USA:** Two Lines

Every home holds the story of the people who have lived there. The walls of this house hidden among the barren plains speak of voices coming from underneath the bed, of saints that appear on the kitchen ceiling and unsolved disappearances. The neighbors spurn its two inhabitants by day, though everyone comes to visit them when no one's looking. The grandmother spends her days speaking with the spirits that live behind the walls and inside the closets. Her granddaughter returns home after an accident involving the town's richest family. As the story of the house begins to unfold, the characters start to realize that the spirits inhabiting it have always been on their side.

*"A house of shadows and women made of vengeance and poetry. A taut and harrowing novel, Woodworm deals with specters and class issues and violence and isolation naturally, as if the witches had whispered Layla Martínez this lucid and terrible nightmare."*

**Mariana Enriquez**

*"It pounces on us from the first line and doesn't let go until the last, if it lets go. The Gothic revival continues to expand and produce great works."* **Edmundo Paz Soldán**

*"Woodworm is a true literary event."* **Belén Gopegui**

*"A story of suffocating terror about the weight of our dead, remembrance permeating the walls and class hatred."* **Sara Plaza Serna, Píkara Magazine**

*"This book is the revenge of an intergenerational wound, the embrace of barbarity, the loss of morals when trying to protect your loved ones. This book is the miserable and the wretched saying 'enough is enough'."* **Alana Portero**

*"It's a dark and fascinating book that engulfs you like the vibrating, shaking house, full of shadows where a granddaughter and her grandmother live who are stuck with rage."* **Agustina Bazterrica**

*"Layla Martínez's Woodworm is everything a novel should be: inventive, heartbreaking, political, sometimes difficult, sometimes weird, and beautifully written. Her work carries on a conversation with the boldest and least apologetic writers in English, like Joy Williams and Jeanette Winterson, and this is a book that takes to heart Emily Dickinson's essential advice to 'tell all the truth, but tell it slant.' We're living in a moment when traumas that have gone on harming for generations are finally being brought out into the light, and Layla Martínez's book drags monsters into the sun. But it doesn't offer easy answers, since those monsters are residents of*

*our towns and our homes, and have warped our families and even ourselves. This is a fantastic book, and Layla Martinez is a fantastic writer."* **CJ Evans, Two Lines editor**

*"I have been completely mesmerized by Carcoma. Layla Martínez has one of the most interesting and powerful voice I have read in a long time."* **Laure de Vaugrigneuse, Le Seuil editor**

# Marwán



Marwan Abu-Tahoun Recio (Madrid, 1979) is a poet and singer/songwriter who has led the recent phenomenon of bringing poetry to mass readership. Son of a Palestinian father and a Spanish mother, Marwan is not represented by any of the major record labels and yet the concert halls are filled every time only with the help of the social networks and internet -without elaborated marketing campaigns or publicity. He became even more famous for his poetry: *LA TRISTE HISTORIA DE TU CUEPO SOBRE EL MÍO* (self-published, 2014) has sold more than 80,000 copies and remained on the bestseller list for more than 50 weeks in a row and *TODOS MIS FUTUROS SON CONTIGO* (2015) sold more than 1,000 copies in just three days and today, the sales exceed 100,000 copies. Now with his new book *LOS AMORES IMPARABLES* (2018), Marwan has more than 290k followers on Facebook and more than 117k on Twitter, and has many poets following his footsteps.

## Los amores imparables / *Unstoppable Loves*

YA/Poetry

256 pages

Spain & Latin America: Planeta, 2018

*A book of poetry shouldn't be anything else but two people looking at each other right in the eyes, trying to understand what slips away from their understanding. How could this be even possible? Through beauty.*

*I think that you already know what kind of love I'm talking about, those wild loves that make you dream without sleeping, those kinds of love that take you everywhere and nowhere at the same time.*

In *LOS AMORES IMPARABLES* each kiss is new, of a different kind; each night together the first; each tear, a new way to look at the rain; each wound, is forever. The unstoppable love is born and becomes completely free from rationality. The verb feel elevates itself to the category of supreme art. It is an undomesticated love that reaches beyond astonishment and knows no measure.

Marwan's poems are short texts that draw you in immediately, like the lyrics in his songs, but he knows exactly what he is doing when it comes to conceiving a book. He tells stories, he cures broken hearts by telling you about his, he teaches to turn the page, to be inspired by the little things in life, and to keep loving no matter what. The instant intimacy with the anonymous reader is his greatest gift. Some of his poems are single sentences or two pages long, some in prose and some in verse. While it is common belief that poetry has little commercial potential, Marwan is a whole different story and is a sign of the future of what readers really want. Perhaps shorter texts that can be easily shared through social networks: A new kind of YA? A book that is easy to gift? Writers having similar selling tactics as singers and bands?

UNA MUJER EN LA GARGANTA (2021)

• Spain & Latin America: Planeta, 2021

TODOS MIS FUTUROS SON CONTIGO (2015)

• Spain & Latin America: Planeta, 2016 • Italy: Giunti, 2016 • Portugal: Marcador, 2017

LA TRISTE HISTORIA DE TU CUERPO SOBRE EL MÍO (2014)

• Spain & Latin America: Planeta, 2016 • Portugal: Marcador (cxl)

# Ángeles Mastretta



Ángeles Mastretta was born in Puebla, México in 1949. She worked as a journalist before her first novel *ARRÁNCAME LA VIDA* (1986) suddenly propelled her to worldwide literary prominence, achieving both critical and commercial success. Her next novel, *MAL DE AMORES*, won the 1995- 96 Premio Internacional de Novela Rómulo Gallegos as the best novel written in the Spanish language. She has also published the short-story collection *MUJERES DE OJOS GRANDES* (1991), three volumes of literary, autobiographical and journalistic pieces entitled *PUERTO LIBRE* (1994), *EL MUNDO ILUMINADO* (1998), and *EL CIELO DE LOS LEONES* (2004), and the novella *NINGUNA ETERNIDAD COMO LA MÍA* (1995). *MARIDOS* (2007) is her latest work of fiction.

The film based on the novel *ARRÁNCAME LA VIDA*, directed by Roberto Sneider, premiered in Mexico in late 2008 and was a great box office success, also receiving a warm critical reception. The film was among the nine preselected to compete in the Best Foreign Film category in the 2009 Oscar Awards.

Her direct and clear style allows her to approach complex topics with surprising grace and simplicity. In *ARRÁNCAME LA VIDA*, Catalina Ascencio, the novel's protagonist and narrator disapproves of the corrupt manner in which her husband, a regional chief in the post-revolution Mexico of the thirties and forties, is carving out his path to political power. She throws herself into the arms of another man, which brings fatal consequences. Romanticism and plots of power, feminine sensibility and social violence intertwine in a novel that carries incredible strength and freshness. It places the reader in a dynamic and absorbing world, with its magnetism as difficult to explain as it is to resist.

Ten years passed before readers could enjoy another Ángeles Mastretta novel. *MAL DE AMORES* has the Mexican revolution as its backdrop, adding historical interest and local colour to this timeless story of the vicissitudes of love. This is not to say, however, that the politics of the period are left ignored, as Mastretta subtly points to several key factors that have helped to mark the subsequent historic transformation of Mexico. Mastretta's writing is as strong as it was in *ARRÁNCAME LA VIDA*, but now there is also a maturity in her character design and the reconstruction of the period, which raises the novel to the level of masterpiece.

*ARRÁNCAME LA VIDA* and *MAL DE AMORES* have both become classics of the contemporary Latin American narrative, particularly within the boom of the feminine novel over the last two decades.

*"In all her books, Ángeles Mastretta examines the sentimental problems of men and women, however she singularly explores the female soul."* **Jorge Halperén, Clarín**

*"Current Mexican literature seems to be branded with the mark of female cosmo-vision, its fundamental authors being women: Laura Esquivel, Elena Poniatowska, and Angeles Mastretta."* **Christian Kupchik, Elle**

## El viento de las horas / *The Wind of the Hours*

Narrative

264 pages

**Spain & Latin America:** Seix Barral, 2016

**Italy:** Giunti, 2016

A journey through the memories that come to us so unexpectedly and end up offering us the most authentic happiness.

Ángeles Mastretta has us participate in the legacy of days, evoking the most everyday of details, that at the same, are the most precious of the pulsating and generous world around us. In this remarkable follow-up to *LA EMOCIÓN DE LAS COSAS*, Mastretta revives feelings and emotions that expand time, and reflections about universal themes like youth, beauty, love, death, and above all, the inevitable passing of time. This is a celebration of the joy of feeling alive, of the extraordinary bliss of letting life happen, of the need to enjoy the pleasures of existence.

YO MISMA (2019)

- Spain & Latin America: Seix Barral, 2019

LA EMOCIÓN DE LAS COSAS (2012)

- Spain & Latin America: Seix Barral, 2012 • Italy: Giunti, 2013

MARIDOS (2003)

- Spain & Latin America: Seix Barral, 2007 • Germany: Suhrkamp, 2009 • Italy: Giunti, 2008 • Portugal: ASA, 2010

EL CIELO DE LOS LEONES (2003)

- Spain: Seix Barral, 2012 • Latin America: Planeta, 2006 • Italy: Giunti, 2004

EL MUNDO ILUMINADO (1998)

- Latin America: Planeta, 2006 • Spain: Alfaguara, 1999 (cxl); Planeta, 2006 • Italy: Feltrinelli, 2000 (cxl)

MAL DE AMORES (1996)

*Premio Internacional de Novela Rómulo Gallegos(as best novel written in Spanish in the years 1996-1997)*

- Spain: Punto de Lectura, 2002; Seix Barral, 2007 • Latin America: Planeta 2002 • Australia: William Heinemann, 1998 • Brazil: Objetiva, 1997 (cxl) • China: Thinkingdom (ppbk), 2012 (cxl) • Croatia: Izvori • Czech Republic: Narodna knjiga • Denmark: Forum, 2000; Lindhardt • Estonia: Kirjastus, 2018 • Finland: Tammi, 2000 • France: Belfond, 1998 (cxl) • Germany: Suhrkamp, 2008 (cxl) • Greece: Oceanidas, 1998 • Italy: Giunti, 2004 • Portugal: ASA, 1997 • Russia: Amphora, 2002 (cxl) • Serbia: Narodna Knjiga • Sweden: Themis Förlag, 2004 • Taiwan: Babylon, 1999 • The Netherlands: Wereldbibliotheek, 1997 (cxl) • UK: Jonathan Cape, 1998 (cxl) • USA: Putnam's Sons, 1998 (cxl); Audio: Recorded Books, 2004; Spanish ppbk: Vintage

MUJERES DE OJOS GRANDES (1991)

- Spain: Seix Barral, 2008 • Latin America: Planeta, 2002 • Brazil: Objetiva, 2001 (cxl) • China: Beijing, 2000 (cxl); Thinkingdom (ppbk), 2010 (cxl) • Denmark: Aurora Boreal • Germany: Suhrkamp, 2010 • Italy: Marcos y Marcos, 1992; Giunti, 1998 • Korea: Chajaknamu • Portugal: ASA, 2003 • The Netherlands: Wereldbibliotheek, 1994 (cxl) • Turkey: Kafka, 2017 • USA: Riverhead, 2003 • Film rights: Anola Films

PUERTO LIBRE (1993)

- Latin America: Planeta, 2007 • Spain: El País Aguilar, 1994 (cxl) • Italy: Giunti, 2000; Zanzibar, 1995 (cxl)

ARRÁNCAME LA VIDA (1987)

- Spain and Latin America: Planeta, 2002 (cxl); Seix Barral, 2004 • Bangladesh: Kathaprokash • Brazil: Editorial Objetiva, 2003 (cxl) • Bulgaria: Matcom, 2021 • China: Thinkingdom (ppbk), 2010 (cxl) • Denmark: Tidens, 1988 • Finland: Tammi, 1992 (cxl) • France: Gallimard, 1989 • Germany: Suhrkamp; Editora Polirom, 2002 • Greece: Oceanidas, 1998 • Israel: Kinneret • Italy: Giunti, 2005 • Korea: Munhakdongne, 2010 • Poland: Muza S.A, 2010 • Portugal: ASA, 1994 • Sweden: Forum, 1991 • Taiwan: Babylon Publishers, 1999 • The Netherlands: Wereldbibliotheek (ppbk), 2003; Rainbow Pocketboeken (ppbk), 1998 • Turkey: Everest, 2001 • UK: Penguin, 1989; (ppbk): Vintage Books, 1999 • USA: Riverhead, 1997; Vintage español (ppbk) • World English: Recorded Books, 2004 • Film Rights: Estudio México Films, 2007; Altavista Films, 2011

## Juan José Millás



Juan José Millás is considered one of the most important voices in contemporary Spanish literature, and is a prolific bestselling novelist. He is the winner of the Premio Nadal, the Premio Nacional and the Premio Planeta. Some of his novels include: *EL DESORDEN DE TU NOMBRE*, *VISIÓN DEL AHOGADO*, *EL JARDÍN VACÍO*, *LA SOLEDAD ERA ESTO*, *VOLVER A CASA*, *EL ORDEN ALFABÉTICO*, *DOS MUJERES EN PRAGA*, *DESDE LA SOMBRA*, *LA MUJER LOCA*; as well as of the journalistic works: *HAY ALGO QUE NO ES COMO ME DICEN*, *EL CASO DE NEVENKA FERNÁNDEZ CONTRA LA REALIDAD*, *CUERPO Y PRÓTESIS*, or *ARTICUENTOS*. He has also published volumes of short stories, including *PRIMAVERA DE LUTO*, *ELLA IMAGINA* and *CUENTOS DE ADÚLTEROS DESORIENTADOS*. As a journalist, he is a regular contributor for both *El País* and the Prensa Iberica newspaper group, work for which he has received

awards such as the Mariano de Cavia, Fundación Germán Sánchez Ruipérez, Atlántida and the Francisco Cerecedo. His narrative work has been translated into more than 20 languages. Reading Millás is having a magnifying glass pushed through your ear, your mind read, reread, aroused. With hands like magic wands, he turns the most trivial into an abyss, any daily fact into a fantastic event, repressed desires into delirious celebrations sung out loud. He is our modern day Spanish Kafka, with his work studied in high schools and universities around the world. His candour and storytelling ability captivate readers, while subtly addressing bigger issues; the enigmas of existence that preoccupy most novelists. Behind the apparent effortlessness of his writing, Millás explores, like a speleologist of the mind, the baggage of perceptions, obsessions, dualities and fears that humans carry around.

*"The narrative of Juan José Millás, our literary Buster Keaton, is inimitable and unique."* J. A. Masoliver Ródenas, *La Vanguardia*

*"Millás is one of the writers with more truth on the page per centimeter squared."* Antonio Iturbe, *Qué Leer*

*"Juan José Millás is the master of a fantastic territory of unquestionable personality."* J.E. Ayala-Dip, *El País*

### Solo humo / Only Smoke

Novel

192 pages

*\*English sample by Thomas Bunstead and Daniel Hahn\**

Spain & Latin America: Alfaguara, 2023

US & Canada: Bellevue Press

*And is the imaginary real? Of course it is, what would it be if otherwise?*

On the day he turns eighteen, Carlos receives a strange gift: the news that his father, whom he never knew, has died and has left him a house, untouched and filled with his belongings, an unknown life to explore. As he goes through the remains of his estranged father's abruptly interrupted existence, he comes across a manuscript that tells a story of secret love, of a girl and a butterfly, of friendship and of death. Is it a true confession or just fiction?

Carlos, who is about to begin his studies in Business Administration and Management, realises that his father was a voracious reader. In the bedroom of the house that little by little he is making his own, next to the bed, he discovers a book that captivates him: the tales of the Brothers Grimm. He immerses himself in reading these stories and at the same time embarks on a vital process that brings him closer and closer to his father, and teaches him how to navigate the invisible borders that separate reality from fantasy and sanity from madness.

In this deceptively light novel, Juan José Millás returns to some of the most representative themes of his narrative, such as identity, estrangement, the darkest recesses of everyday reality — those in which the extraordinary is hidden — and fatherhood, while composing a paean to the imagination and the transformative power of literature.

LA VIDA A RATOS (2019)

• Spain & Latin America: Alfaguara, 2019

QUE NADIE DUERMA (2018)

*Top ten books of the year in El Cultural, Finalist for the 2022 Big Other Book Award for Translation*

• Spain & Latin America: Alfaguara, 2018 • Arab World: That Al Salasil • Portugal: Planeta Manuscrito, 2019 • Serbia: Samizdat Doo, 2018 • USA: Bellevue Literary Press, 2022

MI VERDADERA HISTORIA (2017)

• Spain & Latin America: Seix Barral, 2017 • Arab World: Al-Mutawassit • Greece: Psychogios, 2018 • Portugal: Planeta Manuscrito, 2018 • Slovenia: Založba Malinc, 2019

DESDE LA SOMBRA (2016)

*World Literature Today's 75 Notable Translations of 2019, Finalist Big Other Award for Translation 2019*

• Spain & Latin America: Seix Barral, 2016 • Arab World: Al-Mutawassit • France: Plon/Feux croisés, 2018 • Greece: Psychogios, 2017 • Italy: Einaudi, 2017 • Poland: Czarna Owca 2016 • Portugal: Planeta Manuscrito, 2017 • Turkey: Kafka Kitap, 2019 • USA: Bellevue Literary Press, 2019 • Film rights: Tornasol Films, 2014

LA MUJER LOCA (2014)

• Spain & Latin America: Seix Barral, 2014 (cxl); Alfaguara, 2022 • Arab World: That Al Salasil • Egypt: The general Egyptian book, That Al Salasil • Portugal: Planeta Manuscrito, 2014 • Serbia: RDP B92

LO QUE SÉ DE LOS HOMBRECILLOS (2010)

• Spain & Latin America: Seix Barral, 2010 (cxl); Alfagura, 2022 • Egypt: The General Egyptian Book Organization • Portugal: Planeta Manuscrito, 2012 • Russia: Azbooka-Atticus

EL MUNDO (2007)

*Winner of the Premio Planeta 2007, Winner of the Premio Nacional de Narrativa, 2009*

• Spain & Latin America: Editorial Planeta, 2007 (cxl); Alfaguara, 2022 • Arab World: That Al Salasil • Brazil: Planeta • China: Shanghai99 • Croatia: Sysprint (cxl) • Egypt: The General Book Publishing Organization, 2009 • France: Galaade (cxl) • Germany: Fischer, 2009 • Greece: Modern Times • Italy: Passigli Editori, 2009 • Korea: Munhakdongne • Macedonia: ILI ILI • Portugal: Planeta • Russia: Azbooka-Atticus • Serbia: RDP B92, 2008 • Sweden: Tranan Publisher, 2015; ALIS, 2016 • Turkey: Hayy Kitap, 2010 (cxl)

LAURA Y JULIO (2006)

• Spain & Latin America: Seix Barral, 2006 (cxl); Alfagura, 2022 • Arab World: AFAQ; That Al Salasil • Brazil: Planeta, 2007 (cxl) • Egypt: Bigfoots Films • France: Galaade, 2010 (cxl) • Greece: Modern Times, 2008 (cxl) • Iceland: Bjartur, 2009 (cxl) • Italy: Einaudi, 2007 • Korea: Munhakaonge, 2008 • Portugal: Temas e Debates, 2007 (cxl); Circulo de Leitores, 2011 (BC) (cxl) • Taiwan: Beijing, 2009 • UK: Artsmagic Limited (electronic), 2012

DOS MUJERES EN PRAGA (2003)

*Primavera Novel Prize 2002*

• Spain & Latin America: Editorial Espasa Calpe, 2003 (cxl); Alfaguara, 2022 • Croatia: Izvori, 2003 • France: Galaade, 2007 (cxl) • Germany: DTV (cxl), 2005 • Greece: Diigisi (cxl) • Italy: Il Saggiatore (cxl) • Portugal: Temas e Debates, 2004 (cxl) • Russia: AST • Romania: Humanitas, 2010 • Serbia: Narodna Knija, 2002 (cxl) • Slovakia: Slovart, 2004 (cxl) • Slovenia: Association 2000, 2013 • Turkey: Can Yayinlari, 2005 (cxl)

NO MIRES DEBAJO DE LA CAMA (1999)

• Spain & Latin America: Alfaguara, 1999; Punto de Lectura, 2001 (ppbk) • Israel: Carmel publications, 2007 (cxl) • Italy: Il Saggiatore, 2002 (cxl) • Slovakia: Slovart, 2007 (cxl) • Turkey: Kültür, 2002 (cxl) • UK Electronic Rights: Artsmagic Limited, 2012

EL ORDEN ALFABÉTICO (1998)

• Spain & Latin America: Alfaguara, 1998; Punto de Lectura, 2000 (ppbk) • France: Éditions du Hasard, 2001 (cxl) • Germany: DTV (cxl) • Italy: Il Saggiatore, 2001 (cxl) • Poland: WBA, 2004 (cxl) • Portugal: Temas e Debates, 2000 (cxl) • Romania: Humanitas (cxl) • Russia: Azbooka-Atticus

ELLA IMAGINA (1994)

• Spain & Latin America: Alfaguara, 1994; Punto de Lectura (cxl) • Hungary: Magyar Konivklub, 2002

TONTO, MUERTO, BASTARDO E INVISIBLE (1994)

• Spain & Latin America: Alfaguara, 1994 • Arab World: Almutawssit • Brazil: Nova Fronteira (cxl) • Croatia: Sysprint, 2009 (cxl) • Denmark: Gyldendal, 1996 • Greece: Kastaniotis, 1999 • Norway: Aschehoug, 1996 • Portugal: Temas e Debates, 2002 (cxl) • Serbia: RPD B92, 2006 (cxl)

VOLVER A CASA (1991)

• Spain: Destino, 1993; Alfaguara, 2006 (ppbk) • Greece: Kastaniotis, 1997(cxl)

LA SOLEDAD ERA ESTO (1990)

*1990 Nadal Prize*

• Spain & Latin America: Destino, 2010; (ppbk), 2003 • Arab World: That Al Salasil • China: Shanghai99 • Denmark: Gyldendal, 1991 • Egypt: The General Egyptian Book, 2009 • France: Galaade, 2006 (cxl) • Germany: Suhrkamp, 1994 (cxl) • India: Confluence Internacional, 2007 • Israel: Rimoni, 2007 (cxl) • Italy: Einaudi, 2006 • Norway: Aschehoug, 1990 • Portugal: Temas y Debates, 2000 (cxl) • Sweden: Forum, 1992 • Taiwan: Eurasian Publishing, 2005 (cxl) • The Netherlands: Contact, 1991 (cxl) • Turkey: Can Yayinlari, 1992 • UK: Allison & Busby, 2000 (cxl) • Film rights: Enrique Cerezo; Lola Films

CERBERO SON LAS SOMBRAS (1989)

• Spain & Latin America: Alfaguara, 1989 (cxl); Punto de Lectura, 2005

EL DESORDEN DE TU NOMBRE (1987)

• Spain & Latin America: Alfaguara, 2008, Destino (ppbk), 1991 (cxl); Santillana, 1993 • Albania: Editions Albin, 2005 • China: Shanghai99 • Denmark: Gyldendal, 1990 • France: Galaade (ppbk), 2006 • Germany: Suhrkamp. 1992 (cxl) • Greece: Forma, 1994 • Italy: Cronopio, 1994 (cxl) • Norway: Aschehoug, 1990 (cxl) • Portugal: Presença, 1996 • Russia: Azbooka-Atticus • Taiwan: Eurasian Publishing, 2006 (cxl) • Turkey: Can Yayinlari, 1992 • UK: Allison & Busby, 2000 (cxl) • USA: Alfaguara Vintage • Film Rights: Sea Wall Entertainment

PAPEL MOJADO (1983)

• Spain & Latin America: Anaya, 1983; Alianza, 2005 • Italia: Passigli, 2012 • Norway: Aschehoug, 2003

VISIÓN DEL AHOGADO (1977)

• Spain: Alfaguara, 2001; Seix Barral (ppbk), 2006 (cxl)

## Short Stories

LOS OBJETOS NOS LLAMAN (2009)

• Spain & Latin America: Seix Barral, 2009 (cxl) • Arab World: NCOCAL, 2018 • Estonia: Loomingu, 2013 • Italia: Passigli (cxl) • Korea: Balgunesang • Portugal: Planeta Manuscrito, 2010

CUENTOS DE ADÚLTEROS DESORIENTADOS (2003)

• Spain & Latin America: Lumen, 2003 (cxl); Debolsillo (ppbk), 2007 (cxl) • Brazil: Ediouro, 2005 • China: Euroasian Press, 2003 (cxl) • Croatia: Izvori, 2006 • Czech Republic: Paseka, 2012 (cxl) • Italy: Einaudi, 2004 • Portugal: Temas e Debates, 2006 (cxl) • Russia: AST • Serbia: RDP B92, 2007 (cxl) • Taiwan: Eurasian Press, 2004 (cxl) • The Netherlands: Wereldbibliotheek, 2006 (cxl)

CUENTOS A LA INTEMPERIE (1997)

• Spain: Editorial Acento, 1997 (cxl)

## Non-fiction

LA MUERTE CONTADA POR UN SAPIENS A UN NEANDERTHAL (2022)

• Spain & Latin America: Alfaguara, 2022 • Korea: Teumsae Books, 2021 • Poland: Znak • Portugal: Presença, 2023 • World English: Scribe

LA VIDA CONTADA POR UN SAPIENS A UN NEANDERTHAL (2020)

• Spain & Latin America: Alfaguara, 2020 • Albania: Dudaj (cxl) • Bulgaria: Colibri • France: HumenSciences, 2023 • Greece: Gutenberg • Italy: Rizzoli • Korea: Teumsae Books, 2021 • Poland: Znak • Portugal: Presença • Russia: Ast • Serbia: Laguna • Slovakia: Premedia • Turkey: Kafka • World English: Scribe, 2022

ARTICUENTOS COMPLETOS (2011)

• Spain & Latin America: Seix Barral, 2011 (cxl); Alfagura, 2022

HAY ALGO QUE NO ES COMO ME DICEN (2004)

• Spain & Latin America: Seix Barral, 2013 (cxl); Alfaguara, 2022 • France: Galaade, 2006 (cxl) • Film rights: Kasbah Producciones; Kowalski Films

## Children's Books

NÚMEROS PARES, IMPARES E IDIOTAS (2001)

• Spain & Latin America: Ediciones SM, 2009 • Brazil: Siciliano, 2003 (cxl)

# Lara Moreno



Lara Moreno (Seville, 1978) rose to the literary scene with her debut novel *POR SI SE VA LA LUZ* (2013), warmly received by critics and winner of the FNAC New Literary Talent award. Her second novel *PIEL DE LOBO* (2016) displays her narrative evolution through a dark and daring family tale. She is also the author of the story collections *CASI TODAS LAS TIJERAS* (2004), *CUATRO VECES FUEGO* (2008) and poetry collections *LA HERIDA COSTUMBRE* (2008) and *DESPUÉS DE LA APNEA* (2013). Her stories have been published in many anthologies, as well as international magazines such as *The Brooklyn Rail*, *Arkansas International* and *The Common*. She lives in Madrid and works as an editor and teacher of creative writing.

*"Lara Moreno writes with the austerity of a watchmaker: she gives you the impression that her prose reaches the reader after a thousand polishes, where the functionality of each word has been meticulously analyzed."* **Care Santos, El Cultural**

*"Lara Moreno's prose disquiets the reader, not only for the strangeness of reality she describes, but through ellipsis, the gaps and the holes that complete the discourse."* **Sònia Hernández, La Vanguardia**

*"Lara Moreno adds layers as the years go by. She is a fascinating writer".* **Guillermo Ortiz, Jot Down**

*"Great novelist, great poet."* **Benjamín Prado, La Ventana**

*"Moreno has her own voice, a piercing style that leaves no room for sentimentalism."* **María Jesús Espinosa de los Monteros, Mercurio**

## La ciudad / The City

Novel

320 pages

*\*English sample by Katie Whittemore available\**

Spain & Latin America: Lumen, 2022

USA: Open Letter

Portugal: Alfaguara

In a building in the La Latina neighborhood, in the heart of Madrid, the lives of three women come together. The small interior fourth-floor apartment is Oliva's home. She is trapped in a dangerous relationship that has transformed the initial passion into a prison. On the third floor, in a luminous apartment facing the street, Damaris spends her days caring for her bosses' kids. Each night she comes home by crossing the river that marks a social and economic divide in the city. She came to Spain seeking a better future when an earthquake in Colombia shattered her life. This is the same future that Horia was seeking. A Moroccan woman who came to Huelva to work as a temporary laborer in the strawberry fields, Horia now lives in the doorman's tiny home in the building and cleans the stairs and patio in the shadows.

This novel tells the life of three women, their past and their besieged present. With a refined, beautiful and precise voice, only Lara Moreno's prose could chart the landscape and the women who inhabit it like this, forming an invisible, wounded and courageous portrait of the city.

*"Read her, in prose, in verse, in the press. We're lucky that Lara Moreno is writing for us."* **Aroa Moreno Durán, InfoLibre**

*"The City more than confirms Lara Moreno's impressive narrative talent."* **Domingo Ródenas, Babelia**

*"This book has an impressive capacity to unsettle. Not only in the strangeness of the reality that it describes, but also due to what goes unspoken, the gaps and the holes that complete the narrative."* **Sonia Hernández, Cultura/s, La Vanguardia**

*"The City reminds me of the anti-romanticism and hypnotic style of Sara Mesa's *Un amor*, the dark, lucid gaze of *Canción dulce* by Leila Slimani, and Lucia Berlin's surgical precision for emotion and pain. Lara Moreno moves in this sphere, and after the acclaimed *Por si se va la luz* and *Piel de lobo*, she delivers again with *La ciudad*, her best novel yet. Lara represents a new wave of Spanish literature."* **María Fasce, writer and publisher at Lumen/Spain**

PIEL DE LOBO (2016)

• Spain & Latin America: Lumen, 2016 • UK: Structo Press, 2022 • USA: Open Letter, 2022

POR SI SE VA LA LUZ (2013)

- Spain & Latin America: Lumen, 2013 • USA: Open Letter

## Poetry

TEMPESTAD EN VÍSPER (2020)

- Spain & Latin America: Lumen, 2020

TUVE UNA JAULA (2019)

- Spain & Latin America: La bella versovia, 2019

## Non fiction

DESHABITAR (2019)

- Spain & Latin America: La bella versovia, 2019

## Illustrated short stories

LA MENUDA (2023)

- Spain & Latin America: Páginas Espuma, 2023

## Aroa Moreno Durán



Aroa Moreno Durán (Madrid, 1981) is the author of the critically acclaimed debut novel *LA HIJA DEL COMUNISTA*, winner of the Premio Ojo Crítico in 2017 for Best Fiction of the Year. It had a total of five print runs. She studied Journalism at the Universidad Complutense in Madrid, and has a Masters' in Publishing from the University of Salamanca, and another Masters' in Radio and TV. She is the author of two poetry collections: *VEINTE AÑOS SIN LÁPICES NUEVOS* (2009) and *JET LAG* (2016), and author of two biographies: *VIVA LA VIDA* (2011) on Frida Kahlo and *LA VALIENTE ALEGRÍA* (2011) on Federico García Lorca. She has taught journalism workshops in Mexico and she writes for

*Mercurio, Punto y Coma* and *El Universo*.

*"Aroa Moreno Durán shows us a rare talent and a careful prose full of imagination, rhythm and poetic, powerful images. It's a whole discovery."* **El Cultural**

*"Aroa Moreno Durán goes through history and facts, and she brings them back with consciousness, flesh, emotion and gaze. She digs into the events that built societies, politics, silences, and ways of living, turning memory into fiction. She does with her own narrative, beautiful and sharp."* **Lara Moreno**

### **La bajamar / Low Tide**

Novel

192 pages

*\*English sample by Katie Whittemore available\**

*\*Winner of the 2022 Grand Continent Award\**

**Spain & Latin America:** Random House, 2022

**France:** Albin Michel

**Germany:** btb

**Italy:** Ugo Guanda, 2022

**Poland:** Literackie

**Film rights:** Mesala

Three generations of women reunite in the family house in a sea village near Bilbao. Adirane has left her home (her husband and Ruth, her 5-year-old child), in Madrid without a word or an explanation. She hasn't spoken with her mother, Adriana, in years, and neither has she paid a visit to her grandmother, Ruth, to avoid her mother. But her fragile excuse is accepted, and Adirane is back to record her grandmother's memories before it is too late. The grandmother's tale of her childhood exile in Europe during the war, when she had to be sent away from her mother and her home to live in a foster family in Belgium, of the economic and emotional hardships, of their loss and grief, allows Adriana to remember her own youth, her experience as a single mother during the early years of Basque Country's terrorism. Meanwhile, Adirane, who grew with an absent parent, struggles to find how to be part of her daughter's life. During the time they spend together, with the rhythm and strength of tides, the three women disclose long-silenced memories and family secrets.

LOW TIDE is an extraordinary journey throughout the lives of four women spanning from the '30s to the present day, offering an overview of different ways of mothering. It also offers an insight into complex relationships of mothers and daughters and how History intertwines with the lives of individuals in unexpected ways.

*"An extremely beautiful novel of luminous writing. It calls into question the clichés about maternity and tightens the bond between women created by the burden that History places on them."* **Marta Sanz**

*"Aroa Moreno is a master telling the silence that comes with every trauma. She is able to dive into family secrets and long-term griefs with sensitivity."* **Gabriela Ybarra**

*"A reflection on pain, secrecy and legacy through three women of different generations. A short novel that bursts with great literature."* **Ignacio Martínez de Pisón**

*"How a memory of what is never said out loud? Aroa Moreno Durán and her extraordinary ability to tell the silence of three women who lean into pain, with vertigo but unafraid."* **Belén Gopegui**

*"Life is full of contradictions, mysteries, unexplainable leaps from happiness to sadness. Aroa Moreno reflects that complexity. La bajamar is a dark and beautiful novel."* **Julia Olmo, ABC Cultural**

LA HIJA DEL COMUNISTA (2017)

*Winner of Premio El Ojo Crítico de RNE de Narrativa 2017*

• Spain & Latin America: Caballo de Troya, 2017 (cxl); Literatura Random House, 2022 • Bulgaria: Vakon, 2022 • France: JC Lattès, 2019; Le Livre de Poche • Germany: btb, 2022 • Italy: Ugo Guanda, 2020 • Portugal: Porto Editora, 2020 • The Netherlands: Querido, 2020 • World English: Tinder Press, 2021

# Elvira Navarro



Elvira Navarro (Madrid, 1978) graduated with a degree in Philosophy. In 2004, she won the Madrid City Council Young Artist Contest, and between 2005 and 2008 benefited from a scholarship for creative writing granted by the Residencia de Estudiantes. In 2007, she published her first book, *LA CIUDAD EN INVIERNO* (Caballo de Troya), which was warmly received by critics and distinguished as New Talent by FNAC. Her second, *LA CIUDAD FELIZ* (Mondadori, 2009), won the Premio Jaén XXV de Novela and was highlighted by the newspaper *Público* as one of the literary revelations of the year. She is also the author of the critically acclaimed novels *LA TRABAJADORA* (2014), *LOS ÚLTIMOS DÍAS DE ADELAIDA GARCÍA MORALES* (2016) and the story collection *LA ISLA DE LOS CONEJOS* (2019). Her articles and stories have appeared in the magazines *Ínsula*, *Turia*, *Calle 20*, *El Duende de Madrid*, *Crítica* and *El Perro*, and the newspapers *Público* and *El País*. She also works as a literary critic for the magazine *Qué Leer*, in addition to teaching creative writing in workshops.

*"Elvira Navarro is certainly an excellent storyteller, sharp and brave. Her prose sounds always precise, confident, intense. Among the authors of my generation in Spain, I think she is, doubtless, one of the most engaging."* **Andrés Neuman**

*"Literary talent is a natural gift for this author, who has written a first book as classic as fiercely and admirably transgressive: the subtle, almost hidden, true avant-garde of her generation."* **Enrique Vila-Matas, El País**

*"Elvira Navarro is an enormously gifted and disturbing young writer with an unusual eye for the bizarre; she captures personal fragility with deceptively detached prose that stays with us like a scarring incision."* **Lina Meruane**

*"Elvira Navarro is one of the most intelligent and daring writers in the Spanish-speaking world."* **Daniel Saldaña París**

*"As with a text by Mario Vargas Llosa, the author creates a text with various registers that screams for an active reader. What we have here is a firmly established writer."* **Roberto Valencia**

*"In this impressionistic, dreamlike collection, Navarro deploys surrealism to comic, haunting effect."* **The New York Times**

*"Arresting... Navarro showcases her ability to lead her characters from relative normalcy into nightmare terrain in starkly elegant prose and with a winking sense of humor."* **Publishers Weekly**

*"Set between the seemingly familiar and elusively surreal, Navarro's tales unsettle readers through oneiric landscapes... Navarro—adroitly anglophone-enabled by award-winning Christina MacSweeney—distinctly proves her inarguable facility with short fiction."* **Terry Hong, Booklist**

*"Elvira Navarro's Rabbit Island, translated by Christina MacSweeney, is so haunting, wild and darkly funny that it's guaranteed to bring a delightful nightmarish quality to long February nights. Think Listeroid crossed with David Lynch with a little Leonora Carrington thrown in."* **Book Marks, Literary Hub**

*"She holds virtues difficult to come across in Spanish literature and which are only found in the best Iberoamerican authors."* **Recaredo Veredas**

*"A very engaging writer of my generation."* **Gonzalo Torné**

## Las voces de Adriana / The Voices of Adriana

Novel

160 pages

*\*Winner of the Premio Cálamo Extraordinario 2023\**

*\*English sample by Christina MacSweeney\**

**Spain & Latin America:** Random House, 2023

**US & Canada:** Two Lines Press

**Italia:** Liber Aria

Elvira Navarro presents her finest work: a novel in three movements about memory, loyalty to the wishes of our ancestors, and death.

How is the world rearranged after a death? To what extent must every existence atone for those that came before? What voices live within us?

Adriana, the protagonist of this story, is dealing with a host of challenges while caring for her sick father. She has also become a voracious viewer of other people's lives through social media, and a timid consumer of amorous experiences via a dating app, but this only serves to intensify her feeling of stagnation. Our fears of breaking away from obsolete traditions are often rooted in ghosts of the past – her fears end up erupting forcefully through a house that once contained the whole universe, and a grandmother and mother who tell tragic tales.

Elvira Navarro offers readers her finest work in this novel, presented in three movements dealing with memory, loyalty to the wishes of our ancestors, the increasingly spectral nature of our present, and death. It is also about what we are left with when the people we love are no longer with us. The result is an extraordinary, moving and audacious book.

*"The Voices of Adriana is an extraordinary novel, in which a woman speaks to us from her ancestral tempest and from her memories. Loneliness and family, the search for love, and a resurfacing past all intertwine in this extraordinary story that oscillates between social criticism and an exploration of the primitive forces of existence. Elvira Navarro is one of the greatest Spanish writers of today. A precise and meticulous surgeon of the heart's most hidden emotions."* **Manuel Vilas**

*"This book is a music box from which voices and permeations emerge to tell us who we are. Heartbreak and grief let loose an entanglement of narrative threads and chattering family ghosts. Black humour and tragedy, literary sleight of hand, technology and memory. A distillation of narrative intelligence in which Elvira Navarro shows us that the truth is concealed within the most sophisticated artefacts. Behind, above, in the background, a woman who writes with a phenomenal capacity for insight, sensitivity and wisdom."* **Marta Sanz**

*"A relentless novel about the loss of lightness, about what to do with – or how to measure – the weight that remains. Brutally honest yet mysteriously elusive, with scalpel-like precision and poetic sharpness, Elvira Navarro explores the dialectic of care, its vulnerabilities and its legacies."* **Andrés Neuman**

*"The Voices of Adriana, though brief, is not a light novel. Quite the contrary: it is condensed and disturbing. With a circumspect style, it is a polyhedron whose pieces fit together more perfectly as it progresses, with the aim of answering the key question that appears right in the middle: "How far do the dead accompany us?"* **Zita Arenillas, Letras Libres**

LA ISLA DE LOS CONEJOS (2019)

*Longlisted for the 2021 National Book Award for Translated Literature, XXVI Premio Andalucía de la Crítica*

• Spain & Latin America: Random House, 2019 • Italy: LiberAria, 2021 • Japan: Kokushokankoka, 2022 • Korea: Gimm-Young • Serbia: Partizanska Knjiga, 2022 • Turkey: Turkuvaz • USA: Two Lines Press, 2021

LOS ÚLTIMOS DÍAS DE ADELAIDA GARCIA MORALES (2016)

• Spain & Latin America: Literatura Random House, 2016

LA TRABAJADORA (2014)

• Spain & Latin America: Random House, 2014 • Italy: LiberAria, 2019 • USA: Two Lines Press, 2017

LA CIUDAD FELIZ (2009)

*XXV Premio Jaén de Novela*

• Spain & Latin America: Mondadori, 2009; Random House, 2013 • Arab World: The General Egyptian Book Organization • French Electronic Rights: Orbis Tertius • Turkey: Dedalus Kitap, 2014 • World English: Hispabooks, 2014 (cxl)

LA CIUDAD EN INVIERNO (2007)

• Spain & Latin America: Caballo de Troya, 2007 (cxl); Debolsillo, 2009; Random House, 2019 • Film rights: Alicorn Films

# María José Navia



María José Navia (Santiago, 1982), M.A. in Humanities and Social Sciences from NYU and Ph.D. in Literature and Cultural Studies from Georgetown University, is professor at the Faculty of Literature of Pontificia Universidad Católica in Chile. She is author of the novel *Kintsugi* (2018) and of the short stories collections *UNA MÚSICA FUTURA* (Kindberg, 2020) and *LUGAR* (Ediciones de la Lumbre, 2017). Some of her short stories have been translated to English, French and Russian and some have been published in anthologies from Chile, Spain, Mexico, Bolivia, Russia and the United States.

"Name a writer who is irreplaceable in the pantheon of modern-day literature? María José Navia, without a doubt. A voracious reader and a fearless writer, Navia works with the most complex layers of human experience and conveys them to us with precision and delicacy in sparkling prose. By precision, I mean the precision of a sharpened blade. And the delicacy of a swift arrow, when it hits the target." **Cristina Rivera Garza**

## Todo lo que aprendimos de las películas / *Everything We Learned from the Movies*

Novel

160 pages

**\*Finalist of the International Ribera del Duero Award\***

**Spain:** Páginas de Espuma, 2023

"Fathers and mothers and couples and friends and ultrasound scans, dangerous rooms, altered visions and the imminent possibility of the end of all things are projected on the screen of EVERYTHING WE LEARNED FROM THE MOVIES by the magic lantern of María José Navia. Ten plots that come together to make the same feature film, which are not read or seen as fairy tales but as haunted tales, awaiting that great tornado to take them far away, or return them to the place they never wanted to leave. In the most technicolour black & white, Navia demonstrates all the plentiful and good things that her readers must learn from her by reading her – from the opening credits to The End, please, shhh, quiet now – in the most eloquent, moving, and welcome silence for all her luminous darkness." **Rodrigo Fresán**

"Written with the qualities of diamonds - hardness, brilliance - the stories in *Everything We Learned from the Movies* disturb and distress us deeply." **Ana Rodríguez Fischer, Babelia**

"Sophisticated, learned and poignant" **Andrés Gómez Bravo, La Tercera**

"A feature film in ten minutes" **Amelia Carballo of the Ku supplement, El Mercurio**

"Each story stretches its tentacles to form a larger story" **Ariana Basciani, Coolt**

"An excellent storyteller, capable of exploring the lives of her characters without overdoing it" **Javier Ignacio Alarcón, Contrapunto**

"An indispensable writer on the great map of today's literature" **Elena Hevia, Arte y Letras, Diario Ibiza**

"Stories with a cinematographic flavour" **Víctor Fernández, La Razón**

"Stories so good that you can't choose one" **Aloma Rodríguez, La Lectura**

*UNA MÚSICA FUTURA* (2022)

*Best Literary Work Award 2019 for Original Short Story*

• Chile: Kindberg, 2022 • Argentina: Marciana • Colombia: Himpar, 2022 • Spain: Barrett, 2021

*KINTSUGI* (2018)

*Finalist of the International Ribera del Duero Award*

• Chile: Kindberg, 2018 • Argentina: Concreto • Colombia: Himpar 2019 • Mexico: Polilla

*LUGAR* (2017)

• Chile: Ediciones de la lumbre, 2017

## Children's Books

EL MAPA SECRETO DE LAS COSAS (2020)

- Spain & Latin America Almanuta, 2020

# María Negroni



María Negroni (Argentina, 1951) is one of the great poets of our time. She is the author of numerous books: essays, such as *CIUDAD GÓTICA*, *MUSEO NEGRO*, *GALERÍA FANTÁSTICA* or *EL ARTE DEL ERROR*; poetry, such as *ISLANDIA*, *ARCHIVO DICKINSON*, *ORATORIO*, *PEQUEÑO MUNDO ILUSTRADO*, *OBJETO SATIE*, *ELEGÍA JOSEPH CORNELL* or *EXILIUM*; and novels such as *EL SUEÑO DE ÚRSULA* and *LA ANUNCIACIÓN*. A GUGGENHEIM Fellow in poetry and winner of the Siglo XXI International Essay Prize, her work has been translated into English, French, Italian, Swedish and Portuguese. *Islandia* (Monte Ávila, 1994) was awarded, for its English version by Station Hill Press with the 2002 PEN Award for Poetry in Translation. She has recently been awarded the 2022 First Municipal Prize in poetry for Dickinson Archive and for *The Night Has a Thousand Eyes* in essay. Her latest novel *EL CORAZÓN DEL DAÑO* has just been published by Literatura Random House.

“Calvino’s prose (as in *Invisible Cities*) is the only predecessor I can cite for María Negroni’s sophisticated texts. One reads through Negroni’s with the rare certainty that this is literature, a sequence of passionate, sorrowing renunciations; and the singular elegance of the utterance, in English as in Spanish, brings these illuminations precisely to the level where Rimbaud had left that word.” **Richard Howard, The Paris Review**

“One of my own newest designated dreamers is the Argentine poet Maria Negroni, whose debut volume in English, *Night Journey*, takes the wordless logic of dreams and turns it into her own precise, oracular music. This book is pervaded by the spooky sense of a woman traveling in many directions, most of them unrequested, journeying through shadows and mirrors, navigating the mysteries by shuttling between life and death.” **Edward Hirsch The Washington Post**

## El corazón del daño / *The Heart of Damage*

Novel

144 pages

**\*Full English translation by Michelle Gil-Montero\***

**\*Finalist in the Medifé Filba Foundation Award 2022\***

**Spain:** Random House, 2023

A private compilation; a settling of scores with a desperate and exasperating mother; the dismantling of a life that goes from symbiosis to confrontation, from the flight from the family home to revolutionary clandestinity, from migration to self-discovery through writing, *EL CORAZÓN DEL DAÑO* is an open and complex literary device that seeks, in the words of its author, to be faithfully “a census of illegible scenes”.

With a narrative that is at once direct and voluptuous, Negroni uses the intimate note, the astute observation, the political chronicle, the ballad of exile and the gloomy song of mourning to write “a small book in my own hand and body, surely wrong in its sadness”.

“A masterful work.” **Carlos Pardo, Babelia**

“I would give the Cervantes Prize to María Negroni.” **Cristina Rivera Garza**

“And if her writing seems to tremble at times it is not because it is cowering, intimidated by the size of the task, but because it is naked.” **Patricio Pron, Culturas**

“An intimate and extraordinary novel in which she explores the ambiguous relationship between life and writing.” **Silvina Frieria, Página 12**

“Like Marguerite Duras throughout her work, like Vuong, Negroni explores the figure of her mother. She does so through sentences that function as very short paragraphs - each sentence a paragraph -, veritable lashes of language.” **Carolina Esses, La Nación**

“Forcefulness, musical rage, an isolation that illuminates, language that overflows the boundary between prose and poetry, knowing the rhythm. *El corazón del daño* is almost a literary testimony, self-fiction sewn with the thread of literature, and above all the long and intricate journey of a writer’s training.” **Mario Nosotti, Revista Ñ**

“Negroni makes of the mother a literary and personal aleph, an island in itself around which one can be neither more nor less than a

*castaway in search of that language that will name everything again. To read Negroni is to be breathless and even speechless. It is not possible to reassemble in a straight line what has been read. Images and sounds remain, as if coming out of a dream."* **Luciana de Mello, Radar Libros**

*"This novel is at once a testimony, an essay, a philosophical thought. It is also a profound reflection on childhood, the ultimate meaning of existence and the strangeness of life [...] Negroni's writing is constructed on the basis of precious miniatures and becomes immense."* **Verónica Abdala, Clarín**

*"El corazón del daño is a requiem and a hallelujah, a song in which what is important is almost nameless because everything is flesh."* **Esther Peñas**

*"A mysterious configuration of presence and absence. An intricate symbolic landscape of identity, where it is possible to glimpse the dangerous and always elusive border between reality and unreality."* **Nicole Brossard**

*"The mother-daughter relationship leads me to María Negroni's extraordinary El corazón del daño, where a dazzling text puts a daughter in dialogue with her all-powerful mother. It is a deaf dialogue but sufficiently provocative for the daughter, who recognises the mother as the owner of language, to found a language of her own and become a writer."* **Paula Pérez Alonso, Página 12**

LA ANUNCIACIÓN (2009)

- Spain & Latin America: Seix Barral, 2009; Club Cinco editora, 2021 • Sweden: Tranan, 2010 • US: Action Books, 2019

EL SUEÑO DE ÚRSULA (1998)

- Spain & Latin America: Seix Barral, 1998 • Italy: Poiesis Editrice, 2012

## Poetry

LAS AFUERAS DEL MUNDO (2022)

- Latin America: Editorial Asunto Impreso, 2022

ORATORIO (2021)

- Spain: Vaso roto, 2021 • Argentina: Bajo la luna, 2021

WUNDERKAMMER (2019)

- Argentina: Borde perdido, 2019 • Italy: Quaderni della Valle, 2002

ARCHIVO DICKINSON (2018)

*Premios Municipales Poesía 2021*

- Spain: Vaso roto, 2018 • Argentina: La Bestia Equilátera, 2018

PEQUEÑOS REINOS (2017)

- Argentina: Eduntref, 2017

EXILIUM (2016)

- Spain: Vaso Roto, 2016

INTERLUDIO EN BERLÍN (2016)

- Spain: Pre-Textos, 2016 • US: Black Square Editions, 2021

ELEGÍA JOSEPH CORNELL (2013)

- Argentina: Caja Negra Editora, 2013 • US: Dalkey Archive Press, 2020

CANTAR LA NADA (2011)

- Argentina: Bajo la luna, 2011

LA BOCA DEL INFIERNO (2009)

- Mexico: Mantis, 2009 • US: Action Books, 2014

ANDANZA (2009)

- Spain: Pre-textos, 2009 • Canada: Quattro Books, 2013

ARTE Y FUGA (2004)

- Spain: Pre-textos, 2004 • Portugal: Cosmorama Edições, 2014

EL VIAJE DE LA NOCHE (2004)

- Spain: Lumen, 2004 • US: Princeton University Press, 2002

LA INEPTITUD (2002)

- Argentina: Editorial Alción, 2002

DIARIO EXTRANJERO (2000)

- Venezuela: Editorial La Pequeña Venecia, 2000 • France: MEET Maison des Ecrivains Etrangers et Traducteurs, 2001

ISLANDIA (1994)

*English translation by Anne Twitty, 2002 PEN Award for Poetry in Translation*

- Venezuela: Monte Ávila, 1994 • Argentina: Bajo la luna Editorial, 2019 • US: Station Hill Press, 2001

LA JAULA BAJO EL TRAPO (1991)

- Spain: Ediciones La Palma, 2014 • Argentina: Ediciones Libros de Tierra Firme, 1991 • Chile: Editorial Cuarto Propio, 2001

PER/CANTA (1989)

- Argentina: Ediciones Libros de Tierra Firme, 1989

DE TANTO DESOLAR (1985)

- Argentina: Ediciones Libros de Tierra Firme, 1985

## Essay

LA NOCHE TIENE MIL OJOS (2015)

- Spain: Caja negra, 2015

GALERÍA FANTÁSTICA (2008)

- Mexico: Siglo XXI, 2008

MUSEO NEGRO (1999)

- Argentina: Grupo Editorial Norma, 1999 • US: Action Books, 2015

CIUDAD GÓTICA (1994)

- Argentina: Bajo la luna nueva, 1994

## Andrés Neuman



Andrés Neuman (1977) was born and spent his childhood in Buenos Aires. The son of exiled Argentine musicians, he moved with his family to Granada, where he studied Hispanic Philology and worked as a professor of Latin American literature. He was a finalist for the Herralde Prize with his first novel, *BARIOLOCHE*, followed by *LA VIDA EN LAS VENTANAS*, *UNA VEZ ARGENTINA*, *EL VIAJERO DEL SIGLO* (Alfaguara Prize and National Critics' Prize), *HABLAR SOLOS* and *FRACTURA*. He has published the books of short stories *EL QUE ESPERA*, *EL ÚLTIMO MINUTO*, *ALUMBRAMIENTO* and *HACERSE EL MUERTO*; the satirical dictionary *BARBARISMOS*; the aphorisms of *EL EQUILIBRISTA*; and the Latin American travel diary *CÓMO VIAJAR SIN VER*. He is the author of poetry collections

such as *MÍSTICA ABAJOJO*, *NO SÉ POR QUÉ*, *VIVIR DE OÍDO*, *ISLA CON MADRE* and the volume *CASA FUGAZ* (poetry 1998-2018). He received the Federico García Lorca, Antonio Carvajal and Hiperión de Poetry awards. He won the Firecracker Award for Fiction, granted by the community of magazines, independent publishers and bookstores in the USA, and the Special Mention of the jury of the Independent Foreign Fiction Prize, predecessor of the Booker International. He was part of the Bogotá-39 list and was selected by the British magazine *Granta* as one of the best new writers in Spanish. His books have been translated into 25 languages. His most recent titles are the treatise on non-canonical bodies *ANATOMÍA SENSIBLE* (Páginas de Espuma) and the autobiographical narrative about new paternities *UMBILICAL* (Alfaguara), whose sequel *PEQUEÑO HABLANTE* will be published soon.

*"Touched by grace. The literature of the 21st century will belong to Neuman and a few of his blood brothers."* **Roberto Bolaño**

*"Andrés Neuman has become a literary heavyweight. An argument for literary virtues."* **Times Literary Supplement**

### Pequeño hablante / Small Speaker

Novel

144 pages

Spain & Latin America: Alfaguara, 2024

A father's emotions during his son's verbal initiation drive this book full of discoveries. Its pages delve into the enigma of essential learnings we may never remember: walking, speaking, forming our identity, and organizing our memory. In a luminous, lyrical style, the author's voice pays tribute to early childhood and to language itself, striking a rare balance between infatuation and reflection.

*PEQUEÑO HABLANTE* belongs to a rare genre of love literature—written by an astonished father for his son. Following the path laid by *UMBILICAL*, Neuman recreates, with delicate humor, the vertigo of time, the links between generations, and intimate conflicts. All of this is set against a backdrop of current transformations in family roles and our everyday sensibility.

*UMBILICAL* (2022)

• Spain & Latin America: Alfaguara, 2022 • France: Buchet Chastel, 2023 • Italy: Einaudi, 2023 • The Netherlands: Spectrum, 2023 • USA: Open Letter, 2024

*FRACTURA* (2018)

• Spain & Latin America: Alfaguara, 2018 • Croatia: Hena, 2019 • Denmark: Aurora Boreal, 2022 • France: Buchet Chastel, 2021 • Italy: Einaudi, 2019 • Japan: Fujiwara, 2024 • The Netherlands: Spectrum, 2021 • Turkey: Üç Nokta, 2022 • UK: Granta, 2020 • USA: Farrar Straus, 2020

*HABLAR SOLOS* (2012)

• Spain: Alfaguara, 2012; Debolsillo, 2018 • Brazil: Alfaguara, 2013 • Croatia: Hena, 2015 • Egypt: Gebo, 2017 • France: Buchet Chastel, 2014 • Greece: Opera, 2014 • Italy: Ponte alle Grazie, 2013; Einaudi, 2021 • India: Attic Books, 2017 • Israel: Tesha Neshamot, 2017 • Hungary: Helikón, 2023 • Japan: Fujiwara 2024 • Macedonia: MK, 2016 • Serbia:

Booka, 2015 • Slovenia: Cankarjeva, 2013 • The Netherlands: Athenaeum, 2013 • Turkey: Soyka, 2016 • UK: Pushkin Press, 2014 • USA: Farrar Straus, 2014

#### EL VIAJERO DEL SIGLO (2009)

*Alfaguara Prize 2009, Critics' Prize 2010, IV La Tormenta en un vaso Award, Finalist for the XVII Rómulo Gallegos Prize, Special Jury Mention of the Independent Foreign Fiction Prize 2013, Finalist for the 2013 Independent Foreign Fiction Prize, Finalist for the 2014 International IMPAC Dublin Literary Award*

• Spain: Alfaguara, 2009; Debolsillo, 2018 • Brazil: Alfaguara, 2011 • Bulgaria: Riva, 2015 • Czech Republic: Argo, 2016 • China: Yilin, 2013 • Croatia: Hena, 2018 • Ethiopia: Hohe? • France: Fayard, 2011; Libretto, 2017 • Finland: Tammi, 2015 • Greece: Opera, 2016 • Italy: Ponte alle Grazie, 2010; Einaudi, 2019 • Poland: Dobra, 2011 • Portugal: Objectiva, 2010 • Romania: All? • Rusia: Limbakh • Slovenia: Učila, 2011 • The Netherlands: Athenaeum, 2011 • UK: Pushkin Press, 2012 • USA: Farrar Straus, 2012

#### LA VIDA EN LAS VENTANAS (2002)

*Finalist of the VI Primavera Prize*

• Spain: Espasa, 2002; Alfaguara, 2016 • Italy: Einaudi, 2020

#### UNA VEZ ARGENTINA (2003)

• Spain: Anagrama, 2003; Alfaguara, 2014; Debolsillo, 2018 • Egypt: GEBO, 2015 • Israel: Tesha Neshamot, 2019 • Italy: Ponte alle Grazie, 2011; SUR, 2022 • Rusia: Limbakh • Turkey: Üç Nokta • USA: Open Letter

#### BARILOCHE (1999)

*Herralde Award finalist*

• Spain: Anagrama, 1999; Alfaguara, 2015 • France: Buchet Chastel, 2017 • Italy: Bompiani, 2001; Ponte alle Grazie, 2015 • USA: Open Letter, 2023

## Short Narrative

#### ANATOMÍA SENSIBLE (2019)

• Spain: Páginas de Espuma, 2019 • Italy: SUR, 2021 • USA: Open Letter, 2024

#### EL FIN DE LA LECTURA (2011)

• Chile: Cuneta, 2011 • Colombia: Laguna, 2014 • Costa Rica: Lanzallamas, 2014 • Croatia: Naklada Jurcic? • Italy: SUR, 2016; 2017 • Mexico: Almadía, 2013 • Peru: Estruendomudo, 2010 • Slovenia: Cankarjeva, 2017 • UK: Pushkin Press, 2014 • USA (esp.): Sudaquia, 2015 • USA: Open Letter, 2015 • Venezuela: Libros del Fuego, 2017

#### HACERSE EL MUERTO (2011)

• Spain: Páginas de Espuma, 2011 • Ukraine: Calvaria (¿)

#### ALUMBRAMIENTO (2006)

• Spain: Páginas de Espuma, 2006

#### EL ÚLTIMO MINUTO (2001)

• Spain: Espasa, 2001; Páginas de Espuma, 2007

#### EL QUE ESPERA (2000)

• Spain: Anagrama, 2000; Páginas de Espuma, 2015

## Non fiction

#### CASO DE DUDA (2016)

• Spain: Cuadernos del Vigía, 2016

#### BARBARISMOS (2014)

• Spain: Páginas de Espuma, 2014 • Greece: Opera, 2015

CÓMO VIAJAR SIN VER: LATINOAMÉRICA EN TRÁNSITO (2010)

- Spain: Alfaguara, 2010 • USA: Restless Books, 2016

EL EQUILIBRISTA (2003)

- Spain: Acantilado, 2003

## Poetry

ISLA CON MADRE (2023)

- Spain: La Bella Varsovia, 2023 • Mexico: Almadía

CASA FUGAZ: POETRY 1998-2018 (2020)

*I Antonio Carvajal Young Poetry Award*

- Spain: La Bella Varsovia, 2020

VIVIR DE OÍDO (2017)

- Mexico: Almadía, 2017 • Spain: La Bella Varsovia, 2018 • Italy: Ensemble, 2020

# Michel Nieva



Michel Nieva was born in Buenos Aires in 1988. He studied philosophy at the University of Buenos Aires and now he is a doctoral fellow and teacher at the University of New York. He has published the poetry collection *PAPELERA DE RECICLAJE* (*Huesos de Jibia*, 2011), the novels *¿SUEÑAN LOS GAUCHOIDEOS CON ÑANDÚES ELÉCTRICOS?* (Santiago Arcos, 2013), *ASCENSO Y APOGEO DEL IMPERIO ARGENTINO* (Santiago Arcos, 2018) and the book of essays *TECNOLOGÍA Y BARBARIE. OCHO ENSAYOS SOBRE MONOS, VIRUS, BACTERIAS, ESCRITURA NO HUMANA Y CIENCIA FICCIÓN*, to be published in 2023 by Anagrama. He also wrote the script for an 8-bit videogame: *ELIGE TU PROPIO GAUCHOIDE*, based on the universe of his science-fiction novels. In 2021 he was nominated by *Granta* magazine as one

of the Best Young Spanish-Language Novelists of the decade. His short story 'El niño dengue' is included in the prestigious O. Henry Prize Best Short Stories of 2022 anthology, edited by Valeria Luiselli. His work has been translated into Bulgarian, English and Italian.

*"With his feet firmly on the ground Nieva dares to rethink, argue and insolently question dusty traditions and their official narratives. He masterfully forges a device of ingenious readings and concepts, which allow us to (re)approach the past, present and future of Argentina – even of the world – through literature."* **Belén González Johansen, Revista Luthor**

*"Nobody is doing what he's doing right now with his writing."* **Fernando Bogado, Revista Otra Parte**

## Tecnología y barbarie / Technology and Barbarism

Essay

176 pages

*\*English sample by Daniel Hahn\**

**Argentina:** Santiago Arcos, 2020

**Spain:** Anagrama, 2024

**Italy:** Il Saggiatore

**US:** Offer

Technology has always been a document of civilization, but also of barbarism. This book exposes some cases, such as the zoo founded in Hamburg by Carl Hagenbeck, which in 1875 exhibited indigenous people because they were cheaper to import than animals; or that of Eduardo Kac, who in 2001 used genetic engineering as a plastic language in his work *Genesis*, by encrypting a phrase translated into Morse in pairs of DNA and inoculating it in bacteria.

According to Michel Nieva, the history of Argentine literature is based on this friction: technology as a cross between civilization and barbarism. In these pages we find a collection of essays that explore, in the wake of Sarmiento and Borges -and with the collaboration of Agamben and Burroughs-, the literary and political imaginaries that instituted the boundary between the human and the non-human, the cultural and the natural, what deserves to live and what must be exterminated and capitalized.

From science fiction or nineteenth-century science fantasy texts to contemporary art samples and materials on covid-19, this book studies the impacts of extractivist capitalism, indigenous extermination, and medical policies in Latin America. Originally published in 2020 in a small cult edition that sold out, this revised and expanded new presentation passes the precepts of cyberpunk through the historical, social and identity sieve and vindicates the possibilities of this genre to capture the present and its delusions.

*"Michel Nieva masterfully forges an artifact of readings and ingenious concepts that allow us to (re)approach the history, present and future of the Argentine nation -even the world- from literature."* **Belén González Johansen, Revista Luthor**

CIENCIA FICCIÓN CAPITALISTA (2020)

• Spain: Anagrama • France: Chimères (Bourgeois) • Italy: Il Saggiatore

## Novel

LA INFANCIA DEL MUNDO (2023)

*Winner of the 2022 O. Henry Prize Best Short Stories*

• Spain & Latin America: Anagrama, 2023 • Brazil: Record • Canada: Strange Light • France: Chimères (Bourgois) • Italy: Il Saggiatore • UK: Serpent's Tail • US: Astra House

ASCENSO Y APOGEO DEL IMPERIO ARGENTINO (2018)

• Argentina: Santiago Arcos, 2018 • Peru: Colmena, 2022

## Short Stories

¿SUEÑAN LOS GAUCHOIDES CON ÑANDÚES ELÉCTRICOS? (2013)

• Argentina: Santiago Arcos, 2013 • Perú: Colmena, 2021 • Bulgaria: Uniscorp, 2018

## Poetry

PAPELERA DE RECICLAJE (2011)

• Argentina: Huesos de Jibia, 2011

## Jordi Nopca



Jordi Nopca (Barcelona, 1983) is one of the most widely read and respected authors on the Catalan literary scene. After completing his degree in Journalism and Literary Theory, he became a translator and a full-time journalist. His first novel *EL TALENT* was published in 2012, followed by his story collection *PUJA A CASA*, awarded the prestigious Premio Documenta for up-and-coming Catalan writers. His second novel *LA TEVA OMBRA* is the winner of the Premi Proa de Novela, a milestone in his career. He has been compared to writers like Etgar Keret and Raymond Carver, and is known for his acid sense of humour, and ability to portray the absurd of everyday modern life. He is currently an editor at the newspaper *Ara* and editor-in-chief of the cultural supplement *Ara Llegim*.

*"Nopca's corrosive humour and fine European talent have put dynamite and dynamism to the literature in this country."* **Enrique Vila-Matas**

*"With humour and tenderness, Jordi Nopca's stories are read as a chronicle of the existential and amorous doubts of the younger generation that somehow survives in Barcelona. Just read them and see for yourself."* **Jordi Puntí**

### **La teva ombra / In Your Shadow**

Novel

512 pages

**\*Winner of the Proa de Novela 2019\***

**\*English sample by Mara Lethem and full synopsis\***

**Catalan:** Proa, 2019

**Spain:** Destino

The lives of two brothers move in parallel, like two rivers or two cars in the opposite direction. Pere is 25 years old and spends the summer of 2010 living at home with his parents. He distracts himself with electronic music, a leisure and culture website project and sexual encounters with Kate, an enigmatic English violinist. But he cannot get his ex-girlfriend Laura out of his head. In the meantime, his older brother Joan, a voracious reader who works as a primary school teacher, has a secret life that will drastically affect him. *LA TEVA OMBRA* is an ambitious novel on personal identity in our modern times, which brilliantly combines drama and irony.

*"In your shadow hooks in readers from the first page to the last, taking them into a sort of unstoppable narrative spiral. With a resolute and ironic style, the amorous adventures of two brothers in frenetic search of an identity end up shaping a novel that is above all a personal, sexual and generational exploration. In the Barcelona of Sónar and an England dominated by the indie music scene, the attractions and infidelities of both main characters, the familiar echoes of their stories and the parodies of their interpretations, shape the figures of an ingenious and thrilling kaleidoscope. And the texts that are written, read and re-written make the reader enter a room of deformative and deformed mirrors, where nothing is as it seems and where not everything has a shadow."* **Xavier Pla, Member of the Jury for Premi Proa de Novel·la**

*"This novel is a mix of Crime and Punishment and Wuthering Heights. It's a whole homage to A Thousand and One Nights, in its chain of lived scenes that draw up a current and absolutely believable mosaic."* **Anna Carreras, Núvol**

*"The game between thirty year olds who haven't grown up, crazy parents and grandparents at the end of their lives, is at the heart of this book. Each one creates the reality that is most convenient. In Nopca's hands is an attractive and well-written fresco."* **Julià Guillamon, Cultura/s, La Vanguardia**

*"One could describe it as a sort of Alexandria Quartet filmed by Hong Sang-soo: Nopca binds together indefiniteness and existential drift, sexuality and confusion, with a simple and precise stroke, with a prose movement that doesn't rise or fall, but which moves in order to distort the roots of melodrama."* **Ponç Puigdevall, El País**

*"I love this novel because, as a reader, it suggests stimulating challenges and secondly because it is an ambitious work in which the author takes risks and pushes far, from the first pages until the very end."* **Joan Josep Isern, Vilaweb**

VENTE A CASA (2015)

Premio Documenta 2014

• Catalan: L'Altra editorial, 2015 • Spain: Libros del Asteroide, 2015 • The Netherlands: Zirimiri Press, 2016 (cxl) • USA: Bellevue Literary Press, 2021

EL TALENT (2012)

• Catalan: La Breu Edicions, 2012

## Estela Ocampo



Estela Ocampo was born in Buenos Aires in 1950, and graduated from the Universidad de Buenos Aires with a degree in Art History. She moved to Spain in 1976 and is currently a professor in Art Theory and History at the Pompeu Fabra University in Barcelona. With a long time commitment to the art scene, she has been the leading organiser of various exhibitions and has written numerous articles in newspapers and magazines which specialise in art and its theory. Highlights among her published works include *EL IMPRESIONISMO*, *APOLO Y LA MÁSCARA*, *EL ARTE PRECOLOMBINO*, *DICCIONARIO DE TÉRMINOS ARTÍSTICOS Y ARQUEOLÓGICOS*, *EL INFINITO EN UNA HOJA DE PAPEL*, and *TEORÍAS DEL ARTE*.

### **El fetiche en el museo. Aproximación al arte primitivo/ *Fetish in the Museum. An Approach to Primitive Art***

Essay

326 pages

**Spain & Latin America:** Alianza, 2011

Until very recently, primitive art had not been considered part of the realm of art history. Connected to colonialism and the “discovery” of the Other, it was studied through the lens of anthropology, more as a testimony of a past way of living than as a vehicle of aesthetic value. The avant-garde perspective, through primitivism, played a significant role in changing this perception. Constituted as an aesthetic object in the West, in a complex process encompassing everything from the cabinet of curiosities to the art museum of our time, the study of primitive art has become increasingly appreciated in wider circles by artists, scholars, and art collectors.

Nevertheless, much of the original debate persists. To some degree, primitive art is uncomfortable; impossible to fit neatly within the categories of art history in the west, yet it is undeniably a part of the aesthetic realm. From a critical perspective, this text poses a number of compelling questions, open to different answers and controversies that by no means have been settled.

CINCO LECCIONES DE AMOR PROUSTIANO

- Spain: Siruela, 2006 (ppbk)

# Pola Oloixarac



Pola Oloixarac (Buenos Aires, 1977) is the author of the groundbreaking debut novel, *LAS TEORÍAS SALVAJES* (2008), which quickly became a bestseller translated into many languages. In 2010 *Granta* recognized her as one of the best young writers of Spanish contemporary fiction. Her second novel, *LAS CONSTELACIONES OSCURAS* (2015), is written from a perspective that combines the most traditional narrative with a sharp political-technological critique of the current times. She wrote the libretto for the opera “Hercules in Mato Grosso”, which premiered at Buenos Aires’s Teatro Colón and was staged at New York City’s Dixon Place. Oloixarac is also a regular contributor for *The New York Times*, *The Telegraph*, *Rolling Stone*, *Folha de Sao Paulo*, *Clarín Revista*, *Etiqueta Negra*, *Quimera*, *Brando*, among others and her fiction has appeared in *Granta*, *n+1*, *The White Review*, and in *Freeman’s* issue of “The Future of New

Writing”. She has received a scholarship from the Fondo Nacional de las Artes (Argentina), as well as scholarships from the International Writers Program in Iowa, Banff, Yaddo, Amsterdam Writer in Residence and Dora Maar, among others. In 2020, she won the Eccles Centre & Hay Festival Writer’s Award for her project “Literary Atlas of the Amazonas”. She currently lives between Barcelona and San Francisco, where she is completing a PhD at Stanford.

*“Oloixarac’s wit and ambition are evident on every page. By comparison, most other contemporary fiction seems a little dull and simple-minded.”* **Hari Kunzru**

*“Pola Oloixarac’s prose is the great event of the new Argentinian narrative.”* **Ricardo Piglia**

*“Pola Oloixarac is one of the great writers of the Internet, the only country larger than Argentina.”* **Joshua Cohen**

*“With how much intelligence and talent does Pola Oloixarac write, and in what way she strips us.”* **Elvira Navarro**

*“An exquisite anthropologist of the contemporary barbarism.”* **Ignacio Echevarría**

*“Oloixarac’s novels move forward in fits and starts, imposing the mixture and the tone (laughing, sensually volatile) over the orthodox structure.”* **Javier Mattio, La Voz del Interior**

## Bad hombre

Novel

135 pages

*\*English sample by by Adam Morris\**

Spain & Latin America: Random House, 2024

An audaciously funny parody of our present moment, rejecting moral certainties to show us that there are nuances and complexities in every story.

BAD HOMBRE follows the cancelling process of five men accused of sexual misconduct. Pola witnesses the process or interviews them, positioning herself as the outsider, the one who realises that something is not right in a process that spreads virally without a thorough examination of evidence. Does an untoward remark or cheating on one's girlfriend should be given the same weight as sexual assault? Oloixarac explores the grey zones of the orthodox cancel culture and dares to ask for the right to dissent.

There are some brilliantly irreverent and hilarious moments in this book, such as the portraits of the macho latino or the intellectual writers' groups in Argentina and the US that work as smart counterweights to the more serious and complex questions that lie under the inspired-on-true-story cases presented here. With a reportorial candour and casting a fierce yet compassionate eye on today's public shaming system, BAD HOMBRE is deeply reminiscent of THIS IS PLEASURE by Mary Gaitskill. Oloixarac delivers an incendiary and provocative account that is a valuable contribution to the discussion surrounding this fraught topic.

There is no doubt where Oloixarac stands; in *BAD HOMBRE*, she shares personal experiences to unequivocally denounce the abuse and suffering endured by countless women. She demonstrates courage by questioning the moral validity of using this suffering as a virtuous alibi to conceal personal vendettas. Once again, Oloixarac offers fresh perspectives and avoids easy answers by holding a mirror in front of our faces.

MONA (2019)

*One of the Most Anticipated Books of 2021 in Vogue, Harper's Bazaar, and Literary Hub, Among LitHub's Best Books of 2021, A New York Public Library Best Book of the Year, Selected as one the Best Books of 2022 by Esquire*

• Spain & Latin America: Random House, 2019 • Chile: Neón • Denmark: Grif • France: Seuil, 2022 • Germany: Wagenbach, 2021 • Greece: World Books • Italy: Ponte alle Grazie, 2022 • Poland: Glowbook • UK: Serpent's Tail, 2021 • USA: FSG, 2021

LAS CONSTELACIONES OSCURAS (2015)

• Spain & Latin America: Random House, 2015 • Germany: Wagenbach, 2016 • Turkey: Alef • USA: Soho Press, 2019

LAS TEORÍAS SALVAJES (2010)

• Spain & Latin America: Random House, 2016 • Brazil: Benvirá, 2011 • Finland: Sammakko, 2012 • France: Seuil, 2011 • Germany: Wagenbach, 2021 • Italy: Baldini & Castoldi, 2012; Ponte alle Grazie, 2022 • Portugal: Quetzal, 2011 • The Netherlands: Meulenhoff, 2011 • USA: Soho Press, 2017

# María Ospina



María Ospina (Bógota, 1977) left Colombia when she was 18 to attend Brown University, where she studied history and cultural studies. After working in New York for a few years, she went on to earn a Ph.D. in Hispanic Literatures from Harvard University. Her short stories have appeared in anthologies and magazines in Colombia and the United States. She has written extensively on memory, violence and nature in contemporary Colombian culture, including the book *EL ROMPECABEZAS DE LA MEMORIA: LITERATURA, CINE Y TESTIMONIO DE COMIENZOS DE SIGLO EN COLOMBIA* (2019). During her time at Harvard, she traveled frequently between the U.S. and

Colombia in order to coordinate and curate the *CARTAS DE LA PERSISTENCIA* project, collecting thousands of recent testimonies about civil resistance to violence. *AZARES DEL CUERPO* (Laguna, 2017) is her first short stories collection and *SOLO UN POCO AQUÍ* is her first novel

## **Solo un poco aquí / Just a Little Here**

Novel

224 pages

*\*Winner of the 2023 Sor Juana Inés de la Cruz Award\**

*\*English sample by Heather Cleary\**

**Colombia, Latin America & Spain:** Random House, 2023

**Brazil:** Instante

**Germany:** Unionsverlag

**Italy:** Edicola

**World English:** offer

After her powerful debut, *VARIATIONS ON THE BODY*, María Ospina Pizano returns with a novel that is animals and movement: a migratory tanager struggles with the detours imposed by the lights of the city and its buildings, an orphaned porcupine is fed with human milk, two dogs take refuge together from their abandonment, and a beetle just out of the ground goes astray. These beings fly, cuddle, crawl, growl, lick, sniff, sniff, climb and search for a home in these pages of extraordinary literature. Ospina Pizano gives us flashes of life through those creatures that exist in plain sight without being seen, but that here (and always) are witnesses of human wounds.

*"Just a Little Here reclaims the sacred condition of these beings whose suffering and whose curiosity about the world we choose not to witness; it peeks into considering the world from other scales and different temporalities. This is an undelayable book of rare beauty."*

**Yuri Herrera**

*"A book that, besides being a lovesong to the earth and all its children, besides having a rhythm like that of a plant that grows and germinates little by little, and besides overflowing with a musicality that seems to come from the lungs of a small and fragile bird, is a work that puts in tension a totally new dynamic between the characteristics of today's humans, animals, and even today's divinities."*

**Emiliano Monge**

*"María Ospina has found a way to talk about the animal world without forgetting about humans, simply by de-centring herself from the landscape; I say 'simply', although I know that narrating animal dramas demands considerable skill. Ospina accomplishes this through prose that attains remarkable moments of transcendence and revelation: the abandoned dogs reveal the profound scale of human political drama within the long-term geological time, a migrating tanager is found and lost by technological devices that try to track it and must surrender to the mysteries of nature. Just a Little Here opens up multiple avenues for Latin American literature."*

**Edmundo Paz Soldán.**

*"A beautiful, rare and poetic book. A story about life as a journey through the animal gaze. Impossible to resist the tenderness and sharpness of Ospina's words."* **Mónica Ojeda**

*"Just a Little Here is a remarkable novel for the mental exercise of approaching these beings and for its precise and polished writing."*

**Santiago Wills, El Espectador**

*"Pages of extraordinary literature."* **El Diario**

*"Her language, however, is poetic and delicate. It moves sensitively and lightly between characters and spaces, and does not relinquish*

*to a beauty that expands the meaning of words."* **Elena San José, El País**

AZARES DEL CUERPO (2017)

• Colombia: Laguna, 2017 • Spain: Las Afueras, 2020 • Chile: Edicola • Italy: Edicola, 2020 • USA: Coffeehouse, 2021

# William Ospina



William Ospina (Padua, Tolima, 1954) is considered one of the most outstanding Colombian writers of recent generations. He won the National Essay Award in 1982, the National Poetry Award in 1992, and the National Literature Award in 2006. His works are expert landscapes of his literary loves, accompanied by ideological declarations about history and the modern world. Author of numerous poetry anthologies, including HILO DE ARENA (1986), LA LUNA DEL DRAGÓN (1992), EL PAÍS DEL VIENTO (National Poetry Prize of the Colombian Institute of Culture, 1992), and of essays, among which LOS NUEVOS CENTROS DE LA ESFERA (Ezequiel Martínez Estrada Essay Award, La Habana, 2003), ES TARDE PARA EL HOMBRE (1992), ¿DÓNDE ESTÁ LA FRANJA AMARILLA? (1996), LAS AURORAS DE SANGRE (1999), LA DECADENCIA DE LOS DRAGONES (2002), AMÉRICA MESTIZA (2004) y LA ESCUELA DE LA NOCHE (2008).

His first novel, URSÚA (2005), began a trilogy on the Conquest, continued with EL PAÍS DE LA CANELA (2008), for which he won the Rómulo Gallegos Prize, and finished with LA SERPIENTE SIN OJOS (2015). Among his most recent titles are LA LÁMPARA MARAVILLOSA (2015), GUAYACANAL (2020) and PONDRÉ MI OÍDO SOBRE LA PIEDRA HASTA QUE HABLE (2023).

*"One of the best Colombian writers of the moment."* **Edmundo Gavassa Villamizar, Vanguardia Liberal**

*"William Ospina has never produced a work that is not an amalgamation of truth, beauty, intelligence and depth."* **Fernando Araújo, El Espectador**

*"Poet, narrator and essayist, William Ospina's privileged mind analyses history, intertwines it with the present and tells it in narratives woven with spellbinding language."* **WMagazín**

*"His point of view, his approach, is that of a precise reader who is weaving a network of connections, helped by a set of concepts and assiduous quotes from his literary influences, they being sources of authority (Borges, Chesterton, Dante, Whitman). Aesthetically and ideologically, he has been compared to Ortega y Gasset, Octavio Paz and Vargas Llosa."* **Edwin Soto Castro**

*"A pen loaded with poetry and magic."* **Carlos Restrepo, El Tiempo**

*"William Ospina is a born writer. His powers are glimpsed every time one of his books is published."* **Jaime Andres Benavides, Altus**

## Pondré mi oído sobre la piedra hasta que hable / I Will Put My Ear to the Stone Until It Speaks

Novel

360 pages

*\*English sample by Will Vanderhyden\**

**Spain & Latin America:** Random House, 2023

*"He exposed himself to the chill of the moons and to the hours of heat in the saltpetre deserts, to gales and electrical storms, he lived through endless downpours beneath the canopy of the jungle, he tested the electricity of the eels and sucked snake venom, he almost drowned in the rapids of the Orinoco and in the storms of Barú, he sensed the abyss from atop the backs of mules in the Quindío gorges, he faced the scorpions of Cauca, the poisonous frogs of Dagua, the nights of mosquitoes in Magdalena, and he not only returned stronger to Europe, but for decades he enjoyed such enviable health that there were those who thought that this immersion in danger had immunised him against death."*

This novelised biography of the German polymath and explorer Alexander von Humboldt (1769-1859) focuses on his five-year expedition to America (1799-1804), accompanied by the French naturalist Aimé Bonpland, and, from 1802, by the young soldier Carlos de Montúfar, today considered one of the liberators of Ecuador.

But it is not, as the author explains in a note at the end of the book, a dispassionate biography or a scholarly monograph. This work is based on the figure of the great German scholar from a contemporary perspective to reflect on more complex issues than the life of a great man: the relations between Europe and America, the vision of Nature, the conflict between History and Nature and the role of curiosity in knowledge. Humboldt is presented here as the last man to see our planet intact, at the dawn of a transformation that would definitively change its face. Also, despite his enlightened condition, he

is someone who carries with him the aura of the sage, a repository of essential knowledge. Ospina manages to masterfully combine all these more philosophical preoccupations with a perfectly intertwined plot, at times fast-paced, full of adventures and with numerous poetic flashes and fabulations. In this exciting novel, with a curiosity and a mastery comparable to those of his protagonist, William Ospina follows in the footsteps of Humboldt: "Beings like this very possibly mark the end of one era and the beginning of another, and Humboldt is part of not just a scientific adventure, but the beginning of a mythology that we can barely discern."

*"A mosaic that recreates the Enlightenment of old Europe, its political conflicts, and the formation of individuals from everything that is present in nature. A commitment to the planet and a reflection on the aptitude of the conquest, observed from a very current perspective."* **Ascensión Rivas, El Cultural**

*"The result is a magnificent and abysmal book. The notion of suggestion expands in a literature that manages to transmit the sensation of the majestic, the closest thing to the Kantian definition of the sublime. The multifaceted talent of William Ospina, multi-awarded in poetry as well as in essay and narrative, reveals itself as the perfect vehicle to bring us the totalizing ambition that Humboldt represents."* **Ángel Peña, The Objective**

*"A work with the makings of a brilliant autobiographical novel."* **Anna María Iglesia, El Mundo**

*"Sensitivity, what else, runs through this novel that William Ospina has devised, in which all the author's talent is put to the task of exploring that quality of the protagonist's soul."* **Ricardo Martínez Llorca, Zenda**

GUAYACANAL (2019)

- Spain & Latin America: Random House, 2019

EL VERANO QUE NUNCA LLEGÓ (2015)

- Spain & Latin America: Random House, 2015

LA SERPIENTE SIN OJOS (2012)

- Spain & Latin America: Mondadori, 2012 • USA: Vintage en Español, 2015

EL PAIS DE LA CANELA (2008)

*Rómulo Gallegos Award 2009*

- Spain & Latin America: Norma, 2008; Random House 2012 • Brazil: Mundaréu, 2017 • France: JC Lattès, 2010 • USA: Vintage en Español, 2014

URSÚA (2006)

- Spain & Latin America: Alfaguara, 2006; Random House 2012 • France: JC Lattès, 2007; Points, 2010 • USA: Vintage en Español, 2013

## Poetry

SANZETTI (2018)

- Spain: Navona, 2018

¿CON QUIÉN HABLA VIRGINIA CAMINANDO HACIA EL AGUA? (1996)

- Colombia: Norma, 1996

EL PAÍS DEL VIENTO (1992)

*National Poetry Prize of the Colombian Institute of Culture 1992*

- Colombia: Colcultura, 1992 • Uruguay: Trilce Ediciones, 1999

HILO DE ARENA (1986)

- Colombia: Instituto colombiano de cultura, 1986

## Non Fiction

EL TALLER EL TIEMPO Y EL HOGOR (2018)

- Colombia: Random House, 2018

PARAR EN SECO (2016)

- Colombia: Debate, 2016 • Spain: Navona, 2017

EL DIBUJO SECRETO DE AMÉRICA LATINA (2014)

- Colombia: Random House, 2014

PA' QUE SE ACABE LA VAINA (2013)

- Colombia: Planeta, 2013

COLOMBIA, DONDE EL VERDE ES DE TODOS LOS COLORES (2013)

- Colombia: Random House, 2013

LA LÁMPARA MARAVILLOSA (2013)

- Spain: Navona editorial, 2015 • Colombia: Random House, 2013

EN BUSCA DE BOLÍVAR (2014)

- Colombia: Norma, 2010; Random House, 2014 • Spain: Random House, 2014

LA ESCUELA DE LA NOCHE (2014)

- Colombia: Norma, 2008; Random House, 2014

AMÉRICA MESTIZA EL PAÍS DEL FUTURO (2000)

- Colombia: Villegas, 2000; Random House, 2014

POR LOS PAÍSES DE COLOMBIA ENSAYOS SOBRE POETAS COLOMBIANOS (2011)

- Colombia: Fondo Editorial Universidad EAFIT, 2002; Fondo de cultura económica, 2011, Random House, 2022

LAS AUTORAS DE SANGRE (1999)

- Colombia: Ministerio de Cultura, 1999

LOS NUEVOS CENTROS DE LA ESFERA (1998)

*Premio de Essay Ezequiel Martínez Estrada de Casa de las Américas, 2003*

- Colombia: Aguilar Altea, 1998; Random House 2013

¿DÓNDE ESTÁ LA FRANJA AMARILLA? (1997)

- Colombia: Norma, 1997; Random House 2012

UN ÁLGEBRA EMBRUJADA (1996)

- Colombia: Norma, 1996; Random House 2013

ES TARDE PARA EL HOMBRE (1994)

- Colombia: Norma, 1994 • Spain & Latin America: Random House 2014

ESOS EXTRAÑOS PRÓFUGOS DE OCCIDENTE (1994)

- Colombia: Norma, 1994 • Spain & Latin America: Random House 2013

LA HERIDA EN LA PIEL DE LA DIOSA (1993)

- Colombia: Norma 1993 • Spain & Latin America: Aguilar, 2003

AURELIO ARTURO

- Colombia: Procultura, 1990; El País, 2008

## Sergi Pàmies



Sergi Pàmies (Paris, 1960) is the most widely read and respected of his generation in Spain and in the Catalan language. All of his books are bestselling, award-winning, and at the same time he is a writer's writer, admired by Jean Echenoz, Juan José Millás, Patricio Pron and many more. He is the son of the writer Teresa Pàmies and the former general secretary of the Unified Socialist Party of Catalonia, Gregorio López Raimundo, and he was born in exile. He had his first breakthrough with his debut short story collection, *T'HAURIA DE CAURE LA CARA DE VERGONYA* (1986), then followed with many others such as *L'INSTINT* (1992, Premio Prudenci Betrana), his novel *LA GRAN NOVEL·LA SOBRE BARCELONA* (Premio de la Crítica Serra d'Or), his hugely successful *SI MENGES UNA LLIMONA SENSE FER GANYOTES* (2006, Premio Setenil, Ciutat de Barcelona, Lletra d'or), *LA BICICLETA ESTÀTICA* (2010, Premio Maria Àngels Anglada) and *CANÇONS D'AMOR I PLUJA* (2013). His most recent story collection *L'ART DE PORTAR GAVARDINA* (2018) was a number one bestseller on the Catalan book list and went viral with

readers, critics, writers alike, also winning the Catalan Critics Prize Serra d'Or and the Premio de la Crítica in Spain. All of his books have been translated into Spanish and French. He is a very regular presence in newspapers, radio, and television. He has translated works of Guillaume Apollinaire, Agota Kristof, Daniel Pennac and Amélie Nothomb into Catalan. As a journalist, he has won the Premio de Periodismo Deportivo Manuel Vázquez Montalbán.

*"The Art of Wearing a Trench Coat is a very sad book, but written with monumental happiness."* **Enrique Vila-Matas, El País**

*"Pàmies is honest and profound, but he never abandons lightness and irony, to which he adds a great ability for observation and a particular talent for tenderness."* **Patricio Pron, Letras Libres**

*"One of the most brilliant, imaginative and intelligent authors right now. His prose is refined and yet accessible, deep and even fun. A great author."* **Milena Busquets**

*"Pàmies' work represents the summit of the contemporary short story."* **Lluís Muntada, L'Avenç**

*"He is able to tell in a few words things that most writers can only manage to tell with many."* **Javier Cercas, El País**

### **A les dues serán les tres / When Two comes, It'll be Three**

Novel

144 pages

*\*English sample by Adrian Nathan West\**

**Catalan:** Quaderns Crema, 2023

**Spain & Latin America:** Anagrama, 2024

**France:** Jacqueline Chambon

In the stories of *WHEN TWO COMES, IT'LL BE THREE*, memory turns into a revision of lived experiences, chronicle turns into a commitment to the past and imagination into a game that, depending on the mood, enlightens, troubles or comforts. Historical events or deliberately personal anecdotes collude in favour of the narration, always eloquent and persuasive, in which Sergi Pàmies, faithful to his unmistakable voice, goes deeper into mastering tenderness and digression, as well as in finding the balance between irony and perspicacity. All this offers us resignedly uncertain thoughts on the passing of time.

*"In recent times, the more brutally autobiographical Pàmies shows himself to be, the more fiction we read."* **Enrique Vila-Matas, El País**

*"Pàmies knows a lot, the stories work marvellously and always have luminous moments, sometimes based on a minimal anecdote."* **Julia Guillamon, La Vanguardia**

*"Pàmies has developed an incomparable lucidity when it comes to working with emotion without falling into sentimentality."* **Borja Bagunyà, Serra d'Or**

*"In the end you feel that writing these stories must have helped Pàmies to understand better the things he wanted to understand, and the miracle of the short story occurs when you realise that reading them has also helped you."* **Joan Burdeus, Núvol**

*"When Two Comes, It'll be Three is, from my point of view, a metaliterary diary. A chronicle about writing itself which, based on personal or historical events, meditates on the links between life and literature".* **Anna Carreras Aubets, Ara**

*"Sergi Pàmies does not belong to that breed of writers who have a world, but to those who have a point of view. His voice sees, and expresses by an analytical and precise writing. When Two Comes, It'll be Three, (for me, without a doubt, one of his best books) demonstrates a mastery of registers, forms and narrative mechanisms."* **Manel Ollé, El lector**

*"In these ten stories, Sergi Pàmies greatly complicates things for readers trying to agree on which is his best book. There will not be a few who think that this is it, as if it contains everything that is desired in this world or expected in the Paradise of reading."* **Ponç Puigdevall, El País**

*"A book finds readers if the context allows it, and When Two Comes, It'll be Three is the best of 2023 because it makes us want narrative to matter again as much as truth. (...) Among mountains of books that confuse personal experience with literature, When Two Comes, It'll be Three stands out because Pàmies' 'I' comes to us elaborated in the form of knowledge. [...] Pamies writes against grandiloquence and affectation, because reality does not need grandiloquent and affected words to defend it. What these stories tell us is that there is much more richness in the handcrafted digression than in the prefabricated discourse, and that literature serves to take advantage of chance and imagine possible outcomes. We close a prolific year, where the need for literature of experience has been awarded, praised and questioned. And so it is nice to do so by heading the list of what we should keep with a book that celebrates the writer's craft and the laborious process of finding the right words for things."* **Quadern, El País**

*"One would never want to stop listening to these stories, told with cordiality, with the lightness and irony not without compassion that are the trademark of the company."* **Patricio Pron, Babelia, El País**

#### L'ART DE PORTAR GAVARDINA (2018)

*Number One Bestseller, 28,000 copies sold in Catalan, Winner of the Premi Serra d'Or, Catalan Critics Award, and Premio de la Crítica in Spain*

• Catalan: Quaderns Crema, 2018 • Spain & Latin America: Anagrama, 2019 • China: Archipel, 2021 • Denmark: Skjød (cxl) • France: Jacqueline Chambon, 2019 • Italy: SEM Libri, 2019 • Slovenia: LUD Literatura, 2020 • USA: Other Press, 2021

#### CONFESSIONS D'UN CULER DEFECTUÓS (2016)

• Catalan: Editorial Empúries, 2016 • Spain & Latin America: Destino, 2016

#### CANÇONS D'AMOR I PLUJA (2013)

• Catalan: Quaderns Crema, 2013 • Spain & Latin America: Anagrama, 2013 • France: Jacqueline Chambon, 2014 • Greece: Papyros

#### LA BICICLETA ESTÀTICA (2010)

*Premi de Narrativa Maria Àngels Anglada*

• Catalan: Quaderns Crema, 2010 • Spain & Latin America: Anagrama, 2011 • Bulgaria: Ciela • France: Actes Sud, 2011 • Greece: Michalis Sideris • Italy: SEM Libri

#### SI MENGES UNA LLIMONA SENSE FER GANYOTES (2006)

*Premi Ciutat de Barcelona, Premi Lletra d'Or, Premi Setenil IV*

• Catalan: Quaderns Crema, 2006 • Spain & Latin America: Anagrama, 2007 • Basque: Txalaparta, 2011 • Galician: Xerais, 2008 • France: Jacqueline Chambon, 2008 • Germany: Frankfurter Verlag, 2008 • Greece: Papyros • Italy: Donzelli, 2009

#### L'ÚLTIM LLIBRE DE SERGI PAMIÈS (2000)

Catalan: Quaderns Crema, 2000 • Spain & Latin America: Anagrama, 2000 • France: Jacqueline Chambon, 2007

#### LA GRAN NOVEL·LA SOBRE BARCELONA (1999)

*Premi Crítica Serra d'Or*

• Catalan: Quaderns Crema, 1999 • Spain & Latin America: Anagrama, 1999 • France: Jacqueline Chambon, 2003 • Germany: Frankfurter Verlag, 1999

SENTIMENTAL (1995)

- Catalan: Quaderns Crema, 1995 • Spain & Latin America: Anagrama, 1996

L'INSTINT (1993)

*Premi Prudenci Bertrana, Finalist for the Prix Laure Bataillon*

- Catalan: Quaderns Crema, 1993 • Spain & Latin America: Anagrama, 1994 • Ukraine: Calvaria

LA PRIMERA PEDRA (1990)

*Premi Ícaro*

- Catalan: Quaderns Crema, 1990 • Spain & Latin America: Anagrama, 1991 • France: Jacqueline Chambon, 1998

INFECCIÓ (1987)

- Catalan: Quaderns Crema, 1987 • Spain & Latin America: Anagrama, 1988 • France: Jacqueline Chambon, 1998

T'HAURIA DE CAURE LA CARA DE VERGONYA (1986)

- Catalan: Quaderns Crema, 1986 • Spain & Latin America: Anagrama, 1987 • France: Jacqueline Chambon, 1998 • Germany: Frankfurter Verlag, 1996

# Anna Pazos



Anna Pazos (Barcelona, 1991) is a writer and documentary filmmaker. She has produced several short documentaries and non-fiction podcasts and has written columns and reports for *El País*, *La Vanguardia*, *Jacobin* and *Le Monde Diplomatique*, and others. Between 2014 and 2015 she lived in Jerusalem, where she wrote for media outlets such as *Haaretz* and *The Jerusalem Post*. In 2017 she was awarded a Fulbright scholarship to study a postgraduate degree at New York University. In New York she worked as a fact-checker at the New York Times Syndicate and as an editor and producer at the BBC. In 2020 she published her first autobiographical short film, *THE*

*CIRCLE: A STORY OF LOVE, WAVES AND THE ARMS TRADE*, on BBC Reel, about her experience living on a boat with the son of an arms dealer. Since May 2020 she has co-presented the podcast *Les Golfes*. In 2021 she produced *The Lost*, an original non-fiction podcast about the phenomenon of stolen babies in Spain, for Audible and Campside Media.

## Matar el nervi / Killing the Nerve

Novel

192 pages

*\*English sample by Adrian Nathan West\**

**Catalan:** La Segona Perifèria, 2023

**Spain & Latin America:** Random House, 2023

**Italy:** Nottetempo

**Turkey:** Medusa

**UK:** Foundry Editions

*KILLING THE NERVE* is the stark story of a youth that is coming to an end, a space in which, anxious for answers, Pazos seeks atonement for her twenties. She offers fragments of an autobiography where nothing is a secret, and where literature merges with life.

An indomitable, elusive, capricious nerve will lead the author to Greece, Israel, Turkey and the United States to finally immerse herself in the history of her own family. Her attraction to extreme characters leads her the rest of the way.

Anna Pazos' gaze is defiant and incisive, that of a true journalist. Liberated and talented, daring and fun, Pazos tears open questions that she leaves floating in an atmosphere – an atmosphere shaped by the portentous power of her writing. With *KILLING THE NERVE*, Pazos brings us an exceptional portrait of a generation.

*"A brilliant, dynamic chronicle of the author's last years of youth and of the various places she has lived. A magnetic voice that cuts through the social and the personal with the defiant awareness of someone who is not afraid of life. An impeccable and delightful narrative. It's been a long time since I've underlined a book so much. I highly recommend it."* **Marta Orriols**

*"Anna Pazos achieves the impossible: she discusses feelings and complex and contradictory experiences with a simple style and irrefutable precision."* **Sergi Pàmies**

*"Pazos collects old scraps and sets fire to them with enough distance so as not to burn her fingers. Coming-of-age? A very bad-ass one, capable of weaponizing compassion, and with a foundational ethic that has been trained and honed. The book enters problematic terrain, including an analysis of #MeToo, and comes out unscathed thanks to a surgical control of tone. Could it be said that the Catalan Erasmus generation has found its Joan Didion?"* **Víctor Recort (Vítor Parkas)**

*"Pazos has the spirit of a chronicler who is attentive to the challenges of the contemporary world, from the dissolution of affection to political violence."* **Nadal Suau, El Cultural**

*"With just one page we can already see that there is a careful writer behind this work, a writer with panache and style. A sinuous and cynically defiant gaze. A hybrid of genres that makes for a frenetic and profound read."* **Lluís Ruíz, Catalunya Ràdio**

*"A catalogue of experiences that goes under a knife sharpened by scepticism, self-awareness and an iron will to think outside prefabricated ideological perceptions. A narrative voice that loves nuances, greys and the complexity of experience. And a voice that insists on treating the reader as an adult who wants something more than the comfort of common and expected conclusions."* **Adrià Puértolas, ElNacional.cat**

*"It provokes an electric thrill of discoveries you just need to share. Pazos has given birth to the book she would like to read. Very Joan Didion."* **Dídac Peyret, El Periódico**

PODER I DESIGN

- Catalan: Fragmenta, 2023

# Marina Perezagua



Marina Perezagua (Sevilla, 1978) is raved about by readers and critics for her powerfully visual and mindbending narrative, making her truly unique on the Spanish literary scene. This began in 2011 with her first story collection *CRIATURAS ABISALES*, followed by *LECHE* in 2013, which was book of the year according to Librería Sintagma. Winner of the prestigious Sor Juana Inés de la Cruz Prize in 2016, her first novel titled *YORO* was published in 2015 to enormous critical acclaim, leaving no reader indifferent and bringing further depth to the themes and the aesthetic present in her stories. *DON QUIJOTE DE MANHATTAN* (2016) is her second novel and shows the author's more adventurous and humorous side. *SEIS FORMAS DE MORIR EN TEXAS* (2019) is her third, more in the same vein as *YORO*, bringing her narrative skill, and gorgeous imagination to

the highest level. Her work has been featured in several Latin American anthologies, as well as one on Stephen King, and her stories have appeared in *Electric Literature*, *Granta en Español*, *Granta UK* and *Maaboret*. She has a degree in Art History and a PhD in New York, where she has lived since 2001, teaching at New York University. She has also lived in Lyon, where she taught at the Instituto Cervantes. She practices freediving and has swum across the Gibraltar Strait in less than four hours.

*"Marina Perezagua is an exciting new voice, one of the best of the new generation of Spanish writers."* **Salman Rushdie**

*"One of the few writers in Spanish able to conjure horror and compassion with a lyricism that is as challenging as it is heart-rending."* **Mariana Enriquez**

*"A writer who could be the Djuna Barnes of the 21<sup>st</sup> century."* **Sonia Fides, Heraldo de Aragón**

*"Few books will be remembered years from now, but among them will be those of Marina Perezagua."* **Fernando Valls**

*"A stylist of great calibre whose imaginative style is always up to par with her narrative."* **Mariano Cruz, Revista Vísperas**

*"Reading this writer is like going to watch the end of the world and seeing the four corners of a universe where the levels of reality fade out. She possesses a crushing command over describing the painful beauty hidden by the unsuspected."* **María José Obiol, El País, Babelia**

*"Marina Perezagua will leave much to talk about."* **Antonio Paniagua, Diario de León**

*"A captivating and accurate prose."* **Revista de Letras**

*"Unusual and lucid."* **Julio Ortega, Brown University**

*"In this author's voice and in her fist by fist sentences, there is a surprising calm, a certainty, a very beautiful hope. Something beats, something lives, underneath the debris of our own being. She offers an unbreakable voice, an austere, precise pace of someone who knows where they are walking, even if it's through the darkness."* **Ray Loriga**

## Nana de la medusa / Jellyfish Lullaby

Poetry

288 páginas

Spain and Latinamerica: Espasa, 2023

Portugal: Caixa Alta

*NANA DE LA MEDUSA* is Marina Perezagua's first book of poems, a real burst of fresh air in contemporary Spanish poetry. Her writing is forceful, daring, sarcastic or sensitive, she deploys all her resources to set up an amphibious poetry, hybrid in its search between narrative and purely lyrical words.

With great stylistic rigor, sensuality, and irony, she wields her writing to try to answer certain crucial questions in her life and in ours in general: why we emigrate, will we ever have a true love experience, in what cruel world drifting in general we find ourselves embarked.

All these questions and others as thorny as these are present in Marina Perezagua's poems, which are of key importance in

her transformation into a different person from the one she once was.

## Novel

SEIS FORMAS DE MORIR EN TEXAS (2019)

- Spain: Anagrama, 2019 • Greece: Kastaniotis, 2023 • Italy: La nave di Teseo • Portugal: Elsinore, 2020

DON QUIXOTE DE MANHATTAN (2016)

- Spain: Libros del Lince, 2016

YORO (2015)

*Winner of the Sor Juana Inés de la Cruz 2016*

- Spain: Libros del Lince, 2015 • Germany: Klett-Cotta, 2018 • Hungary: Konyvmolykpezo • Italy: La nave di Teseo, 2017
- Poland: Proszynski, 2017 • Portugal: Elsinore, 2016 • Turkey: Cumartesi Kitapligi • USA: Ecco, 2018

LECHE (2013)

- Spain: Libros del Lince, 2013 • Japan: Suiseisha, 2016 • Poland: Proszynski • Portugal: Elsinore, 2018

CRIATURAS ABISALES (2011)

- Spain: Libros del Lince, 2011 • Portugal: Elsinore, 2018

## Carmen Posadas



Carmen Posadas (Montevideo, 1953) is one of the few contemporary authors to have been able to win over both critics and readers alike. She has written essays, film and television scripts, children's books, short stories and many novels: CINCO MOSCAS AZULES (1996), PEQUEÑAS INFAMIAS (Premio Planeta, 1998), LA BELLA OTERO (2001), EL BUEN SIRVIENTE (2003), JUEGO DE NIÑOS (2006), LA CINTA ROJA (2008), INVITACIÓN A UN ASESINATO (2010), EL TESTIGO INVISIBLE (2013), LA HIJA DE CAYETANA (2016), and LA MAESTRA DE TÍTERES (2018). Her books have been translated into 23 languages and she has been published in more than 40 countries. PEQUEÑAS INFAMIAS received excellent reviews in both *The New York Times* and *The Washington Post* and has sold over 100,000 copies in France. In 2002, Newsweek magazine described Carmen Posadas as "one of the most prominent Latin American authors of her generation".

*"A mixture of Agatha Christie and Pedro Almodóvar... wonderfully funny and dark."* **Le Figaro**

*"Carmen Posadas introduces Borges to Agatha Christie—which is hardly child's play—and the resulting conception is clever, sexy, and compelling."* **John Banville**

### Licencia para matar/ *License to Spy*

Novel

432 pages

Spain & Latin America: Espasa, 2022

A place where so-called 'feminine weapons' can be put to the test, is the field of intrigue and conspiracy. Since ancient times, and in practically every culture, there have always been women with a combination of intelligence, bravery, character and ingenuity. Carmen Posadas, through this meticulous investigation, composes a gripping and highly entertaining account of the adventures of some of these women who, without a doubt, deserve to go down in history.

The author brings together the stories of the biblical Rahab, whose intervention was instrumental in the conquest of the Promised Land; and of the extraordinary and fearsome poisoners of India. Posadas offers us a never-before-seen point of view of Julius Caesar's assassination, and uncovers the story of Malinche, without whom they say Hernán Cortés would never have been able to conquer Mexico. Queens such as Catherine de Medici and her "flying squadron" are paraded across these pages alongside enigmatic characters like Mademoiselle de Beaumont, whose ambiguous sexuality confused even the famous Giacomo Casanova, and who, using her double identity as both male and female, thwarted Louis XV's plans to invade England. We also learn about explorers like Mata Hari, princesses who used their talents to serve Hitler, and Spanish women such as Caridad Mercader, who ended up getting involved in Trotsky's assassination.

All of these stories, and a few more that haven't been mentioned, make up a book that reads like an adventure novel, which reiterates that female talent is inexhaustible and knows no limits.

### Novel

LA LEYENDA DE LA PEREGRINA (2020)

• Spain & Latin America: Espasa, 2020 • Albania: Living Publishing House • Bulgaria: Colibri, 2022 • Estonia: Hea Lugu • Italy: Rizzoli, 2022 • Portugal: Casa das Letras, 2021 • Slovakia: D.Orys

LA MAESTRA DE TÍTERES (2018)

• Spain & Latin America: Espasa, 2018 • Greece: Enalios • Portugal: Casa das Letras, 2017

LA HIJA DE CAYETANA (2016)

• Spain & Latin America: Espasa, 2016 • Portugal: Casa das Letras, 2018

EL TESTIGO INVISIBLE (2013)

- Spain & Latin America: Planeta, 2013 • Arab World: Yola, 2019 (cxl) • France: Seuil, 2014 • Serbia: Laguna, 2014 • Slovenia: HKZ

INVITACIÓN A UN ASESINATO (2010)

- Spain & Latin America: Planeta, 2010 • France: Seuil, 2012 • Germany: Bertelsmann, 2012 • Hungary: Kossuth, 2014 • Italy: Marco Tropea, 2012 (cxl) • Poland: Muza, 2012 (cxl) • Portugal: Quetzal (cxl)

LA CINTA ROJA (2008)

- Spain & Latin America: Espasa Calpe, 2008 • France: Seuil, 2010 • Portugal: Quetzal, 2010; Circulo de leitores, 2010

DESEOS DE MUJER: (2008)

- Spain & Latin America: Penguin Random House, 2008

JUEGO DE NIÑOS (2006)

- Spain & Latin America: Planeta, 2006 • Brazil: Planeta Brazil, 2007 • Italy: Frassinelli, 2007 • Portugal: Quetzal, 2007; Circulo de Leitores, 2006 (cxl) • UK: Alma Books, 2007 • USA: Rayo-HarperCollins, 2009

LITERATURA, ADULTERIO Y UNA VISA PLATINO (2005)

- Spain & Latin America: Planeta, 2005

EL AMANTE NUBIO (2005)

- Spain: Liverbox, 2015

DESEOS DE MUJER: (2008)

- Spain & Latin America: Penguin Random House, 2008

A LA SOMBRA DE LILITH (2004)

- Spain: Planeta, 2004

EL BUEN SIRVIENTE (2003)

- Spain & Latin America: Planeta, 2003; Círculo de Lectores, 2003 • Brazil: Planeta Brazil, 2007 • France: Seuil, 2005 • Greece: Enalios Publishers, 2006 • Italy: Frassinelli, 2005 • Portugal: Temas e Debates, 2004 • Russia: AST publishers, 2006 • The Netherlands: Uitgeverij Sirene, 2005 (cxl)

LA BELLA OTERO (2001)

- Spain & Latin America: Planeta, 2001 • France: Seuil, 2003 • Germany: Europa Verlag, 2003 • Greece: Enalios Publications, 2002 (cxl) • Portugal: Temas e Debates, 2003 (cxl) • Serbia: Draganic, 2003 (cxl) • Russia: AST Publishers, 2005

PEQUEÑAS INFAMIAS (1998)

*Planeta Award 1998*

- Spain & Latin America: Espasa, 2000; Planeta, 2010 (cxl) • Arab World: Here&There • Brazil: Objetiva, 2000 (cxl) • China: People's Literary Publishing, 2010 (cxl) • France: Seuil, 2000, (ppbk): Seuil, 2002; Book club: France Loisirs • Germany: Suhrkamp, 2004 (cxl) • Greece: Enalios, 2000 (cxl) • Indonesia: PT Bentang Pustaka • Israel: Kinneret, 2013 • Italy: Frassinelli, 2001 • Korea: Woongjin Think Bank, 2007 • Poland: Muza, 2003 • Portugal: Temas e Debates, 1999 (cxl); Book club: Circulo de Leitores, 1999 (cxl) • Romania: Fabulator, 2004 • Russia: AST Publishers, 2004 • Slovenia: Mladinska Knjiga, 2004 • Taiwan: Eurasian Press, 2007 (cxl) • The Netherlands: Byblos, 2000 (cxl) • Turkey: Everest Yayinlari, 2001 • UK: Transworld Publishers, 2003 • USA: Random House, 2003 • Television World Rights: Pachil

NADA ES LO QUE PARECE (1997)

- Spain & Latin America: Alfaguara, 1997 (cxl) • Portugal: Temas e Debates, 2001 (cxl)

CINCO MOSCAS AZULES (1996)

- Spain & Latin America: Planeta, 2006 • Brazil: Planeta Brazil, 2012 • France: Seuil, 2001 • Germany: Piper, 1998 (cxl) • Greece: Enalios, 2002 • Hungary: Kossuth, 2014 • Italy: Frassinelli, 2003 • Poland: Muza, 2003 • Portugal: Temas e

Debates, 2000 (cxl), Bookclub: Circulo de Leitores, 2001 • Russia: AST Publishers, 2006 (cxl) • UK: Alma Books, 2007 (cxl) • USA: Random House

## Non-fiction

HOY CAVIAR, MAÑANA SARDINAS (2011)

• Spain & Latin America: Espasa, 2021; Planeta, 2011 (cxl); RBA, 2008 (cxl) • France: L'Épure, 2015 • Portugal: Casa das letras

UN VENENO LLAMADO AMOR (1999)

• Spain: Temas de Hoy, 1999 (cxl) • Brazil: Editora Objetiva, 2001 (cxl) • Greece: Enalios Publications, 2000

## Gervasio Posadas



Gervasio Posadas (Montevideo, 1962) completed his studies in Spain, the Soviet Union, Uruguay and England. He has worked in some of the most important advertising multinationals and now he lives in Madrid where he is devoted to other activities, such as consultancy, teaching writing workshops and writing for the Huffington Post. His novel *EL MENTALISTA DE HITLER* (2016) creates a vivid portrait of Germany in the 1930s to fictionalize the true story of Erik Jan Hanussen, a mindreader whose predictions led him to become one of Hitler's principal advisers. His new novel *EL MERCADER DE LA MUERTE* (2020) takes the true story of Europe's biggest millionaires in Monaco

in the 30s, turning it into a smart historical thriller. He is also the author of the novels *EL SECRETO DEL GAZPACHO* (2007) and *LA VENGANZA ES DULCE Y ADEMÁS NO ENGORDA* (2009), both filled with humour and intelligence.

*"A fast-paced novel bursting with real-life charismatic characters, from Hanussen himself to intellectuals like Thomas Mann and Chaves Nogales."* **Sandra Barneda about *El mentalista de Hitler***

*"The rise of occultism in the thirties drawn through a man who is extravagant as he is magnetic. A novel plagued with history, satire, humour and even a femme fatale."* **Juan Gómez-Jurado**

### **El mercader de la muerte/ *Death's Merchant***

Novel

488 pages

**Spain & Latin America:** Suma de Letras, 2019

Spanish reporter José Ortega's next adventure in peacetime Europe

The journalist José Ortega travels to Monaco with the hope of executing an excellent report that will allow him to recover the prestige he lost in his years as a correspondent in Berlin. In Montecarlo he will come into contact with Basil Zaharoff, the most mysterious millionaire in Europe at the time, and Ortega will soon discover the secrets he's hiding, secrets so coveted by many people, who will stop at nothing to reach their goal.

Gervasio Posadas returns with this magnificent novel set in the turbulent Montecarlo between the two world wars. Based on a true story, it has all the necessary ingredients of an exciting historical thriller: an enigmatic elderly man surrounded by a dark legend, a narrator trapped between obligation and convenience, murders, high class celebrities from the 30s...

*"A raw vital journey, from Constantinople to Montecarlo, told with rare elegance and that reads like one of our best mystery stories."* **Lorenzo Silva**

*EL MENTALISTA DE HITLER* (2016)

• Spain & Latin America: Suma de Letras, 2016 • Greece: Metaixmio, 2017 • Poland: Rebis, 2019

*LA VENGANZA ES DULCE Y ADEMÁS NO ENGORDA* (2009)

• Spain: Espasa, 2009 (cxl)

*NIKI ZAS Y EL RETRETE NUCLEAR*

• Spain & Latin America: Editorial Edebe, 2013

*EL SECRETO DEL GAZPACHO* (2007)

• Spain: Editorial Siruela, 2007 • Italy: Giunti, 2008

## Patricio Pron



Patricio Pron is the author of six short story collections: *LA VIDA INTERIOR DE LAS PLANTAS DE INTERIOR* (2013) y *LO QUE ESTÁ Y NO SE USA NOS FULMINARÁ* (2018) and *TRAYÉNDOLO TODO DE REGRESO A CASA. Relatos 1990-2020* (2021). He has also written seven novels: *EL COMIENZO DE LA PRIMAVERA* (2008, winner of the Premio Jaén de Novela and recognised by the Fundación José Manuel Lara as one of the five best works published in Spain that year), *EL ESPÍRITU DE MIS PADRES SIGUE SUBIENDO EN LA LLUVIA* (2011), *NOSOTROS CAMINAMOS EN SUEÑOS* (2014), *NO DERRAMES TUS LÁGRIMAS POR NADIE QUE VIVA EN ESTAS CALLES* (2016) and *MAÑANA TENDREMOS OTROS NOMBRES* (2019). He also wrote the children's novel *CAMINANDO BAJO EL MAR, colgando del amplio cielo* (2017) and the essay ~~EL LIBRO TACHADO~~: *PRÁCTICAS DE LA NEGACIÓN Y DEL SILENCIO EN LA CRISIS DE LA LITERATURA*

(2014).

He has received numerous prizes, including the 2004 Juan Rulfo Prize. His work has been included regularly in anthologies and has been translated into Norwegian, French, Italian, English, Dutch, German, Portuguese and Chinese, among other languages. *Granta* selected him in 2010 as one of the twenty-two best young Spanish-language writers. More recently, he was awarded the Premio Cálamo Extraordinario 2016 for his literary work and the 2019 Alfaguara Prize.

Pron holds a PhD in Romanesque Philology from the Georg-August University of Göttingen in Germany and lives in Madrid.

*"To read Patricio Pron is to confront a multifaceted writer with a broad experience as a storyteller and as a literary critic [and the] ability to approach literature from a fine wisdom that sticks to the generic broadness of his writing"* **Claudia Cavallín, Latin American Literature Today**

*"Patricio Pron writes combining the best of the transatlantic literary tradition: not only Argentine literature lives in him, but also German, Anglo-Saxon and, of course, Latin American literature, illustrated by the influence of Roberto Bolaño, which is present in Pron's prose in a distant way, as if at some point he had run into Bolaño and is paying tribute to another walker a bit more experienced than he is."* **Andrés Hax, Revista Eñe**

*"Young Argentine literature has set out to conquer the throne occupied until now by the previous generation, and in Patricio Pron it has found a marvelous companion in arms."* **Kai Budler, StadtRadio Göttingen**

### **La naturaleza secreta de las cosas de este mundo / The Secret Nature of the Things of this World**

Novel

232 pages

*\*English sample by Mara Faye Lethem\**

**Spain & Latin America:** Anagrama, 2023

**Germany:** DTV

**Brazil:** Todavía

This novel follows the itinerary of three people who, unlike others, do not repress their desire to flee. A painter who loses his house keys and simply starts walking towards the outskirts of the big city where he lives. A young woman, the painter's daughter, who finds in performance a way to escape from herself and from the losses that have made up her personal story. And a visual artist who dedicates herself to rewriting classic texts by some of the most important authors of the 20th century to escape the imperatives of gender and social class that fall on her as an artist. She composes a choral story, a "women's crusade" which, in the manner of one of the most notable books by the singular French writer Marcel Schwob, shows her characters in a quest where space and time converge. All three characters move and cross the boundaries that separate visual art and literature, the center and the periphery, the actor and the character, the author and the work: they go from their personal story to the recognition of their belonging to a society in mourning, in need of a new beginning.

*"The diversity and richness of the reflections that take place in the first half of the novel alone would make it well worth reading."*

**Domingo Rodenas de Moya, El País**

*"A beautiful text, written with a sculpted, chiseled prose, in which each word occupies a precise place, reflects a light; a text traversed by a subterranean music, in the style of the Goldberg variations or Bach's fugues."*

**Eva Cosculluela, Cuadernos Hispanoamericanos**

*"I don't know if it can be said that he anticipates the path along which the literature of the future will flow, as the work of this Argentinean writer is sufficiently exceptional not to admit disciples. But it is certainly an unavoidable point of reference on the current scene, and more importantly, also as a source of questions that will have to be answered by the narrative of the future."*

**Juan Gómez Bárcena**

*"A brilliant novel."* **J.A. Masoliver Ródenas, Culturas, La Vanguardia**

*"Owner of a work of overflowing inventiveness and a serious concern for the archeology of narration."* **Zenda**

*"It is a great novel."* **Félix de Azúa, The Objective**

*"Colossal novel [...] Pron's ability to fabulate is astonishing."* **Ricardo Baixeras, El Periódico**

*"Pron opens our eyes when the rest of us would prefer to close them and keep them closed."* **Juan Gabriel Vásquez**

*"It would seem that Pron writes in a trance, delivered to the fountain of imagination and the remix of what he has read, riding the machinery of the story or the wave of the sentence."* **Graciela Speranza**

*"His prose is inventive and poetic."* **Francisco Goldman**

*"Patricio Pron's writing has a unique sound."* **Guillermo Balbona, El Diario Montañes**

*"He carries with him that determination to resist that Lezama Lima always admired, he is capable of looking with the same humanity as Sebald, the intelligence of Félix de Azúa and the sense of humour of Dylan."* **Luis Arce, La Tempestad**

*"Pron's novel advocates that writing is a way of knowing the world, because writing is presided by a greater intensity than reality, and it is there that the secret nature of the things of this world manifests itself. A secret characterised by indeterminacy and flight, doubleness and ghosts. The result is brutal, but liberating."* **José de Montfort, El Club de los Miércoles (Spain)**

*"Non-obvious symbolisms, suggestions, apparent digressions that are nevertheless continuity or development, if not the precise centre of what was meant to be said. Pron is one of the most conscientious and brilliant narrators on our scene"* **Juan Marqués, La Lectura (Spain)**

*"An excellent novel - it must be stated unequivocally - published after memorable pieces such as El espíritu de mis padres sigue subiendo en la lluvia."* **Ascensión Rivas, El Cultural (Spain)**

*"Patricio Pron is still engaged in a research between literary and philosophical that becomes a demanding writing in which he searches for the exact word that captures all the nuances of what he wants to say. And what he wants to say can now be found in The Secret Nature of the Things of This World".* **Luis M. Carceller, Publishers Weekly (Spain)**

*"In The Secret Nature of the Things of This World it seems that things are the beings who in turn endow things with nature (meaning?). The two stories, Olivia and Edward, intersect more in the intimate than in the physical, and in reading how their lives are told the senses (here, yes) of the story are superimposed and ordered. As Pron himself stated at the presentation of his novel at the Librería Finestres: 'the salvific power of literature lies in the fact that it allows us to reconstruct lost meaning'".* **Gema Monlleó, Détour (Spain)**

*"Pron, like the Great Absent One who is one of the main protagonists of his novel, paints portraits of time, here he writes portraits that speak to us 'of the action of time on things' and on ourselves."* **José Luis Ibáñez Sala, La Nueva Tribuna (Spain)**

*"Patricio Pron is the kind of writer for whom writing is a challenge to forms, fleeing from conformism and avoiding reiteration. The Secret Nature of the Things of This World, his new narrative work, is proof of all this."* **Anna María Iglesia, El Español (Spain)**

*"A prolific author, Pron always places literature in a context of crisis and possibilities, in the end of an era and, therefore, in a beginning - the edge of a coin, the hinge - where it will be necessary to question the possibilities of fiction as a useful tool for unravelling the world."* **Ismael Ramos, o triste Stephen (Spain)**

*"The Secret Nature of Things of This World has an effect on the reader that extends beyond the reading and leads him to ask himself many questions, some of them not too comfortable. It is these novels, the ones that make us look beyond and widen our world, that are worthwhile."* **Eva Cosculluela, Cuadernos Hispanoamericanos (Spain)**

*"The Secret Nature of Things of this World is not in one place, as if we were to say, hidden in the basement of Garay Street. It is in many basements and many terraces. In cheap hotel rooms, in shared flats, in construction sites, in car parks, in art galleries, in almost deserted bars, in theatres. But none of these places is enough to show it all. Even so, the enormous frieze of fictions that Patricio Pron constructs in this book tries: it unfolds in all its magnitude only to say that in this great puzzle the pieces don't fit together".*

**Mercedes Halfon, Página 12 (Argentina)**

*"Excellent."* **El Correo (Spain)**

*"Once again, this cosmopolitan Argentinean shows us once again that it is possible to continue being an original writer today, outside fashions, conventions, clichés, prizes and various trifles."* **Turia magazine (Spain)**

*"Pron speaks through these two characters of the hunger for freedom and at the same time of the urgency of consolation."* **S.**

**Fernández-Prieto, La Razón (Spain)**

*"Like Scheherazade, Pron - the one with the long titles like the names of the new Argentinean rock bands - offers a perennial adventure in the face of what we already know to be terminal. Perhaps this finitude [...] conclusively summarises the most secret possible nature, which the forest itself has not revealed, among the many incomprehensible things of this world".* **Gabriel Sánchez Sorondo, Ñ Magazine (Argentina)**

*"A magnetic text, with fragments that are absolutely absorbing for the reader when it comes to explaining or proposing certain questions related to creation itself, authentic literary shudders, flashes of lightning and a fascinating overall result."* **Ramón Rozas, Diario de Pontevedra (Spain)**

TRAYÉNDOLO TODO DE REGRESO A CASA (2019)

• Spain & Latin America: Alfaguara, 2021 • Costa Rica: Los tres editores, 2019

MAÑANA TENDREMOS OTROS NOMBRES (2019)

*Alfaguara Award 2019, Finalist of the Spanish Critics' Prize 2020*

• Spain & Latin America: Alfaguara, 2019 • Brazil: Todavía, 2021 • Germany: Rowohlt, 2021 • Greece: Ikaros, 2020 • Italy: Sur, 2021 • Sweden: Norstedts, 2020

LO QUE ESTÁ Y NO SE USA NOS FULMINARÁ (2018)

• Spain & Latin America: Random House, 2018

NO DERRAMES TUS LÁGRIMAS POR NADIE QUE VIVA EN ESTAS CALLES (2016)

• Spain & Latin America: Random House, 2016 • Germany: Rowohlt, 2019 • Italy: Gran Via Edizioni, 2018 • US & Canada: Knopf, 2020 / Vintage 2021

NOSOTROS CAMINAMOS EN SUEÑOS (2014)

• Spain & Latin America: Random House, 2014

LA VIDA INTERIOR DE LAS PLANTAS DE INTERIOR (2013)

• Spain & Latin America: Random House, 2018

EL ESPÍRITU DE MIS PADRES SIGUE SUBIENDO EN LA LLUVIA (2008)

• Spain & Latin America: Random House, 2008 • Arab World: That Al Salasil, 2021 • Brazil: Todavía Libros, 2018 • China: China Time, 2015 • Denmark: Klim Forlaget, 2019 • France: Flammarion, 2012 • Germany: Rowohlt, 2021 • Greece: Ikaros, 2021 • Iran: Ketabrah, 2011/Negah, 2019 • Italy: Ugo Guanda, 2013 • Norway: Pax, 2011 • The Netherlands: Meulenhoff, 2014 • UK: Faber & Faber, 2013 • US & Canada: Knopf, 2013; Vintage, 2014; AudioGo, 2013

EL MUNDO SIN LAS PERSONAS QUE LO AFEAN Y LO ARRUINAN (2010)

• Spain & Latin America: Random House, 2010

EL COMIENZO DE LA PRIMAVERA (2008)

• Spain & Latin America: Random House, 2008 • The Netherlands: Meulenhoff, 2016

UNA PUTA MIERDA (2007)

• Argentina: El cuenco de plata, 2007

EL MAGNÍFICO VUELO DE LA NOCHE (2002)

- Argentina: EColihue, 2002

NADADORES MUERTOS (2001)

- Argentina: Editorial Municipal de Rosario, 2001

HOMBRES INFAMES (1999)

- Argentina: Bajo la luna nueva, 1999

FORMAS DE MORIR (1998)

- Argentina: Editorial de la Universidad Nacional de Rosario, 1998

## Children's Books

CAMINANDO BAJO EL MAR, COLGANDO DEL AMPLIO CIELO (2017)

- Spain & Latin America: Siruela, 2017

## Non-fiction

~~EL LIBRO TACHADO~~ (2014)

- Spain: Turner, 2014

## Santiago Roncagliolo



Santiago Roncagliolo was born in Lima in 1975 and spent his childhood between Peru and Mexico, where his family went into exile for political reasons. He is a writer, screenwriter, playwright, journalist, and translator, and his novels have been translated into more than twenty languages – among these, English, French, Chinese and Arab World. In 2010 he was named by *Granta* as one of the best Spanish-language writers under 35. *The Wall Street Journal* described him as one of the “next García Márquez’s”, and Carlos Fuentes said he was one of the greatest writers of his generation in Spanish. *The Guardian* selected his novel *ABRIL ROJO* as one of the best novels written about Peru. He has received numerous awards, among these the Alfaguara Prize and the Independent Foreign Fiction Prize for *Abril rojo*. He was also a finalist in the French prize, *Violeta Negra*, with his novel, *LA PENA MÁXIMA*. His award-winning children’s books include: *RUGOR*, *EL DRAGÓN ENAMORADO*, *MATÍAS Y LOS IMPOSIBLES* (winner of the Munich Library White Raven Prize), *EL GRAN ESCAPE* (winner of the Barco de Vapor Perú Prize),

AND CÓMO CONOCÍ A LAS GEMELAS PIZZICATTO.

As a journalist, Roncagliolo has published a trilogy of non-fiction novels about the 20th century that have sparked heated controversies in the Hispanic world: *LA CUARTA ESPADA*, *EL AMANTE URUGUAYO*, AND *MEMORIAS DE UNA DAMA*. In addition, he has compiled his articles on cinema and series in the book, *EL MATERIAL DE LOS SUEÑOS*. His columns and reports on culture and humanitarian issues have appeared in *El País*, *Vanity Fair*, and *El Comercio*.

As a screenwriter, he has worked with directors such as Alejandro González Iñárritu, documentary makers such as Everado González and creators such as Emmy winner, Zasha Robles. He has developed several projects, most frequently novel adaptations, and among his most recent works are the series *TODA LA SANGRE* (Lionsgate) and the documentary *MUXES* (HBO).

“Far from seeking tranquillity and comfort in his stories, Roncagliolo is a master in the art of the psychological novel” *Isabel Lluager, Qué Leer*

“Powerful language, the general style of writing is reflective and even casual.” *The New York Times*

### El año en que nació el demonio / The Year the Devil Was Born

Novel

560 pages

\*English sample by Valerie Miles\*

Spain and Latin America: Seix Barral, 2023

Poland: ArtRage

Greece: Kastaniotis

Virreinato del Perú, 1623. On a dark night like no other in the Santa Clara convent in the City of Kings, a nun gives birth to a horrifying beast with two heads, a forked tongue and eight limbs: that night the devil came to earth in the form of flesh and bone. The birth of the monstrosity coincides with the appearance of a woman named Rosa, who, it is said, is capable of speaking with God and the Devil. Witch or saint, she has become the target of the Holy Function, and they will not rest until they reveal young woman’s true intentions, and her possible connection to the demonic birth and the terrible events that will be unleashed with it.

In a city mired in crime and corruption, ravaged by bad omens and winds of uncertainty, Alonso Morales, a novice clerk in the Holy Function, will bear witness to the arrival of the Devil as he discovers how difficult it is to distinguish the path that separates good and evil.

#### Y LÍBRANOS DEL MAL (2021)

- Spain & Latin America: Seix Barral, 2021 • Greece: Kastaniotis, 2022 • Serbia: Akademska Knjiga, 2022

#### LA NOCHE DE LOS ALFILERES (2016)

- Spain & Latin America: Alfaguara, 2016 • Croatia: Bozicevic, 2016 • Greece: Kastaniotis, 2017 • Italy: Keller, 2021 • Poland: Znak, 2018; ArtRage • Serbia: Akademska Knjiga, 2022

#### LA PENA MÁXIMA (2014)

- Spain & Latin America: Alfaguara, 2014 • Arab World: Masaa, 2019 • France: Métailié, 2016 • Greece: Kastaniotis, 2016 • The Netherlands: Meridiaan, 2015

#### ÓSCAR Y LAS MUJERES (2013)

- Spain & Latin America: Alfaguara, 2013

#### TAN CERCA DE LA VIDA (2010)

- Spain & Latin America: Alfaguara, 2010, Punto de Lectura, 2011 • Bulgaria: Zahari Stoyanov, 2013

#### MEMORIAS DE UNA DAMA (2009)

- Spain & Latin America: Alfaguara, 2009 • Greece: Kastaniotis, 2009

#### ABRIL ROJO (2006)

*Alfaguara Award 2006, Independent Foreign Fiction Prize 2011, One of the 10 best books on Peru by The Guardian.*

- Spain & Latin America: Alfaguara, 2006; Seix Barral, 2021 • Brazil: Objetiva, 2007 • Bulgaria: Uniscorp, 2008 • China: Shanghai 99, 2014 • Croatia: Edicija, 2013 • Denmark: Turbine, 2014 • France: Seuil, 2008 • Germany: Suhrkamp, 2008 • Greece: Kastaniotis, 2008 • India: Olive, 2012 • Italy: Garzanti, 2008 • Poland: Znak, 2008 • Portugal: Teorema, 2007 • Romania: Minerva, 2009 • Serbia: Laguna, 2014 • Slovenia: Modrijan, 2010 • Thailand: Sanskrit Books, 2012 • The Netherlands: Signatuur, 2007 • Turkey: Dogan Kitap, 2007 • UK: Grove Atlantic, 2010 • USA: Pantheon, 2009 • Vietnam: Phuong Dongbooks, 2012

#### PUDOR (2006)

- Spain & Latin America: Alfaguara, 2006 • France: Seuil, 2009 • Germany: Claasen, 2006 • Greece: Kastaniotis, 2008 • Italy: Garzanti, 2009 • Poland: Znak, 2007 • Portugal: Teorema, 2006 • Russia: Corpus, 2008 • Serbia: Agora, 2018

#### EL PRÍNCIPE DE LOS CAIMANES (2002)

- Spain & Latin America: Ediciones del Bronce, 2002 Seix Barral, 2006

## Non-fiction

#### EL MATERIAL DE LOS SUEÑOS (2018)

- Spain & Latin America: Arpa, 2018

#### EL AMANTE URUGUAYO (2012)

- Spain: Alcalá, 2012 • Greece: Kastaniotis, 2013

#### JET LAG (2007)

- Spain & Latin America: Alfaguara, 2007

#### LA CUARTA ESPADA. LA HISTORIA DE ABIMAE GUZMÁN Y SENDERO LUMINOSO (2007)

- Spain & Latin America: Debate, 2007 • Brazil: Objetiva, 2008 • France: Les Éditions du Cerf, 2012 • Germany: Suhrkamp, 2013 • Greece: Kastaniotis, 2009 • Poland: ArtRage

## Children's Books

#### CÓMO CONOCÍ A LAS GEMELAS PIZZICATTO (2019)

- Peru: SM, 2019

EL GRAN ESCAPE (2014)

*Winner of the Barco de Vapor Perú Prize*

• Mexico: SM, 2014 • Peru: SM, 2014

MATÍAS Y LOS IMPOSIBLES (2006)

*Winner of the Munich Library White Raven Prize*

• Spain & Latin America: Siruela, 2006

## Karina Sainz Borgo



Karina Sainz Borgo (Caracas, 1982) has lived in Spain for over a decade. She began working as a journalist for the Venezuelan newspaper *El Nacional* and since then has dedicated her life to cultural reporting. She has collaborated with the Spanish and Latin American publications *El Mundo*, *Gatopardo* and *Quimera*. She currently writes for the digital newspaper *Vozpópuli* and collaborates with the literary magazine *Zenda*. She is the author of two narrative Non-fiction books, *TRÁFICO GUAIRE* (2008) and *CARACAS HIP-HOP* (2008), and *LA HIJA DE LA ESPAÑOLA* is her first work of fiction, and an extraordinary debut, an instant international sensation. In 2019 she was chosen by *Forbes* as one of the 100 Most Creative People. Her story "Scissors" was included in Chimamanda Ngozi Adichie's edition of *The Best Short Stories 2021: The O. Henry Prize Winners*.

*"Karina Sainz Borgo has the storyteller gift in her blood."* **Jorge Franco**

*"A propulsively written, harrowing story, as desperate as it is timely..."* **Kirkus Starred Review**

*"Sainz Borgo's excellent debut is a harrowing account of one woman grieving the recent death of her mother while attempting to survive the political unrest in Caracas, Venezuela."* **Publishers Weekly Starred Review**

*"The voice of a conscience... Wonderful writing. Dry, concise, direct, with an extraordinary stirring force... As a literary artefact, KSB's novel, brimming with technical virtues and with a high category prose, suited to the narration, is simply masterful."* **Fernando Aramburu**

### La isla del doctor Schubert / The Island of Dr. Schubert

Novel

148 pages

Spain & Latin America: Lumen, 2023

THE ISLAND OF DR SCHUBERT is a story of boundless imagination and great beauty in which Sainz Borgo mixes reality with fantasy and myth to create, with a very careful and poetic prose, a new world, centred on an imaginary island where Doctor Schubert, half doctor, half adventurer and almost half pirate, lives.

This story, accompanied by the suggestive illustrations of Natàlia Pàmies, connects with the great adventure and fantasy books of all times, from Homer's ODYSSEY to H. G. Wells' THE ISLAND OF DOCTOR MOREAU (to which it pays homage in the title), Stevenson's TREASURE ISLAND, or the most celebrated stories by Jack London and Emilio Salgari.

*"A limitless inventiveness in the transgressive surrealist game. [...] At the base of her story Karina Sainz Borgo has a valuable idea, the construction of a visionary mythical fable with a dose of adventures and magical-legendary tales that show how chaos and violence threaten an ideal world."* **Santos Sanz Villanueva, El Cultural**

*"Triumphs above all the portentous imagination dominated by the magical and the fabulous."* **J. A. Masoliver Rodenas, La Vanguardia**

*"I knew I was in front of a different story that predisposed me to get hooked, although I didn't think it would do it in such a slavish way. Its wonderful poetic prose, the narrative structure, the endless metaphors, the vibrant definition of the characters and its beautiful illustrations led me to read the book in one go."* **Ramón Villa García, Zenda**

*"A fascinating poetic tale."* **Telva**

*"Able to fit into a Mediterranean made of molasses a world that is not of this world (like Dr. Schubert himself) where neither carnality nor sensations, nor smells, nor fantasy are lacking, journalist and writer Karina Sainz Borgo, transformed into tropical Scheherazade, [writes] a foundational book full of images within images, or stories within stories. A metaphor in chapters as only Persian animalariums, some Bosch paintings and very few, singular love stories can be narrated."* **María José Solano, Zenda**

*"A story of mythical tone that immerses us in a sea full of monsters and resurrected. [...] La isla del doctor Schubert is a myth and a fantasy and an adventure and a war and a fascination: a tale brought from far away, where the laws of physics do not apply and dreams are still written on the skin."* **Bruno Pardo Porto, ABC**

EL TERCER PAÍS (2021)

*Winner of the 2023 Jan Michalski Prize for Literature, Among Telva's Best Books of 2021*

• Spain & Latin America: Lumen, 2021 • Brazil: Intrínseca • Finland: Aula, 2022 • France: Gallimard, 2023 • Germany: Fischer, 2023 • Italy: Einaudi, 2022 • Poland: Zysk • Portugal: Alfaguara • The Netherlands: Meulenhoff, 2022 • World English: Harper Via, 2023

LA HIJA DE LA ESPAÑOLA (2019)

*Grand prix de l'héroïne Madame Figaro du roman étranger, Candidate for Germany's LiBeraturpreis 2020, Shortlisted for 2021 Kulturhuset Stadsteatern, 2021 Longlist Europese Literatuurprijs*

• Spain & Latin America: Lumen, 2019 • Arab World: ASP • Brazil: Intrínseca, 2019 • Bulgaria: Janet 45 • Croatia: Naklada Ljevak • Czech Republic: Odeon, 2020 • Denmark: Gyldendal, 2021 • Finland: Aula & Co, 2019 • France: Gallimard, 2020 • Germany: Fischer, 2019 • Greece: Patakis, 2022 • Hungary: Jelenkor, 2021 • Israel: Kinneret, 2021 • Italy: Stile Libero, 2019 • Korea: EunHaeng NaMu, 2022 • Lithuania: Alma Littera, 2020 • Norway: Kagge, 2019 • Poland: Zysk, 2022 • Portugal: Alfaguara, 2019 • Romania: Polirom, 2022 • Russia: Eksmo • Serbia: Laguna • Slovenia: Zalozba Vida, 2020 • Sweden: Bonniers, 2019 • The Netherlands: Meulenhoff, 2019 • Turkey: Epsilon • World English: Harper Collins, 2019

CRÓNICAS BARBITÚRICAS (2019)

• Spain & Latin America: Círculo de Tiza, 2019

## Daniel Saldaña París



Daniel Saldaña París (Mexico City, 1984) is a poet, essayist and novelist, considered one of the most important in Mexican contemporary literature. His debut novel *EN MEDIO DE EXTRAÑAS VÍCTIMAS* (2013) was a finalist for the Best Translated Book Award and his novel *EL NERVI* (2018) has brought him even more praise and admiration in Mexico and abroad, and in 2022 it has been longlisted for the Dublin Literary Award. His first collection of published essays is titled *AVIONES SOBREVOLANDO UN MONSTRUO* (2021). He has two poetry collections: *ESA PURA MATERIA* (2008), winner of the Premio Nacional de Poetas Jóvenes Jaime Reyes, and *LA MÁQUINA AUTOBIOGRÁFICA* (2012). His work has been included in several anthologies, including *México20: New Voices, Old Traditions* (Pushkin Press, 2015), since he had been selected as one of the twenty young Mexican novelists with the most

international reach. In 2017, he was chosen as one of the authors of Hay Festival's Bogotá39, a selection of the best Latin American writers under forty. He has been a writer in resident at The MacDowell Colony, Omi International Center for the Arts and The Banff Center. In 2019, alongside Chloe Aridjis, he was the winner of the Eccles Centre and Hay Festival Writer's award, granting him 20,000 pounds and a year's writer's residency at the British Library to work on his upcoming novel. He has lived in Cuernavaca, Mexico City, Madrid and Montreal.

*"Daniel Saldaña París is the Mexican Philip Roth, dare I say, and his novel is both satirical and self-reflective, which is my favorite mode of literary expression. I met him a few years ago, and speaking with him about writing fiction was like talking to a long-lost twin."* **Otessa Moshfegh**

*"Light-hearted and ironic but also vulnerable and transparent, Saldaña París' language explodes in the reader's face: a flash of lightning."* **Valeria Luiselli**

*"Daniel Saldaña París, following in the tradition of Giuseppe Tomasi di Lampedusa, shows that non-writers—that is to say, those who don't exclusively cultivate what's known as a literary life—are the ones who make the best books."* **Mario Bellatin**

*"A rising Mexican writer whose work you really ought to know."* **John Powers, NPR**

### El baile y el incendio / *The Dance and the Fire*

Novel

248 pages

**\*Finalist in the 39 Premio Herralde de Novela\***

**Spain & Latin America:** Anagrama, 2021

**France:** Métailié

**Italy:** Polidoro

**UK:** Charco Press

**USA:** Catapult

After years apart, three old high school friends are based again in Cuernavaca, a city surrounded by fires, where it no longer rains, and ashes and smoke have taken the sky.

Natalia, Erre and Conejo formed a triangle which disassembled in their teens but left them connected forever. Being again in Cuernavaca brings out the past and confronts them with their present: the entanglement of friendship and desire, the now distant discovery of sexuality, the complex father-child relationships, the stress of growing up and trying to find a place in life, the now forgotten aspirations, and their attempts to express their creativity.

In the background, there are two obsessive presences announced in the title: the fires that ravage Cuernavaca and cause a feeling of enclosure and uncertainty, and the dance. The dance is the choreography that Natalia is creating for a local cultural center and it is inspired by the mythical Hexentanz -the witch's dance- of the expressionist dancer Mary Wigman. And there is another dance, the choreography emerging from Natalia, Erre and Conejo's criss-crossed paths.

*"A volcanic and violent novel as precise as a choreography."* **Gonzalo Pontón Gijón, jury**

*"Three distinct and superbly molded voices meet at the edge of our reality's uncertainties: the end of friendships, the end of illusions, the end of a time, maybe the end of the world."* **Marta Sanz, jury**

*"It's easy to identify oneself with Natalia, Erre or Conejo, three old high school friends that meet again when they have understood that life is an eternal unfulfilled promise in an apocalyptic Cuernavaca surrounded by fires. We listen to the melancholic stories of their lives –we read, but we feel like we are listening, and that's Daniel Saldaña Paris' accomplishment when creating those voices. The three friends are trying to get back, rescue, or save something from the fire, a lost or new sense, a way back home, or a path to salvation."* **Juan Pablo Villalobos, jury**

*"This is what happens when art and memories are ignored."* **Marta Ramoneda, jury**

*"Highly refined and polished, the writing of the Mexican author who has been shortlisted for the Herralde Novel Prize convinces us that sometimes the best novel is the one that deals with the apparently most familiar topics."* **Spanish Publisher's Weekly**

*"Carefully crafted prose, a well-formed plot structure, the accurate portrayal of the main characters and the sensitive resolution of the plot make up this remarkable novel."* **Jesús Ferrer, La Razón**

*"It is this virtue that sublimates the words of this novel, fiery in its descriptions and of remarkable power in all its development, built around a structure that exposes Saldaña's ambition to let himself be carried away by the "Bolaño gene", based on the evasion of the standard narrative, or rather on avoiding the re-determined paths that usually lead us down the structural river of events."*

**Rockdelux**

EL NERVIO PRINCIPAL (2018)

*Longlisted for the 2022 Dublin Literary Award*

• Spain & Latin America: Sexto Piso, 2018 • France: Métailié, 2021 • Italy: Chiarelettere, 2019 • UK: Charco Press, 2020 • USA: Coffee House, 2020

EN MEDIO DE EXTRAÑAS VÍCTIMAS (2013)

*Finalist for the Best Translated Book Award 2017*

• Spain & Latin America: Sexto Piso, 2013 • France: Métailié, 2019 • Italy: Arcoiris • USA: Coffee House, 2017

## Non-fiction

AVIONES SOBREVOLANDO UN MONSTRUO (2021)

*Named one of the Most anticipated for 2024 by LitHub*

• Spain & Latin America: Anagrama, 2021 • World English: Catapult

## Almudena Sánchez



Almudena Sánchez (Palma de Mallorca, 1985) is a debut literary author, a journalist and regularly contributes to the website of *Ámbito Cultural*, conducting reviews and interviews. Her work appears in the anthology “Bajo treinta”, promoting young new Spanish writers, in *10 de 30*, and in *Two Lines Journal*. *LA ACÚSTICA DE LOS IGLÚS* is her first book, which instantly became an ongoing word-of-mouth phenomenon in Spain. After seven print runs, it was a finalist for the prestigious Premio Setenil 2017.

### Fármaco / Medication

Memoir

192 pages

*\*English sample by Katie Whittemore\**

Spain & Latin America: Random House, 2021

Argentina: Odelia

Italy: Polidoro, 2023

World English: Fum d'Estampa, 2023

This is the story of an explosion, of the moment when sadness destroyed everything the author held to be true and decided to take hold in her body. *MEDICATION* tells the story of a brain that wanted to disappear and a writer who grabbed it and searched for the hows and whys among memories, and the brain's nooks and crannies. The book depicts childhood and a mother, a childhood spent in schools in Mallorca and in the fields of Castilla. The story features orange pills that put your life on pause while the red ones launch you into the stratosphere. There are dreams, nightmares and desires: "I wish depression could be removed by undressing, timidly and slowly". And books, many books, stories to escape and others to understand what was going on in her head. This book presents literature as comfort, hope and salvation.

*"This book is for sad people with a sense of humor", writes Almudena Sánchez. Medication is certainly not a text for cheerful people who lack a sense of humor. The tale of depression overlaps with childhood memories at the age of thirty-three. Sánchez is a Charlie Rivel and a female Jesus Christ Superstar who writes subtly about an unbearable weight, and gives us an honest, unadorned and wonderful book."* **Marta Sanz**

*"Like someone who sharpens a very dark pencil led to make it sharp while obtaining little shavings of light at the same, this is how Almudena Sánchez writes in this book. She does not need to go overboard in crudeness or idealize, she writes with distance and fervor, she takes down every prejudice, she gives light to the shadows."* **Belén Gopegui**

*"Almudena Sánchez makes music with the shattered pieces of that delicate crystal we are all made of."* **Elvira Navarro**

*LA ACÚSTICA DE LOS IGLÚS* (2016)

*Setenil Prize Finalist*

• Spain & Latin America: Caballo de Troya, 2016; Random House • Argentina: Odelia, 2020

## Elvira Sastre



Elvira Sastre (Segovia, 1992) is the bestselling author of six poetry collections gone viral at the astonishing age of 25. She makes a living off of sales and touring, with 420,000 followers on Facebook, more than 190,000 on Twitter and 465,000 on Instagram. She performs her live readings of poetry worldwide, filling stadiums in Latin America. Famous actors, singers and writers are among her followers, such as Julieta Venegas and Sara Carbonero. With brilliance and wisdom beyond her generation, she writes about love, heartbreak, loneliness and desire. She is the Spanish translator of Rupi Kaur.

She wrote her first poem at the age of 12, started her blog “Relocos y recuerdos” when she turned 15, and soon won a poetry prize. While doing her degree in English Literature in Madrid, she continued writing, participating in poetry events, together with a number of singer-songwriters and famous poets. In 2013, she began her career as a writer with the publication of CUARENTA Y TRES MANERAS DE SOLTARSE EL PELO, with a preface by Benjamín Prado who introduced Sastre to the Spanish contemporary poetry scene. In 2014, a smaller publishing house launched her second book BALUARTE with incredible success and more than 50,000 copies sold to date. She participated in an artistic and literary project called TÚ LA ACUARELA/YO LA LÍRICA, combining her poems with watercolours. In 2016, Sastre published an anthology of her poems in YA NADIE BAILA, with preface by Fernando Valverde, as well as a new collection with the prestigious poetry publisher Visor, LA SOLEDAD DE UN CUERPO ACOSTUMBRADO A LA ORILLA, with a prologue by Joan Margarit. AQUELLA ORILLA NUESTRA is her latest book, accompanied by illustrations, and consolidating her even more.

Sastre also translates authors such as Oscar Wilde, John Corey Whaley, E. Lockhart, Gordon E. McNeer into Spanish, and the lyrics of her favourite bands into English. She has participated in some of the most important festivals and literary events, mainly in Latin America, has shared the stage with big names like Joaquín Sabina, Leonor Watling, Jorge Drexler, and has also given conferences at several American universities.

*“Elvira’s poetry is spellbinding. I feel myself falling in love one page and breaking when I arrive at another. This gift of experience is special. To feel all spectrums of emotions in one wonderful book is rare and magical.”* **Rupi Kaur**

*“Fresh, visceral, she is the most visible face of new poetry written with rigor, honesty, naturalness and so much beauty. What amazes me about her age is not the quantity of verses but their depth.”* **Beatriz Diez, BBC World**

*“She is the poet Spanish poetry has been waiting for in a long time. She is an extraordinary young poet who strongly unravels her personality.”* **Benjamín Prado**

*“Elvira Sastre is a poet of her time who has found a voice to communicate with others. And it’s precisely in the existence of the other, in the possibility of moving you, the place where the real meaning of poetry lies.”* **Fernando Valverde**

*“Fresh, visceral, she is the most visible face of new poetry written with rigor, honesty, naturalness and so much beauty. What amazes me about her age is not the quantity of verses but their depth.”* **Beatriz Diez, BBC World**

*“A true poet who reflects well what poetry should be.”* **Luis García Montero**

*“Her poems are like electric shocks. The power of her voice consists in going straight to emotion and extracts it all out with an intensity that vibrates in the bodies of her readers. She can be heartrending, passionate and enraged; but she also knows how to find the temperature of her words and sound more diaphanous and soft.”* **Silvina Frieria, Página 12**

*“A splendid poet who unravels her personality with strength.”* **Joan Margarit**

*“As powerful as she is honest, delicate and moving.”* **Chus Visor, Babelia**

*“Elvira Sastre fills auditoriums around the world. She stands out as a creator in a multi-tasking generation, that constantly dances on social media, walks the earth and knows how investigate herself in the solitude of her room.”* **Jesús Ruiz Mantilla, El País**

*"One of the most significant writers in the last years, for her personality, her originality and her technique."* **Jesús García Sánchez, Infolibre**

*"Part of a new generation of poets, but with her own voice and very independent."* **Paula Corroto, El Diario**

*"Her poetry is simple, direct, as effective as a catchy pop song. She's not looking to be the most intellectual, or be different from her readers or think she is better than other artists. What she wants to do is connect with the people, go to their hearts and recommend everything she loves, so that Literature goes where it has to go."* **Luna Miguel, PlayGround**

## Las vulnerabilidades / Vulnerability

Novel

352 pages

*\*English Sample by Andrea Rosenberg\**

**Spain & Latin America:** Seix Barral, 2024

The narrator of this story, Elvira, receives a distressing message on a social network from Sara, a young woman who claims being a victim of abuse and is in a desperate situation. Without hesitation, Elvira extends her support, inviting Sara into her private world. However, nothing seems to be enough for those who cannot find comfort. Little by little, Sara becomes a suffocating but vital presence in Elvira's life, devoted to saving her from herself.

LAS VULNERABILIDADES is a story of psychological suspense delving into the power dynamics and interdependence between two wounded women. It questions the consequences of seemingly altruistic acts, such as helping others.

Following her 2019 Biblioteca Breve Prize-winning debut *DÍAS SIN TI*, Elvira Sastre returns to raw fiction, drawing inspiration from a real-life incident. In her own words: "Through writing, I strive to fathom the origins of our wounds. This story is my attempt to reveal that vulnerability is the illumination that exposes the cracks".

*"The young verse tamer has come of age in fiction. A heartbreaking but necessary work. Critical but fair. Firm but fragile. Sastre is consecrated in a genre she has made her own."* **Cristina Cueto, Diario de Sevilla**

*"Sastre has the gift of the written word. His creative impulse does not understand genres or frontiers."* **Culturas 2**

*"In the wake of Ernaux, Didion and Gornick."* **Pep Gorgori, ABC**

*Sastre dives into the sordidness of psychological trauma to enter the cracks of human fragility."* **Lucas Méndez, El Independiente**

*"A book that submerges the reader until she enters apnea, that spins the brain and that a forceful social radiography."* **Gema Hospido, Glamour**

*"A second coming-of-age novel that tells a good story, doses the tension with skill and skill and skillfully, and culminates with one of those endings that blows the reader's mind and forces him to start again to find out what happened. and force you to start again to find out how the hell she did it."* **Daniel Arjona, Zenda**

*DÍAS SIN TI* (2019)

*Biblioteca Breve Award 2019, 85,000 copies sold*

• Spain & Latin America: Seix Barral, 2019 • France: NiL Éditions, 2021 • Germany: Thiele Verlag, 2021 • Italy: Garzanti, 2022 • The Netherlands: Prometheus, 2020

## Poetry

*ADIÓS AL FRÍO* (2020)

• Spain: Visor, 2020 • Latin America: Seix Barral

*AQUELLA ORILLA NUESTRA* (2018)

• Spain & Latin America: Alfaguara IJ, 2018

*LA SOLEDAD DE UN CUERPO ACOSTUMBRADO A LA HERIDA* (2016)

*Best Books of 2017 in BBC World*

• Spain & Latin America: Visor, 2016 • Italy: Garzanti, 2018

*YA NADIE BAILA* (2015)

• Spain & Latin America: Valparaíso, 2015

BALUARTE (2014)

- Spain & Latin America: Valparaíso Ediciones, 2014; Seix Barral, 2021 • France: NiL Éditions (Robert Laffont), 2020 • Germany: Thiele Verlag, 2022 • Italy: Garzanti, 2018 • USA: Atria, 2019

CUARENTA Y TRES MANERAS DE SOLTARSE EL PELO (2013)

- Spain: Lapsus Calami, 2013 (cxl); Valparaíso, 2018 • Latin America: Seix Barral

TÚ LA ACUARELA / YO LA LÍRICA (2013)

- Spain & Latin America: self-published, 2013

CUANDO ME QUIERES (2021)

- Spain & Latin America: Baobab, 2021 • Greece: Ciel Publications

## Non fiction

MADRID ME MATA (2022)

- Spain & Latin America: Seix Barral, 2022

## Children's Books

A LOS PERROS BUENOS NO LES PASAN COSAS BUENAS (2019)

- Spain & Latin America: Baobab, 2019

## Ana Iris Simón



Ana Iris Simón (Campo de Criptana, Spain, 1991) attended public schools in Aranjuez as a kid and a teenager, and then moved to Madrid to study journalism and audiovisual communication at Universidad Rey Juan Carlos, while she folded t-shirts for Desigual and worked as a guide in a building for a living. Her first job as a journalist was for a glossy magazine, *Telva*, and then she became staff writer for *Vice* and scriptwriter for *Playz*. At 28 years old, she had witnessed three collective lay-offs. She has now left Madrid and moved to a provincial city and collaborates with several media outlets. *FERIA*, her first book, won the 2020 Spanish Booksellers Prize for Best Debut.

### **Feria / Fair**

Narrativa NF

224 pages

**\*2020 Spanish Booksellers Prize to Best Debut\***

**\*More than 70,000 copies sold\***

**\*English samples by Andrea Rosenberg and Lindsey Ford\***

**Spain:** Circulo de Tiza, 2020; Debolsillo

**Latin America:** Alfaguara, 2022

**Worldwide Spanish:** Pocket and audio, Random House

**France:** Globe, 2023

**Germany:** Hoffmann & Campe, 2023

**The Netherlands:** Das Mag, 2023

**Film rights:** Little Spain

Ana Iris grew up hearing her maternal and paternal grandparents' tales of disappearing worlds. Ana Iris was born in a small village in La Mancha and was 10 years old when she saw the sea for the first time. Her parents were postal workers and her grandparents sold knick-knacks at a travelling fun-fair, a disappearing world. She was ashamed of her school and when she arrived in Madrid she decided to embrace everything it had to offer, only to find out that she was jealous of the life that her parents had when they were her age.

Addressing contemporary issues on youth, family roles, heritage, and values, often going against the mainstream, Ana Iris Simon has written a fierce ode to a country which no longer exists, that has ceased to be. An uncensored and straight tale from a not so distant time, when a happy child with a firework was more important than dogs' suffering due to noise.

A plea for memory, our one and only pillar.

*"This book really fascinates me, its idea, its topic. I like her style, her prose, her images... The book seems to be an ode to her parents and grandparents, to simple life, to more connection with the land, to families, to the future of a nation that cares about its population. It's an ode to La Mancha, its beauty, and its literary forbears and influences."* **Laurenz Bolliger, editor at Hoffmann & Campe**

*"A family memoir and a portrait of Spain, where every contrast is possible. Sometimes it recalls Almodóvar's *Volver* and it's filled with Don Quixote's idealistic spirit. Thrilling."* **Letras Libres**

*"This chronicle brings a Spanish portrait of those who 'envy' their parents' lives told through a lyric sarcasm. The author wonders if she and her generation are freer, more conscious and happier than their parents."* **Alfonso Armada, Babelia, El País**

*"A damn wonder."* **Elvira Navarro**

*"Dazzling, it bursts with truth."* **Sergio del Molino, author La España vacía**

*"I had not read a stronger love declaration from one sibling to another since *El desbarrancadero* by Fernando Vallejo."* **Rodrigo Blanco Calderón, author of The Night**

*"The most honest and authentic book I've read in months. It's beautiful, striking and it leaves a trace, just as La Mancha, the sea of esparto where this woman was born."* **Karina Sainz Borgo**

*"An extraordinary memoir that brilliantly masters all types of literary registers, from the poetic journalistic account to the essay, and to the robust prose ... A portrait of an almost extinct Spain... (The author's) identity problems are those of a foreigner: generational,*

cultural, social, political and family ones, having been witness herself of the clash between the nomadic life of the fun-fair and the deeply rooted life of La Mancha. A very insightful account of the frustrations of the modern world. An inventory of the explicit or implicit reasons that stimulated the lives of past generations despite the depression of the dictatorship and despite all its discomforts. The author has found in the family memorial an escape to overcome the disenchantment, without incurring in narcissism or self-praise. It does not even fall into the nostalgic trap.... Ana Iris takes the side of Don Quijote amidst a pandemic of Sancho Panzas. She evokes a life that was able to tell the difference of colors, smells, sweat, blood, fun-fair sirens, rifle shots, the bravado of a bullfighter's suit, the sadness of the mourners, her father's blue eyes, and the blisters in the hands of the grape pickers." **Rubén Amón, El Confidencial**

"This Feria shines... How well it understands pride, and how well it describes it. Ana Iris Simón has a strong sense of (poetic) justice. What a thrill to discover such a voice. A beautiful book." **Miqui Otero, author of Simón**

"A unique literary ethnography called to last and to become a reference of our times. A testimony of what is Spain, what we are, and choose to ignore." **Brenda Navarro, author of Empty Houses**

"A wild ode to a disappeared Spain that takes on tradition, territory, and the scars inflicted by modernity." **Laura Barrachina, El Ojo Crítico**

"The literary debut of an ancient, old, and wise writing." **María Jesús Espina, Valencia Plaza**

"A literary debut that painstakingly portrays a forgotten Spain, a lost society, and a generation without identity, through a personal story set in the traveling funfair." **María Serrano, Telva**

"Simón takes the reader on a tour to a world of shifting values and highlights how consumerism turned more and more into a life purpose." **Ute Müller, NZZ**

"A powerful story, both intimate and social, about a disenchanted generation. With her unique and powerful voice, Ana Iris Simón fascinates as much as she disturbs, and her audacious and original text tackles head-on the question of transmission, feminism and motherhood, shaking up our certainties." **Anne Plantagenet, author and translator**

"[...] the incredibly beautiful poetry of her language, her clever and socially critical thoughts, and the great declaration of love for mothers and grandmothers." **Jella Haase, Die Zeit**

## Irene Solà



Irene Solà (Malla, 1990) graduated in Fine Arts from the University of Barcelona and has a Masters degree in Literature, Cinema and Visual Culture from the University of Sussex. Her poetry collection *BÈSTIA* (2012) won the Amadeu Oller Poetry Prize and was translated into English. Her debut novel *ELS DICS* (2017) won the Premio Documenta and her second novel *CANTO JO I LA MUNTANYA BALLA* (2019) won the Anagrama Catalan Novel Prize and is translated into Spanish, Euskera and Galician. It gained huge critical acclaim, was named the best book of the year in most supplements and was on the bestseller list for over a year. It also won the Premi Núvol 2019 and the Premio Cálamo Otra Mirada, with a theatre adaptation in the works. Her artwork and texts have been exhibited at the CCCB, the

Whitechapel Gallery and Jerwood Arts Centre in London, among many other galleries and poetry festivals throughout Spain. She writes regularly for *La Vanguardia*, *La Llança* and *Time Out*. She has earned several grants and has been writer in residence at the George Mason University's Alan Cheuse International Writers Center and the Writers Art Omi-Ledig House in New York, Santa Maddalena and the Faber Residency in Olot.

*"The future is Irene Solà looking into the past"* **Marta Orriols**

*"I welcome the first Catalan writer born in the 90's who deserves applause due to necessity, and not paternalism."* **Vicenç Pagès Jordà, El Periódico**

### **Et vaig donar ulls i vas mirar les tenebres / I Gave You Eyes and You Looked Toward Darkness**

Novel

184 pages

*\*English sample by Mara Faye Lethem\**

*\*Finestres Award Catalan Fiction 2023\**

**Catalan, Spain, Latin America:** Anagrama, 2023

**Basque:** Alberdania

**Galician:** Kalandraka, 2023

**Brazil:** Mundareu

**China:** ThinKingdom

**Denmark:** offer

**Estonia:** Varrak

**France:** Seuil

**Germany:** Fischer

**Greece:** Ikaros

**Hungary:** Magvető

**Italy:** Mondadori

**Norway:** Cappelen Damm

**Poland:** Czarne

**Portugal:** Cavalo de Ferro

**Romania:** Humanitas

**The Netherlands:** Cossee

**UK:** Granta

**US & Canada:** Graywolf

Nestled among rugged mountains, in a remote part of a place frequented by wolf hunters, bandits, ambushers, sorcerers, insurgents, motor rally drivers, ghosts, beasts and demons, the old Catalan farmhouse Mas Clavell clings to the ground like a tick. It is a house, above all, inhabited by women, in which a single day contains centuries of memories. There is Joana, who in order to find a husband makes a pact with the devil that so-called 'corrodes' the family lineage. There is Bernadeta, whose eyelashes are missing, and who, after so much thyme water was poured into her eyes when she was a child, ends up seeing what she was not supposed to see. There is Margarita, with a rabid, three-quarter heart. Or there is Blanca, who was born without a tongue, with a mouth like an empty nest, and does not speak, only observes. These women, and more, are getting ready for a party today.

With the verbal torrent, the sense of rhythm and humour, the formal daring and the capacity to evoke atmospheres and embody imaginaries that so much define her work, Irene Solà has written a novel like an exultant stream of stories, which explores the duality and essential link between light and darkness, life and death, oblivion and memory, reality and fabulation.

*"The difficulty of publishing something after such a success was extremely high, and the result far exceeds the challenge. This novel is literarily more complex, richer and more sophisticated than that one, and also more radical, darker, perhaps more difficult. The author grows by taking risks, not by repeating any formula, and that is to be appreciated."* **Marina Espasa, Ara**

*"The author has constructed a magical universe that refers to both medieval paintings and Goya."* **Valèria Gaillard, El Periódico de España**

*"A literary feast (...) A short novel with a gigantic scope (...) An overwhelming literary display."* **La Vanguardia**

*"Supernatural spirit (...). A mosaic of joviality, humor, vitalist luminosity, and scatological play, a carnivalesque joke."* **El País**

*"It will still be read in 100 years. Read it now."* **Manel Soria (reader)**

*"What Irene has written is spectacular. I am overwhelmed."* **Anna Nicolau (Sóc el que llegeixo)**

*"When you finish it, you will want to start it all over again."* **Time Out**

*"A mosaic of joviality, humor, vitalist light and scatological play, a carnivalesque farce.... No lesser is the degree of efficiency of the author in the moment of distributing the infinite threads of the stories she unravels without a single one escaping from her hands and being orphaned of a conclusion."* **Ponç Puigdevall, Quadern, El País**

*"Irene Solà is a volcano of voices. (...) Intense, baroque, with dark corners, almost like a folk horror in which terror is not terror but something cozily strange."* **Laura Fernández, Babelia, El País**

*"A dazzling mastery. (...) An overwhelming literary display."* **Magí Camps, Culturas, la Vanguardia**

*"A mosaic of joviality, humor, vitalist luminosity."* **Laia Masnou, Quadern, El País**

*"One of the most awaited literary novelties."* **Valèria Gaillard, El Periódico**

*"Solà displays a technique that exudes originality, beauty and passion for the use of language."* **Vogue**

*"Scatological, wild, risky and, yes, beautiful."* **María Viñas, La Voz de Galicia**

*"Irene Solà constructs I Gave You Eyes and You Looked Toward Darkness a novel that is pure jouissance and experimentation with form, with the collective imaginary, a writing of enjoyment."* **Carmen G. de la Cueva, Cuadernos Hispanoamericanos**

*"When you finish it, you will want to start it all over again."* **Andreu Gomila, Time Out**

*"What a feast!"* **Marina Espasa, Ara**

*"The main merit of the book is to create an aesthetic artifice so powerful that its strangeness becomes natural to us. Solà builds it with a very rich language, the mastery of the legendary witchcraft and folklore without any kind of archeology and a writing in whose marrow the festival of synesthesia is lived."* **Quadern, El País**

*"A very good writer, gifted with a sense of rhythm, plasticity and personality in her choice of themes and approach... Solà works with a solid theoretical base, but she refines her presence in a vitalist and seductive final result."* **Nadal Suau, El Cultural**

*"A beautiful, splendorous and conclusive novel of and for the 21st century"* **Juan Marqués, El Mundo**

#### CANTO JO I LA MUNTANYA BALLA (2019)

*European Literature Prize 2020, Anagrama Catalan Novel Prize, Two years on the bestseller list, Premio Cálamo Otra Mirada 2019, Premi Núvol, Premi Omniùm a la Mejor Novela del Año, Best Fiction of 2022 by The Guardian, Kirkus Best Book of 2022, New York Public Library Best Book of 2022, Finalist of the National Book Critics Circle—the Greg Barrios Book in Translation Prize, Finalist of the CLMP Firecracker Award for Fiction*

• Catalan, Spain, Latin America: Anagrama, 2019 • Basque: Alberdania, 2019 • Galician: Kalandraka, 2019 • Arab World: Dar Athar • Brazil: Mundareu, 2021 • Bulgaria: Colibri • China: ThinKingdom • Croatia: Vukovic & Runjic • Denmark: Aurora Boreal, 2021 • France: Seuil, 2022 • Estonia: Varrak • Georgia: Sulakauri • Germany: Trabanten, 2022; Fischer • Greece: Ikaros • Hungary: Magvető, 2021 • Italy: Blackie Edizioni, 2020 • Korea: Adonis Books • Lithuania: Alma Littera, 2021 • Macedonia: TRI • Poland: Czarne • Sweden: Tranan, 2024 • Serbia: Heliks • The Netherlands: Nobelmann Uitgeverij, 2021 • Turkey: Ketebe • Ukraine: KUD Sodobnost International • UK: Granta, 2022 • USA: Graywolf, 2022 • Film rights: Canada, 2021

#### ELS DICS (2017)

*Premi Documenta 2017*

• Catalan: L'Altra, 2017 • World Spanish exc. Argentina: Anagrama, 2021 • Argentina: Alto Pogo • Germany: Fischer • Italy: Mondadori • USA: Graywolf

BÈSTIA (2012)

• Catalan: Galerada, 2012 • Spanish: La Bella Varsovia • UK: Shearsman Books • Germany: Trabanten • Italy: Italic & Pequod

## Andrés Felipe Solano



Andrés Felipe Solano (Bogotá, 1977) is the critically acclaimed author of the novels *SÁLVAME*, *JOE LOUIS* (2007); the bestselling *LOS HERMANOS CUERVO* (2013) and *CEMENTERIOS DE NEÓN* (2016), partly based on the story of a Colombian veteran in the Korean War. He has also written the chronicle *SALARIO MÍNIMO - VIVIR CON NADA* (2016), which won the Premio Bolívar. His work is included in *Lo mejor del periodismo en América Latina* (FNPI-FCE, 2009) and in *Antología de crónica latinoamericana actual* (Alfaguara, 2012). His other major work of non-fiction is *COREA: APUNTES DESDE LA CUERDA FLOJA* (2015) won the Premio Biblioteca de Narrativa Colombiana in 2016. His work has been featured in *The New York Times*, *McSweeney's*, *Granta*, *Freeman's*, *Words Without Borders* and *World Literature Today*. He was one of the authors chosen for *Granta 113: The Best of Young Spanish-language Novelists*. He

has been a writer-in-residence at Yaddo, Ledig House, Toji Cultural Centre, Yoonhui Arts Space and at the Universidad de Alcalá de Henares.

*"When I finished reading Korea: Notes from the Edge, I immediately read his next book. His narrative voice is disquieting as it is delicate, and just as it happens with his characters, you feel obliged to rethink every aspect of a world you thought was trivial. Reading his books is like making a new friend to laugh and talk about the most intimate, the most moving, and most of all is spending the last hours of light accompanied by warm and sensitive privacy only given when night falls."* **Paulina Flores**

### Gloria

Novel

134 pages

*\*English sample by Will Vanderhyden\**

**Spain & Latin America:** Sexto Piso, 2023

**US & Canada:** Counterpoint

**Italy:** SUR

It is a bright Saturday in spring: 11 April 1970. The famous Argentinian singer Sandro is about to become the first Latin American to perform at Madison Square Garden, and Gloria will be one of the lucky attendees of this legendary concert. Having just turned 20, the young woman walks the electric streets of New York, a place which tempts you to forget everything you know and learn it all over again. In time it will also bring about disappointments, but not today: today should last forever, perhaps even be a perfect day, so long as Gloria can get the disturbing images out of her head which she saw at work in the AGFA photo lab; so long as she doesn't think too much about her father, murdered when she was just a child; so long as the hot-headed and perpetually late Tigre decides to show up. Perhaps.

Five decades later, a son looks through his mother's foundational years and realizes that his youth, marked by a journey through New York at exactly the same age, is not so different. This son is Andrés Felipe Solano. In *Gloria* he casts a brilliant gaze – though not without its darkness, and with prose as sincere as it is sophisticated – over the moment when his mother discovered that love is a perpetual game of balancing on the edge of a precipice. An emotionally charged book that gives the reader the privilege of witnessing the beginning and all possible futures of one woman, through a single day of her life.

*"Like Marty in Back to the future (minus the DeLorean), Gloria's narrator travels to the past and spies on his mother. Her destiny is unknown to her, but not to us. I wanted to go in there and tell her: one day someone, just by looking at you, will turn you into an everlasting figure. And I, the reader, will witness that miracle. A beautiful novel, I cried throughout."* **Margarita García Robayo**

*"Andrés Felipe Solano returns to the world of the novel with a magnetic story that encapsulates the full power of his elegant and ferocious style."* **Leila Guerriero**

*"A book charged with emotions that offers the reader the privilege of witnessing the beginning of all the possible futures of a woman through a day in her life."* **Zenda**

*"A luminous and romantic literary journey."* **El Herald**

*"A map of joyfulness, sadness, and sentimental and maternal complexities."* **Nueva Crónica Quindío**

*"A delicate, honest, and, most of all, profound exploration of the obsession that, as humans, we have with burying the past."* **El Espectador**

*"A marvelous literary trick, with Oscar de la Renta and Moondog cameos - that puts the mirror of broken dreams in front of us, of a time and place plagued by luminous promises crushed by the wind of reality over the years."* **Rockdelux**

*"The memory of what could have been and was broken, of the dreams and promises that don't materialize, and of the almost never revealed secrets, are at the center of this story of textured prose where the NY 70's night shines through."* **El Norte de Castilla**

LOS HERMANOS CUERVO (2012)

- Latin America: Alfaguara, 2012 • Spain: Demipage, 2016

SÁLVAME, JOE LOUIS (2007)

- Latin America: Alfaguara, 2007; Tusquets, 2018

CEMENTERIOS DE NEÓN (2016)

- Spain & Latin America: Tusquets, 2016

## Non-fiction

COREA: APUNTES DESDE LA CUERDA FLOJA (2022)

*Winner of the Biblioteca de Narrativa Colombiana 2016*

- Colombia: Planeta, 2016, 2022 • Chile: Ediciones UDP, 2015 • Spain: Barrett, 2019 • Korea: EunHaeng NaMu, 2018

LOS DÍAS DE LA FIEBRE (2020)

*One of Dong A-Ilbo's 10 best books of 2020*

- Spain & Latin America: Temas de Hoy, 2020 • Korea: Sigongsa, 2020

SALARIO MÍNIMO: VIVIR CON NADA (2015)

*Winner of the Simón Bolívar*

- Colombia: Tusquets, 2015 • Korea: Jjokk,

## Sara Torres



Sara Torres was born in Gijón in 1991. With the novel *LO QUE HAY* she received the Javier Morote 2022 revelation award. Her theoretical-creative work focuses on the analysis of desire, body and discourse through a feminist and interdisciplinary critical apparatus that intertwines psychoanalysis, new materialisms and queer studies. D. from Queen Mary University of London. Her thesis is entitled *THE LESBIAN TEXT: FETISH, FANTASY AND QUEER BECOMINGS*. Her first book, *LA OTRA GENEALOGÍA* (Madrid: Torremozas) won the Premio Nacional de Poesía Gloria Fuertes. She has also published the poetry books *CONJUROS Y CANTOS*, *PHANTASMAGORIA*, *EL RITUAL DEL BAÑO* and the most recent *DESEO DE PERRO*. She has a space in *elDiario.es* where she writes regularly. In April his latest novel *LA SEDUCCIÓN* will be in bookstores.

*"A young poet who has revolutionized the world of prose."* **Inmaculada Cobo, El Mundo**

*"I see Sara Torres as a reincarnation of all those philosophers, storytellers and poets who shook the foundations of literature with their theories on love, friendship and human relationships. In her narrative there is candor, in her lyricism there is forcefulness and in her ideas there is a whole display of erudition."* **Luna Miguel**

*"Reading Sara Torres is always an experience whose echo, laden with ramifications, reverberates for an indefinite time in the back room of our psyche."* **Paloma Abad, Vogue**

### La seducción / Seduction

Novel

168 pages

Spain: Random House, 2024

A young photographer contacts a writer twenty years older to take some portraits of her while she works on her next novel, entitled *LA SEDUCCIÓN*. After exchanging several emails, the writer invites her to spend a few days at her house, a small country house on the Catalan coast. When she arrives, nothing is as she expected, the hostess is distant and does not allow herself to be photographed. Faced with her refusal, the photographer will take these snapshots in her mind, feeding both her anxiety and her desire. This strange coexistence in a house where everything seems set for pleasure will be strained by the appearance of Greta, a friend of the writer with whom she seems to share an intimacy of blurred boundaries.

After becoming one of the great revelations of Spanish literature with *LO QUE HAY*, Sara Torres returns with a novel about distance and sexual fantasy, a story about the power of images in desire and the healing power of tenderness.

*LO QUE HAY* (2022)

*Javier Morote Award 2022*

- Spain: Random House, 2022

### Poetry

*DESEO DE PERRO* (2023)

- Spain: Letraversal, 2023

*EL RITUAL DEL BAÑO* (2021)

- Spain: La Bella Varsovia, 2021

*PHANTASMAGORIA* (2020)

- Spain: La Bella Varsovia, 2020

*CONJUROS Y CANTOS* (2016)

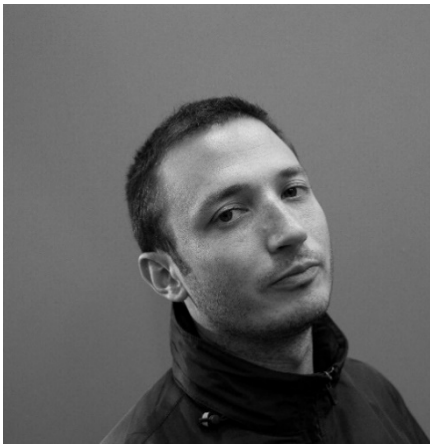
Spain: Kriller71, 2016

LA OTRA GENEALOGÍA (2014)

*XV Gloria Fuertes Young Poetry Award*

Spain: Torremozas, 2014

# Antonio Ungar



Antonio Ungar (Bogotá, 1974) has lived and worked in an array of jobs in Colombia, England, Mexico, Spain, Israel and Germany. He is author of two short stories collections, *TRECE CIRCOS COMUNES* (1999) and *DE CIERTOS ANIMALES TRISTES* (2000), later published in one volume as *TRECE CIRCOS Y OTROS CUENTOS COMUNES* (2009). Some of his short stories have been published in 25 anthologies in 12 languages. As a journalist he has published chronicles in magazines and newspapers of Colombia, Mexico, Spain, The Netherlands, Germany and the US, and in 2005 received in Colombia the Simón Bolívar National Journalism Award. He has published four novels *ZANAHORIAS VOLADORAS* (2004), *LAS OREJAS DEL LOBO* (2006), *TRES ATAÚDES BLANCOS* (2010), Herralde Novel Prize and finalist of Rómulo Gallegos Prize in 2011, and *MÍRAME* (2018).

*"A Colombian Houellebecq."* **Didier Jacob, L'Obs**

*"The novel has some of the wildness and humour of Gabriel García Márquez's The Autumn of the Patriarch, perhaps the most accomplished Latin American dictator novel, a work that loses none of its political power for its resemblance to a prose poem. Some commentators have seen Tres ataúdes blancos as a portrait of either present-day Colombia or Hugo Chávez's Venezuela. Ungar has pointed out that it could as easily be Spain in the 1960s or Argentina in the 1970s, or any other repressive regime in recent history. Its lessons may at times seem overwrought, but they can be widely applied."* **Ollie Brock, Times Literary Supplement**

## Eva y las fieras / Eva and the Beasts

Novel

164 pages

*\*English Sample by Hannah C. Kauders\**

**Spain & Latin America:** Anagrama, 2021

**France:** Notabilia, 2024

Based on true events, this short and powerful novel is set in a little port deep in the jungle of the Orinoco. The tense calm of Puerto Inírida's life shatters as soon and fast as the rumour that there's a huge gold vein in the local mine spreads. And the main character is Eva, a young single mother who fled from the city and took a job as a nurse in Puerto Inírida to hide and keep her distance from drugs and parties, and there she found friends, love, a social cause to fight for, a place in the world, and who knows if death too. With a dynamic structure and fast pace, the novel unravels the havoc created by the frantic gold search while we get to know Puerto Inírida's inhabitants' lives and motives to be there, in the middle of nowhere.

*MÍRAME* (2018)

- Spain & Latin America: Anagrama, 2018 • France: Notabilia, 2022

*TRES ATAÚDES BLANCOS* (2010)

*Herralde Novel Prize 2010, Finalist to Rómulo Gallegos Prize 2011*

- Spain & Latin America: Anagrama, 2010 • France: Notabilia, 2013 • Germany: Fischer, 2012 • Greece: Alexandria, 2015
- Israel: Xargol, 2016 • Italy: Feltrinelli, 2012 • The Netherlands: De Geus, 2012 • USA: Dalkey Archive (cxl)

*TRECE CIRCOS Y OTROS CUENTOS COMUNES* (2009)

- Spain & Latin America: Alfaguara, 2009

*LAS OREJAS DEL LOBO* (2006)

- Colombia: Ediciones B, 2006 • France: Les Allusifs • USA (bilingual): Brutus editoras, 2013

*ZANAHORIAS VOLADORAS* (2004)

- Colombia: Alfaguara, 2004

## Kirmen Uribe



Kirmen Uribe is a Basque Language writer, and one of the most relevant writers of his generation in Spain. He won the National Prize for Literature in Spain in 2009 for his first novel *BILBAO-NEW YORK-BILBAO*, a work that was acclaimed as a literary event. He has been translated into more than twenty languages and his works have been published on several American publications such as *The New Yorker* or *The Paris Review*. In 2017, he was selected for the International Writers Program (IWP) in Iowa. In 2018, he won the NYPL Cullman Center Fellowship which resulted in the novel, *LA VIDA ANTERIOR DE LOS DELFINES*. He is now based in New York City, where he teaches Creative Writing at New York University (NYU).

*"Uribe has succeeded in realizing what is surely an ambition for many writers: a book that combines family, romances and literature, anchored deeply in a spoken culture but also in bookishness —and all without a single note of self-congratulation."* **Times Literary Supplement**

*"Uribe's literary proposal is entirely fresh and innovative. A novel of our time. This writer who comes from a 'small country' begins its journey through the field of universal literature, searching for transnational communications."* **Mainichi Shimbun**.

*"The direct and precise prose of Kirmen Uribe doesn't have to fool us: it's fruit of accuracy, not simplicity. His background is that of a cosmopolitan and sophisticated writer. [...] A writer of great and real talent."* **La Vanguardia**.

*"Closely tied to the aesthetics of Emmanuel Carrère and J. M. Coetzee, Kirmen Uribe wanted to pay tribute to a friend soon disappeared, to whom it is addressed, almost in a whisper, the narrator of the novel, to tell a story of memory and emotional resistance."* **El País**

*"[Bilbao-New York-Bilbao is] Beautiful. It has the rare quality of attending to tradition without sounding like folk, and being modern without rejecting those that were so before."* **ABC**

*"Bilbao-New York-Bilbao is set in an absolutely modern territory, usual place of key writers of our time as Emmanuel Carrère, WG Sebald, Orhan Pamuk and JM Coetzee."* **Sudouest**

*"Bilbao-New York-Bilbao is as beautiful as a memory."* **Le Figaro**

*"The poems are a beacon of light and memory, surrounded by conflict, explosion and interruption."* **Los Angeles Times Book Review**

*"Unusually wise for a young man."* **Booklist**

*"[Uribe's] lyricist's sensibility teaches him to write poems as lucid and lilting as songs."* **The Harvard Book Review**

*"These poems are lyrical and spoken, speaking of love and family, of legend and of war, of dangerous friends and the dangerous world. They weep out of the particular with wisdom and feeling."* **American Poet**

*"Uribe is an author with numerous concerns, politically engaged, with a global and humanist conscience and a direct and distinct voice."* **PEN American Center**

*"Kirmen Uribe is a writer capable of telling a good story in 200 pages when many need twice as much without achieving the same result."* **Deia**

*"A truly talented writer."* **Masoliver Ródenas, Cultura/s**

### **La vida anterior de los delfines / The Past Life of Dolphins**

Novel

432 pages

*\*Full English translation by Megan McDowell\**

Spain & Latin America: Seix Barral, 2022

Basque: Susa, 2021

Catalan: Edicions 62, 2022

Germany: Berlin Verlag, 2023

USA: Coffee House Press

According to an old Basque legend, dolphins, in a previous life, were humans. They became dolphins by loving mermaids. By taking that step, their life changed completely. The lives of migrants also change when they start a new life in another country. *THE PAST LIFE OF DOLPHINS* intertwines three different story lines following a non-conventional narrative form: Kirmen Uribe's research at the New York Public Library about the life of suffragette Rosika Schwimmer, the life of his own family in New York during 2018 and 2021 (with the background of the stormy end of Trump's presidency and the pandemic); and, the reminiscences of the past, a past linked to a small coastal town in the Basque country where the writer grew up with a group of revolutionary women. *THE PAST LIFE OF DOLPHINS* is Kirmen Uribe's most ambitious novel to date, the most humane, expansive and luminous, and one that keeps defining the boundaries of fiction and non-fiction, and the novel as a form.

ELKARREKIN ESNATZEKO ORDUA / *THE HOUR OF WAKING TOGETHER* (2016)

*National Critics' Prize 2016*

• Spain & Latin America: Seix Barral • Basque: Susa, 2016 • Catalan: Edicions 62 • France: Le Castor Astral • Galician: Xerais, 2017 • Greece: Kastaniotis • Japan: Hakusui Sha • Portugal: Elsinore, 2017 • Serbia: Arete, 2020

MUSSCHE / WHAT MOVES THE WORLD (2012)

• Spain: Seix Barral, 2008 • Basque: Susa, 2012 • Catalan: Edicions 52 • China: Lijiang Publishing House • Denmark: De Blauwe Tijger • Galician: Xerais • Japan: Hakusui Sha

BILBAO-NEW YORK-BILBAO (2008)

*Winner of the National Prize for Literature, Spanish Critics Award*

• Spain: Seix Barral • Basque: Elkar, 2008 • Albania: Toena • Bulgaria: Enthusiast • Catalan: Edicions 62 • Estonia: Loomingu Raamatukogu • France: Gallimard • Galician: Xerais • Georgia: Ilia University Press • Japan: Hakusui Sha • Portugal: Planeta • Russia: Guernica Press • Serbia: Geopoetika • Slovenia: Cankarjeva Založba • UK: Seren Books • USA: Coffee House Press

LO QUE MUEVE EL MUNDO (2013)

• Spain & Latin America: Seix Barral,

## Poetry

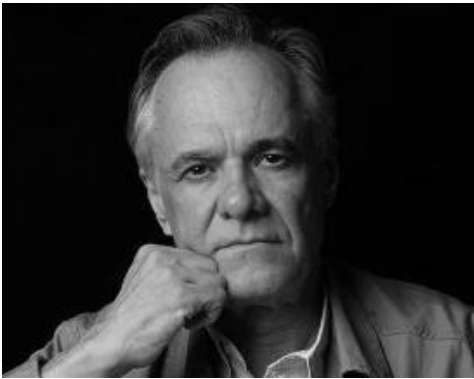
17 SEGUNDO (2019)

• Basque: Susa, 2019 • Spain: Visor, 2020 • Galician: Galaxia, 2021

BITARTEAN HELDU ESKUTIK (2001)

• Basque: Susa, 2001 • Spain: Visor • Catalan: Proa • France: Le Castor Astral • Georgia: Ilia University Press • Russia: Guernica Press • USA: Graywolf, 2007

## Fernando Vallejo



Fernando Vallejo (Medellín, Colombia, 1942) is a writer, filmmaker and biologist. He studied Philosophy and Literature in universities in Bogotá, as well as film directing at the Centro Sperimentale di Cinematografia in Rome. He has spent most of his life in Mexico, where he directed three movies and wrote all his works, many of which have been translated to many languages. He is regarded as the first Latin American novelist to have broken with the tradition of "magical realism". He has received many important acknowledgments for his works, including the Rómulo Gallegos Prize and the Premio FIL of Literature in Romance Languages. He distinguishes himself as a hard critic of the Catholic Church, the

way of doing politics in Colombia, false morals, physics, formalities and the expresident Álvaro Uribe. Two of his novels –EL DESBARRANCADERO and LA VIRGEN DE LOS SICARIOS- appear among the top fifteen titles on the list made in 2007 by 81 writers and critics in Spain & Latin America, a list of the best 100 books in the Spanish language from the last 25 years. In 2012 he was recognized as one of the "10 most influential intellectuals in Iberoamerica in 2012" by readers of the magazine *Foreign Policy*. In 2000 his most famous novel LA VIRGEN DE LOS SICARIOS was made into a movie by the Iranian director Barbet Schroeder. In 2009 Vallejo was named Doctor Honoris Causa by the Universidad Nacional de Colombia.

*"His explosive rage is so brilliant, so resonant, real, sincere, funny at times, cruel almost always, that reading him is somehow enjoyable and invigorating."* **Pedro Almodóvar**

*"Fiction full of bite, colour and confidence that at the same time is rooted in heartbreaking experience and crackling with humour, insolence and diatribes."* **Mario Vargas Llosa**

*"An enraged, imprecatory, apocalyptic prose, with a desperation that reveals a deep tenderness."* **Judith Steiner, Les Inrockuptibles**

*"Vallejo's work is unlike anything written today in Spanish. Vallejo is an authentic magician and master with language."* **Miguel Sánchez-Ostiz, ABC Cultural**

*"We need you to keep being Colombia's bad conscience, and for that it's necessary that you keep being Colombian. Not in the papers or stamps of notaries but Colombian in nostalgia, in indignation, in the eloquence with which you remind us that we are alive and that insult, reproach and cholera are also instruments of the spirit."* **William Ospina**

*"A voice with astounding dissonances that remind us of the impressions of Les Chants de Maldoror."* **Claude Michel Cluny, Le Figaro Littéraire**

*"Fernando Vallejo is shy, intelligent, affectionate, humble; and he is also disruptive, revolutionary, foul-mouthed and one-of-a-kind."* **Juan Cruz**

*"His authority comes from writing some of the most interesting novels in recent Colombian literature and other books that are overlooked in his bibliography."* **Juan Gabriel Vásquez**

*"One of the most important Colombian writers with a new autobiographical pact with literature."* **Juan Villoro**

*"One of the most personal, controversial and exuberant voices of Spanish language literature today."* **Jurado del Premio FIL de Literatura 2011**

*"In linking him to foreign contemporary authors, there is no doubt of his dialogue with Imre Kertész when it comes to language, with Thomas Bernhard, in his unheeding attitude towards a historical reality, and with Sebald and Bolaño, with the 'search' in the History of Infamy. Like them, Vallejo obliges language and narrative forms to speak and name the crises of history, to point them out and question them."* **Luz Mary Giraldo, El Tiempo**

*"His prose is graceful and full of humour. Above all, he knows how to make the best literature with colloquial language, in his case the Spanish spoken in Medellín. And this is a gift reserved only for the greatest masters."* **Mario Correa, El Colombiano**

*"Reminiscent of Baroja, Onetti, Lowry, Cioran? Vallejo is an author without references. For the simple fact that he invents his own*

language, a strange and literary topography that prolongs itself in each and every reader." **Fernando Lafuente, Blanco y negro cultural**

## **La conjura contra Porky / The Plot Against Porky**

Novel

144 pages

**Spain & Latin America:** Alfaguara, 2023

Amidst irony, mockery, expletives, curses and blasphemies, this unpretentious little book will bring laughter and enlightenment to many. It modestly tries to capture the frenetic change that has taken over the world.

Its author lives on the Moon and takes his shots from there. He is a lunatic sniper who opens fire on anyone: presidents, popes, reggaeton artists, rappers, doctors...

And he takes particular pleasure in firing on the revered mothers, perpetrators of the species, his favourite target. He takes aim from the selenite against their tin soldiers, shooting and watching them fall one by one. What a shot! What a massacre!

*"A footsteps away from the disappearance of humankind due to overcrowding, the melting of the poles, the rising of the seas and the great nuclear festivities to come, I consider it appropriate to call out mankind for its cruelty and brutality towards animals, and to inform them of the immense joy that their punishment and imminent disappearance shall bring me." Margarito Ledesma*

ESCOMBROS (2021)

- Spain & Latin America: Alfaguara, 2021

MEMORIAS DE UN HIJUEPUTA (2019)

- Spain & Latin America: Alfaguara, 2019

¡LLEGARON! (2015)

- Spain & Latin America: Alfaguara, 2015

CASABLANCA LA BELLA (2013)

- Spain & Latin America: Alfaguara, 2013 • Turkey: Can Yanyilari

EL DON DE LA VIDA (2010)

- Spain & Latin America: Alfaguara, 2010

MI HERMANO EL ALCALDE (2004)

- Spain & Latin America: Alfaguara, 2004 • Denmark: Aurora Boreal, 2019 • France: Belfond, 2007 • Poland: Muza, 2007

LA RAMBLA PARALELA (2002)

- Spain & Latin America: Alfaguara, 2002 • France: Belfond, 2004 • Slovenia: Modrijan Založba

EL DESBARRANCADERO (2001)

*Rómulo Gallegos Prize 2003*

- Spain & Latin America: Alfaguara, 2001 • Brazil: Objetiva, 2008 • Croatia: Božicevic, 2017 • France: Éditions du Rocher, 2001 • Germany: Suhrkamp, 2004 (cxl) • Greece: Nissides • Japan: Shorai-Sha, 2011 • Rumania: Curtea, 2016 • Serbia: Laguna, 2019 • Slovenia: Modrijan, 2014 • Turkey: Can • USA: New Directions

EL RÍO DEL TIEMPO (1999)

- Spain & Latin America: Alfaguara, 1999

LA VIRGEN DE LOS SICARIOS (1994)

*Finalist for Magnesita Litera Award 2020 in the Czech Republic*

- Spain & Latin America: Alfaguara, 2004 • Brazil: Companhia das Letras, 2006 • Czech Republic: Editions Fra, 2013, 2019 • France: Belfond, 1997 • Germany: Zsolnay, 2000 (cxl) • Italy: Ugo Guanda, 1999 (cxl) • Korea: Minumsa • Poland: Muza,

2007 • Portugal: Teorema, 2001 • Russia: MITIN Zhurnal, 2004 • Serbia: Narodna Knjiga, 2005 • Slovenia: Skuč, 2014 • The Netherlands: De Geus, 1999 • Turkey: Can • UK: Serpent's Tail, 2001

ENTRE FANTASMAS (1993)

- Spain & Latin America: Santillana, 1993

AÑOS DE INDULGENCIA (1989)

- Spain & Latin America: Santillana, 1989

LOS CAMINOS A ROMA (1988)

- Spain & Latin America: Santillana, 1988

EL FUEGO SECRETO (1987)

- Spain & Latin America: Santillana, 1987 • France: Belfond, 1998

LOS DÍAS AZULES (1985)

- Spain & Latin America: Santillana, 1985 • Germany: Suhrkamp, 2008 • Poland: Muza, 2006

## Non-fiction

LAS BOLAS DE CAVENDISH (2017)

- Spain & Latin America: Alfaguara, 2017

PERORATAS (2013)

- Spain & Latin America: Alfaguara, 2013

LA PUTA DE BABILONIA (2012)

- Spain & Latin America: Alfaguara, 2012 • Italy: Nuovi Mondi, 2012 • Slovenia: Ciceron, 2012

MANUALITO DE IMPOSTUROLOGÍA FÍSICA (2005)

- Spain & Latin America: Taurus, 2005

LA TAUTOLOGÍA DARWINISTA Y OTROS ENSAYOS DE BIOLOGÍA (2002)

- Spain & Latin America: Taurus, 2002

LOGOI UNA GRAMÁTICA DEL LENGUAJE LITERARIO (1983)

- Spain & Latin America: Fondo de Cultura Económica, 2007

## Biography

EL CUERVO BLANCO (2012)

- Spain & Latin America: Alfaguara, 2012 • Turkey: Can

ALMAS EN PENA CHAPOLAS NEGRAS (2008)

- Spain & Latin America: Alfaguara, 2012

BARBA JACOB EL MENSAJERO (2008)

- Spain & Latin America: Alfaguara, 2012

## Irene Vallejo



Irene Vallejo (Zaragoza, 1979). Fascinated by Greek and Roman legends since childhood, Irene Vallejo studied Classical Philology, earning a European Doctorate from the Universities of Zaragoza and Florence. In the libraries of Florence, she wrote her essay *EL INFINITO EN UN JUNCO* (Papyrus, 2019), which received extraordinary acclaim among critics and readers and has become a publishing phenomenon. Winner of the 2020 National Essay Prize, the 'El Ojo Crítico' Prize for Narrative by Spanish Public Radio, the Prize of the Spanish Booksellers' Guild, and the award for Civic Engagement in Defense of the Humanities, among others. It has been reprinted near forty times in Spanish, is being translated into thirty one languages, and will be published in more than forty countries. Wherever the book has been published, it has received a warm and enthusiastic response among readers.

Passionate about making classical authors known to the greater public, she gives talks and visits schools, universities and libraries, raising awareness of the legacy of the ancient world. She also contributes to prestigious media outlets such as *El País*, *Heraldo de Aragón* or *Cadena Ser* in Spain, and *Milenio* and *Laberinto* in Mexico. Her articles have been compiled in books such as *ALGUIEN HABLÓ DE NOSOTROS* (2017) and *EL FUTURO RECORDADO* (2020). Noteworthy among her fictional works are *LA LUZ SEPULTADA* (2011) and *EL SILBIDO DEL ARQUERO* (2015), a peculiar historical novel with echoes of Homer and Virgil. She has also published picture books: *EL INVENTOR DE VIAJES* (2014), together with the artist José Luis Cano, and *LA LEYENDA DE LAS MAREAS MANSAS* (2015), with the painter Lina Vila, thus bringing classical legends closer to children. Toward the end of 2020, she published a brief ode to reading entitled *MANIFIESTO DE LA LECTURA* commissioned by the Publishers' Guild. In addition, she works with social projects such as *Believe in Art*, bringing art and literature to children's hospitals.

*"Irene Vallejo's unique work encourages us to marvel at humankind's capacity to save large bodies of knowledge and experience from our own perishable nature."* **Times Literary Supplement**

*"Wonderfully written. I read Papyrus in a single breath... In its pages, one discovers the infinite advantages that reading brings to the human being."* **Mario Vargas Llosa**

*"Vallejo has wisely decided to free herself from the academic style and has instead chosen the voice of a storyteller, the story not understood as a list of works cited, but as a fable. And so for the common and avid reader, this charming essay is more moving and more immediate simply by being an homage to the book by a passionate reader."* **Alberto Manguel, El País**

*"Vallejo has written her popular non-fiction book like a historical novel; she has a talent for conveying two-thousand-year-old settings with the voice of storyteller".* **Marc Reichwein, Die Literarische Welt**

*"A lyrical and erudite book, passionate and precise, that should be read as a great love song to books."* **Roger-Pol Droit, Le Monde**

*"Irene Vallejo has succeeded in captivating hundreds of thousands of readers around the world, thanks to her extraordinary ability to mix historical rigor and narrative pleasure."* **Bruno Arpaia, La Repubblica**

*"One can be a masterful philologist and at the same time write like the angels. Irene Vallejo flips communication upside down until she turns her dialogue with the reader into a true literary feast."* **Luis Alberto de Cuenca, ABC**

*"It's a joy to read Irene Vallejo's prose; she is such a brilliant creator and full of sensitivity."* **Luis Landero**

*"Unique and essential... One of those books –so hard to find in bookstores– that shake you, that tame you, that impose the rhythm of reading on you, that take away your nerves."* **Juan José Millás, El País**

*"A very free and very wise and very digressive journey through the world of the book from the creation of the Library of Alexandria to the fall of the Roman Empire; Irene Vallejo has delivered an outstanding, universal and unique book."* **Jordi Carrión, The New York Times**

*"Simply a dream book for any dedicated book lover. An immense essay as scholarly as it is captivating and accommodating ... Superb storytelling and infectious evocation, genuinely translated by Rigmor Kappel Schmidt ... THIS book should be your priority. "*

**Politiken**

*"A phenomenal work about the book's winding path from fragile papyrus scroll to solid book ... a cornucopia of marvellous details... Irene Vallejo is a formidable writer who balances beautifully between professional correctness, imaginative empathy and splendid evocation."* **Jyllands-Posten**

*"In Papyrus, Irene Vallejo weaves an impressive amount of facts so well together with anecdotes, literary quotes and well-dosed leaps and bounds that one easily gets wiser without discovering it. Curiosity and courage to get excited drives the work."* **Information**

*"Necessary and supremely enjoyable. An essay that reads like a novel."* **D di Repubblica**

*"Irene Vallejo has managed to find gratifying and astonishing emotion in an engaging work."* **Ernesto Ferrero TTL La Stampa**

*"A heartfelt epic without borders... A search for alternative histories."* **Sabrina Minardi, L'Espresso**

*"The author is capable of enthralling her readers thanks to her extraordinary ability to mix historical rigor and joyful narration with a strong autobiographical imprint."* **Bruno Arpaia, Il Venerdì**

*"A precious testimony of love for the classics, for books, libraries and reading."* **Nuccio Ordine**

*"This vast, scholarly, and lyrical volume is passionate and clear and should be read as a heartfelt ode to books."* **Le Monde des Livres**

*"A storyteller at heart, Irene Vallejo is a lover of words who takes flight and excels at building lively, vibrant bridges between past and present."* **Télérama**

*"Impossible to put down. Her joy is palpable. Her simple, direct writing will lighten even the grumpiest of moods and send you off happy as a clam."* **Le Figaro Histoire**

*"A passionate work with the feel of a journey to discover books as well as classics from antiquity. The style is alert and dazzling and the author skilfully blends genres, passing through history, literature, personal stories, and references to music, film, and pop culture."* **Le Monde de la Bible**

*"Everything is there in this exciting 'book about books,' but it goes beyond that, addressing man's eternal thirst for knowledge and wonder."* **Le Point**

*"A saga about the invention of books. This tale is also an essay that underpins a simple idea: books have not said their final word."* **Le Figaro**

*"A literary phenomenon... didactic and daring... elegant and richly digressive."* **David Jiménez Torres, Times Literary Supplement**

## **El silbido del arquero / The Whistle of the Archer**

**Novel**

216 pages

6 reprints

**Spain:** Contraseña, 2016; Storyside AB, 2021

**Latin America:** Random House, 2022

**Catalan:** Columna, 2022

**Bulgaria:** Colibri

**Croatia:** offer announced

**Germany:** Diogenes, 2024

**Italy:** Bompiani, 2023

**Portugal:** Bertrand, 2022

**The Netherlands:** Meulenhoff

An adventure novel, a war novel, a novel of exile and of love, EL SILBIDO DEL ARQUERO is a journey to the myths of a past that still lights our present. When Aeneas, after fleeing from the looting of Troy with his son and some men, is a castaway on the African coast on the beaches of Carthage, his destiny lies in the hands of Queen Dido. As a lost and defeated hero, a mysterious prophecy points to him as founder of the Roman civilization to come. Decades later, in a circular and captivating time, the poet Virgil will have to re-enact, as ordered by the Emperor Augustus, that initial adventure and the past glories of that already victorious Empire, which hides an abyss of misery and greed in its sumptuous marble walls.

In a unique counterplay between History and legend, this novel reflects our contemporary conflicts and the seed of themes that will always fascinate us: the shadow of power over individual freedom; the dilemma of a man whose world falls apart and has to decide between rebuilding the ruins or risking building something new; the difficulties faced by a powerful woman in a universe of men, and her desires to be a mother when her time is up; the perception of a teenager

over a tumultuous adult life; violence, compassion, fate, luck... Woven with the voices of legendary and lively characters, the novel is an homage to the art of telling stories and the eternal value of myth.

## Non-fiction

### EL INFINITO EN UN JUNCO (2019)

*More than 600,000 copies sold; Spanish National Essay Prize, Winner of the 2019 Ojo Crítico, Premio Las Librerías Recomiendan de No Ficción 2020 (Spanish Booksellers Prize Best NF), Finalist of the Prix Hennessy, Winner of the 2022 Pedro Henríquez Ureña International Essay Prize, Among the best 21 essays and novels of 2021 according to Télérama (France), Among the 30 best books of 2021 according to Le Point (France), Best Non Fiction book of 2021 according to De Standaard (Belgium), Bestselling nonfiction book for Bertrand publishers in 2021 (Portugal), Finalist of the Prix Hennessy (France), Winner of the Wenjin Book Award, Longlisted for the British Academy Book Prize, Winner of the 2022 Pedro Henríquez Ureña International Essay Prize*

• Spain & Latin America: Siruela, 2019; Debolsillo (pocket), 2022; Debate (graphic adaptation), 2023 • Aragonese: Xordica, 2022 • Basque: Pamiela, 2022 2023 • Catalan: Columna, 2020 • Albania: Botart, 2022 • Arab World: Dar al Adab • Brazil: Intrínseca, 2022 • Bulgaria: Colibri, • China: Booky, 2021 • Croatia: VBZ, 2023 • Czech Republic: Leda, 2022 • Denmark: Gutkind, 2021 • Estonia: Rahva Raamat • Finland: Schildts & Söderströms, 2021 • France: Les Belles Lettres, 2021 • Galician: Xerais, 2022 • Germany: Diogenes, 2022 • Greece: Metaixmio, 2022 • Hungary: Agave Konyvek • Israel: Books in the Attic • Italy: Bompiani, 2021; Storytel • Japan: Sakuhinsha • Korea: Minumsa, 2023 • Latvia: Janis Roze • Lithuania: Alma Littera, 2021; Audioteka • Marathi World: Madhushree • Norway: Gyldendal, 2022 • Poland: Sonia Draga, 2021 • Portugal: Bertrand, 2020 • Romania: Pandora, 2022 • Russia: Sindbad • Serbia: Laguna, 2021 • Sweden: Bonniers • Taiwan: Athena Press • The Netherlands: Meulenhoff, 2021 • Turkey: Bilgi, 2022 • UK: Hodder, 2022 • Ukraine: Laboratory • USA: Knopf, 2022; Vintage en español, 2021

### MANIFIESTO POR LA LECTURA (2017)

• Spain: Siruela, 2017 • Arab World: Takween • Denmark: Gutkind • Portugal: Bertrand • Catalan: Columna, 2020

### ALGUIEN HABLÓ DE NOSOTROS (2017)

• Spain: Contraseña, 2017 • Latin America: Debate, 2023 • Catalan: Columna, 2022 • France: Les Belles Lettres • Greece: Metaixmio • Portugal: Bertrand

### EL FUTURO RECORDADO (2020)

• Spain: Contraseña, 2020 • Latin America & USA: Debate, 2022 • Catalan: Columna, 2022 • France: Les Belles Lettres • Greece: Metaixmio • Portugal: Bertrand

### LA LEYENDA DE LAS MAREAS MANSAS (2015)

• Spain: Comuniter, 2015

### EL INVENTOR DE VIAJES (2014)

• Spain: Comuniter, 2014

# Juan Gabriel Vásquez



Juan Gabriel Vásquez (Bogotá, 1973) is best known as the author of *EL RUIDO DE LAS COSAS AL CAER*, which won the XIV Premio Alfaguara de Novela, the IMPAC Dublin Award, the English Pen Award, the Premio Gregor van Rezzori, and was a finalist for the Prix Fémina and the Prix Médicis; and *LA FORMA DE LAS RUINAS*, which was shortlisted for the Man Booker International 2019, won the Prémio Literário Casino da Póvoa 2018, and was a finalist for multiple other international awards. *VOLVER LA VISTA ATRÁS* is his sixth novel. Prior to this, he wrote the short story collection *LOS AMANTES DE TODOS LOS SANTOS*. His second story collection, *CANCIONES PARA EL INCENDIO*, won the prestigious Premio Biblioteca de Narrativa Colombiana in 2020. Juan Gabriel Vásquez's work has been rapturously received by critics and readers alike.

He studied Latin American literature at the Sorbonne in Paris, and made Barcelona his home for more than a decade. His short stories have appeared in anthologies all over the world. He has translated the works of Joseph Conrad, E.M Forster, Victor Hugo and John Hersey, among others, and his articles appear regularly both in Spanish and Latin-American publications. Ever since the publication of his first novel, Juan Gabriel Vásquez has consistently impressed readers and reviewers with his talent, wisdom and his astonishing narrative maturity.

To date his books have received an incredible range of international acknowledgments. They have been published in more than 30 languages and 40 territories. He is the two-time winner of the Premio Nacional de Periodismo Simón Bolívar and, most notably, in 2012 he won the Prix Roger Caillois in Paris - an award also given to Mario Vargas Llosa, Carlos Fuentes, Ricardo Piglia and Roberto Bolaño. In 2021, he was awarded the Premio Bienal de Novela Mario Vargas Llosa for *VOLVER LA VISTA ATRÁS*.

*"Among the few novels I read there are some Latin American writers, Juan Gabriel Vásquez, for instance; we knew each other a bit. He is a true novelist. In Latin America the novel is still alive; it hasn't lost its breath."* **Emmanuel Carrère**

*"Juan Gabriel Vásquez is one of the most original new voices of Latin American literature."* **Mario Vargas Llosa**

*"A reinventor of Latin American literature in the 21st century."* **Jonathan Franzen**

*"What he offers us, with great narrative skill, is that grey area of human actions and awareness where our capacity to make mistakes, betray, and conceal creates a chain reaction which condemns us to a world without satisfaction."* **Carlos Fuentes**

*"For anyone who has read the entire works of Gabriel García Márquez and is in search of a new Colombian novelist, then Juan Gabriel Vásquez is a thrilling new discovery."* **Colm Toibín**

*"Vásquez is a fine writer, in some ways an even better technician than Gabriel García Márquez. Line for line Vásquez is a penetrating force, and the most pressing Colombian writer today."* **NPR**

*"Juan Gabriel Vásquez [...] has succeeded García Márquez as the literary grandmaster of Colombia."* **Ariel Dorfman, NYRB**

*"Vásquez has accumulated an impressive body of work, one of the most striking to have emerged in Latin America so far in this century."* **David Gallagher, NYRB**

*"One of the greatest writers in the world."* **Andrea Bajani**

*"A super gifted writer, one of the greatest from the Spanish speaking world."* **Le Figaro**

## La traducción del mundo / *The Translation of the World*

Essay

160 pages

Spain & Latin America: Alfaguara 2023

Arab World: Madrak

France: Seuil

Greece: Ikaros

During October and November 2022, Juan Gabriel Vásquez was invited by the University of Oxford to deliver the prestigious Weidenfeld Lectures in Comparative European Literature, in which authors of the stature of Mario Vargas Llosa, George Steiner, Umberto Eco, Javier Cercas and Ali Smith have previously participated. In these four lectures, gathered here, Vásquez wonders if there is in literary fiction a way of understanding life that cannot be found in any other space. Is literature the place where the world is translated, interpreted and illuminated? Perhaps fiction has a unique capacity to elucidate the complexities of human experience - the mystery of each life, our link to the past, the tense relationship we have with the universe of the political - and transform that interpretation into knowledge. These texts ask us to redefine the uses of fiction, our understanding of its mechanisms and the reasons why, in our present age, it is probably more indispensable than ever.

*"A writer with a brilliant past and a future assured by the quality of his prose, by the clarity of his thought and by his fidelity to the different masters of literature. [...] A retrospective shout of joy to the art that has marked his years: the art of fiction".* **Juan Cruz, El Periódico of Spain**

*"For Vásquez, novelizing is not telling life but telling it in a way that only the novel can tell it"* **Iñaki Ezkerra, El Correo**

*"Vásquez has succeeded García Márquez as Colombia's great literary master."* **Ariel Dorfman, The New York Review of Books**

#### VOLVER LA VISTA ATRÁS (2020)

*Winner of the IV Bienal de Novela Vargas Llosa 2021, Babelia's Best 50 Books of 2021, Longlisted for the Prix Fémina 2022, Prix Sofitel du meilleur livre étranger – Best foreign fiction*

• Spain & Latin America: Alfaguara, 2020 • Brazil: Companhia das Letras, 2022 • Czech Republic: Paseka, 2021 • France: Seuil, 2022 • Germany: Schöffling, 2021 • Greece: Ikaros, 2021 • Hungary: Ab Ovo • Italy: Feltrinelli, 2022 • Poland: Czarna Owca, 2020 • Portugal: Alfaguara, 2020 • Romania: Polirom • Serbia: Akademska Knjiga • The Netherlands: Signatuur, 2023 • Turkey: Everest • UK: MacLehose, 2023 • USA: Riverhead, 2022 • World Arab World: Dar Athar

#### CANCIONES PARA EL INCENDIO (2018)

• Spain & Latin America: Alfaguara, 2018 • China: Horizon • France: Seuil, 2021 • Germany: Schöffling, 2021 • Greece: Ikaros, 2020 • Hungary: Ab Ovo • Italy: Feltrinelli • Portugal: Alfaguara, 2022 • UK: MacLehose, 2021 • USA: Riverhead, 2021

#### LA FORMA DE LAS RUINAS (2015)

*Shortlisted for the Man Booker International 2019, Winner of the Prémio Literário Casino da Póvoa 2018, Finalist for the Bienal de Novela Mario Vargas Llosa 2016, Finalist for the Premio Bottari Lattes Grinzane 2017, Finalist for the Prix Fémina, Finalist for the Prix Médicis, Publishers Weekly Top 10 Best Books of 2018*

• Spain & Latin America: Alfaguara, 2015 • Arab World: Dar Almada • China: Horizon • France: Seuil, 2016 • Germany: Schöffling 2018 • Greece: Ikaros, 2018 • Hungary: Ab Ovo, 2019 • Iceland: Bjartur • Italy: Feltrinelli, 2016 • Japan: Suisaisha • Korea: Munhakdogne • Norway: Aschehoug, 2017 • Poland: Czarna Owca, 2020 • Portugal: Alfaguara, 2017 • Romania: Polirom, 2018 • Russia: Eksmo, 2021 • The Netherlands: Signatuur, 2017 • Turkey: Everest • UK: MacLehose, 2018 • USA: Riverhead, 2018

#### LAS REPUTACIONES (2013)

*New York Times Notable Book 2016, Winner of the Prémio CAL/Grupo Lena de Literatura in Portugal 2016, Finalist for I Bienal Mario Vargas Llosa, Prix Fémina and for Prix Médicis, Premio Real Academia Española, Premio Arzobispo Juan de San Clemente, Premio Casa de America Latina de Lisboa, Finalist for the Public Book Award in Greece*

• Spain & Latin America: Alfaguara, 2013 • Brazil: Bertrand, 2016 • China: Shanghai 99, 2016 • Croatia: Vukovic & Runjic, 2018 • Czech Republic: Paseka, 2017 • France: Seuil, 2014 • Germany: Schöffling, 2014 • Greece: Ikaros, 2019 • Hungary: Ab Ovo, 2014 • Iceland: Benedikt, 2017 • Israel: Keter, 2018 • Italy: Feltrinelli, 2014 • Poland: Foksal, 2015 • Portugal: PRH, 2015 • Sweden: Brombergs, 2019 • The Netherlands: Signatuur, 2014 • Turkey: Everest Yayinlari, 2018 • UK: Bloomsbury, 2016 • USA: Riverhead, 2016

#### EL RUIDO DE LAS COSAS AL CAER (2011)

*XIV Premio Alfaguara de Novela, IMPAC Prize, English Pen Award, Premio Gregor van Rezzori, Finalist for Prix Fémina and for Prix Médicis*

• Spain & Latin America: Alfaguara, 2011 • Arab World: Dar Altanweer • Brazil: Objetiva, 2013 • Bulgaria: Obsidian • China: Horizon, 2021 • Croatia: Vukovic & Runjic, 2016 • Czech Republic: Paseka, 2015 • Denmark: Turbine, 2016 • Egypt: The General Egyptian Book, 2020 (cxl) • Estonia: As Tanapaev, 2015 • France: Seuil, 2012 • Germany: Schöffling, 2014 • Greece: Ikaros, 2014 • Hungary: Ab Ovo, 2013 • Indonesia: Gramedia • Israel: Keter, 2014 • Italy: Ponte alle Grazie, 2013

(cxl); Feltrinelli • Japan: Shorai Sha, 2016 • Korea: Munhakdongne • Lithuania: VAGA, 2016 • Norway: Aschehoug, 2015 • Poland: Muza, 2013 (cxl) • Portugal: Santillana, 2012 • Romania: Polirom, 2015 • Russia: Livebook • Serbia: Booka • Slovenia: Beletrina, 2016 • Sweden: Brombergs, 2014 • Taiwan: ThinKingdom, 2017 • The Netherlands: Signatuur, 2012 • Turkey: Everest, 2012 • US: Riverhead, 2013 • World English: Bloomsbury, 2013 • Audiovisual: Alibi Films

#### LOS AMANTES DE TODOS LOS SANTOS (2008)

*Winner of the Grant from English PEN's Writers in Translation programme*

• Spain & Latin America: Alfaguara, 2008 • France: Seuil, 2011 • Germany: Schöffling & Co, 2013 • The Netherlands: Signatuur, 2018 • Turkey: Everest • UK: Bloomsbury, 2015 • US: Riverhead, 2015

#### HISTORIA SECRETA DE COSTAGUANA (2007)

*Premio Qwerty*

• Spain & Latin America: Alfaguara, 2007 • Arab World: Almotanabi • Brazil: L&PM, 2012 • China: Horizon Media • France: Seuil, 2010 • Germany: Schöffling, 2011; Fischer (ppbk) • Italy: Ponte alle Grazie, 2008 (cxl); Feltrinelli, 2020 • Japan: Kazeno • Poland: Muza, 2009 (cxl) • Russia: Livebook • The Netherlands: Signatuur, 2010 • Turkey: Everest, 2010 • UK: Bloomsbury, 2010 • USA: Riverhead, 2011

#### LOS INFORMANTES (2004)

• Spain & Latin America: Alfaguara, 2004 • Arab World: Madrak • Brazil: L&PM, 2010 (cxl) • Bulgaria: Obsidian, 2010 • China: Shanghai 99, 2012 • France: Seuil, 2015; Actes Sud, 2008 (cxl) • Germany: Schöffling, 2010; (ppbk) Fischer • Greece: Ikaros, 2015 • Hungary: Ab Ovo, 2012 • Israel: Keter, 2011 (cxl) • Italy: Ponte alle Grazie, 2008; Feltrinelli, 2020 • Japan: Sakuhin Sha, 2017 • Norway: Livros, 2010 (cxl) • Portugal: Alfaguara, 2020 • The Netherlands: Signatuur, 2008 • Turkey: Everest, 2011 • UK: Bloomsbury, 2008 • USA: Riverhead, 2010

## Non-fiction

#### VIAJES CON UN MAPA EN BLANCO (2018)

• Spain & Latin America: Alfaguara, 2018 • Portugal: INCM, 2021

#### EL ARTE DE LA DISTORSIÓN (2009)

• Spain & Latin America: Alfaguara, 2009 • Turkey: Everest • UK: Bloomsbury, 2015 • USA: Riverhead

#### CUADERNO DE SEPTIEMBRE (2022)

• Spain: Visor, 2022

#### LOS DESACUERDOS DE PAZ (2022)

• Spain & Latin America: Alfaguara, 2022

# Manuel Vilas



Manuel Vilas (Barbastro, Huesca, 1962) is a rare literary phenomenon from Spain who has now gone global. He is the author of the story collection ZETA (2002) and the poetry collections: EL CIELO (2000), RESURRECCIÓN (2005), XV Premio de Poesía Jaime Gil de Biedma and CALOR (2008), awarded the VI Premio Fray Luis de León, and named by *Quimera* as one of the best books of 2008. His novels include MAGIA (2004), ESPAÑA (2008), AIRE NUESTRO (2009), LOS INMORTALES (2012), EL LUMINOSO REGALO (2013) and SETECIENTOS MILLONES DE RINOCERONTES (2015). ORDESA (2018) took Spanish readers by surprise – 20,000 copies were reprinted in two weeks, reaching total sales of 100,000. Internationally, ORDESA has had eight print runs in Italy, several reprints in Portugal, and won the Prix Femina étranger in 2019. In 2019, it went on to win the coveted Prix Fémina étranger in France. This was also the year that *Alegría* (2019) was published and was the finalist of the Premio Planeta, followed by LOS BESOS (2021). ). In 2023 he was awarded the Nadal Prize, the oldest and one of the most prestigious in Spanish literature for his new novel, NOSOTROS.

*"A writer who is unique, brilliant and unprejudiced, who does his own thing and doesn't mind taking risks."* **Sara Mesa**

*"Manuel Vilas knows how to look beyond the sad stereotypes. His writing is made from wisdom and love."* **Elvira Navarro**

*"Manuel Vilas is one of the greats of Spanish literature."* **Miguel Giráldez, La Nueva Crónica**

*"What really sets the author apart from his generation of current innovative narrators is his distance from established cosmopolitan tendencies, as well as a Spanish innateness that is unabashed, lucid, critical and of universal reach."* **Santos Sanz Villanueva, El Cultural**

*"Vilas is a great poet and as such, is immortal, living within time. This condition allows him to have a closer relationship with artists who are also like that, such as Kafka, Van Gogh and Picasso."* **Jordi Puntí, El Periódico de Catalunya**

*"Manuel Vilas is probably the most dangerous writer there is right now in Spain. Dangerous in the sense that it is unique, independent and unyielding to all conventions."* **Javier Calvo, Quimera**

*"One of the most creative narrators of humorous literature that we have today in Spanish."* **J. M. Pozuelo Yvancos, ABC Cultural**

*"No one can deny that Vilas has the narrative pulse of an elite athlete and so much good humour and boldness to offer, all of which are well nourished by tradition."* **Manuel de la Fuente, ABC**

## Nosotros / Us

Novel

368 pages

**\*Winner of the Nadal Prize 2023\***

**\*English sample by Andrea Rosenberg\***

**Spain & Latin America:** Destino, 2023

**China:** Writer's Publishing House

**Croatia:** Fraktura

**Czech Republic :** Beta

**France:** Sous-sol, 2024

**Italy:** Ugo Guanda, 2022

**Portugal:** Alfaguara

Irene believes she has lived the most perfect marriage in the world. Years of absolute devotion and passion between two human beings, this is how she evokes her love for Marcelo, her late husband.

They had a connection that amazed and surprised their closest circle: they were a couple who lived for each other as if every day was their first. This relationship, the greatest of love stories, kept them isolated from their surroundings, on the margins of common reality.

With the loss of Marcelo, Irene's world is shattered, but she discovers an unusual way of continuing to live with him in

order to move forward. This way of remembering and invoking the one who was the love of her life constructs this literary fantasy.

Us is a novel that explores the limits of love and, at the same time, a journey into the depths of the soul of a woman trapped in an intimate, imaginative, but also deadly utopia. Little by little, we discover that solitude imposes its law and its tearing without mercy.

*"In the obsessions, in the pursuit of pleasure and in all that slowly reveals itself to us lies the charm of a sophisticated and intelligently structured novel, qualities that are cunningly concealed."* **J.A. Masoliver Ródenas, La Vanguardia**

*"Nosotros is a book by Manuel Vilas in its purest essence. Emotion is more important than narrative convention. With his intuitions and outbursts, with his ability to create emotional atmospheres and situations, with his sense and sensitivity to narrate complicity, tenderness, sex and even cruelty."* **Antón Castro, El Herald de Aragón**

*"An extreme and pathological story of "love passion".* **Santos Sanz Villanueva, El Cultural**

*"There comes a time when we all want to read Manuel Vilas."* **Alberto Olmos, El Confidencial**

*"Manuel Vilas draws us into this exploration of impossible grief with grace and poetry. The author of the magnificent Ordesa confirms his talent for reflective writing. Moving into the psyche of a woman who suffers violently from absence, he gets as close as possible to a conscience on the run, in a language and movement that are sensitive and ethereal, with an unheard-of gentleness right up to the fall, which is all the more ferocious."* **Marie Fouquet, Livres Hebdo**

*"Nosotros is a Baudelairean fade-out. A space of resolution and a magnificent utopia, where the past is spiked with the present, the spleen with the ideal, Irene with Marce, and the reader with Irene's witchcraft."* **Juliette Einhorn, Le Monde**

*"Nosotros is a feverish, labyrinthine book, sensual and haunted. [...] With a masterful sense of mystery, Manuel Vilas composes a double-bottomed novel, with trompe-l'oeil clues that gradually tip towards the bizarre. The novelist cultivates legend, lyricism and the sublime as acts of resistance to the murderous banality of the coincidences that make up existence. With Fellini as his tutelary figure, he questions and exalts our need for fiction. A portrait of a woman on the brink, bewitching and infinitely poetic."* **Sophie Pujas, Transfuge**

*"A sublime, whimsical portrait of a woman adrift, inhabited by reading Cervantes Cervantes, Lou Reed's records, or the memory of a reinvented Fellini. reinvented, Nosotros is also a profound reflection on time and madness"* **Christian Desmeules, Actualité**

*"Manuel Vilas (Ordesa), Spain's finest novelist, signs a cruel Map of Tendre, a tourist guide, a death notice, a hymn to the sun, a précis of darkness, a long letter to the departed."* **Éric Neuhoff, Le Figaro Littéraire**

*"His writing style fascinates as it traverses shadows and prey. With trenchant simplicity and a masterly art for repeating motifs, Manuel Vilas succeeds in hypnotizing his reader to the point of giving him the impression of effortlessly crossing the frontiers of life and death in this slightly sickly dream."* **Boris Senff, 24 heures**

*"The graceful way in which Manuel Vilas looks at her makes her an unforgettable heroine."* **Alexandre Fillon, Les Échos ("The 10 novels of the Rentrée")**

*"The Spanish author paints a beautiful portrait of a free-spirited woman who collects lovers but loves her deceased husband forever, a text that mixes intimate, philosophical and political questions."* **Alex Gallegos, Les Inrocks**

*"More than just the trials and tribulations of a fifty-something woman in search of herself, it's the ongoing dialogue with a loved one. And how, paradoxically, grief can chain you to life. Captivating."* **Victorine de Oliveira, La Vie**

*"What did Irene really go through and what kind of life did she invent for herself? The reader will learn the outcome in the last fifty dazzling pages. Before that, we'll have smelled the scent of a Fitzgerald heroine (Tender is the Night)."* **Marie-Anne Georges, Arts Libre**

LOS BESOS (2021)

• Spain & Latin America: Planeta, 2021 • China: Writer's Publishing House • France: Sous-sol, 2022 • Greece: Ikaros • Italy: Ugo Guanda, 2021 • Portugal: Alfaguara, 2022 • Romania: Pandora (Trei) • Serbia: Laguna

ALEGRÍA (2019)

Finalist Premio Planeta 2019

• Spain & Latin America: Planeta, 2019 • Arab World: Dar Al Adab • Brasil: Planeta, 2020 • China: Writer's Publishing House • Croatia: Fraktura, 2022 • France: Sous-sol, 2021 • Germany: Berlin Verlag, 2022 • Italy: Ugo Guanda, 2020 •

Latvia: Zvaigzne, 2022 • Portugal: Alfaguara, 2020 • Romania: Pandora (Trei) • Slovenia: Aktivni mediji (cxl) • The Netherlands: Podium, 2023 • Turkey: Bilgi

#### ORDESA (2018)

*Winner of the Prix Femina étranger 2019, Finalist for the Prix Medicis, Prix du Meilleur Livre Étranger 2019*

• Spain & Latin America: Alfaguara, 2018 • Albania: Dudaj • Arab World: Dar Al Adab, 2021 • Brazil: Planeta Brasil, 2022 • Bulgaria: Enthusiast • Catalan: Navona, 2019 • China: Writer's Publishing House • Croatia: Fraktura, 2021 • Denmark: Aurora Boreal, 2023 • France: Sous Sol, 2019 • Germany: Berlin Verlag, 2020 • Greece: Ikaros, 2019 • Italy: Ugo Guanda, 2019 • Latvia: Zvaigzne, 2022 ABC • Lithuania: Alma Littera, 2021 • Poland: Rebis, 2019 • Portugal: Alfaguara, 2019 • Romania: Pandora (Trei), 2022 • Russia: Gorodets (cxl) • Serbia: Laguna, 2021 • Slovenia: Aktivni mediji • The Netherlands: Podium, 2020 • Turkey: Bilgi • UK: Canongate, 2020 • USA: Riverhead, 2020 • Theatre: Factory Producciones (Spain)

#### SETECIENTOS MILLONES DE RINOCERONTES (2015)

• Spain: Alfaguara, 2015

#### EL LUMINOSO REGALO (2013)

• Spain & Latin America: Alfaguara, 2013 • Turkey: Ayrinti, 2015

#### LISTEN TO ME (2013)

• Spain: La Bella Varsovia, 2013 • USA: The Song, 2020

#### LOS INMORTALES (2012)

• Spain & Latin America: Alfaguara, 2012 • Italy: Atmosphere Libri

#### LOU REED ERA ESPAÑOL (2017)

• Spain & Latin America: Malpaso, 2017

#### AIRE NUESTRO (2009)

• Spain & Latin America: Alfaguara, 2008 • France: Passages du Nord-Ouest, 2012 ; Sous-sol

#### ESPAÑA (2008)

• Spain & Latin America: Alfaguara, 2008

#### MAGIA (2004)

• Spain: DVD Ediciones

#### ZETA (2002)

• Spain: Salto de Página, 2014

#### AMÉRICA (2017)

• Spain & Latin America: Círculo de Tiza, 2017: Destino

## Poetry

#### UNA SOLA VIDA (2022)

• Spain: Lumen

#### ROMA (2020)

• Spain: Visor, 2020 • Italy : Ugo Guanda

#### AMOR (2010)

• Spain & Latin America: Visor, 2010 • France : Sous-sol • Italy : Ugo Guanda, 2021

#### CALOR (2008)

- Spain: Visor

RESURECCIÓN (2005)

- Spain: Visor

EL CIELO (2000)

- Spain: Visor

POESÍA COMPLETA (1980-2018), 2019

- Spain: Visor

EL HUNDIMIENTO, (2018)

- Spain: Visor

## Gabriela Wiener



Gabriela Wiener (Lima, 1975) is considered one of the most relevant voices in her generation of writers, particularly when it comes to first person narrative. Her writing first appeared in *Etiqueta Negra*, and she was the culture editor of the Peruvian newspaper *El Comercio*. She is the author of the gonzo collections *SEXOGRAFÍAS* and *LLAMADA PERDIDA*, as well as *NUEVE LUNAS*, a nakedly honest book about her pregnancy, and a poetry collection, *EJERCICIOS PARA EL ENDURECIMIENTO DEL ESPÍRITU*. As a professional journalist and also as a critic, she has written for Latin American and Spanish publications including *SoHo*, *Paula*, *Black Label*, *Caretas*, *Crossings*, *La Vanguardia*, *El*

*Periódico de Cataluña*, *Letras Libres*, *Primera Línea*, *Quimera* and *El País*. Her work has been published in several anthologies and translated into English, Portuguese, Polish, German, French, and Italian. In 2012, she was featured in an Anagrama anthology titled *Mejor qué ficción: crónicas ejemplares*. She is also a published poet. Gabriela Wiener received the Peruvian National Award of Journalism for a report on violence against women.

*"This beautiful blend of fiction and personal feeling... could not be more contemporary, vital and important, or expressed in more dynamic and immersive prose."* **Preti Taneja, author of *Aftermath***

*"One of the sexiest voices of our times."* **Rodrigo Fresán**

*"Reading Gabriela Wiener is a joy. Over the years, her work has made me cry, laugh, hurt, and most importantly, dream. Her essays are daring, intimate, and honest, containing the self-awareness of a poet and the sharp focus of a marksman. I'd follow her anywhere."* **Daniel Alarcón**

*"Wiener writes her adventures as if she were an apprentice to a savage detective."* **Alejandro Zambra**

*"Reading her, one has the feeling of an unexpected closeness, able to go at the speed of heart rate."* **Guadalupe Nettel**

*"No other writer in the Spanish-speaking world is as fiercely independent and thoroughly irreverent as Gabriela Wiener. Constantly testing the limits of genre and gender, Wiener's work as a cronista has bravely unveiled truths some may prefer remain concealed about a range of topics, from the daily life of polymorphous desire to the tiring labor of maternity. A prolific writer and unabashed feminist."* **Cristina Rivera Garza, Publishers Weekly**

*"Wiener's free-wheeling style is hugely entertaining."* **Toronto Star**

*"A talented writer with a gift for metaphor."* **Los Angeles Review of Books**

*"Perhaps the most irreverent and daring voice of the new literary generation of Latin American women"* **The New York Times**

*"Unlike many gonzo journalists, she keeps her wits and honesty about her at all times, making her an imperturbable observer and a hilarious witness of human interaction."* **Electric Literature**

### Huaco Retrato / Undiscovered

Novel

176 pages

*\*Among 2021 best books of Babelia, El Mundo, El Cultural, Esquire, and Milenio\**

*\*Longlisted for the Premio Cálamo\**

*\*Winner of the Prize Finestres for Narrative\**

*\* Winner of the Prize Nollegiu\**

*\*Full English translation by Julia Sanchez\**

**Spain & Latin America:** Random House, 2021

**Bolivia:** Dum Dum Editora

**Brazil:** Todavía, 2023

**France:** Métailié, 2023

**Italy:** Nuova Frontiera, 2022

**Norway:** Camino

**Portugal:** Antígona

**UK:** Pushkin Press

**USA:** HarperVia, 2023

A vessel portrait, known as "huaco retrato" in Spanish, is a prehispanic ceramic piece that reproduces indigenous faces

with painstaking detail. People say the pieces trapped the subjects' souls, and this register has survived through the broken mirror of time.

In 1878, the Austrian and Jewish explorer Charles Wiener is getting ready to be embraced by the scientific society at the Exposition Universelle. The magnificent fair of "technological advances" has among its attractions and exhibitions a human zoo, the height of scientific racism, and the European imperialist project. Wiener was close to discovering Machu Picchu, he has written a book about Peru, has taken near 4,000 *huacos*, and a child.

150 years later, Gabriela Wiener visits the museum that exhibits the Wiener collection and she recognizes herself in the faces of the *huacos* that her great-great-grandfather pillaged. With her loss as baggage and her open wounds, personal and historical, as the only map, she traces the footprints of the family founder and of the bastardy of her lineage, shared with many others. It is the identitarian search of our times: an archipelago of abandonment, jealousy, guilt, racism, ghostly and hidden familiar traces, and the deconstruction of a desire thoroughly linked to colonialism. These pages contain shivering and resilience. These pages are written by someone who has picked up the pieces of something shattered long ago in the hope of fixing it again.

*"Wiener has rescued an intimate story from the family archive, a story that is also the infamous history of our continent, with her trademark intelligence and irreverent humor. Her prose, sober and forward, is fresh air; her view allows us to be testimonies of Latin America's cycles of plundering and looting."* **Valeria Luiselli**

*"Can you imagine a book starring the search for a European ancestor who was a Peruvian ceramic thief, of a bleached and bastard great-grandfather, of polyamory and its deceits, of the grief for a father's loss, of the heterosexual family and their shameful secrets, of the anticolonialist sex workshops...? Step by step, what seems to be a random encounter of a sewing machine and an umbrella on a dissection table becomes the best book that I've read about filiation and love in the contemporary postcolonial condition. Gabriela Wiener has created queer and decolonial psychogenealogy!"* **Paul B. Preciado**

*"Wiener uses as raw material the arrogance of Eurocentric violence to create radically beautiful and necessary narrations for the antiracist fights."* **Daniela Ortiz**

*"Gabriela Wiener is pure rebellion, humor, and tenderness. All at the same time."* **Sara Mesa**

*"For Wiener, the political is woven into her writing, but also goes beyond, into activism."* **The New York Times**

*"[An] incisive work of autofiction ... shift[ing] seamlessly from the historical to the intimate, often with humor ... Wiener's slim and affecting novel will whet readers' appetites for more."* **Publishers Weekly**

*"Her reflections on the complex ways our present is intertwined with colonial pasts and her boldness in bringing her own experience into dialogue with wider social and political issues make this a book with so much to offer the contemporary reader."* **Rory Williams, Pushkin Press**

*"Her interrogation of the stories told by families, societies and lovers is brilliant and ultimately moving. This is a book that invites further conversation about love and desire in a postcolonial world."* **Juan Milá, Harper Via**

*"With her usual sharpness, she inaugurates a new pact with her readers, introducing fiction to her biographical writing. From this territory she proposes an intimate journey through grief, loss, the incomplete puzzle of memory and the urgent need to decolonise ourselves. A tremendous experience to read."* **Nona Fernández**

*"An investigative odyssey prompted by a fresh wound... where the intimate drama of a family is subsumed into the grander cosmos of colonialism. . . . A beautiful artifact."* **Dolores Reyes, Author of Eartheater**

*"In this self-deprecating (self-) portrait, [Gabriela Wiener] offers a brilliant - and remarkably translated - reflection on cultural appropriation, imposture and identity."* **Lire Magazine Littéraire**

*"This fall, Peruvian writer Gabriela Wiener publishes a stunning text, Undiscovered. It's a literary attempt to decolonize Europe's museums and her own body, constantly oscillating between the collective and the intimate without ever resolving anything."* **Médiapart**

*"With humor and self-mockery, she goes on the hunt for her 'patriarch's share'... In the bedroom too, we need to reflect on the mechanisms of domination at play, on the muted violence, and we can then attempt - through writing in Wiener's case - to redefine love and desire."* **Les Inrockuptibles.com**

*"Yet another novel published by Métailié, but it's still the best of what's being done in Latino literature, reputed to be often powerful, raw and bursting with imagination... Blending colonial heritage, racism, family, grief, polyamory, desire, resistance, rage and tenderness with brio, she is, without doubt, a striking voice of her generation."* **Rolling Stone**

*"History, memory, transmission and sexuality are all interwoven in this gripping tale from start to finish."* **Le Courier Picard**

*"A leading figure among new Latin American chroniclers, Peru's Gabriela Wiener is unparalleled in her ability to humorously dynamite our representations and sift through post-colonialism."* **Focus Vif**

*"It's an abundant book, impossible to summarize, remarkable! A literary delight that takes us on a weightless journey through time and over the Atlantic, much to our delight!"* **France dimanche**

*"Gabriela Wiener's raucous, cheeky voice interweaves subjects such as filiation, colonial heritage, the refusal of a standardized sexuality and the choice of a non-conformist family, the hard core of this singular identity that, through the act of writing, she seeks to decolonize."* **Page des libraires**

*"A breathtaking novel, at once fine, funny and profound, about the contradictions that make up the individual (in this case, the author) against a backdrop of wokism and sexual freedom. [...] Revealing herself, but without provocation, the novelist disarms prejudices with astounding sass and sincerity."* **Ariane Singer, Le Monde**

*"Undiscovered has an appealingly raw, confessional tone, but its prose is highly polished"* **Lily Meyer, NPR**

KIT DE SUPERVIVENCIA PARA EL FIN DEL MUNDO (2012)

- Spain: Random House, 2012

## Non Fiction

LLAMADA PERDIDA (2014)

- Spain & Latin America: Malpaso, 2015; Random House • Argentina & Uruguay: Alto Pago (cxl) • Chile: Estruendomudo
- Costa Rica: Encino • Peru: Estruendomudo, 2014 (cxl) • World English: Restless Books, 2018

NUEVE LUNAS (2009)

*Kirkus Best Nonfiction of 2020, Finalist for the CLMP Firecracker Awards*

- Spain & Mexico: Mondadori, 2009; Random House, 2021 • Latin America: Marea Editorial, 2012 (cxl) • Peru: Planeta, 2010 • World English: Restless Books, 2020 • Film rights: VICE, 2020 (cxl)

ANTOLOGÍA GONZO

- Spain & Latin America: Random House Mondadori

DICEN DE MI (2018)

- Spain & Latin America: Estruendo mudo

SEXOGRAFÍAS (2008, 2015)

- Spain: Melusina, 2008 (cxl); Peru, Colombia & Ecuador: Seix Barral, 2015; Random House, 2022 • Brazil: Foz, 2016 • Italy: La Nuova Frontiera, 2012 • Poland: Proszynski, 2020 • World English: Restless Books, 2018 • Film rights: Triangulo Creativo

## Poetry

UNA PEQUEÑA FIESTA LLAMADA ETERNIDAD (2023)

- Spain: La Bella Versovia • Argentina & Chile: Libros de la mujer rota • Colombia: Laguna Libros • Mexico: Almadía

EJERCICIOS PARA EL ENDURECIMIENTO DEL ESPÍRITU (2014)

- Spain: La Bella Versovia • South America: Peso Pluma, 2016

## Theatre

QUÉ LOCURA ENAMORARME YO DE TI (2012)

- Colombia: Laguna; Popup Art

## Carlos Zanón



Carlos Zanón (Barcelona, 1966) is a novelist, poet, lawyer, screenwriter, columnist and literary critic. His first poems were published during the 1980's and since then several of his compilations have been published and well received by renowned critics. He made his debut as a novelist in 2008 with *NADIE AMA A UN HOMBRE BUENO*, then in 2009 published *TARDE, MAL Y NUNCA* (*THE BARCELONA BROTHERS*) which won Premio Brigada 21 for Best Noir Novel of the Year. His next novel *NO LLAMES A CASA* was published in 2012 and also won the Premio Valencia Negra for Best Novel of the Year. *YO FUI JOHNNY THUNDERS* (2014) won critics, readers and other writers over like never before. It was named one of the best novels in three of Spain's most important newspapers, went into eight print runs and won the prestigious Dashiell Hammett Prize in 2015. Following the publication of his story collection *MARLEY ESTABA MUERTO* (2015), his novel *TAXI* was also claimed to be one of the best novels of 2017, followed by his novel *CARVALHO: PROBLEMAS DE IDENTIDAD* (2019) featuring Montalbán's famous Barcelona detective Carvalho. He is currently the director of the BCNegra – the famous crime fiction festival founded by Paco Camarasa – and in 2018, he received the Premio Continuarà in recognition of his work and trajectory..

*"One of the greatest voices in contemporary narrative."* **David Morán, ABC Cultural**

*"The world offered by Zanón is sometimes as dry and precise as Cormac McCarthy's, other times fresh and overwhelming as Junot Díaz's, with Francisco Casavellas's insight and Juan Marsé's intuition."* **Lluís Llor, Avui**

*"Zanón is a poet at heart and has the soul of a rockstar in the body of a novelist. His work goes beyond your typical thriller, noir tale with a dead corpse in the closet joining together Jim Thompson with Juan Marsé. He turns life's gorings into the authentic hand of a criminal."* **ABC Cultural**

*"Zanon's unknown Barcelona beats with profound disquiet, a sort of fascinating abyss in which the reader willingly dives into, following events and characters that are as novelesque as they are real. The new Spanish noir is finally here."* **Massimo Carlotto**

*"The Spanish Jim Thompson."* **Lorenzo Silva**

*"Carlos Zanón is a ruthless reporter of the new era."* **Rosa Mora, El País**

*"Zanón's powerful prose builds and maintains teeth-clenching tension."* **Tzer Island**

*"With his hard novels of ghostly dead-end streets and of a city full of non-EU citizens, Zanón shows you can be a writer of Barcelona in many ways."* **Javier Pérez Andújar**

*"Zanón's works recall the novels of new journalism, more those of Mailer than of Wolfe, with the defeatist bitterness of John Updike, and Philip Roth's need to teach."* **David Castillo, El Punt-Avui**

*"The manner in which Zanon shows us the hearts and minds of the principals, set against the violence and mind-numbing hopelessness of the barrio, is absolutely wonderful."* **Book Reporter**

*"One of Spain's best noir novel writers and the least predictable."* **Rolling Stone**

### Love Song

Novel

352 pages

Spain & Latin America: Salamandra, 2022

Italy: SEM Libri

Three talented and somewhat successful musicians - a couple and their best friend - embark on an anonymous summer tour of campsites and venues on the Mediterranean coast. They establish a random and playful rule, they will only play songs from 1985. Aboard an impeccable Camper California, driven by a chauffeur vainly nicknamed Polidori, the band – formed by Jim, Eileen and Cowboy- sets off to play and run, enjoy and suffer, between pop compositions, fractured bones and difficult emotions to handle. And as they approach the end of their journey, off the coast of Cádiz, the protagonists face the dilemma of burning out or continuing, but they have already changed forever.

Carlos Zanón returns to classic elements of his literature such as loyalty, the love triangle, the experience of illness and art as redemption, but from a new perspective and with new landscapes. LOVE SONG is a hectic sentimental journey that transcends any attempt at classification.

*"Love Song, the new novel by Carlos Zanón, is an effective road story starring twilight rockers. Full of music, Love Song is an invitation to read listening to its soundtrack."* **Babelia**

*"Carlos Zanón returns home. To his sad rockers, his lonely 'cowboys' and the songs by The Muffs, The Cure, and Simple Minds that end up merging into a kind of toxic and mutant repertoire. He returns also to its chronic losers and, in short, to that melancholy that sticks to the skin like dry leaves dragged by the wind."* **David Morán, ABC Cultural**

*"Powerful characters. A lucid narrator to the point of inclemency. A music that sounds magnificently good. Do not miss it."* **Alicia Giménez-Bartlett, author of Death Rites**

*"Carlos Zanón has developed a way of telling stories and creating characters that distinguish him from many other authors. The rhythm of his careful prose beats in every sentence, hits, shakes."* **Claudia Piñeiro, author of Elena Knows**

*"Carlos Zanón is one of the best things that have happened to Spanish literature in recent years. And it's no longer a secret."* **El Confidencial**

*"Carlos Zanón is a poet. I like to say it [...] to respond to those who defend a novel without poetry, a narrative documented and tight to the facts, journalistic I suppose... I'm not sure what they stand for."* **Lilian Neuman**

*"The ruthless chronicler of our times."* **Rosa Mora**

*"The world that Zanón offers us is at times arid and precise as that of Cormac McCarthy, at times fresh and forceful like that of Junot Díaz, and with the eyes of Casavella and the nose of Marsé hidden among the buildings."* **Lluís Llor**

CARVALHO: PROBLEMAS DE IDENTIDAD (2019)

• Spain & Latin America: Planeta, 2019 • Catalan: Columna, 2019 • France: Seuil, 2020 • Greece: Metaixmio, 2020 • Italy: SEM Libri, 2019

TAXI (2017)

• Spain & Latin America: Salamandra, 2017 • France: Asphalte, 2018 • Greece: Metaixmio, 2021

MARLEY ESTABA MUERTO (2015)

• Spain & Latin America: RBA, 2015; Storyside, 2020

YO FUI JOHNNY THUNDERS (2014)

*Dashiell Hammett Prize 2015, Finalist of the Grand Prix de Littérature Policière 2016*

• Spain & Latin America: RBA, 2014 (cxl); Storyside, 2020; Salamandra • France: Asphalte, 2016; Le Livre de Poche, 2014

NO LLAMES A CASA (2012)

*Valencia Negra Prize for Best Book of the Year 2012*

• Spain & Latin America: RBA, 2012 (cxl); Salamandra, 2023 • France: Asphalte, 2014; Le Livre de Poche, 2014 • Germany: Nagel & Kimche, 2014 • Italy: SEM Libri, 2020 • The Netherlands: De Geus, 2014

TARDE, MAL Y NUNCA (2011)

*Brigada 21 Prize to Best Noir Novel in Spanish 2011*

• Spain & Latin America: RBA, 2011 (cxl); Salamandra, 2019 • France: Asphalte, 2018; Le Livre de Poche, 2012 • Italy: E/O, 2012 • The Netherlands: De Geus, 2013 • USA: Other Press, 2012

NADIE AMA A UN HOMBRE BUENO (2008)

• Spain & Latin America: Quadrivium, 2008 (cxl)

BANCO DE SANGRE (2017)

• Spain & Latin America: Espasa Libros, 2017

BARCELONA (2020)

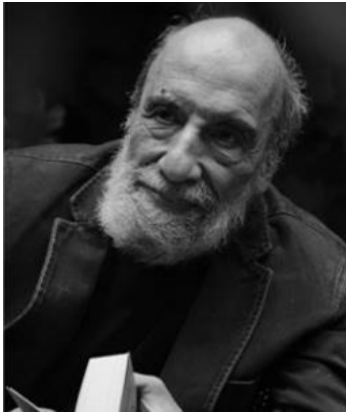
• Spain & Latin America: Tinta Blanca, 2020

## Non fiction

CIEN FORMAS DE ROMPER UN GLACIAR (2023)

- Spain & Latin America: Salamandra, 2023

## Raúl Zurita



Raúl Zurita (Santiago de Chile, 1950) is the author of, amongst other books, PURGATORIO (1979), ANTEPARAÍSO (1982), CANTO A SU AMOR DESAPARECIDO (1985), EL DÍA MÁS BLANCO (1999, 2015), INRI (2003) and ZURITA (2011). In 2016, Lumen published his personal anthology TU VIDA ROMPIÉNDOSE. After its first appearance as a reduced version in 1994, the final edition of LA VIDA NUEVA was released in 2018. Zurita obtained the Guggenheim (1984) and DAAD scholarships from Germany (2002) and, among others, the National Literature Awards of Chile (2000), José Lezama Lima de Cuba (2006), Iberoamericano de Poesía Pablo Neruda (2016), Iberoamericano de Letras José Donoso (2017) and Reina Sofía Prize for Ibero-American Poetry (2020). He is an emeritus professor at the Diego Portales University and holds an honorary doctorate from the Federico Santa María, La Frontera de Temuco and Alicante universities.

### **Sobre la noche el cielo y al final el mar/Over the Night the Sky, at the End the Seal**

Creative Non  
Fiction

242 pages

**Spain & Latin America:** Random House, 2021

After EL DÍA MÁS BLANCO, his celebrated autobiographical tale of childhood and youth, Raúl Zurita delivers in *sobre la Noche el cielo y al final el mar* a personal and intense novel full of resonances and sentimental, political and literary implications. Mixing dreams and memories, imagination and intimacy, prose and poetry, Zurita gives an account of the fiercest years of his career, those in which he wrote books such as *purgatorio* and *anteparaíso*, was part of the Collective of Art Actions, CADA, and established personal and artistic relationships of high intensity that he relates here with the tone that has made his writing recognized worldwide. The center of this novel is that artistic world and that personal crusade through the darkest years of our recent past, years in which the author saw his own and other people's illusions dissolve but he also witnessed how new dreams and hopes were born.

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