

Casanovas & Lynch Literary Agency

LAURA ALCOBA (France)
FEDERICO ANDAHAZI (Argentina)
ANDRÉS BARBA (Spain)
MARTÍN CAPARRÓS (Argentina)
ÁLVARO COLOMER (Spain)
MARÍA SONIA CRISTOFF (Argentina)
MARIANA ENRIQUEZ (Argentina)
LAURA ESQUIVEL (Mexico)
LEONARDO FACCIIO (Argentina)
CRISTINA FERNÁNDEZ CUBAS (Spain)
JORGE FERNÁNDEZ DÍAZ (Argentina)
JOSÉ FERRATER MORA, Estate of (Spain)
JORGE FRANCO (Colombia)
CARLOS FRANZ (Chile)
RODRIGO FRESÁN (Argentina)
MARÍA GAINZA (Argentina)
FEDERICO GARCÍA LORCA, Estate of (Spain)
MARGARITA GARCÍA ROBAYO (Colombia)
BETINA GONZÁLEZ (Argentina)
JOSÉ MARÍA GUEL BENZU (Spain)
JORGE GUILLÉN, Estate of (Spain)
CLAUDIA HERNÁNDEZ (Salvador)
BORIS IZAGUIRRE (Venezuela)
ALEJANDRO JODOROWSKY (Chile)
PAOLA KAUFMANN, Estate of (Argentina)
ROQUE LARRAQUY (Argentina)
ENRIQUE LYNCH (Spain)
JAVIER MARÍAS (Spain)
TOMÁS ELOY MARTÍNEZ, Estate of (Argentina)
PABLO MARTÍN SÁNCHEZ (Spain)
GABI MARTÍNEZ (Spain)
MARWAN (Spain)
ÁNGELES MASTRETTA (Mexico)
JUAN JOSÉ MILLÁS (Spain)
LARA MORENO (Spain)
AROA MORENO DURÁN (Spain)
MANUEL MUJICA LÁINEZ, Estate of (Argentina)
ELVIRA NAVARRO (Spain)
JORDI NOPCA (Spain)
ESTELA OCAMPO (Spain)
POLA OLOIXARAC (Argentina)
JAVIER PASTOR (Spain)
DOLORES PAYÀS (Spain)
MARINA PEREZAGUA (Spain)
CARMEN POSADAS (Spain)
GERVASIO POSADAS (Spain)
PAUL B. PRECIADO (Spain)
EMILIO PRADOS, Estate of (Spain)
PILAR QUINTANA (Colombia)
PABLO RAMOS (Argentina)
EMMA REYES (Colombia)
MARGARITA RIVIÈRE (Spain)
MONTSERRAT ROIG, Estate of (Spain)
MERCE RODOREDÀ, Estate of (Spain)
ALEJANDRO ROSSI, Estate of (Mexico)
KARINA SAINZ BORGÓ (Venezuela)
PEDRO SALINAS, Estate of (Spain)
ALMUDENA SÁNCHEZ (Spain)
ELVIRA SASTRE (Spain)
ANDRÉS FELIPE SOLANO (Colombia)
EUGENIO TRÍAS (Spain)
ESTHER TUSQUETS, Estate of (Spain)
FERNANDO VALLEJO (Colombia)
JUAN GABRIEL VÁSQUEZ (Colombia)
MANUEL VILAS (Spain)
GABRIELA WIENER (Peru)
CARLOS ZANÓN (Spain)

Laura Alcoba



Laura Alcoba (La Plata, 1968) is an unquestionable asset to both French and Latin American literature alike. She was ten years old when she left Argentina for Paris, where she still lives today. She graduated in Literature at the l'Ecole Normale Supérieure and is currently a translator, editor, as well as professor at the University of Paris X Nanterre, specializing in Spanish Golden Age literature. Her first novel, *LA CASA DE LOS CONEJOS* (2008), was originally published by Éditions Gallimard. It has become a longseller, cult hit in Argentina, where it is compulsory reading in schools and universities. It was translated into many languages and was adapted to BBC Radio 4 in 2010. *JARDÍN BLANCO* (2010) is her second novel which unanimously 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. This novel 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*, all of which

passionately exude the themes of memory, loss and exile.

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

Le Figaro

"An enchanting novelist."

L'Express

Manèges 3-in-1 / The Rabbit House Trilogy

Novel

400 pages

France: Editions Gallimard, 2020

Argentina: Edhasa, 2019

Spain and Latin America: Alfaguara, 2019

La danse de l'araignée / The Spider's Dance

Novel

160 pages

France: Editions Gallimard, 2017

Spain and Latin America: Edhasa, 2018

In her first novel, *THE RABBIT HOUSE*, Laura Alcoba narrates the story of a young girl, herself, at the beginning of the Argentinean dictatorship. Living in a house in the city of La Plata where the newspaper *Evita Montonera* was published and her father was in jail. Years later she wrote *EL AZUL DE LAS ABEJAS*, where that same girl re-encounters her mother in France, and begins a new life, in a new language. *LA DANZA DE LA ARAÑA* is the third part of the trilogy. The daughter is now an adolescent and is stuck between two worlds: the one she is building alongside her mother in another country, with the uncertainties, instant desires and fears typical of her age. She also looks back to her childhood, present in vivid flashbacks, in the stories that circulate in her apartment in the outskirts of Paris and in the letters she exchanges with her father, still incarcerated in Argentina. At the core of this narration, there is a tarantula that dances in its cage when the owner returns home. And then the owner lets it out, so that it can briefly enjoy its freedom. *LA DANZA DE LA ARAÑA* is conducted by that music and counterpoint: enclosure and release, in jail and in their letters, a death-ridden Buenos Aires, and Paris and the French language promising a strange rebirth. With exquisite writing, and rapturous emotivity, Laura Alcoba weaves a web of memory marked by pain and loss which mirror in a pulsating present, one which anticipates the vertigo of youth and the definitive end of childhood.

LE BLEU DES ABEILLES (2013)

- France: Gallimard, 2013 • Spain and Latin America: Edhasa, 2014

LES PASSAGERS DE ANNA C. (2012)

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

JARDIN BLANC (2009)

- France: Gallimard, 2009 • Spain and Latin America: Edhasa, 2007

MANÈGES. PETITE HISTOIRE ARGENTINE (2007)

- France: Gallimard, 2007 • Spain and Latin America: Edhasa, 2008 • UK: Portobello Books, 2009 • Italy: Piemme, 2009 • Germany: Suhrkamp, 2010 • Serbia: Arhipelag, 201



Federico Andahazi (Buenos Aires, 1963) is a prolific novelist, and among the bestselling in Argentina and abroad. His first novel *EL ANATOMISTA* (*The Anatomist*), published in 1997, was a sweeping success, translated into more than thirty languages and a provocative phenomenon. His second novel *LAS PIADOSAS* (*The Merciful Women*, 1998) was equally successful and translated by Alberto Manguel. These were followed by *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 the *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

Los amantes bajo el Danubio / *Lovers Down the Danube*

Novel

288 pages

Latin America: Planeta, 2015

Spain: Seix Barral, 2016

Albania: Ombra

Budapest, 1944. Hanna and Bora reunite many years after their painful divorce. They never imagined they would live again in such extreme circumstances. The Nazis have occupied the city and are hunting for Jews. Bora, an aristocrat, painter and diplomat, takes refuge in the basement of the house of his exwife and her current husband, both Jewish. Andris is the man with whom Hanna was unfaithful. The plot runs on two levels: in the ex-wife's basement and in the house where Bora lives with Marga, his second wife. Both worlds will silently collide and dramatically change their lives. While Bora receives his daily visit from a Nazi official who wants his portrait painted, the captives will find their salvation in pleasure. Sex will be the purest connection to life in face of death.

"Andahazi sustains a narrative that elegantly flows with an original structure, almost like a play."

Ana Belén, RTVE

PECAR COMO DIOS MANDA (2013)

- Latin America: Planeta, 2013

EL LIBRO DE LOS PLACERES PROHIBIDOS (2012)

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

ARGENTINA CON PECADO CONCEBIDA (2012)

- Latin America: Planeta, 2012

PECADORES Y PECADORAS (2010)

- Latin America: Planeta, 2010

EL OFICIO DE LOS SANTOS (2009)

- Latin America: Planeta, 2009

EL CONQUISTADOR (2006)

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

LA CIUDAD DE LOS HEREJES (2006)

- Latin America: Planeta, 2006 • Spain: Planeta, 2007 • Italy: Frassinelli, 2004 • Russia: Exmo, 2008 • France: Héloïse D'Ormesson, 2007 • Film rights: Kobura Worldwide Limited

ERRANTE EN LA SOMBRA (2004)

- Latin America: Planeta, 2004 • Russia: Exmo, 2002 • Turkey: Can, 2008

EL SECRETO DE LOS FLAMENCOS (2002)

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

EL PRÍNCIPE (2000)

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

LAS PIADOSAS (1999)

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

EL ANATOMISTA (1997)

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

Andrés Barba



Andrés Barba (Madrid, 1975) is a prolific literary voice of his generation, and 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 awarded first finalist of 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 novel *LAS MANOS PEQUEÑAS* (*Such Small Hands*), now

published in the USA and UK for the first time, is bringing him international attention like never before. *REPÚBLICA LUMINOSA* (Republic of Light) winner of the Premio Herralde 2017 and finalist of the Premio Gregor Von Rezzori,, is no doubt a work of genius, a chilling masterpiece that is also stealing everyone's hearts. He will be a 2019-2020 Fellow at the New York Public Library's Cullman Center.

"In my opinion, Barba has become an essential writer."

Rafael Chirbes, Letra internacional

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

Lire

"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

"It's been a while since a writer has impressed me so much, not just for the moral focus that informs his texts, but for his ability to get to the very heart of experience."

J.M. Pozuelo Yvancos, ABC Cultural

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

Publishers Weekly

"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

República luminosa / Republic of Light

Novel

230 pages

PREMIO HERRALDE DE NOVELA 2017

Shortlisted for Premio Gregor von Rezzori XIII

Film rights sold to RT Features

Spain and Latin America: Anagrama, 2017

UK: Granta

USA: Houghton Mifflin Harcourt

Norway: Gyldendal Norsk

Netherlands: De Bezije Bij, 2018

Germany: Luchterhand

Italy: La Nave di Teseo, 2018

Brazil: Todavia Livros, 2018

France: Christian Bourgois Éditeur

Israel: Keter

Greece: Metaixmio

Portugal: Elsinore, 2018

China: Imaginist

Czech Republic: Paseka

Turkey: Notos Kitap

Poland: Foksal

Hungary: Jelenkor

Denmark: Skjoedt, 2019

Croatia: Ljevak

Korea: Hyundae Munhak

Japan: Tokyo Sogensha

Arabic: That Al Salasil

Film: RT Features

How can we redefine our idea of childhood? What has to happen in order for us to do this? Thirty-two children show up one day in San Cristóbal, a small tropical city caught in between the jungle and the river. No one knows

where these children have come from nor can they understand the language they speak. They are hungry and commit acts of violence, capsizing the city, their inhabitants and their newly found economic stability. Two adults are stabbed in a supermarket, and from then on, not one adult in San Cristóbal looks these kids in the eyes, treating them like the living dead, and haunted by the possibility that they could be their next prey. Twenty years later, a public servant for the city involved in the case writes his testimony rich in reflection, a chronicle stating facts, proof and rumours on how the city was forced to rethink its idea of order, violence and civilisation itself during that year and a half when these kids invaded the city before their own fatal outcome arrived. Suspenseful and anguished, with the sharpness of Conrad's *Heart of Darkness*, Andrés Barba not only displays his habitual narrative bravura and talent for recounting ambiguous situations, but now brings forward a new dimension of a dark metaphysical fable that takes on the life of a shocking, momentous story that could be true.

"At first you will feel fear, but what you will feel next is something much deeper, disturbing and luminous."

Samanta Schweblin

"Disturbing and melancholy, disquieting without tricks and beautiful without artifice, República luminosa is an engrossing tale of unusual moral precision. It could be read as a Lord of the Flies seen from the other side, but then we would be robbing Andrés Barba of the profound originality of his world, which is unlike anything the reader might have encountered. A triumph."

Juan Gabriel Vásquez

"Village of the Damned meets Mariana Enriquez meets Stephen King meets Les Revenants meets Samantha Schweblin meets Lord of the Flies and many things more –this book was brilliant and hard to put down. Short and easy to read in one seating, the novel plays wonderfully with the chronicle style and with the expectations a European reader may have regarding magic realism."

Gyldendal Norsk

"Andrés Barba has written a Spanish novel that seems Latin American and that is nourished by the best Anglo-Saxon tradition: a wicked fable on childhood that is also a suspense novel that plays with the mechanisms of fantastic literature. Highly enjoyable and profound."

Juan Pablo Villalobos

"In this award-winning novel, we find one of the nuclear elements of Andrés Barba's narrative world: the investigation - incisive, sharp, unsparring - of affections, emotions and feelings... With extreme intensity and perfection, Barba efficiently constructs the subtext and social landscape to then give way to the narrative of the occurrences. This novel is as distressing as it is illuminating, and with a strange beauty in its final epiphany."

Ana Rodríguez Fischer, El País - Babelia

"His stylistic rigour converts this novel into an accumulative, cerebral and obsessive analysis, often times metaphorical at times but always narrative. Let it be known that this is a magnificent book sparkling with profound, indeterminate, fundamental elements."

Nadal Suau, El Mundo – El Cultural

"Barba masters the right size a novel should have to reach its objectives. It's the best work I've read from him. His literature obtains everything from the symbolic power he is able to extract from a precise circumstance. It's impossible to put this book down. It goes one step beyond William Golding's Lord of the Flies. The style of the novel skillfully brings together the reflective discourse of the narrator with the chronicle of the narrated events. Its profound sentences leave the reader thinking afterwards. I fullheartedly recommend this read."

José M. Pozuelo Yvancos, ABC Cultural

"The book of the week. Barba has written a heartbreaking novel on the dark collective hope."

Domingo Ródenas, El Periódico

"In an atmosphere of suspense, with twists in the plot, an intentional social critique, classical prose and a perfected pace, the author builds a metaphor on childhood, everyday conventions and the establishment. This reading is ideal for questioning and playing down deeply rooted collected convictions, such as the the possible natural goodness of human beings. There is a perfect balance between narrative content and reflection. 9 out of 10." Jesús Ferrer, La Razón

"Barba is prolific, as multifaceted as he is rigorous. With República luminosa, the author has gone further than ever. Exacerbated emotions are the soul of this brilliant novel."

J.A. Masoliver Ródenas, La Vanguardia

"An instant classic, a subtle book that deserves to be read more than once."

Knack *****

Las manos pequeñas / Such Small Hands

Novel

112 pages

Best Book of the Year in The Guardian

Film rights sold to Film4

Spain and Latin America: Anagrama, 2008

Portugal: Edições 70, 2010

Serbia: Mono i manjana, 2010

Italy: La nave di Teseo

Romania: Vellant, 2012

France: Christian Bourgois, 2018

USA: Transit Books, 2017

UK: Granta, 2017

Denmark: Skjoedt

Netherlands: De Bezije Bij

Poland: Foksal

Greece: Metaixmio

Germany: Luchterhand

China: Imaginist

Croatia: Jurcic

Film: Film4

Shirley Jackson meets The Virgin Suicides in a masterwork from the Spanish writer at the peak of his powers.

Life changes at the orphanage the day seven-year-old Marina shows up after the accidental death of her parents. She is different from the other girls: at once an outcast and object of fascination. As Marina struggles to find her place and as a strategy to overcome reality, she invents a game, a very serious one, with rules that are dictated by a haunting violence. Written in hypnotic, lyrical prose, alternating between Marina's perspective and the choral *we* of the other girls, SUCH SMALL HANDS evokes the pain of loss and the hunger for acceptance.

"Every once in a while a novel does not record reality but creates a whole new reality, one that casts a light on our darkest feelings. Kafka did that. Bruno Schulz did that. Now the Spanish writer Andrés Barba has done it with the terrifying SUCH SMALL HANDS, which introduces us to the psychosis of childhood emotions and midnight rituals. This is a unique book."

Edmund White

"SUCH SMALL HANDS is a book of layered and intricate beauty, a chasm-like narrative of trauma that keeps deepening and darkening as I reflect on it. It is tender and heart-tearing, sinister and compassionate. It is also one of the most meticulous, vivid accounts of childhood I have ever read"

Megan Hunter

"SUCH SMALL HANDS pulls you all the back into the pagan woods of earliest childhood, that place you were always afraid you would never find your way out of. This slender book is full of magic, malice and troubling enchantment."

Colin Barrett

"SUCH SMALL HANDS transports us back to the strange, fraught landscape we lose forever on entering adulthood: one of magnified feelings, eerie fixations and blurred boundaries. A dark, deft trip to a zone where desire and frenzy meet."

Rob Doyle

"Chilling, I am reminded of that quote from Elizabeth Bowen... 'No one can know the extent of the damage caused by young children whispering together,' SUCH SMALL HANDS is more than just a scary story... This is so much worse."

Susan Hill

"Barba's title is also the very last phrase from an e.e. cummings poem... an earlier line from the same poem reads, 'i do not know what it is about you that closes and opens.' It seems to me that this is a crucial part of Barba's beautiful book: a meditation on the way grief shuts doors inside us, on the way imagination leaves our minds ajar, on the way we are each mysterious and fragile, ultimately unknowable to one another."

Electric Literature

"Barba manages to capture the naïveté, wonder, and grandiose conclusion-drawing of what childhood thought is all about (...) his stunning and beautiful prose helps us realize that our adult incomprehension is not absolute."

Los Angeles Review of Books

"Barba inhabits the minds of children with an exactitude that seems to me so uncanny as to be almost sinister (...) This is as effective a ghost story as any I have read, but lying behind the shocks is a meditation on language and its power to bind or loosen thought and behaviour."

The Guardian (Book of the Day)

"SUCH SMALL HANDS is a magnificently chilling antidote to society's reverence for ideas of infantile innocence and purity (...) Barba's grasp of the vertiginous balance between the real and the imaginary in the girls' play is absolute"

The Financial Times

EN PRESENCIA DE UN PAYASO (2014)

- Spain and Latin America: Anagrama, 2014 • Portugal: Elsinore, 2014

HA DEJADO DE LLOVER (2012)

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

AGOSTO, OCTUBRE (2010)

- Spain and Latin America: Anagrama, 2010 • Italy: Mondadori, 2012 • Sweden: Astor Forlag, 2011 • France: Christian Bourgois • World English: Hispabooks, 2015

LA CEREMONIA DEL PORNO (2007)

35th Anagrama Essay Prize

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

VERSIONES DE TERESA (2006)

Torrente Ballester Prize 2005

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

AHORA TOCAD MUSICA DE BAILE (2004)

- Spain and Latin America: Anagrama, 2004 • France: Christian Bourgois, 2007

LA RECTA INTENCION (2002)

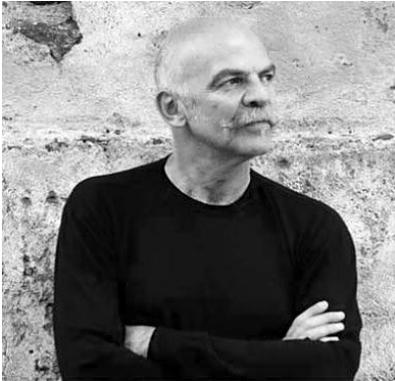
- Spain and Latin America: Anagrama, 2002 • France: Christian Bourgois, 2006 • Romania: Vellant, 2013 • USA: Transit Books, 2018 • Bulgaria: Ergo Publishing

LA HERMANA DE KATIA (2001)

Finalist for the 2001 Herralde Prize

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

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 had around twenty books published, which include the stories and chronicles that helped establish 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 is making huge waves internationally. His novels, translated into twelve different languages, undoubtedly belong to the great tradition of Latin American narrative: ANSAY O LOS INFORTUNIOS DE LA

GLORIA, NO VELAS A TUS MUERTOS, LA NOCHE ANTERIOR, EL TERCER CUERPO, LA HISTORIA, UN DÍA EN LA VIDA DE DIOS, VALFIERNO 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 his most recent ECHEVERRÍA, and his new adventure into the literary crime genre with the fun and brilliant TODO POR LA PATRIA.

"Caparrós is an expert, blessed with a unique style of writing."

Der Spiegel

"El hambre is astounding, useful and extraordinarily well-informed."

Jean Ziegler

"Martin Caparrós' Hunger is much more than an essay, much more than a novel."

Roberto Saviano

"Martin Caparrós is a true phenomenon, currently the most important writer of narrative journalism: our Capote, our Kapuscinski."

Jorge Fernández Díaz, La Nación

"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

Todo por la patria

Literary Crime

295 pages

Spain and Latin America: Anagrama, 2016

Italy: Einaudi

France: Buchet Chastel

Germany: Wagenbach

Buenos Aires, 1933. The crisis hits, desperation reigns, and soccer comes to save the day. But the most expensive and most famous soccer player of his time, Bernabé Ferreyra, suddenly disappears: the newspapers say he went back to his hometown Junín to demand more money from his club, River Plate. Andrés Rivarola, who everyone calls Pibe, is a friend of his cocaine dealer and thinks he can convince him to come back. When he attempts to do this, a murder in a small hotel of Barrio Norte threatens to become a huge scandal. In a city breeding with fascists, meat production, poverty and literature, Rivarola can grab the opportunity to optimise his luck. He searches, makes mistakes, keeps searching, tries to write tangos, while he tirelessly goes up, down and around the city – from the Recoleta cemetery, to the convents, the literary cafés, the racetrack, the central slaughterhouse. He also falls in love with a redhead courted by many young men including a shy, clumsy poet, Jorge Luis Borges. A historical thriller with surprising twists and Caparrós' unique stylistic ambition!

ECHEVERRÍA (2016)

- Spain and Latin America: Anagrama, 2016

EL HAMBRE (2014)

Premio Tiziano Terzani 2015

• Latin America: Planeta, 2014 • Spain: Anagrama, 2015 • Sweden: Natur och Kultur, 2016 • Portugal: Temas e Debates, 2016 • Netherlands: Wereldbibliotheek, 2015 • Italy: Einaudi, 2015 • Brazil: Bertrand, 2016 • Germany: Suhrkamp, 2015 • USA: TBA • France: Buchet Chastel, 2015 • Taiwan: China Times • Poland: Wydawnictwo Literackie, 2016 • Norway: Cappelen Damm, 2016 • Denmark: Tiderne Skifter, 2016 • Croatia: Algoritam • China: Shanghai99

COMÍ (2013)

• Spain and Latin America: Anagrama, 2013 • France: Éditions Buchet-Chastel

LOS LIVING (2013)

XXIX Premio Herralde de Novela

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

ENTRE DIENTES (CRÓNICAS COMILONAS)

• México: Almadía, 2012

IDA Y VUELTA (2012)

• Latin America: Planeta Argentina, 2012

ARGENTINISMOS (2011)

• Latin America: Planeta Argentina, 2011

CONTRA EL CAMBIO (2010)

• Spain and Latin America: Anagrama, 2010 • Italy: Ambiente (VerdeNero), 2011 • Poland: Wydawnictwo Literackie

UNA LUNA (2009)

• Spain and Latin America: Anagrama, 2009

A QUIEN CORRESPONDA (2008)

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

VALFIERNO (2004)

Premio Planeta Argentina de Novela 2004

• Spain and Latin America: Planeta, 2004 • Germany: Eichborn Verlag, 2006 • Italy: Ponte alle Grazie, 2006 (cxl) • Brazil: Companhia das Letras, 2008 • France: Éditions Fayard, 2008 • Portugal: Ambar, 2006 • Korea: Random House Joongang, 2007 • Poland: ZNIW, 2009 • Russia: Geleos • Greece: Patakis Publishers, 2007 • USA: Atria Books, 2008 • Romania: RAO Publishing • Croatia: Fraktura, 2010 • Serbia: Ikp Evro-Giunti • Sweden: Lethe Forlag, 2012 • Turkey: Nail Kitabevi

A QUIEN CORRESPONDA (2003)

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

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* (*Uppsala Woods*), 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 the Iraq invasion. As a journalist he is the author of various works of non-fiction such as works as *GUARDIANES DE LA MEMORIA*, *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 /

Novel

Through the Valley of Death

252 pages

***One of the Best Books of 2017 in The New York Times, Librotea, Librújula, El Confidencial, TopCultural* Spain and Latin America: Literatura Random House, 2017**

Based on real events, Álvaro Colomer 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 4th 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 psychological experience 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

"With a prose in the style of the most inspired Pérez Galdós, Colomer reconstructs a dark episode and makes it eternal."

David Castillo, *El Punt-Avui*

"Álvaro Colomer is, according to some international critics, one of the Spanish writers who knows how to use his extensive experience as a journalist to create novels based on real events with an incomparable literary experience nationwide."

Elisabeth G. Iborra, *El Correo*

"A necessary book. Álvaro Colomer draws here a heart-stopping story that does not falter at any moment. Full of memorable characters."

Miguel Ángel Santamarina, *Zenda*

"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's 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*

"It takes time and perspective to conclude such a literary project like this one, and I think that the result is a powerful novel, brave and intense that not just describes the facts but also risks depicting the impact of war on humans from many different perspectives."

Librería Benedetti

"The Spanish version of Black Hawk Down."

Guillermo Alteres, *El País*

LOS BOSQUES DE UPSALA (2009)

- Spain and Latin America: Alfaguara, 2009 • World English: Hispabooks Publishing, 2014

EL CANGREJO MATÍAS (2013)

- Spain: Edebé, 2013

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

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

GUARDIANES DE LA MEMORIA (2008)

- Spain: Ediciones Martínez Roca, 2008

MIMODRAMA DE UNA CIUDAD MUERTA (2004)

- Spain: Siruela, 2004 (cxl)

SE ALQUILA UNA MUJER. HISTORIAS DE PUTAS (2003)

- Spain: Martínez Roca, 2003

LA CALLE DE LOS SUICIDIOS (2002)

- Spain: Círculo de Lectores, 2002

María Sonia Cristoff



María Sonia Cristoff (Trelew, Patagonia, 1965) is proving herself to be a true innovator of world literature today by exploring the space where fiction and non-fiction merge and flourish together. Her first novel *BAJO INFLUENCIA* (2010) affirmed her talent and ambition, and her book *FALSA CALMA* (*False Calm*, 2005) is a masterpiece of narrative non-fiction, focusing on a selection of ghost towns in Patagonia instead of the usual landscapes. *DESUBICADOS* (2012), read as essay or novel, blurred the boundaries between city and countryside, humans and animals. Her novels *INCLÚYANME AFUERA* (2014) and *MAL DE ÉPOCA* (2017) won over the most demanding critics and readers in Argentina. Apart from these four publications, she has translated works by Tim O'Brien, P.D. James, and even the diaries of an Anglican colonist, done from the same room in Tierra del Fuego where they had been written.

She was resident at the University of Iowa International Writing Program and at the Rayuela program in Leipzig, Germany. In 2014 she was chosen as one of the eight best narrators in contemporary Argentinean narrative for the anthology *La última gauchada* (Alquimia). She is currently a regular contributor to the newspapers *Neue Zürcher Zeitung*, *Perfil* and *La Nación*, and she teaches creative writing in Buenos Aires.

"Cristoff is far from being just another writer. She is, on the contrary, a magnificent example of a chronicler-essayist- narrator: a unique species of those who are possibly on the way to extinction."

Alejandra Costamagna

"An important Argentinean author, a writer with a magic hand and a big heart who knows how to captivate readers."

Bettina Baltschev, MDR Figaro

"There is a remarkable verbal and conceptual precision in the work of María Sonia Cristoff. The infallible exactness found by her words, in both her fiction and non-fiction, seems provoked by the clarity of her ideas, although it also seems to provoke it."

Martín Kohan, Clarín

"Her narrative voice is of great singularity and her books are fascinating."

Jordi Nopca, Ara

Mal de época / Worldsick

Novel

200 pgs.

English sample and reader report available

Argentina: Mardulce Editora, 2017

France: Sous sol

Germany: Berenberg

Chile: Laurel, 2018

Arabic World: Here & There

Colombia: El Peregrino

Perú: Pesopluma

FG is a young man who arrives in modern-day Buenos Aires like a human on Mars. His previous destination was Syria, the land his parents had immigrated from, and where he was recently at war. He is now back in South America on a mission for a mission, waiting for military-like instructions that may or may not come - otherwise, he will have to invent them. FG increasingly shows signs of "Dromomania", also known as Travelling Fugue, precisely what Albert Dadas suffered or was diagnosed with in the 19th century. Both Albert and FG are "captive fugitives", and the reader becomes one too when reading this intoxication of a novel. Also a captive fugitive, the narrator herself begins the book with an epilogue explaining her ephemeral encounter with FG in the city, her need to transcribe his story which is fragmented by her own "unfinished book" that narrates her journey to Bordeaux, following the footsteps and pages of Dadas, his doctor, other writers in that city before her. Her rich anecdotes give breath and depth to the intensity of FG's story. In his wandering and search for a mission, will FG commit an act of violence or an act of justice? We eventually learn that FG is the result of wars, capitalism and its crises, families, and other systems of control. This is Cristoff at her most lucid and savage.

"Between Dadas, who goes off not caring about where, and FG, who awaits something yet doesn't know what, MAL DE ÉPOCA brilliantly combines vertigo and quietude, a radical journey and self-confinement. Thinking about the act of resistance and narrating it, thinking about it and writing it, this all works as one thing in Cristoff's work."

Martín Kohan, Clarín

"What is it about? One could say about the novel itself and stories as social phantoms, including social pathologies. The novel as a symptom and a collective imagination of an era, which the author suggests with utmost subtlety and mystery. More excentric than experimental, it is written with prudent and elegant intensity."

Edgardo Scott, La Nación

Falsa calma / False Calm

Narrative non-fiction

240 pgs.

Favorite Books of 2018 in The Paris Review and Words Without Borders

Latin America: Seix Barral, 2005; 2014 (ppbk)

Germany: Berenberg, 2010

Italy: La Nuova Frontiera, 2019

Spain: Alpha Decay, 2016

France: Éditions du sous-sol, 2018

USA: Transit Books, 2018

Turkey: Asteria Yayinevi

Like Truman Capote or Rodolfo Walsh in their time, María Sonia Cristoff brings us an outstanding work of literary non-fiction

FALSA CALMA is not a book in which Patagonia is a postcard landscape but rather the point of entry into a nightmare landscape. María Sonia Cristoff returns to the region where she was born to explore five ghost towns that make up an underworld. The author walks, listens and trims. There is a schizophrenic kiosk owner who asks her for a cure, there is a discontrolled population of dogs taking over the town and driving the inhabitants to paranoia, there is an archive that speaks of a group of cannibals that treasured penises and dust from the bones of their victims: Syrian-Lebanese immigrants, there is a woman who hears voices, there is a sect of teenagers who hang themselves. Their stories intersect like living dead that wander through a ghost town without knowing what they are doing there, what to await, nor what dues they are paying. With a sharp and picaresque gaze, María Sonia Cristoff becomes an antenna for these characters excluded from all state policy, trapped in their isolation and eaten away by a land that is hostile yet full of oil wells. 'The ghostly does not imply a void', the reader discovers in this work that is so local and universal at once, mixed with the wandering of Sebald, the torment of Poe and the senselessness of Beckett. In the end, it is as if a walk through Patagonian ghost towns could be the most disquieting metaphor for the state of our world.

"The challenge of this book is also its triumph: Cristoff makes no effort to lead or coddle the reader, to paint a romantic portrait of a remote land or tell us how we ought react to the lonely, frightening, occasionally heroic lives she exposes. Cristoff paints a picture of devastating singularity. Hers is a bold, beautiful book."

Andrew McCarthy, New York Times Book Review

"I traveled in my imagination with the Argentine writer María Sonia Cristoff in this unclassifiable nonfiction book."

Christopher Merrill, The Paris Review

"False Calm bears little relation to most travelogues... It's not exploration; it's portraiture."

NPR

"Fascinating, informative, and ultimately a pleasure to read."

World Literature Today

"Outstanding, fun, insightful."

Neue Zürcher Zeitung

"A brilliant journalistic investigation."

Denis Scheck, ARD Tagesthemen

"Captivating, intelligent, where the silent strength reaches beyond the real at hand."

Frankfurter Allgemeine Zeitung

INCLUYÁNME AFUERA (2015)

- Argentina, Chile, Mexico: Mardulce, 2015 • Germany: Berenberg, 2015 • Colombia: El Peregrino, 2017 • USA: Transit Books • Sweden: Tranan, 2018 • Arabic: Here There

DESUBICADOS (2012)

- Argentina: Sudamericana, 2012 (cxl) • Germany: Berenberg, 2012 • Chile: Libros del Laurel, 2014 • Spain: Minúscula

BAJO INFLUENCIA (2010)

- Latin America: Edhasa, 2010 • Germany: Berenberg, 2013

Mariana Enríquez



Mariana Enríquez (Buenos Aires, 1973) is considered one of the most spellbinding narrators of her generation. She graduated in Journalism from the Universidad Nacional de La Plata and writes for *Radar*, the arts and culture supplement of the Argentinian newspaper *Página/12*. Enríquez has published two novels -BAJAR ES LO PEOR (Espasa Calpe, 1995) y CÓMO DESAPARECER COMPLETAMENTE (Emecé, 2004)- and a collection of short stories, LOS PELIGROS DE FUMAR EN LA CAMA (Emecé, 2009). Some of Enríquez's stories have been published in the collections LA JOVEN GUARDIA (2006), UNA TERRAZA PROPIA (2006), EN CELO (2007) and LOS DÍAS QUE VIVIMOS EN PELIGRO (Emecé, 2009), as well as in *Granta en Español* and English magazines like *New Yorker*, *McSweeney's*, *Granta UK*, *Virginia Quarterly Review* and *Asymptote*. She also has a collection of

chronicles on cemeteries she has visited throughout the world, titled ALGUIEN CAMINA SOBRE TU TUMBA (2014). With a new novel in the works, her story collection LAS COSAS QUE PERDIMOS EN EL FUEGO (2016) entered the bestseller lists in Spain and Argentina, and is translated into 24 languages.

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

Dave Eggers

"These spookily clear-eyed, elementally intense stories are the business. I find myself no more able to defend myself from their advances than Enríquez'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 Enríquez's stories a collection. There is nothing collected about these stories. These stories unsettle; they disturb; they disquiet. Read them!"

Kelly Link

"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 cansense the presence of a remarkably generous spirit "

Daniel Gumbiner, *McSweeney's*

Las cosas que perdimos en el fuego / *Things We Lost in the Fire*

Stories

224 pages

Film Rights sold to RT Features

Best Book of the Year in The Globe and Mail, Paste Magazine

Spain and Latin America:

Anagrama, 2016

US: Hogarth, 2017

UK: Granta, 2017

Holland: Atlas Contact

Israel: Am Oved

Germany: Ullstein

Korea: Hyundae Munhak

Lithuania: Sofokles

Croatia: Hena

Sweden: Norstedts

Italy: Marsilio, 2017

Denmark: Rosinante

France: Sous sol, 2017

Brazil: Intrínseca, 2017

Poland: Czarna Owca

Czech Republic: Host

Norway: Gyldendal

Greece: Patakis

Portugal: Quetzal

Taiwan: Ecus

Turkey: Domingo

China: Intertext/FLTRP

Romania: Art

Women who set themselves on fire in protest of domestic violence, angst-ridden teenage girls, friends until death do part, street kids and social workers, young women bored of their husbands or boyfriends, a nine-year old serial killer of babies, a girl who pulls out her nails and eyelids in the classroom; hikikomori, abandoned houses, black magic, Northern Argentinean superstition, disappearances, crushes, heartbreak, regret and compassion. Imagine a 21st century remix of Dirty Realism, Edgar Allan Poe, Julio Cortázar and Shirley Jackson, in a Buenos Aires as a truly visceral setting, its outskirts, its cruelty, its past that haunts. Through a work that is classical and contemporary at once, fiercely original, voice-driven, feminist, anti-feminist, political, apathetic, dark, funny, Mariana Enríquez dares to do it all, tell it all. Each sentence is seduction, horror made so believable, and literature life again.

"When I read Mariana Enríquez'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

ESTE ES EL MAR (2017)

- Argentina: Literatura Random House, 2017 • Brazil: Intrínseca • Czech Republic: Host

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

- Chile: Universidad Diego Portales, 2014 • Spain and Latin America: Anagrama, 2017

ALGUIEN CAMINA SOBRE TU TUMBA (2014)

- Argentina: Galerna, 2014 • Italy: Caravan Edizioni

CUANDO HABLÁBAMOS CON LOS MUERTOS (2013)

- Chile: Montaceros, 2013 • Italy: Caravan Edizioni, 2014 • Germany: Verlag Hans Schiller

CHICOS QUE VUELVEN (2010)

- Argentina: Eduvim, 2010 • Germany: Verlag Hans Schiller • Sweden: Rastlös Forlag, 2016

LOS PELIGROS DE FUMAR EN LA CAMA (2009)

- Argentina: Emecé, 2009; Anagrama, 2017 • Peru: Santuario, 2015 • USA: Hogarth •

Colombia: Laguna, 2016

COMO DESAPARECER COMPLETAMENTE (2004)

- Argentina: Emecé, 2004 • Germany: Verlag Hans Schiller • Spain and Latin America: Planeta

BAJAR ES LO PEOR (1995)

- Argentina: Espasa Calpe, 1995; Galerna, 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 and has been translated into thirty- three languages. In the United States alone it sold more than two million copies and remained on the best-seller 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 and Latin America: Suma, 2017

TV: Endemol

Turkey: Can

Italy: Garzanti

Portugal: Asa

Hungary: Konyvmolykepzo

Croatia: Vorto Palabra (Znanje)

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 / Tita's Diary

Novel

298 pages

Spain and Latin America: Suma, 2016

TV: Endemol

Turkey: Can

Italy: Garzanti

Portugal: Asa

Hungary: Konyvmolykepzo

Croatia: Vorto Palabra (Znanje)

From the hands, the smell, the tears, the aromas and the heart of Tita comes this delicious story. This diary is an intimate dialogue that follows the footsteps of the De la Garza family, begun years earlier in the timeless classic Like Water for Chocolate.

El diario de Tita is the space where the protagonist cherishes her most intimate secrets, recipes and memories; it is the sacred place where all ingredients of a great novel combine with the uplifting spark so characteristic of this author's work. This story offers us the gift of a secret that will allow us to recover our own intimacy, and why not, our own secret kept at the bottom of a withering flower or of a letter that generations later will surprise its reader. Twenty-five years after the first publication of *COMO AGUA PARA CHOCOLATE*, which stole the hearts of more than seven million readers, *EL DIARIO DE TITA* is Tita's dream coming true: sharing with the world the most intimate corners of her heart. This moving story will help us understand the magical threads once used to weave *COMO AGUA PARA CHOCOLATE*.

"Tita's Diary is the the diary of all diaries. It's an act of culinary and literary magic, radiant insights, feverish storytelling. A book of desire and loss, tamales and tradition, secrets and chocolate. Its a visionary work made with so much love that language becomes light, words become food. We devour them and are made whole as we dissolve."

Eve Ensler, author of The Vagina Monologues

A LUPITA LE GUSTABA PLANCHAR (2014)

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

ESCRIBIENDO LA NUEVA HISTORIA (2012)

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

MALINCHE (2006)

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

TAN VELOZ COMO EL DESEO (2001)

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

EL LIBRO DE LAS EMOCIONES (2000)

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

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

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

ÍNTIMAS SUCULENCIAS (2000)

• Spain and Latin America: Santillana, 2012 • USA: Crown, 2001; Amazon Crossing • Germany: Ullstein Verlag, 1999; Digital Publishing, 2005 • Taiwan: Crown Publishing Company, 2000 • Portugal: ASA Editores, 1999 • Bulgaria: Colibri, 2007 • Turkey: Can Yayinlari, 2010

LA LEY DEL AMOR (1995)

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

COMO AGUA PARA CHOCOLATE (1989)

• Spain and Latin America: Santillana, 2012 • Brazil: Martins Fontes, 1996 • USA: Doubleday, 1993 (cxl) • Germany: Suhrkamp – Insel, 1993 • Italy: Garzanti, 1998 • France: Folio Gallimard, 2009 • Netherlands: Boekerij • Norway: Aschehoug, 1992; (ppbk): 1997 • Sweden: Bokförlaget Natur Och Kultur, 1992 • Denmark: Samleren, 1992 • UK: Transworld Publishers, 1993 • Portugal: ASA Editores, 1993 • Finland: W. Söderstrom, 1993; (ppbk): 1994 • Bulgaria: Colibri, 2011; 2016 • Korea: Minumsa Publishing, 2004 • Croatia: Algoritam; Vorto Palabra (Znanje) • Czech Republic: Baronet, 1995 (cxl); Academia Publishing • Taiwan: Azoth Books Co. Ltd, 2011 • Greece: Oceanida, 1993 • Hong Kong: Crown, 1994 • Hungary: Pesti Szalon, 1995; Ulpius-Ház Kiadó 1994; Konyvmolykepzo • Iceland: Isafold, 1992 • Israel: Am Publishers, 1994 (cxl) • Japan: Sekai Bunkasha, 1993 (cxl) • Latvia: Jumava, 2000; Novosti, 1993 • Poland: Znak • Romania: Humanitas, 2004 • Russia: Ripol Classic, 2004 • Serbia: Plavi Jahac, 1996 • Slovakia: Vydavatelstvo, 2004 • Slovenia: Mladinska Knjiga, 1999 • Thailand: Srisara, 1996 • Turkey: Can Yayinlari, 2011 • Lithuania: Tyto Alba, 2003 • Albania: Skanderbeg Books, 2004 • Indonesia:

Dinastindo • Estonia: Sinisukk & Co., 1994; Varrak • Bulgaria: Colibri, 2011 • Sri Lanka: Wijesooriya. 2007 • Belgium: Standaard Uitgeverij, 2004 • China: Yilin Press • World Arabic: Bloomsbury Qatar Foundation • Phillipines: PreciousPage • Azerbaijan: TEAS • TV: Endemol

Leonardo Faccio



Leonardo Faccio (Buenos Aires, 1971) has lived in Barcelona for a number of years and writes for Spanish and Latin American press like *El Mundo*, *El País*, *El Periódico*, *La Vanguardia*, *Esquire*, *Etiqueta Negra*. He is a teacher for the master program BCNY (Columbia University and Barcelona University) and the postgraduate program in Photojournalism at the Universidad Autònoma de Barcelona. He has received an honorary mention by the Fundación Nuevo Periodismo Iberoamericano (FNPI), Gabriel García Marquez's foundation for new journalism. Faccio is also one of the journalists 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.

"Messi's magic turned into a book."

Matías Néspolo

"Exceedingly well-written, captivating, and almost poetic."

Playback STL

Messi

240 pages

Spain and Latin America: Debate, 2011, 2014

*** Updated version for the 2014 World Cup.***

French sample available

Only four players have made their way to the podium of the History of Football: Pele, DiStefano, Cruyff and Maradona. Over the past four years the Argentinian Leo Messi has been calling insistently at the door of this restricted club: his extraordinary performances every week confirm him to be the new master of the ball. A star of this dimension deserves more than the usual morbid hagiography or a pamphlet. In the best tradition of narrative journalism that arose with Gay Talese, Tom Wolfe and Norman Mailer, Leonardo Faccio has drawn a fascinating profile of the most famous football player in the world, who at the early age of 24 has already broken all records. A shy, small and seemingly fragile child, he has become the jewel of the crown of the greatest show on earth. Come and read.

• Poland: Sine Qua Non, 2012 • USA and Canada: Vintage, 2012 • Denmark: Art People, 2012 • Estonia: Oceanic Invest OU • Hungary: Libri Kiadó, 2012 • Japan: Toho Suppan, 2012 • Brazil: Editora Evora, 2012 • The Netherlands: Uitgeverij Thomas Rap, 2013 • Korea: Grijoa, 2014 • Turkey: Yurt Kitap, 2013 • Russia: AST • Portugal: Marcador Editora, 2013 • Czech Republic: Albatros Media, 2014 • China: Beijing Timespace's Eye

Biography

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 point of 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 *TODOS 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 then 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.

"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's we have and the lucidity of one who weaves with wisdom." **Fernando Castanedo, El País**

La habitación de Nona / Nona's Room

Stories

189 pages

****Premio de la Crítica 2016* Premio Nacional de Narrativa 2016****

****Premio Dulce Chacon 2016* Premio Mandarache****

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

Spain and Latin America: Tusquets, 2015

World English: Peter Owen Publishing, 2017

China: Archipel Press

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.

"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 – El País**

LA PUERTA ENTREABIERTA (2013)

- Spain and Latin America: Tusquets Editores

TODOS LOS CUENTOS (2009)

- Spain and Latin America: Tusquets Editores, 2009

PARIENTES POBRES DEL DIABLO (2006)

- Spain and Latin America: Tusquets Editores, 2006

COSAS QUE YA NO EXISTEN (2001)

- Spain and Latin America: Tusquets Editores, 2011

CON AGATHA EN ESTAMBUL (1994)

- Spain and Latin America: Tusquets Editores, 2001 • Italy: Frassinelli, 1998 • Portugal: Teorema, 1995 • Turkey: Yapi Kredi Yayinlari, 2009 • Arabic World: Mamdouh Adwan

EL COLUMPIO (1995)

- Spain and Latin America: Tusquets Editores, 1995 • Germany: Suhrkamp Verlag, 1997

EL ÁNGULO DEL HORROR (1990)

- Spain: Tusquets, 2001

MI HERMANA ELBA /LOS ALTILLOS DEL BRUMAL (1980)

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

EL AÑO DE GRACIA (1985)

- Spain: Tusquets, 1985 • France: Ed. du Seuil, 1987 • Germany: Suhrkamp Verlag, 1989 • Netherlands: In the Knipsheer • Norway: Gyldendal, 1991 • China: People's Literary Publishing House, 2007

HERMANAS DE SANGRE (2001) - *Theatre*

- Spain: Tusquets, 2001

Jorge Fernández Díaz



Jorge Fernández Díaz (Buenos Aires, 1960) is a bestselling novelist as well as award-winning journalist. For more than thirty years he was a crime reporter, an investigative journalist, political analyst, newspaper editor and editor-in-chief of magazines. 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 works include: *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 became important bestsellers in Argentina. *MAMÁ*, the 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 Isabel la Católica Order. His most recent 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 narco-trafficking. *The Dagger* sold 100,000 copies in its first year of publication and they will start shooting a movie, with Marcelo Piñeyro directing and the same producer as the Oscar nominated *Wild Tales*.

"90% of what I know cannot go into the newspaper."

Jorge Fernández Díaz

"His books make up one of the few literary projects today that attack 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

Mamá / Mom

Novel

344 pgs.

300,000 copies sold to date

Spain: Alfaguara, 2019

Latin America: Sudamericana, 2002; 2014; 2018

An Argentinean modern-day classic on family emigration and Jorge Fernández's most acclaimed book to date.

A woman from a poor Spanish countryside sends her 15 year old daughter to Argentina during the Perón era. She wants to remove her from her misery and promises her that her whole family will follow her. But something goes wrong and no one comes, and the girl is left trapped in a hostile country, where she grows up, gets married, fights her fate and suffers from the cruelest exile. Years pass and she becomes Argentinean, her children and grandchildren tell her they want to move to Spain and run away from the economic depression, and everything starts all over again. This story becomes a book the day that her son, an editor and journalist, finds out a startling fact: his mother's experiences brought her psychologist to tears. He then decides to interview his mother, listen to her for more than fifty hours and then reconstructs this moving, lucid story. We are told her adventures, her small joys and the woes of a common middle-class woman, who could possibly be the mother or the grandmother of any reader.

"A captivating existential adventure which, despite not speaking about me, it concerned me as it will concern you once you read it."

Juan José Millás

"Fernández Díaz has written one of the great Argentinean books of the decade. It changed his life and it has change our way of entering into the stories of others."

Juan Cruz Ruiz, El País

"As simple and powerful as life itself. But life isn't as well written."

José Pablo Feinmann

"Fernández Díaz demonstrates that the distances between truth and beauty are not such: both flow together when one knows how to find them."

Jorge Lanata

"Fernández Díaz turns us into himself as an author, page after page and that when we finally close the book, it's like saying farewell to an old friend. This is exactly what good literature should do."

Arturo Pérez-Reverte

"Mamá is one of the most beautiful and profound love and thank you letters a son has ever written to his mother. Mamá is an ode to kindness and an unforgettable story."

Manuel Vilas

"This isn't read so much today as an immigrant epic, but rather as the personal epopeya of a woman."

Diana Fernández Irusta, La Nación

"Written with beauty and emotion, it tells the long journey that a middle-class tells to herself."

Karina Sainz Borgo, Vozpopuli

LA HERIDA (2017)

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

EL PUÑAL (2014)

- Latin America: Planeta, 2014 • Spain: Destino, 2015 • France: Actes Sud, 2019 • Poland: Bukowy Las, 2016
- Brazil: Globo, 2016 • Czech Republic: Kniha Zlin, 2017

TE AMARÉ LOCAMENTE (2016)

- Argentina: Planeta, 2016

LAS MUJERES MÁS SOLAS DE ESTE MUNDO (2012)

- Latin America: Capital Intelectual, 2012

ALGUIEN QUIERE VER MUERTO A EMILIO MALBRÁN (2011)

- Latin America: Sudamericana, 2011

LA SEGUNDA VIDA DE LAS FLORES (2011)

- Latin America: Sudamericana, 2011

LA HERMANDAD DEL HONOR (2010)

- Latin America: Planeta, 2010

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

Jorge Franco



Jorge Franco, born in Colombia in 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 Columbian 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 literature."

Wall Street Journal

El cielo a tiros / Shooting Up the Sky

Novel

400 pages

Spain and Latin America: Alfaguara, 2018

France: Métailié

World English: Europa Editions

Italy: E/O

A thrilling novel about the generation of children of the major Colombian drug lords of the '90s, and a true portrait of Medellín today

Larry returns to the country twelve years after the disappearance of his father, a mobster who was close to Pablo Escobar in the 1990s. His remains have finally been found in a mass grave, and Larry is returning to reclaim them and give them a proper funeral. He is picked up at the airport by Pedro, his childhood friend, who takes him directly to the Alborada celebration, a popular festival at which the whole city loses control while fireworks burn all night.

Larry's encounter with his mother, a former beauty queen who went from having it all to having nothing, and who is now sinking in depression and drug addiction; the memories of a turbulent family history; and the rediscovery of a city in which you can still see remnants of Colombia's darkest times are some of the threads interwoven in this novel. The author, with the narrative skill he is known for, manages to portray a generation of drug lords' children, who end up being victims of their own parents.

EL MUNDO DE AFUERA

Premio Alfaguara 2014

• Spain and Latin America: Alfaguara, 2014 • France: Métailié, 2016 • Netherlands: Meulenhoff, 2015 • Portugal: Objectiva, 2015 • Brazil: Objectiva, 2015 • Poland: Proszynski, 2015 • Japan: Sakukinsha, 2016

SANTA SUERTE

- Latin America: Planeta Colombia, 2010 • Spain: Editorial Seix Barral, 2012 • Turkey: Ithaki, 2013

MALA NOCHE

- Latin America: Planeta Colombia,

2003 MALDITO AMOR

- Latin America: Planeta Colombia, 2003

MELODRAMA

- Latin America: Planeta Colombia, 2006; Planeta Mexico, 2006 • Spain: Mondadori, 2006; Circulo de Lectores (BC), 2007 • Brazil: Objetiva • Portugal: Temas & Debates, 2007 (cxl), Circulo de Leitores (BC), 2007 • Italy: Giunti Editore, 2009 • France: Anne Marie Métaillé Editions, 2010 • Israel: Kinneret-Zmora, 2010 • Hungary: Ulpius-Ház Kiadó (ppbk) • Greece: Livanis Publishing (cxl)

PARAISO TRAVEL (2001)

Made into a TV series by Sony Pictures

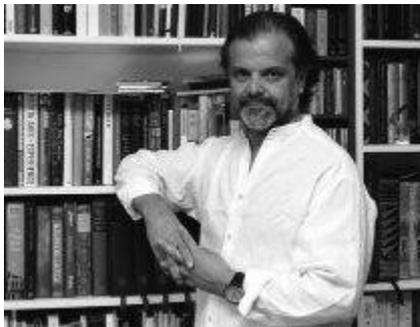
- Spain: Grijalbo Mondadori, 2002 • Latin America: Planeta Colombia, 2001 • France: Les Éditions Anne Marie Métaillé, 2004 • Portugal: Temas e Debates, 2003 (cxl) • Netherlands: Meulenhoff, 2003 (cxl) • Germany: Unionsverlag, 2005 • Italy: Ugo Guanda Editore, 2005 • USA: Farrar, Strauss and Giroux, 2006 • Poland: Wydawnictwo Czarne, 2007 • Japan: Kawade Shobo Shinsha, 2012 • Film rights: Paraiso Pictures Ltda, (Santiago Díaz & Sergio Cabrera), 2007.

ROSARIO TIJERAS (1999)

TV and Spin-off Rights sold to Sony Pictures for Mexican TV (Azteca Channel)

- Latin America: Planeta, 2004 • Spain: Grijalbo-Mondadori, 2006 • France: Les Éditions Anne Marie Métaillé, 2001 • Greece: Livanis Publishing, 2000 • Portugal: Temas e Debates, 2000 (cxl) • Italy: Ugo Guanda Editore, 2002 (cxl) • Germany: Unionsverlag, 2004 • USA: Seven Stories, 2004 • Japan: Kawade Shobo Shinsha, 2003 • Poland: Wydawnictwo Czarne, 2005 • Film rights: Río Negro Producciones S.L., 2006, Intrigue Entertainment • Brazil: Editorial Objetiva, 2007 • Serbia: Laguna, 2010 • Netherlands: Rainbow Pocket, 2012 • Arabic: Mamdouh Adwan

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.

"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

Spain and Latin America: Alfaguara, 2015

Germany: Buchergilde Gutenberg (bc)

Japan: Suiseisha

The young Charles Darwin and the travelling painter Johan Moritz Rugendas meet in Chile mid-19th century. Complete opposites in every sense but in love with the same married woman, the methodical naturalist and the impulsive artist confront face off in an epic two person battle that will take them through wild nature to the top of the Andes and with both lives at stake. Many years after this passionate love, the fight it provoked and the special friendship that arose, 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, both of which collide when they try to come together. And the reader feels the moving impact of that disencounter right into our days.

ALMUERZO DE VAMPIROS (2007)

- Spain and Latin America: Alfaguara, 2007

EL DESIERTO (2005)

Premio La Nación-Sudamericana de Novela 2005

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

LA PRISIONERA (2008)

- Spain and Latin America: Alfaguara, 2010

LA MURALLA ENTERRADA (2001)

- Colombia: Planeta, 2001 • Chile: Planeta

EL LUGAR DONDE ESTUVO EL PARAÍSO (1997)

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

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*. He is also editor-in-chief of Roja y Negra, a crime fiction imprint of Penguin Random House, since 2009. 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, University of Iowa and University of Texas at Austin. In late 2001, his novel *MANTRA* was published and highly regarded by the critics. His novel *KENSINGTON GARDENS* was published in 2003 and was awarded the Lateral Narrativa Prize. It was also shortlisted for the Rómulo Gallegos Award in 2005 and chosen as the best foreign book of 2005 by the English newspaper *Financial Times*. His latest book *LA PARTE*

INVENTADA was published in 2014 to stunning reviews in Spain, Latin America, and recently in France and the USA, where it won the Best Translated Book Award 2018. His most recent novel *LA PARTE SOÑADA* (2017) is the second part of his trilogy. 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

"Rodrigo Fresán's momentum —one of the most brilliant writers in Buenos Aires— 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**

"A literary tornado."

Jordi Costa, El Mundo

La parte soñada / The Dreamed Part

Novel

592 pages

Spain & Latin America: Literatura Random House, 2017

World English: Open Letter

France: Seuil, 2019

THE DREAMED PART seeks answers to that question exploring the attentive visions of someone who is tired of pursuing the interpretation of their nocturnal life and waiting for their work in trance to recover its meaning. Or maybe it pursues the path of somebody who has too much energy to reinterpret and rewrite their visions in their own way while they tell us much, much more. A mysterious foundation focused on preserving dreams as scarce and valuable as ever, a psycho-lyrical-photophobic terrorist, a highly-strung mercurial lullaby, three lunatic sisters (and an eclipsed brother) who write from the darkest side of the deepest and stormy heights of space, a dazed prisoner and an amazing family, a genius who is addicted to butterflies and an FBI agent who is

addicted to that genius, a harsh and lysergic guy and some parents who model but are not model parents at all, a revolutionary Shakespearean staging aimed at the children of *chic* guerrilla fighters, a city of sleepless bookshops and a writer who might be close to turning 100. Or not. That same writer who does not write or sleep anymore, who tries to get the plot of one of his childhood nights back. The night when he opened his eyes forever, never to close them again, never to stop dreaming about that night and maybe to wake up and finally rest in peace.

La parte inventada / The Invented Part

Novel

576 pages

Winner of the Best Translated Book Award 2018* *Prix Roger Caillois

Longlisted for the 2018 National Translation Prize for Poetry and Prose

Nominee for the International DUBLIN Literary Prize 2019

Spain and Latin America: Literatura Random House, 2014

World English: Open Letter, 2017

France: Seuil, 2017

Italy: Liber Aria

An aging writer, disillusioned with the state of literary culture, attempts to disappear in the most cosmically dramatic manner: traveling to the Hadron Collider, merging with the God particle, and transforming into an omnipresent deity—a meta-writer—capable of rewriting reality. With biting humor and a propulsive, contagious style, amid the accelerated particles of his characteristic obsessions—the writing of F. Scott Fitzgerald, the music of Pink Floyd and The Kinks, 2001: A Space Odyssey, the links between great art and the lives of the artists who create it—Fresán takes us on a whirlwind tour of writers and muses, madness and genius, friendships, broken families, and alternate realities, exploring themes of childhood, loss, memory, aging, and death.

Drawing inspiration from the scope of modern classics and the structural pyrotechnics of the postmodern masters, the Argentine once referred to as “a pop Borges” delivers a powerful defense of great literature, a celebration of reading and writing, of the invented parts—the stories we tell ourselves to give shape to our world.

“A wonderfully inventive, intricate and entertaining novel on what it means to be a writer, and a reader.”

John Banville

“Rodrigo Fresán has constructed one of the most exciting works of contemporary literature in the last quarter of a century.”

Sophie Pujas, Le Point

“THE INVENTED PART has drawn all my attention and admiration. There is darkness in it, but it embraces the light on the inside, for its prose is brilliant and aimed at readers of previous generations, its rhetoric burns like fireworks exploding among the stars like a chandelier, inflaming the desire to take its style and own voice to the extreme, and thus discreetly moving on as though nothing ever shattered the publishing world, as though Nabokov kept playing chess imperturbably at dusk in Montreux, as though it were possible to keep writing like in the good old times.”

Enrique Vila-Matas, El País

“A superb book in which prolific imagination is the true protagonist.”

Thierry Clermont, Le Figaro Littéraire

“There is nothing dispensable in THE INVENTED PART. The author requires its full extent to do something really difficult these days: to prove that literature is what turns our lives into something more than an exhausting preparation for death, into the only part of our life that is ‘somehow structured, somehow beautiful’ for some of us.”

Ernesto Agudo, ABC Cultural

“THE INVENTED PART is a book fully aware of its challenging personality and it does not need to be unanimously acclaimed, as it will inevitably happen, for it is magnificent and it absorbs and gobbles up our ‘Likes’ and ‘Don’t likes’, that category Facebook does not include but a thrilling read does.”

Nadal Suau, El Cultural

“A promising odyssey. Fresán, a skilled puppeteer carried by a torrential language, proposes a deep dive into the construction of a fiction. A journey made of happy roaming, chaotic and virtuoso.”

Ariane Singer, Le Monde des Livres

“Complete with fascinating, engaging reflections on literature.”

Didier Jacob, L’Obs

“A monstrous novel by the brilliant, wild Argentinean Rodrigo Fresán.”

Olivier Mony, Le Figaro magazine

El fondo del cielo / The Bottom of the Sky

Novel

592 pages

Longlisted for the Best Translated Book Award 2019

Full English translation

Spain & Latin America: Literatura Random House, 2009

World English: Open Letter, 2018

France: Seuil, 2010

Brazil: Cosac & Naify, 2014

An homage to American science-fiction films and novels, *THE BOTTOM OF THE SKY* is the story of two boys, a disturbingly beautiful girl, and their joint love for other planets. Their friendship is formed during the heyday of sci-fi writing, a time defined by almost cult-like literary groups and pulp covers awash in gaudy alien landscapes. But time has passed, and the three members of *The Faraways* have drifted apart. The future they once dreamed of is now happening, but interstellar travel to Urkh 24 has been replaced with 9/11, the Gulf War, and a mysterious "incident" at the center of it all.

A Kurt Vonnegut novel told by David Lynch, filtered through the madness of Philip K. Dick, *The Bottom of the Sky* is a triumph of style, or, as Fresán says in the afterword, "a clump of simultaneously broadcast messages, like a storyline that only wants to be a succession of marvelous moments seen all at the same time."

"The book of the future, the book that begins to write itself when everything has ended: the story of two young people in love with planets, and of a disturbingly beautiful girl. Between Bioy Casares and Philip K. Dick, but with a voice all its own, it is both powerful and artistic."

Enrique Vila-Matas

"A beguiling, elusive, and altogether beautiful story that, like Fresán's other recent work, imagines a world in which life and art are one."

Kirkus Starred Review

"The Bottom of the Sky shows us that reality is a kind of science fiction; science fiction has become reality. And while terrorism, invasions, and unending wars have led humans to treat one another like alien species, Fresan asks us to imagine that love, in its purest form, can survive and even triumph over chaos and brutality."

Rachel Cordasco

JARDINES DE KENSINGTON (2003)

- Spain and Latin America: Literatura Random House, 2003; DeBolsillo, 2005 • Germany: Fischer Verlag (cxl), 2004 • France: Seuil, 2004 • UK: Faber and Faber, 2005 • Italy: Mondadori (cxl), 2006 • USA: Farrar, Straus and Giroux (cxl), 2006 • Poland: Muchaniesiada (cxl), 2007 • Sweden: Albert Bonniers Forlag, 2007 • Brazil: Conrad, 2007 • Portugal: Cavallo de Ferro (cxl), 2008 • Turkey: Yapi Kredi Yayinlari, 2011 • Croatia: Hema

MANTRA (2001)

- Spain and Latin America: Literatura Random House, 2001; 2011 • France: Passage du Nord-Ouest, 2006 • 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 and Latin America: Literatura Mondadori, 2011 • Argentina: Tusquets, 1995 (cxl) • Italy: Einaudi, 2000 (cxl) • France: Gallimard, 2000 (cxl)

VIDAS DE SANTOS (1993)

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

HISTORIA ARGENTINA (1991)

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

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* (The Senses) on Argentinean art. In 2011 she published *Textos elegidos* (Selected Texts), a collection of her notes and essays on contemporary art. In 2015, her literary debut *EL NERVIO ÓPTICO* (*The Optic Nerve*) 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.

"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

La luz negra / Black Light

Novel

180 pages

Best Argentinean Novel of 2019 in Perfil, Best Books of the Year in La Nación

Spain and Latin America: Anagrama, 2018

Holland: Podium

Germany: Wagenbach

Norway: Cappelen Damm

Sweden: Rastlös

Israel: Tesha Neshamot

Portugal: Dom Quixote

The first person narrator of María Gainza's second novel is also an art historian. She graduates and grabs the first chance she can to work in the field: for a government institution solely dedicated to authenticating works of art for museums. Eager, observant, she gains her boss' trust, and through her learns of a woman who forges paintings intentionally authenticated by her boss. The narrator is overcome in fascination for this mysterious figure, along with the bohemian underworld of European immigrants influencing the Buenos Aires art world. At one point the story is told through the objects from an auction catalogue. In this genius follow-up to *THE OPTIC NERVE*, Gainza once again masters the literature that collectively questions visual art and modern existence.

El nervio óptico / Optic Nerve

Novel

160 pages

Finalist for the Premio Dulce Chacón 2018

Book of the Day in The Guardian

Argentina: Mansalva, 2015 (cxl)

Germany: Wagenbach, 2018

Spain and Latin America: Anagrama, 2017

Portugal: Dom Quixote, 2018

Chile: Laurel Editores, 2016

Sweden: Rastlös

Italy: Neri Pozza, 2017

Greece: Opera, 2018

Holland: Podium, 2018

Poland: Proszynski

UK: Harvill Secker, 2019

Norway: Cappelen Damm

USA: Catapult, 2019

Israel: Tesha Neshamot

Driven by voice, vision and art, this literary gem would instantly connect with the readers of Delphine de Vigan, Rachel Cusk and Lucia Berlin.

María Gainza strikes the perfect balance between intellect and emotional punch in a groundbreaking story of what art can do to you; of what it means to see and not just be, of malaise in its multiplying masks, of images intoxicating life for better and for worse. The invisible narrator of *THE OPTIC NERVE* is an art historian based in Buenos Aires, fully aware and weary of her social class. Paintings are just as important as the air she breathes. Never self-indulgent, her bodily presence is replaced by her all-guiding point-of-view: on the one hand, she magically engages us with the stories of painters such as Rothko, El Greco, Gustave Coubert, Toulouse-Lautrec, Tsuguharu Foujita, Cándido López; on the other, the family or friends closest to her. In flashes and fragments, we witness each of these protagonists undergo their own cases of suffering and fatal threats. There is no distinction drawn between the events in an actual painting and the episodes of daily life. The narrator sews all the scenes, emotions and biographies together as she pushes a story forward into simultaneous folds or spinning spirals which always find a lucid landing.

"It is utterly unique how Gainza interweaves art into her book. She describes images with such precise words that the reader feels they are by her side and in front of a painting."

Cees Nooteboom

"When reading The Optic Nerve, works of art are like songs: they carry the excitement and mystery you feel when you stumble upon them. This is the stunning, lucid debut of a writer who finds gold in the most forgotten folds of experience."

Alan Pauls

"I was reminded of Berger's Ways of Seeing, enfolded in tender and exuberant personal narratives - it's so sophisticated and fascinating, yet has a Calvinesque light touch; all the textures and nuances come through without labour. Rigorous and mercurial."

Claire-Louise Bennett

"In between autofiction and the micro-stories of artists, between literary meet-ups and the intimate chronicle of a family, its past and its misfortunes, this book is completely original, gorgeous, on occasions delicate and other times brutal. And this woman-guide, who goes from Lampedusa to The Doors with crushing elegance, is unforgettable: she knows too much even though she declares herself scatter-brained and incapable for modern life, even though she only feels alive in front of a secret painting, hiding somewhere in a South American museum."

Mariana Enriquez

"Exceptional."

Enrique Vila-Matas

"In each of her pages, Gainza makes use of a fine talent, of a fresh and mundane humour, to knit together a text that turns the most solemn subject matters into lighter-weight and slices through whoever reads it with the same intensity with which the works affect its protagonist."

Lucrecia Palacios

"This book triggers conversations, and full of subtleties and vibrant erudition, it offers us an experience of a lifetime."

Diogo Vaz Pinto, iJornal

"A narrative prodigy, read with as much perplexity as marvel."

José María Silva, Expresso

"It inaugurates a genre where art history and the intimate essay neatly flow together. Its heroine boasts a narrative voice capable of any stylistic achievement."

Ernesto Montequin

"It is a hybrid artefact, of multiple entries as a consequence of that intersection between girl and painting in a coming and going of meanings that are mutually given, and moves between reality and fiction."

Ana Wajszczuk, Página 12

"There is nothing frivolous or trivial about Gainza's book, probably one of this year's best titles."

Patricio Pron, El Boomeran(g)

"Get ready for a read as smart as it is unusual (...) a rare joy. Maria Gainza's voice does not cease to amaze from one paragraph to the other: an undeniable talent for storytelling."

El Mundo

Federico García Lorca



Federico García Lorca was born in Fuente Vaqueros, Spain on June 5, 1898 and graduated with a degree in Literature and Law from the University of Granada. His first book, *IMPRESIONES Y PAISAJES*, was published in 1918. In Madrid, he lived at the famous *Residencia de Estudiantes* and cultivated friendships with some important figures of the nascent Spanish avant-garde movement, including the likes of Salvador Dalí, Luis Buñuel and the Chilean poet Pablo Neruda.

In 1927 he participated, along with Rafael Alberti, Jorge Guillén and several other poets, in commemorative events honouring the Baroque poet Luis de Góngora; events which would give the generation its name and lead to a renaissance in Spanish poetry after centuries of slumber.

It was during these years that García Lorca met the musician Manuel de Falla, with whom he would go on to elevate Andalusian 'flamenco' culture to new heights of literary and musical majesty; this was the experience that produced his now legendary *ROMANCERO GITANO* (1927), a thundering success from the moment it was first published.

His travels to America would eventually become embodied in the volume *POETA EN NUEVA YORK* (1930), the most enduring impression Surrealism was to leave on Spanish poetry. Some of the poems included in this collection, such as the 'Ode to Walt Whitman', are universally considered to be among the most outstanding works of poetry in the Spanish language. Around this time, García Lorca also visited Cuba and parts of South America, where his recitals and conferences were met by rapturous applause.

By the early 1930s, García Lorca had become a towering cultural figure. His poems were receiving unprecedented levels of praise from critics and public alike, and in 1934 his theatrical activity reached its own zenith with the debut of his play *YERMA*, starring the actress Margarita Xirgu. Following *BODAS DE SANGRE* and *LA CASA DE BERNARDA ALBA*, *YERMA* completed the Andalusian poet's celebrated theatrical trilogy. However, soon a dark storm was beginning to brew on Spain's horizon, and it would not be long before the ever-growing specter of fascism would cast its long shadow upon García Lorca, a living example of the vitality and freedom so characteristic of Andalusia –and indeed, all of Spain. On August 19, 1936, in Viznar, near Granada, García Lorca was executed by the Spanish Falange.

Over sixty years have passed since his treacherous murder, but García Lorca's legacy lives on. In their attempts to silence him, the Fascists only succeeded in making him a martyr, a hero, a myth; a cult figure so idealised, many perceive him to have been the incarnation of pure poetic genius. His work has achieved an almost miraculous ubiquity at all levels of Spanish culture. Beyond Spain's borders, García Lorca remains undoubtedly, the most famous Spanish poet and playwright of the 20th century.

Margarita García Robayo



Margarita García Robayo (Cartagena, Colombia, 1980) is the author of the novel *LO QUE NO APRENDÍ*, finalist for the Premio Biblioteca de Narrativa Colombiana in 2015, as well as the novel *HASTA QUE PASE UN HURACÁN*. Her most recent story collection *COSAS PEORES* was awarded with the prestigious Casa de las Américas 2014. She had made her breakthrough in 2010 with the story collection *HAY CIERTAS COSAS QUE UNA NO PUEDE HACER DESCALZA*, which won critics over. Her work has been included in several anthologies such as *Childless Parents* (Traviesa, 2014), published in English. She has worked as a film columnist for *El Universal*, Project Coordinator of the Gabriel García Márquez Foundation, and Director of the Tomás Eloy Martínez Foundation from 2010 to 2014. In 2008 the magazine *Cambio* chose her as one of the 50 leaders of her country, in 2012 she was chosen as one of the 100 Most Successful Colombians Abroad, and in 2013 she was distinguished with a Literary Creation Grant from the Han Nefkens foundation and the Pompeu Fabra University. She currently lives in Buenos Aires.

"With a clever perception of contemporary life, she is exceptionally talented at soft irony, sharp psychological perception and at cultivating an exceptional poetic of displacement."

Juan Villoro

"An extraordinary short story writer."

Juan Gabriel Vásquez

"Margarita assembles memories as if they were flowers. She smells them. She plants them. They hurt. She tells them to learn, but she herself doesn't want."

La Voz del Interior

"Her stories combine the atmosphere of Desperate Housewives, Hemingway's iceberg theory and a memorable, bittersweet ending."

Jorge Carrión

"Full of everyday details that reveal the most vulnerable aspects of feminine subjectivity." **La Nación**

"Situated on the map of the most potent and contemporary Latin American literature." **Inés Martín Rodrigo, ABC**

"Uninhibited. Of simple and precise prose, with oral and fresh tonality." **Verónica Nieto, Revista Quimera**

Tiempo muerto / First Person

Essays

200 pages

Colombia: Alfaguara, 2018

Perú: Pesopluma, 2018

Spain: Tránsito, 2019

Tiempo muerto / Dead Times

Novel

151 pages

Latin America: Alfaguara, 2017

World English: Charco Press

With the end of a marriage as the end of an identity, this novel mirrors the various ways in which we hold on to what we have already lost

Lucía and Pablo are two teachers in their forties who left Colombia to make a living in the United States. While Pablo kept fond memories of his motherland and a close relationship with his family, Lucía rejects all notions of patriotism, nostalgia or sense of belonging. After struggling to have children and resorting to artificial insemination, Lucía gives birth to twins. Jealously looking over them, she excludes her husband from this new family life. Hurt and frustrated, Pablo attempts to boost his bruised ego with dispassionate flings with students or the married yoga teacher next door. While he works on a novel he feels Lucía looks down upon, she writes feminist columns where she picks apart marriages, mother- and womanhood and which enrages Pablo as their family is clearly the model for her public analysis. After one of his affairs dangerously explodes, Lucía takes the kids to Florida where they stay in a resort while Pablo remains in their empty home thinking about all those "dead times", small fights, selfish decisions, unkind words that lead to the crumbling of their marriage. With a physical

and mental void keeping them apart, they start wondering if this could be the end of their love and what they've tried to build.

"TIEMPO MUERTO explores in depth the themes that we came across in García Robayo's previous books – the Latin American diaspora, the disintegration of national identity, family clans, race and class issues – but this time, her writing reaches a new level of intensity (...) This book confirms what we already sensed: García Robayo is building one of the most solid and interesting work in Latin American literature"

Juan Cárdenas

"Margarita García Robayo constructs a monument of dissatisfaction, at times impious, full of dread and loss. Her contained writing acts like a countdown making TIEMPO MUERTO a smart and sharp read, tinted with an acute sense of unease."

Mariana Enriquez

"With her unique voice, Margarita García Robayo writes about the exceptional contained in small things as if one could only look straight at those disasters through a low resolution device."

Revista Ñ

"What most characterizes García Robayo's writing is the absence of words that don't mean a thing."

ABC

Cosas peores / It Could Be Worse

Short stories

304 pages

Premio Casa las Américas 2014

World Literature Today's 75 Notable Translations of 2018

Latin America: Seix Barral, 2015

Colombia: Alfaguara, 2016

World English: Charco Press, 2018

Uncomfortable family situations, unfortunate health conditions, people on the brink of survival – this is what each story in this collection captures, every ripple and every echo that travels from one person to another. With narrative ease and a seductive pull, Margarita García Robayo reminds us that sometimes the most intimate struggles are as fragile as the political and there is nothing but time that keeps us going and quiet hope that heals. For example, in the title story, Titi was born with a rare obesity. Confused with a symptom of good health, it wasn't healed in time. And so he watches the days go by, observed and judged by others, and in an ongoing limbo. But as his mother says, things could be worse. Worse would be death, solitude, loss, and absence its in most sophisticated forms. In this book, García Robayo's voice is more distinguishable than ever.

"One of the most essential books of the year. As indicated by Shel Silverstein's epigraph, this is a text written from within the belly of the beast."

Sarah Booker, Asymptote Journal

"These stories are fascinating stories of disassociation."

Laura Wadell, The Skinny

LO QUE NO APRENDÍ (2013)

- Argentina: Planeta, 2013 • Spain and Latin America: Malpaso, 2014

HASTA QUE PASE UN HURACÁN (2012)

- Latin America: Tamarisco, 2012 • Colombia: Laguna Libros, 2015 • World English: Charco Press, 2018

HAY CIERTAS COSAS QUE UNA NO PUEDE HACER DESCALZA (2009)

- Spain: Destino, 2010 • Latin America: Planeta, 2009 • Italy: Marcos y Marcos, 2010 • China: Central Compilation and Translation Press

Betina González



Betina González (Argentina, 1972) holds a PhD from the University of Pittsburgh and a MFA in Bilingual Creative Writing from the University of Texas at El Paso. She teaches Creative Writing at the University of Buenos Aires, and is an Adjunct Professor of Great World Texts at New York University Buenos Aires. Her first novel, *ARTE MENOR* (Alfagura, 2006) won the Premio Clarín and the praise of José Saramago. The book centers on a young woman trying to piece together the life of her recently deceased father, a mediocre sculptor and abysmal parent, by observing his former lovers. González then published *JUEGOS DE PLAYA* (2008), for which she received second prize from Argentina's Fondo Nacional de las Artes. Her next novel, *LAS POSEÍDAS* (2012) earned her the distinction of being the

first woman ever (and only woman to this day) to win the prestigious Premio Tusquets. This book puts a Gothic spin on the Bildungsroman as it explores issues of class, memory, and sexuality in a Catholic girls' school in post-dictatorship Argentina. Her third novel *AMÉRICA ALUCINADA* (2016) tells the story of a small city where droves of disenchanting residents known as "dropouts" are leaving everything behind—including their own children—to go live off the grid in the surrounding woods. González has just published the collection of short stories *EL AMOR ES UNA CATÁSTROFE NATURAL* (2018).

"What she writes is of a higher art."

José Saramago

El amor es una catástrofe natural /

Love is a Natural Catastrophe

216 pages

Hit the bestseller list in Argentina

Spain and Latin America: Tusquets, 2018

Stories

Does hate last longer than love? Is there any family relationship that is not a misunderstanding? Does crossing borders require one to lose their innocence? From one story to the next, worlds are sewn in a state of precarious balance.

The girl who leaves her job in the middle of a crisis, the search for a child who was abandoned in a forest, a young man who talks to animals, a man who answers an emergency call in the middle of the night, a woman who makes a living off of telling how she was raised by wolves... these are all characters of strange stories that explore the infinite ways of love, always from its edges, in ambiguous zones marked by deviation and survival. With a language of her own and a sharp, arresting gaze, Betina González has wrought an exceptional collection of stories, which touches upon the magical and imaginable to bring us closer to what is real.

"With an exact language that builds an impious yet poetic gaze, the meticulous construction of characters who fight to survive in an incomprehensible world captivate the reader, turning he or she into a friend and accomplice. Betina González produced a solid work that runs through territories outside the margins of the predictable, where not even its characters are sure that love is worth more than hate. This book proposes a certain redemption through storytelling and comes to confirm a work that already has a personal seal on it."

Claudia Piñero, Revista Ñ

AMÉRICA ALUCINADA

256 pages

English sample available by Heather Cleary

Spain and Latin America: Tusquets, 2016

USA: Henry Holt

Novel

In a nameless city, a group of disenchanted young people start moving back to nature: they abandon their children and go off to live in the woods. Soon the deer that inhabit the zone start behaving strangely and aggressively. AMÉRICA ALUCINADA tells the story of three characters: Berenice, a girl left behind by her mother; Beryl an elderly ex-hippy who begins a hunting club to eradicate the deer; and Vik, an immigrant who discovers that his wife has hidden in their house over the period of some days. These are complex and charismatic characters in a plot of high narrative tension that surprises the reader every step. With enthralling and original writing, Betina González has this major achievement of a novel that is a reflection on the rupture from solidarity in today's capitalism and also a disquieting story on our collective utopias.

"No doubt the biggest achievement from an autor who has turned herself into one of the most original and recomendable authors from Argentina."

Alejandra Laurencich

"An intelligently built plot where all the characters share the same realm of reality but wander alone carrying the dead weight of their stories. América alucinada is an intense and moving novel where suspense derives from a political gaze in favour of the reconstruction of social ties, the search for identity and the preservation of a species that won't save itself."

Radar Libros, Página12

"Betina González gathers the tradition of the false utopia and combines it with what is revealed as false utopia... América alucinada makes us see again, achieving the historial calling of the novel: inventing fictions that force us to finally stare at reality very closely."

José Ovejero, Jot Down

LA POSEÍDAS (2012)

Premio Tusquets 2012

- Spanish and Latin America: Tusquets, 2012

UN PESO EN EL MUNDO (2006)

Premio Clarín Novela 2006

- Spain and Latin America: Aguilar, 2006

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 undertakings 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) y *NUNCA AYUDES A UNA EXTRAÑA* (2014).

www.jmguelbenzu.com

"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

O calle para siempre

Novel

376 pages

Spain and Latin America: Editorial Destino, 2019

In Judge Mariana de Marco's new case, someone wants to sabotage a wedding and won't stop at anything to do so

An anonymous message sent to the parish that will host the high-class wedding and the murder of an extortioner in the middle of the ceremony, will involve judge Mariana de Marco and her partner, the journalist Javier Goitia, who attend as guests. Mariana is convinced that someone from one of the bride or groom's family tried to stop the wedding, and that one of the attendees was the murderer of the criminal hired to ruin it.

EL ASESINO DESCONSOLADO (2017)

•Spain and Latin America: Siruela, 2017

NUNCA AYUDES A UNA EXTRAÑA (2014)

•Spain and Latin America: Destino, 2014

MENTIRAS ACEPTADAS (2013)

•Spain and Latin America: Siruela, 2013

MUERTE EN PRIMERA CLASE (2012)

•Spain and Latin America: Editorial Destino, 2012 • Italy: E/O

EL HERMANO PEQUEÑO (2011)

•Spain and Latin America: Editorial Destino, 2011

- UN ASESINATO PIADOSO (2008)
- Spain and Latin America: Alfaguara, 2009
- EL CADÁVER ARREPENTIDO (2006)
- Spain and Latin America: Alfaguara, 2007 • Germany: Bertelsmann (cxl)
- LA MUERTE VIENE DE LEJOS (2004)
- Spain and Latin America: Alfaguara 2004 • Romania: R.A.O. International Publishing Company • Germany: Bertelsmann (cxl)
- NO ACOSEN AL ASESINO (2001)
- Spain and Latin America: Alfaguara, 2001; Punto de Lectura, 2002 (ppbk) • Russia: AST Publishers, 2006 • Germany: Bertelsmann, 2008
- EL AMOR VERDADERO (2010)
- Spain and Latin America: Editorial Siruela, 2010
- ESTA PARED DE HIELO (2005)
- Spain and Latin America: Alfaguara, 2005
- LA NOCHE EN CASA (2004)
- Spanish and Latin America: Destino, 1990
- UN PESO EN EL MUNDO (1999)
- Spain and Latin America: Alfaguara, 1999, Siruela • Russia: Eksmo, 2004
- EL SENTIMIENTO (1995)
- Spain and Latin America: Alfaguara, 2003
- LA TIERRA PROMETIDA (1991)
- Spain and Latin America: Plaza y Janés (Premio Plaza y Janés), 1991 (cxl); Alfaguara, 2001 • France: Editions du Seuil, 1995 (cxl)
- LA MIRADA (1987)
- Spain and Latin America: Editorial Siruela, 2010 • Germany: Suhrkamp, 1988 • France: Climats, 1991 • Netherlands: Flint, Spectrum, 1989
- EL ESPERADO (1984)
- Spain and Latin America: Editorial Siruela, 2012.
- EL RIO DE LA LUNA (1981)
- Spain and Latin America: Editorial Siruela, 2010; Cátedra, 2012 • France: Editions du Seuil, 1992 (cxl)

Jorge Guillén



Jorge Guillén (Valladolid, 1893 - Malaga, 1984) is, along with Federico García Lorca, Pedro Salinas and Rafael Alberti, one of the greatest poets of the so-called '1927 Generation', the most important Spanish poetic movement of the past century. Guillén graduated in Philosophy and Arts in 1913. During his university years he became acquainted with many of the other great poets and artists of his generation. He was a visiting professor in Spanish at the Sorbonne, and in 1925, he became head of the Spanish Language and Literature department at the University of Murcia. Years later, following a period spent teaching at Oxford, he was appointed professor at the University of Seville. During the Spanish Civil War, Guillén was blacklisted and forced into exile. He then moved to the United States,

where he was a professor at several colleges and universities, including Wellesley College, Harvard University, and the University of California at Berkeley. During the course of his lifetime, Guillén was awarded many honours. Perhaps most notably, in 1976 he was handed the first-ever Cervantes Award, which marked the first piece of official recognition he had received in Spain. His books had previously been banned under Franco's dictatorship.

Guillén was always adding to his already impressive back catalogue, which seemed to grow as if of its own volition: *CÁNTICO* in 1928, *CLAMOR, MAREMAGNUM*, in 1957, ...*QUE VAN A DAR A LA MAR* in 1960, *A LA ALTURA DE LAS CIRCUNSTANCIAS* in 1963, *HOMENAJE* in 1967, *Y OTROS POEMAS* in 1973 and *FINAL* in 1981. The definitive collection of his complete works is titled *AIRE NUESTRO*.

"Each of his literary phases constituted a growth and improvement in poetic values. This process of writing and publishing reflects the writer's very strict and clear concept of the poetic work in the search for and the discovery of a connection between the desire to create poetry and its fulfilment. From his first poem to his last, Guillén was a poet who wanted the reader to have access to his entire works; to all the disparate elements which make up its body."

Pedro Salinas

Claudia Hernández



Claudia Hernández (San Salvador, 1975) is the highly acclaimed author of five short story collections: DE FRONTERAS, OTRAS CIUDADES, OLVIDA UNO, CAUSAS NATURALES and LA CANCIÓN DEL MAR. Her work has appeared in various anthologies in Spain, Italy, France, Germany, Israel and the USA. Her title LA HAN DESPEDIDO OTRA VEZ (*They Have Fired Her Again*) was published in English by Sangria Publishers in 2016. She was the winner of the Anna Seghers Foundation award (2004), which acknowledges authors interested in making a more just and more humane society through their artistic production. The National Endowment for the Arts has supported the English translation of some of her books that explore the brutal impact of the El Salvadorian Civil War. Her novel ROZA TUMBA QUEMA (2017) marked her international breakthrough and won the 2018 PEN/Heim Translation Grant.

El verbo jota

320 pages

Colombia: Laguna Libros, 2017

World English: And Other Stories

Novel

Roza tumba quema / *Slash and Burn*

352 pages

Winner of the PEN/Heim Translation Grant 2018

Colombia: Laguna Libros, 2017

Spain and Latin America: Sexto Piso

France: Métailié

World English: And Other Stories

Novel

In times of war and in times of peace, a woman fights to keep her daughters safe. Just like the ancient and destructive agricultural tradition, she desperately slashes and burns in order to make a place for her girls to return to.

The narrator is still a young peasant girl when her village is sacked from one day to the next and her father disappears. Yet she won't submit herself in any shape or form and takes the radical decision to become a guerrilla fighter. In this perilous context of agitation, she attempts to raise, protect and push forward her daughters the best she can. When the rebellion quiets down, her struggles are far from over as she now needs to find one of her daughters who she had at the age of sixteen and whom she was separated from at birth during the rural revolt. After discovering her baby had been bought by a French couple in Paris who raised her as their own, she travels to that faraway city, despite having no resources, to find her. Her biggest challenge then will be to reintegrate into a new and troubling society where civilians, the militia and the ex-guerrilla fighters have to share the same plots of land. Distrust, fear and hypocrisy are rampant as victims and perpetrators are now living side to side.

Hernandez' saga is essential as it unprecedentedly shows the guerrilla from the exclusive point of view of disenfranchised women. Giving a voice to the collective and female perspective on political violence of all levels, the stories it contains about rural women sucked dry are heartbreaking and thought-provoking beyond imagination. Alternating between the mother's point of view and that of one of the daughters she raised, little by little we glimpse, through flashbacks and temporal leaps, the life of an indigenous guerrilla fighter during the war and after, and her relationship with the father who always protected her and with the cold and authoritarian mother who pressured her to go to the mountains to fight. Their testimonies are all in one, and readers wait, watch in suspense, horror and awe. ROZA TUMBA QUEMA denounces ruthless, embedded machismo and completely immerses readers into the guerrilla war, the peace process, the redistribution of lands, all the aftermath which is just as violent and unjust.

"It is astonishing that someone can write in such a clean and transparent way about a turbulent past. Claudia Hernández's prose is the controlled breathing of someone who knows that memory is another battlefield. Claudia Hernández, like her protagonists, lucid and tough women, knows how to cross these battlefields. ROZA TUMBA QUEMA confirms that she is one of the best writers in our language."

Yuri Herrera

"Claudia Hernández is one of the most groundbreaking short story writers from Central America, with a way of approaching the story that is closer to Virgilio Piñera o Felisberto Hernández than to the realist tradition. Her five story collections prove this. Now, with her first novel, Claudia Hernández takes on a new challenge: telling the recent history of El Salvador through three generations of women scarred by civil war, poverty and emigration. A pulsating feminine universe, full of strength and courage, in permanent wait of the violence that surrounds it. An intense and moving novel, and a very revealing way of storytelling that will captivate the reader."

Horacio Castellanos Moya

"Claudia Hernández brings fiction written by women to a level of struggle that is both allegorical and literal: a battleground usually narrated by men. Hernández writes about the woman from her deepest and most human truth."

Marina Perezagua

"There is a surreal, dreamlike quality to this challenging story. Devoid of names or places, it abounds with memories of violence told in a third-person bordering on the first, both because of the randomness of events depicted and the naivety and warmth of the language that recounts the almost child-like aspects of the war, always through eyes and a voice that are, above all, feminine."

The Spanish Bookstage, "Weekly Choice"

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).

www.borisizaguirre.net

Tiempo de tormentas / *Time of the Storms*

Novel

480 pages

Spain and 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 and Latin America: Planeta, 2014

DOS MONSTRUOS JUNTOS

- Spain and Latin America: Planeta, 2011

Y DE REPENTE FUE AYER

- Spain and Latin America: Planeta, 2009 • Poland: Muza, 2012

VILLA DIAMANTE

- Premio Planeta Finalist, 2007 • Spain and Latin America: Planeta, 2007

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**

La vida es un cuento / Life is a Story

Short stories

318 pages

Spain: Siruela, 2015

Latin America: Penguin Random House

Italy: Feltrinelli

Alejandro Jodorowsky confesses that in his childhood it was reading stories that saved his difficult existence. Since then he likes telling stories: short, long, wise or crazy. Stories have been the vertebrate of his life and trajectory as a writer. In 2005, he published EL TESORO DE LA SOMBRA, and in 2015 his love for the short story encouraged him to revise and extend that compilation to so much as double that volume. LA VIDA ES UN CUENTO crystalizes the immense wisdom of this writer, who when questioning the meaning and the absurdity of our world tries to bring forward a fun and surrealist life lesson.

OJO DE ORO

- Spain: Siruela, 2012 • Latin America: Random House Mondadori, 2012 • Italy: Feltrinelli

METAGENEALOGÍA

- Spain: Siruela, 2011 • Latin America: Random House Mondadori, 2011 • World English: Inner Traditions, 2014 • France: Albin Michel, 2011 • Italy: Feltrinelli, 2012 • Romania: Philobia • Serbia: Arete • Poland: Illuminatio

MANUAL DE PSICOMAGIA

- Spain: Siruela, 2009 • Latin America: Random House Mondadori, 2009 • Italy: Feltrinelli • Germany: Windpferd, 2011 • France: Albin Michel, 2009 • World English: Inner Traditions • Poland: Illuminatio • Turkey: Alfa/Everest

CABARET MÍSTICO

- Spain: Siruela, 2006 • Latin America: Random House Mondadori, 2006 • Italy: Feltrinelli, 2012 • Serbia: IKC Solaris, 2008 • France: Albin Michel, 2011

TRES CUENTOS MÁGICOS PARA NIÑOS MUTANTES

- Spain: Siruela, 2009 • Latin America: Mondadori; Debolsillo (ppbk), 2009 • Italy: Feltrinelli

EL TAROT DE LOS GATOS

- France: Éditions du Rélié, 2012 • Spain: Ediciones Obelisco, 2013 • Italy: Spazio Interiore

EL MAESTRO Y LAS MAGAS (2005)

- Spain: Siruela, 2005 • Latin America: Debolsillo (ppbk), 2006; Random House Mondadori, 2011 • Catalan: Columna, 2005; • World English: Inner Traditions, 2008 • Italy: Feltrinelli, 2010 • Poland: Wydawnictwo Okultura • Slovenia: Zalozba Eno D.O.O., 2013 • France: Albin Michel, 2008

LA VÍA DEL TAROT (In collaboration with Marianne Costa) (2004)

- Spain: Siruela, 2004 • Mondadori; Debolsillo (ppbk) • Latin America & USA: Random House, 2004 (cxl) • Latin America: Random House Mondadori, 2012 • France: Albin Michel, 2004 • Italy: Feltrinelli, 2005 • Portugal: A Esfera dos Livros (cxl) • Germany: Windpferd Verlagsgesellschaft, 2008; • Brazil: RPG Devir (cxl) • Poland: Illuminatio • World English: Inner Traditions, 2009

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

- Spain: Siruela, 2004 • France: Albin Michel, 1995 • Mexico: Random House Mondadori, 2004 • Italy: Feltrinelli, 2006 • Portugal: A Esfera dos Livros (cxl) • Catalan: Columna, 2005 • Brasil: Gryphus • Croatia: Naklada Antares • World English: Inner Traditions, 2010 • Germany: Windpferd Verlagsgesellschaft, 2011 • Poland: Wydawnictwo Okultura • Latin America: Random House Mondadori, 2004 • Slovenia: Zalozba Eno, 2012 • Turkey: Alfa/Everest • Russia: Ripol • USA Spanish: Vintage

LA DANZA DE LA REALIDAD (2001)

- Spain: Siruela, 2001 • Latin America: Random House Mondadori, 2001 • Italy: Feltrinelli, 2004 • France: Albin Michel, 2002 • Portugal: A Esfera dos Livros, 2006 (cxl) • Brazil: RPG Devir, 2009 • Poland: Wydawnictwo Okultura • Japan: Bunyu-Sha Ltd., 2012 • World English: Inner Traditions • Bulgaria: Colibri • Israel: Babel

ALBINA Y LOS HOMBRES PERRO (1999)

- Latin America: Mondadori, 2000 • France: Métailié, 2001 • Spain: Siruela, 2002 • Italy: Feltrinelli, 2005 • Russia: Kolonna, 2004 • Latin America: Random House Mondadori, 2000 • World English: Restless Books, 2015

TEATRO SIN FIN (2008)

- Spain: Siruela, 2007 • Italy: City Lights, 2008

EL NIÑO DEL JUEVES NEGRO (1999)

- Spain: Siruela, 1999; (ppbk): 2002 • France: Métailié; (ppbk), 2002: Métailié, 2000 • Latin America: Random House Mondadori, 1999 • Portugal: Oficina do Livro, 2002 • Italy: Giunti Editore, 2003 • World English: Restless Books, 2018 • Serbia: Arete

DONDE MEJOR CANTA UN PÁJARO (1994)

- Spain: Siruela, 2002 • Latin America: Random House Mondadori, 2007; Debolsillo (ppbk) • Portugal: Oficina do Livro, 2004 • Italy: Feltrinelli, 2007 (ppbk) • France: Les Éditions Métailié, 1998 (ppbk) • Germany: Suhrkamp, 1996; (ppbk): Suhrkamp, 1998 • Netherlands: Arena, 1997 (cxl) • Brazil: Planeta Brasil, 2003 • World English: Restless Books, 2015 • Turkey: Alfa/Everest • Poland: Illuminatio • Serbia

LOS EVANGELIOS PARA SANAR (1997)

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

LA ESCALERA DE LOS ÁNGELES (2006)

- Italy: City Lights, 1999 • Spain: Ediciones Obelisco, 2006

DE AQUELLO QUE NO SE PUEDE HABLAR (1999)

- Italy: City Lights, 1999

LAS ANSIAS CARNÍVORAS DE LA NADA (2006)

- Spain: Siruela, 2006 • Russia: Kolonna Publications, 2005 • Italy: Giunti, 2010 • Latin America: Random House Mondadori, 2006

EL TESORO DE LA SOMBRA (2003)

- Spain: Siruela, 2003 • Italy: City Lights, 2004 • Russia: Kolonna • Latin America: Random House Mondadori, 2003

LA SABIDURÍA DE LOS CUENTOS (2005)

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

LA SABIDURÍA DE LOS CHISTES

- Mexico: Grijalbo, 2002

EL LORO DE LAS SIETE LENGUAS

- Spain: Siruela, 2005 • Italy: Giunti, 2011 • Russia: Kolonna Publications, 2006 • Latin America: Random House Mondadori, 2005

EL PASO DEL GANSO

- Italy: Mondadori, 2007 • Mexico: Random House Mondadori, 2002

FABULAS PÁNICAS

- Mexico: Random House Mondadori, 2003 • France: Actes Sud, 2017 • World English: Inner Traditions, 2017

EL DEDO Y LA LUNA

- Spain: Obelisco, 2003 • France: Albin Michel, 1997 • World English: Inner Traditions

MEGALEX

- Spain and Mexico: Random House Mondadori, 2010

MEMORIAS DE UN NIÑO BOMBERO

- Argentina: Planeta Editora, 2010

LA CASTA DE LOS METABARONES

- Spain: Random House Mondadori, 2007

NO BASTA DECIR

- Spain: Visor Libros, 2003

PASOS EN EL VACÍO

- Spain: Visor Libros, 2009

PSICOPOSTA

- Spain: La Esfera de los Libros, 2008 • Italy: Alberto Castelvechi Editore, 2007

SOLO DE AMOR

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

TODAS LAS PIEDRAS

- Spain and Latin America: Debolsillo; Obelisco, 2008 • Italy: Giunti, 2014

YO, TAROT

- Spain: Siruela, 2004 • Italy: City Lights, 2007 • Latin America: Random House Mondadori

Paola Kaufmann



Paola Kaufmann was born in Río Negro, Argentina in 1969. Despite her training as a neurobiologist, literature had always been her passion. In 1987 she moved to Buenos Aires to study Biology and, concurrently with her doctoral studies in Neuroscience, Kaufmann began writing her first literary pieces- short stories, for which she won several awards.

Continuing her doctoral studies at Smith College, Massachusetts took her to the home of Emily Dickinson. Kaufmann's own passionate research on the poet culminated in a novel about her life, *LA HERMANA*, for which she was the recipient of the Casa de las Américas Award in Cuba. *EL LAGO*, her last novel, won the Planeta Argentina Novel Prize in 2005.

She passed away in 2006, shortly after being diagnosed with a malignant brain tumour.

El Lago / The Lake

Novel

330 pages

Premio Planeta Argentina de Novela 2005

Latin America: Planeta, 2005

Brazil: Planeta, 2007

UK: Alma Books, 2006 (cxl)

Netherlands: Signatuur, 2008

Ever since one particular scientific expedition, dating back to 1922, various generations of naturalists have believed in the existence of a prehistoric animal which inhabits the waters of one of the Patagonian lakes. The main protagonists of the original expedition were the engineers Frey and Viktor Mullin, who went on to spend the rest of their lives looking for the monster in order to prove its existence to the rest of the world. Fifty years later, Viktor's daughter Ana is also now a naturalist, who decides to carry on her father's work in hunting for the beast.

With the ease of a truly great novel, *EL LAGO* constructs a complex and fascinating plot which transcends its original narrative universe. The reader becomes inevitably entranced by the increasingly enigmatic story. It soon becomes apparent that the lake holds not only a prehistoric monster, but probably also thousands of corpses. However, it remains unclear as to whether the beast can be found anywhere in the outside world, or whether it simply resides in a dark region of the human psyche. Paola Kaufmann has written an exceptional novel, which explores the fascinating subject of memory, identity and the search for truth.

EL SALTO (2012)

- Argentina: Planeta, 2012

LA HERMANA (2003)

Premio Casa de las Américas de Novela, 2003 • Spain: Siruela, 2004 • Argentina: Sudamericana, 2003 • Netherlands: MM Boeken, 2005 • UK: Alma Books, 2006

Roque Larraquy



Roque Larraquy (Buenos Aires, 1975) is writer, screenwriter, professor of narrative and audiovisual design. He is the author of the *LA COMEMADRE* (2010), his debut novel which is a 2018 finalist for the first ever National Book Award for Translated Literature, the only title on the longlist from the Spanish language. Also published is his *INFORME SOBRE ECTOPLASMA ANIMAL* (Eterna Cadencia, 2014) which is an exquisite combination of his storytelling with the images by graphic designer Diego Ontivero. Since 2016, Larraquy has been the director of Argentina's first university degree program for creative writing at the Universidad Nacional de las Artes. He lives in Buenos Aires.

"Who the devil is this Roque Larraquy? His first book seems like an artifact written with four hands—amid laughter and hidden from everyone—by Jorge Luis Borges and Witold Gombrowicz. Or maybe not Gombrowicz, but Virgilio Piñera. Or maybe not Borges, but Villiers de L'Isle-Adam adapted by Paul Valéry (did you know Valéry spent his youth digging up skulls to make calculations?). What is certain is that this truly magnificent novel exudes intelligence, humor, cynicism, cruelty. Cold passion with unsettling—and unexpectedly moving—effects."

Ignacio Echevarría

"Larraquy is whirlwindishly creative and evidently possessed of a prodigious, if darkly tinged, imagination."

Powell's Books

La Comemadre / Comemadre

Novel

160 pages

Finalist for the National Book Award 2018 for Translation

LitHub Ultimate Best Books of 2018, Best Fiction of 2018 in Huffington Post, World Literature Today's Notable Translations of 2018

Longlisted for the Best Translated Book Award 2019

Full English translation by Heather Cleary

Latin America: Entropía, 2010

Spain, Mexico, Uruguay: Turner, 2014

USA: Coffeehouse, 2017

UK/Australia: Text, 2019

France: Christophe Lucquin, 2015 (exp.)

Audio: Storytel

Chile: Kindberg

Arabic: Masaa

Literary Latin American Flatliners: a smart, engrossing, and darkly funny novel experimenting with where life and love begin and end.

On the outskirts of Buenos Aires in 1907, Doctor Quintana pines for head nurse Menéndez while he and his colleagues embark on a grisly series of experiments to investigate the line between life and death. One hundred years later, a celebrated artist goes to extremes in search of aesthetic transformation, turning himself into an art object. How far are we willing to go, Larraquy asks, in pursuit of transcendence? The world of *Comemadre* is full of vulgarity, excess, and farce: strange ants that form almost perfect circles, missing body parts, obsessive love affairs, and flesh-eating plants. Here the monstrous is not alien, but the consequence of our relentless pursuit of collective and personal progress.

"Shuttling between B-movie horror and exceedingly dark comedy, the novel is somehow both genuinely scary and genuinely funny, sometimes on the same page—a wickedly entertaining ride."

Publishers Weekly, starred review

"[Comemadre] arrives like a shockwave."

Los Angeles Review of Books

"I love Comemadre. But here I am, days after reading, still asking myself what kind of book it is. Is it humor? Horror? Is it about art? Science? Philosophy? One thing is certain: it is just the kind of book that you'll want to recommend to your friends over and over again, and here I am, still doing it!"

Samanta Schweblin

"The prose is distilled but rich—like dark chocolate."

Chicago Tribune

"Comemadre creates a full circle of the grotesqueries humans inflict upon one another in pursuit of immortality. Read Larraquy to experience a strange waking dream from which there is no escape."

Arkansas International

"Grotesque, outrageous, and insanely funny, [Comemadre] has almost no equal in literature."

BOMB

"In this dark, dense, surprisingly short debut novel by the Argentinian author, we're confronted with enough grotesqueries to fill a couple Terry Gilliam films and, more importantly, with the idea that the only real monsters are those that are formed out of our own ambition."

The Millions

"Like a beloved B movie, this is the campy horror show all my fellow sickos have been waiting for."

Keaton Patterson

"...a deeply unnerving and morbidly fascinating novel..."

Booklist

"... deeply unsettling and beautiful..."

Asymptote

"Larraquy has written a perfect novel: spare, urgent, funny, original, and infused with wonderfully subtle grace. I neglected my domestic duties to devour it."

Elisa Albert

"The absurd is planted and buried throughout Comemadre, creating a sense of constant doubt and uncertainty. The writing is sparse and evocative, even as it takes considerable risks. The effect accomplishes a great deal in short spaces."

Full Stop

"Moving from a sanatorium at the beginning of the twentieth century in which the doctors decide to use their patients as fodder for a deadly experiment, to an artist at the beginning of the twenty-first who pushes the fleshy manipulations of Chris Burden and Damien Hurst to a new extreme, Comemadre is a raucous and irreverent philosophical meditation on the relationship of the body to science and to art. Walking a line between parody and critique, this is a grotesquely funny and powerful book."

Brian Evenson

"[Comemadre] abounds with visceral imagery and unsettling discussions of the body; it's a brief novel, but its impact is massive."

Vol 1 Brooklyn

"Larraquy ventures into the gothic here, only to push beyond it into an even more disquieting realm of obsession, transformation, and the monstrous unknown."

Words without Borders

"Comemadre is one of the wildest and most disturbing novels I've read. With a language that dissects the world while describing it, Roque Larraquy constructs a dark fable about the annihilation of the body, about perversions of art and science. Heather Cleary's magnificent translation does justice to this extravagant gem—composed like a Hieronymus Bosch diptych that sets us before the monsters of unleashed reason."

Daniel Saldaña París

"Part horror, part dark comedy, part philosophy. . ."

Unabridged Bookstore

"Comemadre lures, bedevils, and ultimately enamors—distending reality (and decency) in the process. Feral fiction at its finest, Larraquy's Comemadre is beach reading if you inexplicably find yourself marooned with Piggy, Jack, Ralph, and the rest of Golding's deserted island boys."

Jeremy Garber, Powell's Books

"In spite of having all the necessary ingredients for a historical novel (the clinic, sordid and suburban; the positivist, anthropometric delusions), it's not a historical novel; in spite of possessing, at first glance, the traits that generally mark 'realistic fiction,' (the cross between conceptual art, spectacle, and biopolitics; the gray areas of death, sickness and animalism as thresholds of humanity), something in its tone subjects the reality to a process of distancing treating it as a foreign body—alien—neither completely alive nor completely dead."

Diego Peller, Bazar Americano

"Larraquy spent seven years writing his first book . . . and another three passed before the appearance of his second. We don't know how long it will take him to publish his next one, but we intuit that there will be a third and a fourth, because in what

we've seen of his work up to now there is a discernible literary project—a project that's difficult to define, for which terms like 'story,' 'novel,' or 'poetry' are insufficient."

Maximiliano Tomas, La Nación

Enrique Lynch



Enrique Lynch, though born in Buenos Aires in 1948, has lived in Barcelona since 1976. Over time he has become an ever increasingly prominent figure, working as an editor in the field of humanities as well as a frequent contributor to major Spanish newspapers and cultural magazines. His main activity as a writer has been in the field of philosophy, most specifically in the rather ambiguous zone where philosophy and literature meet.

He is currently Professor of Aesthetics at the University of Barcelona. He is also a highly respected translator, and has translated into Spanish works by Foucault, Hobbes, Elster, Lyotard and Paul de Man, among many others. He is also highly regarded for his work as an editor of books on contemporary criticism and analysis.

www.enriquelynch.com

“Enrique Lynch may very well be one of the greatest exponents of this type of essay in our language. He is one of our most agile, acid writers, and rarely disappoints the intellectual reader.”

Fernando Savater

In-Moral: Filosofía y/o literatura: identidad y/o diferencia

Essay

120 pages

Spain: Universidad de Navarra, 2006 • **Latin America:** Fondo de Cultura Económica, 2007

Quite resonant with his previous work, Lynch explores the relationship between philosophy and literature, and in particular, four crucial aspects of this generic distinction.

In the first section, we consider what could be a suitable space for philosophy, taking into account the shared interests of philosophy and literature, particularly since the start of the modern period. In the second, he defines poetry as “a language of precision”, a model of the type of writing to which philosophy aspires. The third section focuses on the common ancestry philosophy and literature share, as both are descendents of myth. So, after reviewing the theories that are currently in force regarding myth, he examines the influence of myth on narrative models and on theories of interpretation. Finally, in the fourth section he tackles the difficult problem of the definition of prose within the Romantic, Post-Romantic and Formalist traditions. Lynch is not interested in the prosaic as a philological problem but rather in finding in the concept of prose the essay style that identifies modern and contemporary philosophy. In his opinion, from Hegel onwards, there is no more thought than that which is produced in essay form. We are presented with a prose of extraordinary precision; with the exact dose of scholarship that, without overwhelming the reader, stimulates, instructs and invites you to think.

LA LECCIÓN DE SHEHEREZADE – FILOSOFÍA Y NARRACIÓN (1987)

- Spain: Anagrama, 1987; Debolsillo, 2007 (ppbk)

EL MERODEADOR – TENTATIVAS SOBRE FILOSOFÍA Y LITERATURA (1990)

- Spain: Anagrama, 1990; Debolsillo, 2007 (ppbk)

PROSA Y CIRCUNSTANCIA (1997)

- Spain: Anagrama, 1997 • Argentina: Alfaguara, 1999 • Brazil: Editora Campus, 1998 (cxl)

DIONISO DORMIDO SOBRE UN TIGRE – A TRAVÉS DE NIETZSCHE Y SU TEORÍA DEL LENGUAJE (1993)

- Spain: Destino, 1993 (cxl)

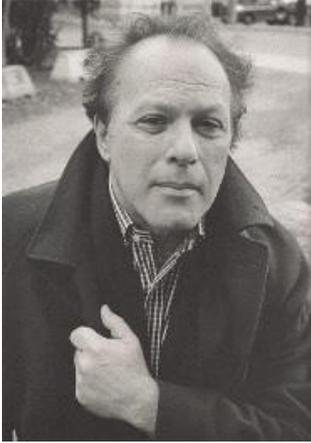
SOBRE LA BELLEZA (1998)

- Spain: Anaya, 1998

LA TELEVISIÓN: EL ESPEJO DEL REINO (2000)

- Spain: Debolsillo, 2000

Javier Marías



Javier Marías was born in Madrid in 1951. He is the author of the novels *LOS DOMINIOS DEL LOBO*, *TRAVESÍA DEL HORIZONTE*, *EL MONARCA DEL TIEMPO*, *EL SIGLO*, *EL HOMBRE SENTIMENTAL* (Premio Internazionale Ennio Flaiano 2000; Premio Grinzane Cavour; Alberto Moravia Prize), *TODAS LAS ALMAS* (Premio Ciudad de Barcelona, 1989), *CORAZÓN TAN BLANCO* (Critics' Prize, 1993; Prix l'Oeil et la Lettre 1993; IMPAC Dublin Literary Award 1997), *MAÑANA EN LA BATALLA PIENSA EN MI* (Premio Internacional de Novela Rómulo Gallegos, 1995; Premio Fastenrath 1995; Premio Arzobispo Juan de San Clemente 1996; Prix Femina Étranger 1996; Premio Letterario Internazionale Mondello Città di Palermo, 1998), *NEGRA ESPALDA DEL TIEMPO*, and the trilogy *TU ROSTRO MAÑANA: 1 FIEBRE Y LANZA* (Premio Salambó 2003), *2. BAILE Y SUEÑO*, *3. VENENO Y SOMBRA Y ADIÓS*, *LOS ENAMORAMIENTOS* (Premio Qué Leer; Premio Lampedusa), and *ASÍ EMPIEZA LO MALO*.

He is also the author of the short story volumes: *MIENTRAS ELAS DUERMEN*, *CUANDO FUI MORTAL* and *MALA INDOLE*; the collection of short biographies *VIDAS ESCRITAS*, each and every one crafted as if they were short stories; a selection of his articles on football titled *SALVAJES Y SENTIMENTALES* and also several collections of articles and essays.

Among his translations, one that deserves a special mention is Sterne's *TRISTRAM SHANDY* (Premio Nacional de Traducción 1979). He has been a lecturer at the University of Oxford, at universities in the United States and at the Universidad Complutense de Madrid.

In recent years, Javier Marías has become a genuine worldwide literary phenomenon. His books have been translated into 46 languages and published in 59 countries. More than 6 million copies of his books have been sold throughout the world, including 1,700,000 copies of *CORAZÓN TAN BLANCO* and 1,100,000 copies of *MAÑANA EN LA BATALLA PIENSA EN MÍ*.

For his literary work to date, he is the recipient of the Nelly Sachs Prize (1997), the Grinzane Cavour Prize in Turin (2000), the Alberto Moravia Prize in Rome and the José Donoso Prize in Chile (2008), the Nonino Prize in Italy (2011), the Österreichische Staatspreis für Europäische Literatur (2011), and the Premio Formentor (2013). He is also a member of the Real Academia Española.

"One of the the writers who should get the Nobel Prize is Javier Marías."

Orhan Pamuk

"Javier Marías is one of the greatest living authors."

Claudio Magris, Corriere della Sera

"Javier Marías is in my opinion one of the best contemporary European writers."

J.M. Coetzee

"Marías uses language like an anatomist uses the scalpel to cut away the layers of the flesh in order to lay bare the innermost secrets of that strangest of species, the human being."

W.G. Sebald

"By far Spain's best writer today."

Roberto Bolaño

www.javiermarias.es

Berta Isla / Berta Isla

Novel

441 pages

Winner of the Premio de la Crítica* Finalist for the Premio Dulce Chacón 2018

Bestseller in Spain* Best Book of the Year in Babelia, Corriere della Sera, Público (Portugal)

Spain and Latin America: Alfaguara, 2017

Poland: PHU Sonia Draga

UK: Hamish Hamilton

Brazil: Companhia das Letras

USA: Knopf

Italy: Einaudi, 2018

France: Gallimard

Turkey: Yapi Kredi

Netherlands: Meulenhoff, 2018

Greece: Patakis

Portugal: Penguin Random House, 2018

Georgia: Intelekti

Germany: Fischer

Taiwan: China Times

Ukraine: Ranok

Sweden: Bonniers

China: Shanghai 99

Croatia: VBZ

Slovenia: Zalozba

Hungary: Jelenkor (Libri)

Albania: Fjala

Bulgaria: Colibri

"For some time she was not sure if her husband was actually her husband. Sometimes she believed he was, sometimes she believed he was not, and sometimes she decided not to believe anything and keep on living her life with him, or with that man similar to him, older than him. But she herself had grown older on her own and in his absence, she was very young when she married."

Berta Isla and Tomás Nevinson met at a very young age in Madrid, and quick was her determination to spend their lives together, unable to foresee a sporadic coexistence and later a disappearance. Tomás, half Spanish and half English, is gifted with languages and accents, which calls for attention of the Crown during his years of study in Oxford. A day like any other, "a stupid day" that could have been avoided, will determine the rest of his existence, as well as his wife's.

BERTA ISLA is the enthralling and suspenseful story of a time of wait and an evolution, both of which belong to the protagonist. It also tells the story of the fragility and persistence of a romantic relationship condemned to secret and hiding, to pretending and speculating, and as a last resort, to resentment mixed with loyalty.

Or, as a quote from Dickens says at the end of the book, it is the indication that *"every beating heart is a secret to the heart nearest it, that which sleeps and beats by its side."* Finally, it is also the story of those who want to halt misfortunes and intervene in the universe, only to end up finding themselves banished from it.

"A masterpiece. Mariás possesses all the strength to place before our eyes and in our hearts the cruelty of existence."

Claudio Magris, Corriere della Sera

"A marvellous novel that reminds us why fiction, in the hands of the most experienced, continues to be the only way to fully know ourselves."

Juan Gabriel Vásquez, Babelia

"Mariás has given an extraordinary turn of the screw to his own work, reaching a precision, emotion and mystery, as one cannot find in most writers of his generation."

Fernando R. Lafuente, ABC Cultural

"I think this is one of his best novels, or possibly the best of all."

Julia Navarro, ABC Cultural

«Berta Isla is one of Mariás' most complex and brave novels, and no doubt, the most thrilling and desolate.»

José-Carlos Mainer, Babelia

"Once again, Javier Mariás has brought together an exceptional novel. On the highest pedal of literary quality, this writer's talent never fails nor conforms to paths already explored." **Domingo Ródenas, El Periódico**

Así empieza lo malo / Thus Bad Begins

Novel

534 pages

Nominee for the IMPAC 2018

"Best Book of the Year" by Babelia, El País

Spain and Latin America: Alfaguara, 2014

UK: Hamish Hamilton, 2016

USA: Knopf, 2016

Netherlands: Meulenhoff, 2015

Germany: Fischer, 2015

Italy: Einaudi, 2015

Brazil: Companhia das Letras, 2015

Portugal: Alfaguara, 2015

Poland: Sonia Draga

Greece: Patakis

France: Gallimard, 2016

China: Shanghai99

Gyldendal: Denmark, 2016

Norway: Forlaget Press

Hungary: Libri Kiado

Turkey: Yapi Kredi

Slovenia: Zalozba

Lithuania: Alma Littera

Croatia: Profil

Bulgaria: Colibri

Albania: Fjala

'It was not so long ago when that story happened, and nonetheless today it would be impossible. I mean what happened to them, to Eduardo Muriel and to his wife, Beatriz Noguera, when they were young, and not so much what happened to me with them when I was young and their marriage a long and indissoluble misfortune.'

Award-winning author Javier Mariás examines a household living in unhappy the shadow of history, and explores the cruel, tender punishments we exact on those we love.

As a young man, Juan de Vere takes a job that will haunt him for the rest of his life. Eduardo Muriel is a famous film director - urbane, discreet, irreproachable - an irresistible idol to a young man. Muriel's wife Beatriz is a soft, ripe woman who slips through her husband's home like an unwanted ghost, finding solace in other beds. And on the periphery of all their lives stands Dr Jorge Van Vechten, a shadowy family friend implicated in unsavoury rumours that Muriel cannot bear to pursue himself - rumours he asks Juan to investigate instead. But as Juan draws closer to the truth, he uncovers more questions, ones his employer has not asked and would rather not answer. Why does Muriel hate Beatriz? How did Beatriz meet Van Vechten? And what happened during the war? As Juan learns more about his employers, he begins to understand the conflicting pulls of desire, power and guilt that govern their lives - and his own. *Marias* presents a study of the infinitely permeable boundaries between private and public selves, between observer and participant, between the deceptions we suffer from others and those we enact upon ourselves.

"A demonstration of what fiction at its best can achieve."

The Guardian

"Simply unputdownable."

BBC Radio 4

"Marias is Spain's own modern-day Cervantes... wittier and more playful than Elena Ferrante."

The Sunday Times

"A ferociously addictive, troubling, seductive read."

Independent on Sunday

"Magnificent."

Daily Mail

MALA ÍDOLE. CUENTROS ACEPTADOS Y ACEPTABLES (2012)

• Spain and Latin America: Alfaguara, 2012 • Netherlands: Meulenhoff, 2014 • Germany: Fischer, 2016 • France: Gallimard • Turkey: Can

LOS ENAMORAMIENTOS (2011)

• Spain and Latin America: Alfaguara, 2011; Debolsillo (ppbk) • France: Gallimard, 2013 • Germany: Fischer, 2012 • Brazil: Companhia das Letras, 2012 • China: Shanghai 99 Readers' Culture • Croatia: Profil • Finland: Otava, 2012 • Greece: Patakis Publishers • Hungary: Libri Kiado, 2012 • Iceland: Bjartur • Israel: Modan Publishing House, 2013 • Italy: Giulio Einaudi Editore, 2012 • Norway: Forlaget Press, 2012 • Poland: P.h.u. Sonia Draga Sp. z o.o • Portugal: Santillana Editores S.A., 2012 • Russia: Corpus Books, 2013 • Sweden: Albert Boniers Förlag, 2013 • Turkey: Yapi Kredi Yayinlari • UK: Hamish Hamilton, 2013 • USA: Knopf, 2013 • Denmark: Gyldendal • Bulgaria: Altera • Netherlands: Meulenhoff, 2012 • Slovenia: Cankarjeva Zalozba - Zaloznistvo D.O.O., 2013 • Macedonia: Ars Lamina • Romania: Univers • Czech Republic: Paseka • Albania: Fjala Publishing • Malayalam language: Megha Books • Japan: Tokyo Sogensha • Latvia: Zvaigzne Abc • Taiwan: China Times • Iran: Cheshmeh

TU ROSTRO MAÑANA (3. VENENO Y SOMBRA Y ADIÓS) (2007)

• Spain and Latin America: Alfaguara, 2007; Debolsillo (ppbk); Bookclub: Círculo de Lectores, 2008 • Germany: Klett-Cotta, 2010 • Italy: Einaudi, 2010 • Brazil: Companhia das Letras, 2010 • USA: New Directions, 2009 • France: Gallimard, 2009 • Netherlands: Meulenhoff, 2009 • UK: Chatto & Windus, 2009 • Poland: P.H.U Sonia Draga, 2013 • Slovenia: Cankarjeva Zalozba, 2010 • Bulgaria: Altera, 2013 • Portugal: Publicações Dom Quixote • Turkey: Metis, 2013 • Sweden: Albert Bonniers Förlag • Film rights: RT Features • Romania: Polirom

TU ROSTRO MAÑANA (2. BAILE Y SUEÑO) (2004)

• Spain and Latin America: Alfaguara, 2004; Debolsillo (ppbk), 2008; Bookclub: Círculo de Lectores, 2005 • Germany: Klett-Cotta, 2006 • Italy: Einaudi, 2007 • Brazil: Companhia das Letras, 2008 • USA: New Directions, 2006 • France: Gallimard, 2007 • Netherlands: Meulenhoff, 2006 • UK: Chatto & Windus, 2006 • Russia: Eksmo Publishers (cxl) • Romania: Polirom, 2006 • Poland: P.H.U Sonia Draga, 2011 • Slovenia: Cankarjeva Zalozba, 2009 • Turkey: Metis, 2011 • Bulgaria: Altera, 2011 • Portugal: Publicações Dom Quixote • Sweden: Albert Bonniers Förlag • Film rights: RT Features

TU ROSTRO MAÑANA (1. FIEBRE Y LANZA) (2002)

• Spain and Latin America: Alfaguara, 2002; Debolsillo (ppbk); Bookclub: Círculo de Lectores, 2002 • Germany: Klett-Cotta, 2004 • Italy: Einaudi, 2003 • Brazil: Companhia das Letras, 2003 • USA: New Directions, 2005 • France: Gallimard, 2004 • Portugal: Publicações Dom Quixote, 2005 • Bulgaria: Altera, 2011 • Netherlands:

Meulenhoff, 2005 • UK: Chatto and Windus, 2005 • Croatia: Profil International • Romania: Editora Polirom, 2005 • Turkey: Metis, 2011 • Slovenia: Cankarjeva Zalozba, 2008 • Poland: PHU Sonia Draga, 2011 • Sweden: Albert Bonniers Förlag • Film rights: RT Features

VEN A BUSCARME (2011)

- Spain: Alfaguara 2011 • Italy: Gallucci, 2012

LECCIÓN DE LENGUA (2011)

- Spain: Galaxia Gutenberg, 2011

NI SE LES OCURRA DISPARAR (2011)

- Spain: Alfaguara, 2011

INTÉRPRETES DE VIDAS (2007)

- Italy: Giulio Einaudi Editore, 2011

NEGRA ESPALDA DEL TIEMPO (1998)

- Spain and Latin America: Alfaguara, 2000 • France: Rivages, 2000 (cxl); Gallimard • Italy: Einaudi, 2000 • Netherlands: Meulenhoff, 2000 • USA: Vintage, 2013 (ppbk) • UK: Chatto & Windus, 2003; Penguin (ppbk), 2013 • Germany: S. Fischer Verlag; (ppbk): DTV, 2002 • Portugal: Relogio d'Agua, 2002 (cxl) • Brazil: Martins Fontes, 2000 (cxl) • Serbia: Narodna Knjiga • Romania: Univers • Czech Republic: BBArt Publishing, 2009 • Sweden: Bonniers Forlag, 2011 • Poland: Sonia Draga, 2014

MAÑANA EN LA BATALLA PIENSA EN MÍ (1993)

- Spain and Latin America: Alfaguara, 2000; (ppbk): Alfaguara, 1996; Debolsillo (ppbk) • Germany: S. Fischer Verlag, 2012 • France: Gallimard (ppbk), 2010 • UK: Penguin, 2012 • Portugal: Santillana Editores • Greece: Medusa Selas, 1997 • Brazil: Martins Fontes, 1997 (cxl) • Italy: Einaudi, 2000 • USA: Vintage, 2013 • Poland: Muza SA, 2003 • Romania: Univers, 2002 • Lithuania: Alma Litera • Russia: Amphora, 2003 • Netherlands: Meulenhoff, 1996 • Sweden: Bonniers, 2008 • Norway: Gyldendal Norsk, 1997 (cxl) • Denmark: Forum, 1998 (cxl) • Serbia: Mediasat • Slovenia: Cankarjeva Zalozba, 1999 • Czech Republic: Argo Publisher, 1999 • Hungary: Libri Kiado • Korea: Moonji • Croatia: V.B.Z. 2005 • Turkey: Yapi Kredi • Israel: Ivrit Hebrew Publishers, 2006 • Bulgaria: Colibri, 2006 • China: People's Literary Publishing House • Poland: Sonia Draga • Iran: Koolehposhti

CORAZÓN TAN BLANCO (1992)

- Spain and Latin America: Alfaguara. 2000 • Germany: S. Fischer Verlag, 2012 • UK: Penguin, 2012 • USA: Vintage, 2013 • France: Gallimard (ppbk), 2008 • Denmark: Gyldendal, 1993 • Norway: Gyldendal Norsk, 1996 • Netherlands: Meulenhoff, 2010 • Brazil: Companhia das Letras (ppbk), 2008 • Italy: Einaudi, 1999 (ppbk) • Poland: P.H.U Sonia Draga Sp. z o.o, 2012 • Greece: Medusa Selas, 1995 • Portugal: Santillana Portugal • Turkey: Yapi Kredi • Finland: Otava, 2012 (ppbk) • Serbia: Evro Giunti, 2008 • Hungary: Europa Kiado, 1998 • Croatia: Konzor (cxl) • Slovenia: Cankarjeva Zalozba, 2006 • Japan: Kodansha Ltd, 2002 • Lithuania: Alma Litera, 2001 • Israel: Babel Publishing, 2000 • Bulgaria: Obsidian, 2003 • Russia: Amphora, 2002 • Latvia: Zvaigzne • Estonia: Varrak Publishers, 2002 (cxl) • Romania: Rao Publishing • Czech Republic: BB Art, 2005 (cxl) • Korea: Moonji., 1997 • China: Eurasian Press, 2009 • Continental China: Shanghai99 • Vietnam: Bach Viet Books, 2009 • Macedonia: Ili-Ili • Film rights: Black Forest Films • Hungary: Libri Kiado, 2012 • Bosnia: BTC Sahinpasic (ppbk) • Albania: Fjala Publishing • Taiwan: China Times • Iran: Cheshmeh

LOS DOMINIOS DEL LOBO (1999)

- Spain and Latin America: Alfaguara, 2011 • Hungary: Park Publishing, 2001 • Greece: Kastaniotis Editions, 2002 • Italy: Einaudi, 2013

TRAVESÍA DEL HORIZONTE (1972)

- Spain and Latin America: Alfaguara, 2011 • Turkey: Everest, 2000 • Germany: Klett-Cotta, 2002 (cxl) • Italy: Einaudi, 2005 • USA: McSweeney's, 2006

EL MONARCA DEL TIEMPO (1978)

- Spain: Reino de Redonda, 2003

EL SIGLO (1983)

- Spain and Latin America: Alfaguara, 2000 • Greece: Livanis Publishing • Italy: Einaudi, 2013

EL HOMBRE SENTIMENTAL (1986)

• Spain and Latin America: Alfaguara, 2006 • France: Gallimard, 2006 (ppbk) • UK: Harvill, 2004; Penguin (ppbk), 2013 • Germany: S. Fischer Verlag • Netherlands: Meulenhoff, 1991 (cxl) • Denmark: Gyldendal, 1994 • Greece: Zacharopoulos, 1991 • Czech Republic: Volvox Globator • Italy: Einaudi, 1999 • Turkey: Sel Yayinlari, 2009 • Poland: Proszynski i Ska, 2002 (cxl) • Israel: Babel Publishing, 2001 (cxl) • Portugal: Dom Quixote, 2002 (cxl) • Serbia: Evro Giunti, 2007 • Brazil: Companhia das Letras, 2004 • Albania: Editions Albin (cxl) • USA: Vintage • Romania: Univers, 2009 • Vietnam: Bach Viet Books, 2009 • Bulgaria: Altera

TODAS LAS ALMAS (1989)

• Spain and Latin America: Alfaguara, 1999 • Catalonia: Funambulista, 2009 • France: Gallimard, 2006 • U.K: Penguin, 2012 • Germany: S. Fischer Verlag, 2012 • Netherlands: Meulenhoff (ppbk), 2013 • Portugal: Dom Quixote, 2002 (cxl); Alfaguara • Poland: Rebis, 2001 • Turkey: Gendas Publishing (cxl) • Greece: Kedros, 1998 • Romania: Univers, 2006 (cxl) • Italy: Einaudi, 1999 • Brazil: Martins Fontes, 1999 • USA: Vintage, 2013 • Czech Republic: BB Art, 2007 (cxl) • Bulgaria: Prozoretz Ltd., 2002 (ppbk) • India: Confluence International, 2004 • Russia: Amphora, 2004 • Denmark: Tiderne Skifter, 2009 • Lebanon: Naufal Group, 2008 • Israel: Ivrit Hebrew Publishing, 2009 • Serbia: Evro Giunti, 2007 • Sweden: Albert Bonniers, 2008 • Estonia: Varrak Publisher Ltd. • China: People's Literary Publishing House • Croatia: VBZ

MALA ÍNDOLE (1999)

• Spain: Plaza & Janés 1998 • UK: Granta Magazine, 1999 • France: Le Monde, 1998 • Italy: Einaudi, 2001 • Serbia: Narodna Knjiga, 2002 • USA: New Directions, 2010 • Norway: Gyldendal Norsk, 2012 • China: Shanghai99 • Slovenia: Modrijan, 2016

MIENTRAS ELLAS DUERMEN (1990)

• Spain and Latin America: Alfaguara, 2000; Debolsillo (ppbk) • France: Gallimard, 2007 • Netherlands: Meulenhoff, 1995 • Germany: Wagenbach, 2001 • Portugal: Rélogio D'Água, 2001(cxl) • Italy: Einaudi • USA: New Directions, 2010 • UK: Chatto & Windus, 2010 • Film rights: Wayne WangProductions

CUANDO FUI MORTAL (1996)

• Spain and Latin America: Alfaguara, 1996; Debolsillo (ppbk) • France: Rivages, 2000 (cxl) • Portugal: Relogio d'Água, 1999 (cxl) • Netherlands: Meulenhoff, 1998 • UK: Penguin, 2013 • Germany: S. Fischer Verlag • Greece: Medusa Selas, 2000 • USA: Vintage, 2013 • Slovakia: Art Forum, 2010 • Italy: Einaudi, 2003 (ppbk) • Brazil: Companhia das Letras, 2006 • Romania: Univers • Hungary: Europa K., 2008 • Arabic World Rights: Kalima Project for Translation • China: Shanghai 99 • World Arabic: Kalima Project

PASIONES PASADAS (1991)

• Spain and Latin America: Alfaguara, 1999; Debolsillo (ppbk) • Portugal: Rélogio D'Água, 2000 (cxl)

LITERATURA Y FANTASMA (1993)

• Spain and Latin America: Alfaguara, 2001 • Portugal: Rélogio D'Água (cxl) • Germany: Wagenbach, 2003 • France: Gallimard, 2009 • USA: Knopf • UK: Hamish Hamilton

VIDA DEL FANTASMA (1995)

• Spain and Latin America: Alfaguara, 2001, Debolsillo, 2007

VIDAS ESCRITAS (1992)

• Spain and Latin America: Alfaguara, 2000 • France: Editions Rivages, 1996 (cxl) • Portugal: Quetzal, 1997(cxl) • Germany: Fischer • Italy: Einaudi, 2004 • USA: New Directions, 2006 • UK: Canongate, 2006; Penguin (ppbk) • Turkey: Can Yayinlari, 2008 • Estonia: Loomingu Raamatogoku, 2002 • Poland: Sonia Draga • France: Gallimard

MANO DE SOMBRA (1997)

• Spain and Latin America: Alfaguara

SI YO AMANECIERA OTRA VEZ (1997)

• Spain and Latin America: Alfaguara

MIRAMIENTOS (1997)

• Spain and Latin America: Alfaguara, 2000 • Italy: Mavida, 2010

DESDE QUE TE VI MORIR (1999)

- Spain and Latin America: Alfaguara

SERÉ AMADO CUANDO FALTE (1999)

- Spain and Latin America: Alfaguara

SALVAJES Y SENTIMENTALES (2000)

- Spain and Latin America: Aguilar, 2000 • Germany: Klett Cotta, 2000 (cxl) • Italy: Einaudi, 2002 • Portugal: Dom Quixote, 2002 (cxl) • Czech Republic: BBART Publishing, 2004 (cxl) • Turkey: Yapi Kredi

CUENTOS ÚNICOS (1989)

- Spain: Debolsillo (ppbk), 2007

EL HOMBRE QUE PARECÍA NO QUERER NADA

- Spain and Latin America: Espasa Calpe, 1996 (1996)

EL OFICIO DE OIR LLOVER (2005)

- Spain and Latin America: Alfaguara

DONDE TODO HA SUCEDIDO (2005)

- Spain: Galaxia Gutenberg, 2005 • Italy: Passigli Editori, 2008

DEMASIADA NIEVE ALREDEDOR (2007)

- Spain and Latin America: Alfaguara, 2007

LO QUE NO VENGO A DECIR (2009)

- Spain and Latin America: Alfaguara, 2009

LOS VILLANOS DE LA NACIÓN Y OTRAS LETRAS (2010)

- Spain: Los Libros del Lince, 2010

Pablo Martín Sánchez



Pablo Martín Sánchez (Reus, 1977) is among the most promising Spanish novelists of his generation. After his debut in 2011 with the story collection *FRICCIONES*, the prestigious Acantilado published *EL ANARQUISTA QUE SE LLAMABA COMO YO* IN 2012. It was chosen by *El Cultural* as the best debut of the year and is now published in the US with the title *The Anarchist Who Shared My Name*. His following novel *TUYO ES EL MAÑANA* (2016) expanded his literary reputation. He graduated in Dramatic Arts at the Institut del Teatre de Barcelona, as well as in Literary Theory at the University of Barcelona. He has a doctorate in French Language and Literature by the Université de Lille-3, as well as a PhD in Literary Theory from the University of Granada. He has worked as a reader, proofreader, translator and bookseller. He has translated into Spanish the works of Alfred Jarry, Marcel Schwob, Raymond Queneau, Bernard-Marie Koltés, and Wajdi

Mouawad. He currently teaches a creative writing novel course at Escuela de Escritura del Ateneu barcelonés. Voted in during 2014, he is the only Spanish member to date of the Oulipo (Ouvroir de Littérature Potentielle).

“An extraordinary successor to Sterne and Perec.”

Enrique Vila-Matas

“A new interesting name in Spanish literature today.”

Fernando Valls, InfoLibre

“Pablo Martín Sánchez exudes his love of language and is unable to conform to what he has already achieved.”

Nuria Azancot, El Cultural

El anarquista que se llamaba como yo / *The Anarchist Who Shared My Name*

Novel

621 pages

Six Editions

Best Debut of 2012 by El Cultural / El Mundo

Spain and Latin America: Acantilado, 2012; Círculo de Lectores, 2013 (bc)

USA: Deep Vellum 2018

A riveting historical novel exploring the tumultuous life of an anarchist in 1920s Spain.

When author Pablo Martín Sánchez decides to search himself on the internet, he discovers that he shares his name with an anarchist who, in November 1924, was part of an attempt to overthrow Spanish dictator Miguel Primo de Rivera. Intrigued, Martín Sánchez sets out to learn more about the life of the man who shares his namesake. What he uncovers is the fascinating account of an unintentional revolutionary, swept up in a campaign he isn't sure he believes in—one that leads, ultimately, to a tragic fate.

The Anarchist Who Shared My Name is an elegantly written exploration of a dark time in Spanish history, blending key elements of historical fact with richly imaginative fiction as Martín Sánchez reconstructs the occurrences that led his protagonist to his untimely outcome. Through references to figures such as Miguel de Unamuno and Victor Blasco Ibañez, and landmark events such as the sinking of the Titanic and the Battle of Verdun, Martín Sánchez takes us on an odyssey through the anarchist's childhood and exile from Spain, to his life as a typesetter in Paris and his eventual involvement in revolt against a tyrannical government.

"A brilliant epic novel."

Óscar López, El Periódico

"Mature, interesting, captivating and well told."

Pepe Rodríguez, El Placer de la Lectura

"It contains the spirit of good narrative: simple in appearance but the result of hard work with words."

José Antonio Muñoz, Qué leer

"Rarely does a young author's first novel hold the narrative force, the profound knowledge of tradition, the ambition of language and structure and the carnality of characters, as we see here in this debut novel by Pablo Martín Sánchez."

Guillermo Busutil, La Opinión de Málaga

"A gigantic mural where extraordinary things happen which must mark the protagonist's life but also move, surprise or disquiet the thankful reader."

J. A. Masoliver Ródenas, La Vanguardia

"I recommend it with much enthusiasm."

Santos Sanz Villanueva, Mercurio

"A grand novel of 600 pages that never falls apart, in which nothing should be added and nothing taken away."

J. Ernesto Ayala-Dip, Babelia-El País

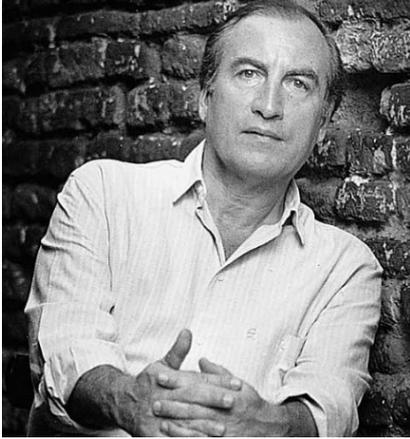
FICCIONES VERDADERAS (2000)

- Spain and Latin America: Acantilado, 2016 • France: La Contre Allée, 2017

FRICCIONES (2011)

- Spain and Latin America: E.D.A. Libros, 2011 • France: La Contre Allée, 2016

Tomás Eloy Martínez



Writer and journalist Tomás Eloy Martínez (Argentina, 1934 - 2010) has published various novels, short stories and essays, as well as having written several film scripts. His novel *SANTA EVITA* (1995) established him as one of Argentina's most internationally acclaimed writers. Translated into 25 languages and published in more than 30 countries, it is regarded as one of the great achievements in contemporary Latin American narrative, and has been publicly lauded by a host of names including those of Carlos Fuentes, Augusto Roa Bastos and Gabriel García Márquez.

He has also published a further four novels, translated into over ten languages. These include: *LA MANO DEL AMO* (1991), *el vuelo de la reina* (2002), *EL CANTOR DE TANGO* (2004) and *PURGATORIO* (2008). In 2002, *EL VUELO DE LA REINA* was awarded with the Alfaguara Novel Prize, and the

following year with the award of 'Best Foreign Novel' by the People's Literary Publication House of Beijing-Shanghai. In 2005 he was a finalist of the Man International Booker Prize for his lifetime's work.

Throughout his lifetime, Tomás Eloy Martínez amassed a body of work so remarkable that it has since been hailed by *The New York Times* and the *London Review of Books* as 'the most important literary phenomenon in Latin America since Gabriel García Márquez's *ONE HUNDRED YEARS OF SOLITUDE*.'

From 1991 until his death in February 2010, Martínez was a distinguished professor at Rutgers University in New Jersey and a regular contributor to *The New York Times Syndicate*, *El País* in Madrid, and *La Nación* in Buenos Aires.

"A great writer."

Isabel Allende

"One of Latin America's most celebrated contemporary writers."

The Guardian

"*SANTA EVITA*, finally, is the book I wanted to read".

Gabriel García Márquez

"Dazzling Gothic novel, perverse love story, impressive horror story, dazzling, perverse, impressive national history turned upside down, *SANTA EVITA* is all that and something more... A beautiful book, a miracle"

Carlos Fuentes

Tinieblas para mirar / Darkness to See

Stories

164 pages

Spain and Latin America: Alfaguara, 2014

Written over the course of fifty years, most of these short stories have been unpublished until now. These texts are a prime example of Tomás Eloy Martínez's talent and of the matters that preyed on him most throughout his lifetime: the upheavals in Argentina, Peronism and its emblems, exile, sexuality and death. The failed attempt of switching the bodies of the distinguished Evita and Aramburu, with the help of a tanker truck as vehicle and refuge; the life of a woman who puts on a whole choreographed show in a New York City train station; an ironic biographical note of a prodigious child destroyed by a possessive mother; the confrontation between an army and a group of workers in the outskirts of Tucumán a short while after '55; the legendary adventures of two bank robbers from the 30s are some of the stories that make up this collection. From the journalistic chronicle to the most delirious plots of fiction, these stories are more relevant than ever and confirm the literary power of an indispensable writer.

PURGATORIO (2008)

• Spain and Latin America: Alfaguara, 2008 • Germany: S. Fischer Verlag, 2010 • Brazil: Companhia das Letras, 2009 • France: Gallimard, 2011 • UK: Bloomsbury, 2011 • Portugal: Porto Editora, 2011 • Turkey: Apollon Yakincilik Ltd.Sti, 2011 • Italy: Sur, 2015 • Denmark: Microforlaget Apulieus • Film rights: The Light

ARGENTINA Y OTRAS CRÓNICAS (2011)

- Spain and Latin America: Alfaguara,2011

EL CANTOR DE TANGO (2004)

- Spain and Latin America: Planeta, 2004 • English world rights: Bloomsbury, 2006 • Germany: Suhrkamp, 2005
- Brazil: Companhia das Letras, 2004 • France: Gallimard, 2006 • Netherlands: Cossee, 2006 • Greece: Kastaniotis, 2006 • Italy: Ugo Guanda Editore (cxl) • Israel: Kinneret-Zmora, 2009 • Denmark: Gyldendalske Boghandel, 2006 • Turkey: Alkim Basin Yayin Dagitim, 2005 • Romania: Curtea Veche Publications, 2010 • Portugal: ASA Editores, 2006 • Hungary: Ulpius- Hazkaido, 2006 • Poland: W.K Twoj, 2008 • China: Lin King, 2009 • Croatia: Algoritam, 2010 • Russia: Eksmo Publishing, 2006 • Serbia: Geopoetika, 2007 • Albania: Pegi Publishing, 2006 • Slovenia: Mladinska, 2009 • Theatre: Bernstein Artists

EL VUELO DE LA REINA (2002)

- Spain and Latin America: Alfaguara, 2003 • Russia: Ast Publishers • Germany: Suhrkamp, 2003 • Portugal: ASA Editores, 2004 • Italia: Ugo Guanda Editore, 2003 (cxl) • Brazil: Editorial Objetiva, 2002 • France: Robert Laffont, 2004 • Serbia: Narodna Knjiga • Greece: Kastaniotis, 2008 • Hungary: JLX Publishers • Israel: Hakkibutz Hameuchad, 2006 • China: People's Literary Pub. House, 2003 • Romania: Curtea Veche Publishing, 2006 • Argentina: Santillana • Turkey: Ikarus Yayinevi • Poland: Amber Publishing, 2005

FICCIONES VERDADERAS (2000)

- Argentina: Planeta, 2000 (cxl) • España y Latinoamérica: Alfaguara, 2011

EL SUEÑO ARGENTINO (1999)

- Argentina: Planeta, 1999 (cxl) • España: Alfaguara, 2002 (cxl)

SANTA EVITA (1995)

- Spain and Latin America: Alfaguara, 2010 • Turkey: Can Publishers, 1998 • Greece: Oceanidas, 1997 • Portugal: ASA Editores, 1997 • France: Editions Robert Laffont, 2014 (ppbk) • English World Rights: Knopf, 1996; (ppbk): Knopf, 1996 • Brazil: Companhia das Letras, 1996 • Sweden: Forum, 1998 • Norway: Aschehoug, 1997 • Netherlands: Anthos, 1996; (ppbk):1996 • Finland: Werner Söderstrom, 1996 • Denmark: Gyldendal, 1997 • Germany: Fischer Verlag (ppbk), 2010 • Slovenia: DZS, 1997; (ppbk): Editions 10-18, 1998 • Italy: Sur, 2013 • Japan: Bungeishunju Ltd, 1997 (cxl) • Poland: Wydawnictwo da Capo, 1997 • Korea: Chajaknamu, 1997 • Croatia: Katarina Zrinski • Serbia: Narodna Knjiga, 1998 • UK: Transworld, 1996 • Czech Republic: Alpress; Bookclub: Knizni Club • Hungary: JLX and Co, 1997 • Bulgaria: Hemus • Russia: Ast Publishers (ppbk) • Estonia: Varrak Company, 2000 • Vietnam: Dai Viet Books • Film/TV rights: Twentieth Century Fox

LA NOVELA DE PERÓN (1985)

- Spain and Latin America: Alfaguara, 2009 • USA: Pantheon Books, 1988; (ppbk): Knopf, 1989 • Brazil: Companhia das Letras, 1998 • France: Robert Laffont, 2014 (ppbk) • UK: Transworld Publishers • Germany: Suhrkamp, 2001 (cxl); Fischer Verlag (ppbk) • Italy: Ugo Guanda, 1999 (cxl)

LAS MEMORIAS DEL GENERAL (1996)

- Spain and Latin America: Alfaguara, 2009

LA MANO DEL AMO (1996)

- Spain and Latin America: Alfaguara, 2002 • Russia: Ast Publishers, 2003 (ppbk) • France: Robert Laffont, 2004 (cxl) • Brazil: Companhia das Letras, 2008

LUGAR COMÚN LA MUERTE (1979)

- Spain and Latin America: Alfaguara, 2009

LA PASIÓN SEGÚN TRELEW (1997)

- Spain and Latin America: Alfaguara, 2004

Gabi Martínez



Gabi Martínez (Barcelona, 1971) is a prolific, established literary author of both fiction and non-fiction. He is particularly known for defying genres and bringing his travel writing into each narrative project. 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 recently 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

Continuará 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) was an original venture into autofiction. His most recent novel *LAS DEFENSAS* (2017) has brought him the most readers and praise to date.

"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

Animales invisibles / Invisible Animals

Narrative/Illustrated

230 pages

Spain and Latin America: Nórdica/Capitán Swing, 2019

Each chapter in this illustrated gem takes you one step further on a literal journey discovering mysterious animals, either invisible because they belong to legends from different places or because they are presumptuously extinguished or almost impossible to locate. By following the trace of a symbolic animal in an explored territory, and through the inhabitants relationship with that animal, readers discover not only a geography but also a society's dreamscape.

Las defensas / The Defenses

Novel

496 pages

Spain and Latin America: Seix Barral, 2017

Catalan: Catedral, 2017

France: Christian Bourgois, 2018

Italy: Bompiani, 2018

The gripping true story of the neurologist Domingo Escudero, who overcomes a rare autoimmune disease –the very same one he had been studying, and been fascinated by, all his life.

In January 2006, the neurologist Domingo Escudero fell ill, with no known causes, and was interned in a psychiatric hospital. For some time he insulted and attacked the people he loved the most, as well as those who had been his colleagues and who now were facing the ordeal to attend to him as a patient, not a doctor. More than a year had to pass for him to recover.

He went back to work, with no one being able to diagnose the root of his illness, his problems. Doctor Escudero was sure of only one thing: he had been under an overwhelming stress for too long. Lack of professional recognition, the divorce from the mother of his three daughters, his lovers and the harassment from his boss led him, literally, to craziness. After being back to work for a while, tensions came back, and so the overwhelming stress –while he was investigating the origins of his own insanity. Before falling ill again, he diagnosed himself with a theory that was later confirmed by a lab in the USA: he suffered from a recently-discovered illness, the same suffered by the girl in the film *The Exorcist*. A doctor said Domingo Escudero's case is one among three billion. *THE DEFENSES* is the extraordinary story of love and violence in the life of a top neurologist in one of the most civilized cities in the world. Martinez masterfully intertwines the health system and the social reality of Barcelona with the desires and frustrations of an unforgettable and contradictory character.

"With the epicness of a Great Classic."

Culturamas

"A masterful novelization of modern insanity."

El Correo Español

"Exceptional. It's a book that I would have liked to write."

Juan José Millás

"This is a book for writers and for readers. Martínez does an outstanding stylistic job. The story 'breathes' and generates tension from many different narrative points of view, juggled perfectly by the author with his command of the 'past' and 'future' buttons. The storyteller's voice, reliable and unreliable, is complemented, excellently, by other voices that fill the gap during the year in which the doctor, due to his madness, does not remember."

Carlos Zanón, Cultura/s

"Impressive... exceptional...thrilling... with an absorbing rhythm... full of depth and suspense, both in the protagonist's psychology and in his relationship with the rest of characters. Also in the social portrait of Spain from the Transition to today."

Todo Literatura

"It is written with stunning and disturbing narrative ability and courage. The novel sinks us into the unfathomable mystery of the mind, while it also pressingly questions us on the substantial fragility of life. A story that allows us to live a brutal and unique experience within the head of a stranger."

Santos Sáenz Villanueva, Mercurio

"Do not miss it In its ambition to reveal the complexities of a man intimately linked to his profession, it reminds me of Open by Andre Agassi and J.R. Moehring."

Anna Caballé, El País

"A fascinating book which portrays the world of neuroscience, but in a very different way to Oliver Sacks. A book that deals with the illness of the brain in a very interesting and 'domestic' way."

Agustí Villaronga

"An ambitious novel of high literary merit."

Angel Basanta, El Cultural

"A maddening read. I'm still not sure if it should be praised or it should be forbidden."

Manuel Llorente, El Mundo

"A solid novel. It weaves in an inside journey and an outside journey, a literary voice and a personal voice. Perfectly intertwined and exciting for those passionate about literature."

Imma Muñoz, El Periódico

"As a reader, the feeling is that of someone slowly walking into a tornado, being whirled around and kicked around, or knocked out like a boxer by a writer with fists like Muhammed Ali. A powerful structure... A multigenre book... A multi-character book in which the characters are carefully painted... It reminds us of Truffaut's Antoine Doinel."

Daniel Vázquez Sallés, El Mundo

"An exciting personal epic poem and a radiography of a health system full of hidden interests and corruption, with elements of a HBO series."

Marie Claire

"A surprisingly high voltage literary exercise... Without the need to use sentimental porno or a military trance, like in the great classics, this books searches the inner conflict, or that of our neighbor. Gabi Martínez builds a novel that is equally classic as it is modern. His talent has no limits."

Revista de Letras

"Gabi Martínez has found an almost incredible pretext to talk about a personal fascination of his: the sub-story of life in a large city in the developed world, Barcelona, that could serve as anyone's mirror for their life in their country."

El País Semanal

Sólo para gigantes / In the Land of Giants

Narrative non-fiction

408 pages

Spain and Latin America: Alfaguara, 2011

World English: Scribe, 2017

France: Autrement, 2013

Brazil: Rocco

Catalan: Ara Llibres, 2011

“The imagination has its sanctuaries too.”

High up in the Hindu Kush, between the ancient pagan Kalash people and the new medievalists of the Taliban, a charismatic young Spaniard, Jordi Magraner, made his home, mastering the local languages and customs before meeting his death there in the most mysterious way. Gabi Martínez sets off in Jordi’s footsteps to the land of the giants in order to try to solve the riddle of this murder, and of Jordi’s life.

Jordi Magraner was a brilliant student of the natural world, whose lab was the ravine and the scarp and the tent. His observational investigations led him to those places where the legendary barmanu had been sighted, and he began to develop a thesis about the life of the wild man. His passion for pursuit and discovery took him onto ever more perilous terrain in the Pakistani-Afghan borderlands. And, one by one, Jordi turned his back on the Europeans who sought to assist him, preferring instead to entrust his safety to an Afghan youth fleeing the Taliban, and to a wondrous working dog called Fjord. Jordi sought other rewards, and followed a winding, rocky path, down which Gabi Martínez resourcefully tracks him on this enthralling journey of detection and adventure in the Himalayas — where the truth is never as clear and pristine as the majestic mountains and the fast-flowing streams.

“When reading this book, one gets gusts of the best of Kipling, and also of Chatwin, even of Robert Byron. It’s the story of an obsessive trip, of a murder, of several love affairs, of a journey, of an adventurer who got lost forever, of the danger latent in trying to uncover an elusive truth and a truth only meaningful for he who wants it told (and then also, of course, for the fortunate reader). Fascinating from start to finish, In the Land of Giants is the kind of incredible story only an excess of reality can provide.”

Javier Marías

“Enthralling from beginning to end, In the Land of Giants is an inspired telling of an uncommon story.”

West Australian

“Martinez ably conjures the scent of juniper, the taste of black, salty tea and the sight of a 40-donkey convoy heading to Panjsh.”

Spectator

“A murder mystery more intriguing than anything you could make up.”

Sunday Territorian

“The translation skilfully captures the eccentric nature of the prose, and Martínez’s fascination comes through clearly.”

Times Literary Supplement

“A book that caught me from beginning to end, in which many genres are combined. It is a classic book of adventures, but it is also the biography of a character that has fascinated me, a kind of Lawrence of Arabia with many contrasts. As the plot sets out with a murder, one could also say it is at the same time a noir novel in which the reader will look for traces that will lead him to discover the mystery.”

John Carlin

“Extravagant, solitary, stubborn, shady, Jordi Magraner, French-Spanish zoologist, is a novelesque character. And Gabi Martínez, renowned Spanish journalist and writer, brings alive the extraordinary story of his ‘hero’ through fiction. With as much talent as emotion. His narration is full of passion. Life, sometimes, has the force of legend.”

Michel Abescat, Telerama

"Mathias Enard was fascinated by this book. He should not be the only one." **Livres Hebdo**

"The life of Jordi Magraner is an adventure novel in itself: the quest for the yeti in the most remote valleys of Pakistan and Afghanistan, where forgotten tribes fight for their survival. An uncommon story, tragic, full of life and vitality, by Spain's master of contemporary investigative novel." **Mathias Énard**

"A dark and hypnotic book, the chronicle of a fascination (or two) that leads us to remote and majestic places, to the kiplinesque Nuristan, where adventure keeps cooking over the centuries, and which also takes us to the most remote and sinister side of the human soul." **Jacinto Antón, El País**

"If there was one story I would like to take to the big screen it would be this wonderful book by Gabi Martínez." **Agustí Villaronga, film director**

"What shines in this book is the depth and wisdom of the investigation and the brightness in the prose of this young chronicler who has widened the field of possibilities of narrative journalism in Spanish." **Roberto Herrscher, Cultura/s**

"A fascinating and excellent book. A merge of travel literature, investigation reportage, a mere document, and high literature." **Agustín Fernández Mallo**

"It reads like a cyclone." **Ignacio Orovio, La Vanguardia**

VOY (2014)

- Spain and Latin America: Alfaguara, 2014

EN LA BARRERA (2012)

- Spain and Latin America: Altaïr, 2012

LOS MARES DE WANG (2008)

- Spain and Latin America: Alfaguara, 2008

SUDD (2007)

- Spain and Latin America: Alfaguara, 2007 • Graphic novel: Glénat, 2011

UNA ESPAÑA INESPERADA (2005)

- Spain and Latin America: Poliedro, 2005

ÁTICO (2004)

- Spain and Latin America: Destino, 2004

HORA DE TIMES SQUARE (2002)

- Spain and Latin America: Mondadori, 2002

DIARIO DE TIMANFAYA (2000)

- Spain and Latin America: Debolsillo, 2000

ANTICRETA (1999)

- Spain and Latin America: Debolsillo, 1999

SÓLO MARROQUÍ (1999)

- Spain and Latin America: Plaza y Janés, 1999

Marwan



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 40,000 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 11,000 copies in just three days and today, the sales exceed 80,000 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 and Latin America: Planeta, 2018

A book of poetry shouldn't be anything else but two people looking at each other straight to 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 barbarous 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 class; each fuck is the first one; 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 with him knowing 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?

TODOS MIS FUTUROS SON CONTIGO (2015)

- Spain and Latin America: Planeta, 2016 • Portugal: Marcador, 2017 • Italy: Giunti, 2016

LA TRISTE HISTORIA DE TU CUERPO SOBRE EL MIO (2014)

- Spain and Latin America: Planeta, 2016 • Portugal: Marcador

Ángeles Mastretta



Angeles 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 *ARRANCAME 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, Angeles 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 and 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 and at the same time the most precious of this pulsating and generous world surrounding 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.

LA EMOCIÓN DE LAS COSAS (2012)

- Spain and Latin America: Seix Barral, 2012 • Italy: Giunti, 2013

MARIDOS (2003)

- Spain and 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

MAL DE AMORES (1996)

- Spain: Punto de Lectura, 2002; Seix Barral, 2007 • Latin America: Planeta 2002 • France: Belfond, 1998 (cxl) • Germany: Suhrkamp, 2008 • Italy: Giunti, 2004 • Portugal: Editora ASA, 1997 • Denmark: Forum, 2000 • Netherlands: Wereldbibliothek, 1997 (cxl) • Brazil: Objetiva, 1997 • Australia: William Heinemann, 1998 • UK: Jonathan Cape, 1998 • Finland: Tammi Publishers, 2000 • Serbia: Narodna Knjiga • Croatia: Izvori • Taiwan: Babylon, 1999 • China: Thinkingdom (ppbk), 2012 • USA: Putnam's Sons, 1998; Audio: Recorded Books, 2004; Spanish ppbk: Vintage • Russia: Amphora, 2002 • Turkey: Alfa Publishers (cxl) • Greece: Oceanidas, 1998 • Yugoslavia: Narodna knjiga • Sweden: Themis Förlag, 2004

MUJERES DE OJOS GRANDES (1991)

- Spain: Seix Barral, 2008 • Latin America: Planeta, 2002 • Germany: Suhrkamp, 2010 • Netherlands: Wereldbibliothek, 1994 • Italy: Marcos y Marcos, 1992; hardcover ed.: Giunti, 1998 • Korea: Chajaknamu • China: Beijing, 2000 (cxl); Thinkingdom (ppbk), 2010 • Portugal: ASA Editores, 2003 • Brazil: Objetiva, 2001 • USA: Riverhead, 2003 • Film rights: Anola Films • Turkey: Kafka

ARRÁNCAME LA VIDA (1987)

- Film Rights: Estudio México Films, 2007 • Spain: Seix Barral (ppbk), 2004 • Latin America: Planeta, 2006 • Romania: Editora Polirom, 2002 • Germany: Suhrkamp, 1989 • Denmark: Tidens, 1988 • UK: Penguin, 1989; (ppbk): Vintage Books, 1999 • USA: Riverhead, 1997; Vintage español (ppbk) • Taiwan: Babylon Publishers, 1999 • China: Thinkingdom (ppbk), 2010 • Brazil: Editorial Objetiva, 2003 • Finland: Tammi, 1992 (cxl) • France: Gallimard, 1989 • Netherlands: Wereldbibliothek (ppbk), 2003; Rainbow Pocketboeken (ppbk), 1998 • Sweden: Forum, 1991 • Israel: Kinneret • Italy: Giunti, 2005 • Portugal: ASA Editores, 1994 • Turkey: Everest, 2001 • Greece: Oceanidas, 1998 • Korea: Munhakdongne, 2010 • Poland: Muza, 2010 • Serbia: Media II, 2010 • China: Thinkingdom Media Group, 2010

PUERTO LIBRE (1993)

- Latin America: Planeta, 2007 • Spain: El País Aguilar, 1994 (cxl) • Italy: Giunti, 2000; Zanzibar, 1995

EL MUNDO ILUMINADO (1998)

- Latin America: Planeta, 2006 • Spain: Alfaguara, 1999 (cxl); Planeta, 2006 • Italy: Feltrinelli, 2000 (cxl)

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 short story volumes 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.

www.juanjose-millas.com

Que nadie duerma / Nobody Sleep

212 pages

Current Bestseller in Spain* 35,000 copies in print

Spain and Latin America: Alfaguara, 2018

Portugal: Planeta Manuscrito, 2019

Serbia: Samizdat Doo

Novel

Puccini's *Turandot* reincarnates itself in this spellbinding story of love and freedom, led by Lucía the unforgettable taxi driver who imagines Madrid as her Beijing

"When you are able to imagine what you are doing and do what you are imagining, everything simultaneously, anxiety will disappear from your life."

Lucía works for an IT company that has to close down and lay her off. That same day her life takes a definitive turn: not only does she feel inspired by the taxi driver who takes her home, but she also hears opera filtering through her bathroom ventilator. Usually indifferent to any kind of music, Lucía approaches her neighbour who introduces himself as Calaf, and also has a bird-shaped face like her. Instantly attracted to him and the music he constantly plays, she notices he has moved out from one day to the next, pushing her even more to obtain her taxi license. Her journeys through the city become an algorithm that will define her future existence and whether or not she will reencounter her disappeared neighbour with whom she has fallen in love. From this moment onward, Puccini's opera *Turandot* becomes her soundtrack and she turns herself into the main character, dressing up as the Princess of China, and singing along with her surprising array of passengers in the backseat. In the midst of her tension-filled odyssey, she comes across the CEO of the company that was shut down for fraud, the same man her ex-colleagues can't stop ranting about in their WhatsApp group. She has the chance to take revenge on their behalf. Will she?

The everyday and the extraordinary combine in this new, flawless tale of how art and culture can literally save us from conformity and anxiety instilled from economy-driven society. The keys to Millás' narrative universe are in full motion: irony, the double, social critique, the different façades of reality, loneliness, individual truth, delirium, and a literary voice that instantly sets him apart from any other writer in the world.

"Millás literary map goes one step further."

Antonio Lucas, El Mundo

"Millás has written a breathless and enigmatic novel, that encloses an abrupt but calculated change of direction."

José Carlos-Mainer, Babelia

"Love and horror surprisingly come together in this novel. Pure Millás."

Tino Pertierra, La Nueva España

MI VERDADERA HISTORIA (2017)

- Spain and Latin America: Seix Barral, 2017 • Portugal: Planeta Manuscrito • Greece: Psychogios • Slovenia: Založba Malinc

DESDE LA SOMBRA (2016)

- Spain and Latin America: Seix Barral, 2016 • Portugal: Planeta Manuscrito, 2017 • Italy: Einaudi, 2017 • France: Plon/Feux croisés, 2018 • USA: Bellevue Literary Press • Poland: Czarna Owca 2016 • Greece: Psychogios, 2017 • Turkey: Kafka Kitap

ARTICUENTOS COMPLETOS (2011)

- Spain and Latin America: Seix Barral, 2011

LO QUE SÉ DE LOS HOMBRECILLOS (2010)

- Spain and Latin America: Seix Barral, 2010 • Portugal: Planeta Manuscrito, 2012 • Egypt: The General Egyptian Book Organization • Russia: Azbooka-Atticus Publishing Llc

LOS OBJETOS NOS LLAMAN (2009)

- Spain and Latin America: Seix Barral, 2009 • Portugal: Planeta Manuscrito, 2010 • Estonia: Loomingu Raamatokogu • Italia: Passigli Editore • Korea: Balgunsesang

EL MUNDO (2007)

Premio Planeta 2007 • Premio Nacional de Narrativa, 2009

- Spain and Latin America: Editorial Planeta, 2007 • Italy: Passigli Editori, 2009 • Germany: S. Fischer Verlag, 2009 • Greece: Modern Times • Serbia: RDP B92, 2008 • Egypt: The General Book Publishing Organization, 2009 • Korea: Munhakdongne Publishing Corp • Brasil: Planeta • Portugal: Planeta • Croatia: Sysprint (cxl) • France: Galaade • Turkey: Hayy Kitap, 2010 • Sweden: Tranan Publisher • Russia: Azbooka-Atticus Publishing Llc • Macedonia: ILI ILI Publishing House

LAURA Y JULIO (2006)

- Spain and Latin America: Seix Barral, 2006 • Italy: Einaudi, 2007 • Brazil: Planeta, 2007 • Portugal: Temas e Debates, 2007; Circulo de Leitores, 2011 (BC) • Korea: Munhakaonge Publishing, 2008 • France: Galaade, 2010 • Taiwan: Beijing, 2009 • Greece: Modern Times, 2008 • Island: Bjartur, 2009 • UK: Artsmagic Limited (electronic) • Arabic: AFAQ • Arabic: General Egyptian Book Organization

CUENTOS DE ADÚLTEROS DESORIENTADOS (2003)

- Spain and Latin America: Lumen, 2003; Debolsillo (ppbk), 2007 • Italy: Einaudi, 2004 • Taiwan: Eurasian Press, 2004 • Portugal: Temas e Debates, 2006 • Croatia: Izvori Publishing, 2006 • Russia: AST Publishing • Brazil: Ediouro, 2005 • Netherlands: Wereldbibliotheek, 2006 • Serbia: RDP B92, 2007 • Czech Republic: Paseka, 2012

HAY ALGO QUE NO ES COMO ME DICEN (2004)

- Spain and Latin America: Seix Barral, 2013 • France: Galaade, 2006

DOS MUJERES EN PRAGA (2003)

- *Primavera Novel Prize*, 2002 • Spain and Latin America: Editorial Espasa Calpe, 2003 • Portugal: Temas e Debates, 2004 • Germany: DTV (cxl), 2005 • Italy: Il Saggiatore (cxl) • Croatia: Izvori pub., 2003 • Slovakia: Slovart Pub., 2004 • Turkey: Can Yayinlari, 2005 (cxl) • Russia: AST Pub • Greece: Diigisi (cxl) • France: Galaade, 2007 • Serbia: Narodna Knija, 2002 • Romania: Humanitas, 2010 • Slovenia: Association 2000, 2013

NÚMEROS PARES, IMPARES E IDIOTAS (2001)

- Spain and Latin America: Ediciones SM, 2009 • Brazil: Siciliano,

2003 NO MIRES DEBAJO DE LA CAMA (1999)

- Spain and Latin America: Alfaguara, 1999; Punto de Lectura, 2001 (ppbk) • Italy: Il Saggiatore, 2002 (cxl) • Turkey: Kültür Publishers, 2002 • Israel: Carmel publications, 2007 (cxl) • Slovakia: Slovart Publishing, 2007 • UK Electronic Rights: Artsmagic Limited

EL ORDEN ALFABÉTICO (1998)

- Spain and Latin America: Alfaguara, 1998; Punto de Lectura, 2000 (ppbk) • Italy: Il Saggiatore, 2001 (cxl) • Portugal: Temas e Debates, 2000 (cxl) • France: Éditions du Hasard, 2001 (cxl) • Poland: WBA Publishing, 2004 • Germany: DTV (cxl) • Romania: Humanitas Pub. (cxl) • Russia: Azbooka-Atticus Publishing

EL DESORDEN DE TU NOMBRE (1986)

- Spain and Latin America: Alfaguara, 2008, Destino (ppbk), 1991 • Denmark: Gyldendal, 1990 • France: Galaade (ppbk), 2006 • Greece: Forma, 1994 • Germany: Suhrkamp. 1992 (cxl) • Norway: Aschehoug, 1990 (cxl) • Italy: Cronopio, 1994 (cxl) • Turkey: Can, 1992 • UK: Allison & Busby, 2000 • Portugal: Editora Presença, 1996 • Albania: Editions Albin, 2005 • Taiwan: Eurasian Publishing, 2006 • Film Rights: Sea Wall Entertainment • Russia: Azbooka-Atticus Publishing Llc

LA SOLEDAD ERA ESTO (1990)

- Spain and Latin America: Destino, 2010; (ppbk), 2003 • UK: Allison & Busby, 2000 • Germany: Suhrkamp, 1994 (cxl) • Portugal: Temas y Debates, 2000 • Norway: Aschehoug, 1990 • Sweden: Forum, 1992 • France: Galaade, 2006 • Netherlands: Contact, 1991 • Denmark: Gyldendal, 1991 • Turkey: Can Yayinlari, 1992 • India: Confluence Internacional, 2007 • Taiwan: Eurasian Publishing, 2005 • Italy: Einaudi, 2006 • Israel: Rimonim Publishing, 2007 • Egypt: The General Egipcian book org., 2009 • Film rights: Enrique Cerezo; Lola Films

CUENTOS A LA INTEMPERIE (1997)

- Spain: Editorial Acento, 1997

TONTO, MUERTO, BASTARDO E INVISIBLE (1994)

- Spain and Latin America: Alfaguara • Denmark: Gyldendal, 1996 • Norway: Ashchehoug, 1996 • Brazil: Nova Fronteira (cxl) • Greece: Kastaniotis, 1999 • Portugal: Temas e Debates, 2002 • Serbia: RPD B92, 2006 • Croatia: Sysprint

VOLVER A CASA (1991)

- Spain: Destino, 1993; Alfaguara, 2006 (ppbk) • Greece: Kastaniotis, 1997

ELLA IMAGINA (1994)

- Spain and Latin America: Alfaguara, 1994; Punto de Lectura (cxl) • Hungary: Magyar Konivklub, 2002

CERBERO SON LAS SOMBRAS (1989)

- Spain and Latin America: Alfaguara, 1989 (cxl); Punto de Lectura, 2005

PAPEL MOJADO (1983)

- Spain and Latin America: Anaya, 1983; Alianza, 2005 • Italia: Passigli Editore, 2012 • Norway: Aschehoug Dansk Forlag A/S, 2003

VISIÓN DEL AHOGADO (1977)

- Spain: Alfaguara, 2001; Seix Barral (ppbk), 2006

Lara Moreno



Lara Moreno (Sevilla, 1978) was raised in Huelva and lives in Madrid where she works as an editor and teaches creative writing. She is the author of two story collections, *CASI TODAS LAS TIJERAS* (2004) and *CUATRO VECES FUEGO* (2008), and two poetry collections, *LA HERIDA COSTUMBRE* (2008) and *DESPUÉS DE LA APNEA* (2013). In 2013, Lumen published her first novel *POR SI SE VA LA LUZ* which received important acknowledgment by critics and readers. FNAC chose her as one of the year's rising literary star. Her second novel *PIEL DE LOBO* (2015) is a splendid showcase of her narrative maturity, and not a promise anymore but one of the most noteworthy literary voices from Spanish language literature today.

"Lara Moreno disquiets her reader. Not only for the strangeness of the reality described, but also for her use of ellipsis, silence and gaps that complete the discourse."

Sònia Hernández, *Cultura/s -La Vanguardia*

"Moreno writes with the austerity of a watchman; she gives the impression of reaching her reader after so much polishing."

Care Santos, *El Cultural*

Piel de lobo / Wolf Skin

Novel

272 pages

**English samples by Katie Whittemore **

Spain and Latin America: Lumen, 2016

Two women, two sisters, two complex characters facing their contradictions and sharing a past that's best not to remember

An old blue and white plastic horse waits for two sisters when they enter into their father's house, a solitary man who died one year before, leaving behind little memories and some coffee stains on the table cloth. Sofia and Rita have come to the village to gather whatever is left from their childhood and summers spent there in the South, close to the sea. Rita, tall, thin, beautiful, smart, seems willing to get it all over with and get back to her life, but Sofia decides that this house will be her refuge for her and Leo, her five year old son, to cure herself from a love that has left her weak and undone. Mother and son stay there, trying out a new life alongside the first beach umbrellas of the year, chewing rice and fresh fruit, trying to imagine a more appetizing future. How about Rita? Rita leaves but returns because there are memories that burn and resentment kicks in. Finally, closed up in a house that seemed dead, the two sisters will tell us a very difficult story, something nobody wanted to know, a secret that's better to forget and that only good literature can save so that this pain, rage and tenderness also become ours.

"The story of two sisters that explores the black holes of one of the most sacred institutions: family."

El País

"It accomplishes the main role of good literature, that of vividly reflecting in a mirror life's realities. Lara Moreno goes far beyond a fratricidal chronicle with a strangely positive ending. She gives us an uncompromising, violent and lucid portrait of something everyone can relate to: family."

Santos Sanz Villanueva, *El Cultural (El Mundo)*

"An in-depth exploration of female feelings in a domestic setting."

Elena Hevia, *El Periódico de Catalunya*

POR SI SE VA LA LUZ (2013)

- Spain and Latin America: Lumen, 2013

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 a Masters degree 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*, *El Universo*.

La hija del comunista / *The Communist's Daughter*

Novel

232 pages

Winner of Premio El Ojo Crítico de RNE de Narrativa 2017

Spain and Latin America: Caballo de Troya, 2017

Italy: Guanda

France: JC Lattès

World English: Tinder Press (Hachette UK)

An intimate and political novel that tells the story of a family of Spanish exiles in East Berlin

Berlin, 1956: The coldest evening all winter. The hands of a young girl are stained with coal. Berlin, 1958: These same hands hold a secret or a memory, an emblem with three initials: PCE. Berlin, 1961: The blood of the sardines has been shed on the other side because a wall has split the city in two. Berlin, 1968: Have you thought what it means to stay here forever? Berlin, 1971: What do you pack and take with you when you escape, when there is no possible return.

Katia's life could have been told in many ways, but Aroa Moreno Durán incisive and brilliant prose tells in this way: bringing beauty back to the weight of History.

"This is a perfect novel, because of its depth, thrill and how the author is firm in every decision she makes."

Almudena Grandes

"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

"The author is completely capable of constructing a moving story stemming from her power of suggestion and the delicacy from within the context of a family of Spanish exiles in East Berlin."

Jury for the Premio El Ojo Crítico RNE

"What a lovely surprise. There is no sensationalism to it, only goose bumps. It contains what is so hard to pinpoint and define: truth."

José Ovejero

"It's well thought out, well-wrought and never pretentious. For a first novel this is something to be grateful for."

Lara Moreno

Manuel Mujica Láinez



Argentine writer and native of Buenos Aires, Manuel Mujica Láinez (1910-1984) was a contemporary of other renowned narrators of the Río de la Plata area such as Juan Carlos Onetti, Silvina Ocampo and Adolfo Bioy Casares. Mujica Láinez began his literary career writing biographies and historical works; it wasn't until the 1940s that he defined the first literary style for which he would become known, a style that might be termed porteño, that is, particular to Buenos Aires. In two books of short stories (*MISTERIOSA BUENOS AIRES* and *AQUÍ VIVIERON*) and a series of novels with a number of recurrent characters (*LOS ÍDOLOS*, *LA CASA*, *LOS VIAJEROS*, and *INVITADOS EN EL PARAÍSO*), Mujica Láinez recreates the resplendent, decadent world of Argentina's aristocracy- grand old families on the decline; people

clinging to their faded glory and falling prey to delirium, phobias and morbid sexuality. His world is reminiscent of the great literary traditions and models of Marcel Proust, Virginia Woolf and Eça de Queirós.

Mujica Láinez's so-called 'cosmopolitan' novels comprise the second style or literary phase for which he is known. All these novels revolve around specific moments, environments and characters taken from history or legend. *BOMARZO* (which was adapted into an opera by Alberto Ginastera and commissioned by the Washington Theatre) is a colourful and diabolical evocation of the Italian Renaissance. *EL UNICORNIO* is inspired by fables of the Golden Legend and unfolds against a medieval background of courtly love and tales of chivalry. *EL LABERINTO* takes us to the splendid, violent and deliriously mystical Spain of Felipe II, and to the beginnings of Spanish America. *DE MILAGROS Y MELANCOLÍAS* is a saga about the history of an imaginary South American country, from its colonisation to the present day, written in an ironic and often absurd tone, not unlike García Márquez's saga of the Buendía family.

The final fifteen years of Mujica's career embrace a kind of synthesis of his previous tendencies. In some novels, such as *SERGIO*, *LOS CISNES* and *EL GRAN TEATRO*, he returns to the Buenos Aires 'café society' atmosphere, with its heady mixture of grandeur and decadence, but at this phase in his life, Mujica Láinez also tinges his narrative with a melancholy sense of farewell. In *EL ESCARABAJO* and *EL VIAJE DE LOS SIETE DEMONIOS*, he brings different historic periods and territories together with a unifying element that displays an ironic vision of human passions and ambitions. *CECIL* is a peculiar and unique autobiographical text in which the writer's daily life is narrated by his dog, a technique that adds distance and irony to this typically intimate confessional genre.

Mujica Láinez is one of the more intriguing and legendary Argentine personalities of the period between the 1940s and 1970s. He is as biting and colourful as Jean Cocteau was in the Paris of the 1920s or Truman Capote in the New York of the 1950s.

"At first sight BOMARZO seems like a novel of resistance, a novel of survival, a historical novel, a thriller, a big guide. Perhaps it is all of those things. But it is also more than that: it is a novel about art and a novel about decadence, it is a novel about the luxury of writing a novel and a novel on the exquisite uselessness of the novel." **Roberto Bolaño**

AQUÍ VIVIERON (1949)

- Argentina: Sudamericana, 1949; Spain & Latin America: Sudamericana (ppbk), 2008

LOS ÍDOLOS (1953)

- Argentina: Sudamericana, 1953; Spain: Seix Barral (cxl), 1991; Cátedra

LA CASA (1954)

Full English translation available • Argentina: Sudamericana, 1954; Spain & Latin America: Sudamericana (ppbk), 2008

MISTERIOSA BUENOS AIRES (1951)

- Argentina: Sudamericana • Spain: Planeta deAgostini, 2011; Ediciones Folio, 2004; Belacqua,2008

INVITADOS EN EL PARAÍSO (1957)

- Argentina: Planeta, 1957 (cxl)

BOMARZO (1962)

- Argentina: Sudamericana, 1962 • USA: Simon and Schuster, 1967 • Spain: Círculo de Lectores, 1997 (cxl); Seix Barral, 1985; Bibliotex, 2001 • Italy: Rizzoli, 1963; Sette Città, 2000 • Brazil: Martin Fontes (cxl), 1996 • Netherlands: Menken Kasander, 1996 • Greece: Dione, 2000 • Germany: Klett-Cotta (cxl) • Portugal: Sextante Editora, 2008

EL UNICORNIO (1965)

- Argentina: Planeta, 1965 (cxl); Sudamericana, 2004 • Spain and Latin America (ppbk): Seix Barral, 1984, 2011 • UK: Chatto and Windus, 1983 • Germany: Klett Cotta, 1993;

DE MILAGROS Y MELANCOLÍAS (1968)

- Argentina: Sudamericana, 1968 (cxl)

CECIL (1972)

- Latin America: Planeta Argentina (cxl), 1994 • Spain and Latin America: Random House Mondadori, 2010 • Spain: RBA, 2010

EL LABERINTO (1974)

- Argentina: Sudamericana, 1974 • Spain: RBA, 2011 • Spain & Latin America: Sudamericana, 1994 (ppbk) • Germany: Klett Cotta, 1994 • Canada: Lester and Orpen, 1989

EL GRAN TEATRO (1996)

- Spain: Espasa Calpe, 1996 (cxl) • Argentina: Sudamericana, 1978; • Latin America: Sudamericana (ppbk)

EL ESCARABAJO (1982)

- Argentina: Planeta, 1982 • Spain and Latin America: Plaza y Janés; Belacqua, 2006 • Italy: Piemme Edizioni (cxl), 1999 • Germany: Klett-Cotta, 1995 • Latin America: Sudamericana, 2009 (ppbk)

UN NOVELISTA EN EL MUSEO DEL PRADO (1984)

- Spain: Seix Barral, 1984 (cxl); • Latin America: Sudamericana (ppbk); Belacqua, 2007

EL RETRATO AMARILLO (1984)

- Spain: Julio Ollero, 1984 • Mexico: Planeta, 1994 (cxl)

CUENTOS INÉDITOS (1994)

- Spain: Julio Ollero, 1994 • Mexico: Planeta, 1995 (cxl)

CUENTOS (1999)

- Latin America: Alfaguara, 1999 • Spain: Alfaguara, 2002; • Latin America: Sudamericana (ppbk)

Elvira Navarro



Elvira Navarro (Madrid, 1978) is the author of the critically acclaimed novels *LA TRABAJADORA* (A Working Woman, 2014) and *LOS ÚLTIMOS DÍAS DE ADELAIDA GARCÍA MORALES* (2016). A graduate in Philosophy, in 2004 she won the Contest of Young Artists of Madrid City Council, 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 novel, *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. 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 an firmly established writer."

Roberto Valencia

"She holds virtues difficult to come across in Spanish literature and which are only found in the best Iberoamerican authors."

Recaredo Veredas

La isla de los conejos / Rabbit Island

Stories

160 pages

One sample story by Christina MacSweeney

Spain and Latin America: Literatura Random House, 2019

USA: Two Lines Press

One of the greatest narrators of the Spanish language is back with eleven unsettling stories

A failed inventor brings rabbits to an island so that they will completely destroy all existence of these nests from birds whose name nobody knows. In the nightly penumbra, an extinct animal from thousands of years ago now appears and walks into an Archduke. The dreams of hotel guests are the object of an unusual theft. The ghost of a mother opens up a Facebook account and requests her daughter's friendship. A couple about to break up wanders through a hostile motel. In a Parisian banlieue a section of an avenue disappears. These stories hold fabulous transformations that aren't lived as a liberation but with fear. Elvira Navarro's relentless precision takes us through lives that fatally deform, dragging us with them. Reading Navarro is like evoking a terrifying shadow, and in the same way that what's known turns profoundly strange when night hits, in these stories, the characters get lost in their locked-up bedrooms, in their muddy islands, in the mental labyrinths that shake normality and drive us to a hallucinating white noise that nobody can escape.

"Writing that is both threatening and precious. Some stories remind you of Pierre Menard and even of Cronenberg."

Nadal Suau, *El Cultural*

"Written with a clean and expressive prose, in a style that's permeable to spoken language yet subject to a meticulous control over literary effects, these stories construct disturbing psychologies that dismount the order of what we call reality."

**Domingo Ródenas de Moya,
*El Cultural, Book of the Week***

"Elvira Navarro weaves eleven stories united by the same breath where the supernatural doesn't close its doors to humour. A true festival of the imagination."

J.A. Masoliver Ródenas, *Cultura/s*

This new novel by the critically acclaimed Elvira Navarro tells the subtly tragic story of a writer who fell into complete oblivion and was only remembered for her one breakthrough novel. Though part of obligatory reading in schools and married to a famous film director, she was still not even valued before or after her passing away. The deadly silence and the interrogation around this enigmatic figure, considered by some as mentally ill, spur this fictional exploration into the depths of the unbearable lightness of being. The opening scene shows Adelaida García Morales going into her city hall to ask for the 50 euros she doesn't have to visit her son in Madrid. We are on the one hand told the story of the town clerk who rejected her and on the other the story of a younger woman putting together a documentary with various testimonies, all controversial and thought-provoking on women's place in the literary canon. These two intertwining narrative threads allow for a rich reflection on themes of inheritance, failure, ignorance of one's own heritage, the fictitious nature of the real and art and its meaning in today's world. This novel confirms Elvira Navarro as among the boldest and most uncompromising literary voices in the Spanish language today.

"Exceptional. This is the story of a woman who looks at another and into another, which explains why the book escapes from all definitions and the usual labels. A book written from silence and against it: against all our silences."

Laura Ferrero, *ABC Cultural*

LOS ÚLTIMOS DÍAS DE ADELAIDA GARCIA MORALES (2016)

- Spain and Latin America: Literatura Random House, 2016

LA TRABAJADORA (2014)

- Spain and Latin America: Literatura Random House, 2009 • USA: Two Lines Press, 2017 • Italy: Liber Aria

LA CIUDAD FELIZ (2009)

- Spain and Latin America: Mondadori, 2009 • World English: Hispabooks Publishing, 2014 • Turkey: Dedalus Kitap, 2014 • French Electronic Rights: Éditions Orbis Tertius • Arabic: The General Egyptian Book Organization

LA CIUDAD EN INVIERNO (2007)

- Spain and Latin America: Caballo de Troya, 2007; Debolsillo, 2009 • Film rights: Alicorn Films

Jordi Nopca



Jordi Nopca (Barcelona, 1983) is one of the most promising writers in Catalan and Spanish literature. After completing his degree in Journalism and Literary Theory, he became a translator and a full-time journalist. His first novel *EL TALENTO* was published in 2012, followed by his critically acclaimed short story collection *VENTE A CASA*, which was awarded with the Premio Documenta, the most prestigious recognition for up-and-coming Catalan writers. He has been compared to writers like Etgar Keret and Raymond Carver, and is known for his humour, acidity and ability to portray the absurd reality of modern life. Currently an editor at the newspaper *Ara* and editor-in-chief of the supplement *Ara Llegim*, he is also working on a new novel.

"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

Vente a casa / Come Over

Stories

232 pages

Premio Documenta 2014 – English sample by Mara Lethem

Spain: Libros del Asteroide, 2015

Catalan: L'Altra Editorial, 2015

Netherlands: Zirimiri Press, 2016

An Art History graduate who works in a fancy shopping mall and flirts with a client. A dog groomer trying to get over a break-up. A writer and his translator dining at a restaurant, unable to hide their disputes. A middle-aged couple planning a trip to Switzerland that will have a surprise ending. A young Chinese man who manages a neighbourhood bar feels strangely moved by the life of one of his female clients. A student waiting for the right moment to ask out a friend. These are the some of the ten stories that make up this book. Set in 21st century Barcelona, *VENTE A CASA* explores relationships in a crisis-stricken society. Its characters, tenderness and truth are at the center of these exciting stories that exalt rawness and humour.

"Nopca's talent lies in surprising us with stories that never go as predicted, his wisdom of bringing comic tension to situations and of bringing the reader to explosive zones, always in favour of perplexity and the always unexpected ending."

Ponç Puigdevall, El País

"It's an eclectic and unpredictable book, a hive in which the wasps aren't animals put to sleep by the smoke. Buy this book and become human bullseye's your flesh won't regret it, neither will your heart."

Sonia Fides, Heraldo de Aragón

"The game among thirty year olds who haven't grown up, their crazy parents (...) and the grandparents that are always last, is the heart of this book. Each person creates the reality that is most convenient for them. In the hands of Nopca, it becomes an attractive and well written fresco of our times."

Julià Guillamon, Cultura/s - La Vanguardia

EL TALENTO (2012)

- Catalan: La Breu Edicions, 2012



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 1976 and is currently a professor in Theory and Art 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

Essay

326 pages

Spain and 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

Essay

220 pages

Spain: Editorial Siruela, 2006 (ppbk)

As a result of Estela Ocampo’s personal, passionate and intelligent reading of Marcel Proust’s literary work, this book stands as a brilliant reconstruction of his characterisation of the phenomenon of love. Passionate love is one of the fundamental themes to appear throughout Proust’s writing. In Proust’s insightful vision of love, whether it is defined as madness or as suffering, love is inseparable from sensuality and desire and is the main complement to intelligence

Like an imaginary dialogue between the author and the writer of *IN SEARCH OF LOST TIME*, Estela Ocampo organises Proust’s ideas within five important themes: falling in love, desire, homosexual love, jealousy and falling out of love. Ocampo guides the reader through Marcel Proust’s deconstruction of love, analysing the whole unitary of his writings, not only his literature but also his private writing and some of his personal correspondence.

Pola Oloixarac



Pola Oloixarac (Buenos Aires, 1977) is the author of the groundbreaking debut novel, *LAS TEORÍAS SALVAJES* (*Savage Theories*, 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* (*Dark Constellations*, 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. She currently lives in San Francisco, where she is completing a PhD at Stanford University.

“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 strip 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

Mona / Life of Mona

Novel

210 pgs.

Spain and Latin America: Literatura Random House, 2019

USA: FSG

France: Seuil

Denmark: Grif

Germany: Wagenbach

Italy: Ponte alle Grazie

“They come to these places thinking they are writers and they leave as characters.” So thinks Mona Tarrile-Byrne, a young Peruvian novelist. After her downward spiral of Californian drugs and erotic detours, Mona gets on a plane to a small village in Sweden joining a small selection of other colleagues nominated for the prestigious Baske-Wortz literary prize. At this borderland of a space inhabited by culture before the polar night, she discovers the mysterious marks of violence that are unexplainable. Coming from all over the world, the writers compliment, envy, compare and seduce one another. During the protagonist’s sexual and mental adventures and the debates on the avant-garde, ideologies and market (from TED talks to Borgesian orgasms), Pola Oloixarac creates a hypnotic,

acidic, jawdropping portrait of the hipster circle of an imaginary weltliteratur.

The author shines in this thriller of ideas, a devastatingly contemporary satire of the latent brutality of the cultural elites and an obscure meditation on the power of language to transform the world.

LAS CONSTELACIONES OSCURAS (2015)

• Spain and Latin America: Literatura Random House, 2015 • USA: Soho Press, 2019 • Germany: Wagenbach, 2016 • Turkey: Alef Yayinevi

LAS TEORÍAS SALVAJES (2010)

• Spain and Latin America: Literatura Random House, 2016 • USA: Soho Press, 2017 • Brazil: Benvirá, 2011 • Portugal: Quetzal, 2011 • France: Seuil, 2011 • Holland: Meulenhoff, 2011 • Italy: Baldini & Castoldi, 2012; Ponte alle Grazie • Finland: Sammakko, 2012 • Germany: Wagenbach

Javier Pastor



Javier Pastor (Madrid, 1962) is considered by critics as one of the most ground-breaking novelists in Spain, and perhaps the most uncompromising. He is the author of *FRAGMENTA* (Lumen, 1999), *ESA CIUDAD* (Ediciones B, 2006), *MATE JAQUE* (Literatura Random House, 2009) and the anxiously awaited *FOSA COMÚN* (Literatura Random House, 2016).

"Javier Pastor is one of those rare contemporary Spanish writers who tries to reinvent narrative with each book, challenging the dangers of unexplored territories."

Marco Kuntz, Quimera

"What matters most is that Pastor – a necessary, original and enduring writer – manages to not only dignify the act of writing in itself but also enlarge the stature of the reader."

Ricardo Menéndez Salmón

Fosa común / Common Grave

Novel

464 pgs.

Spain and Latin America: Literatura Random House, 2016

One of the great novels on the Spanish Transition and the story of an adolescence at the end of the Franco period.

COMMON GRAVE (that place of oblivion and the unjust capriciousness of memory) begins in the year of the Spanish Transition with the clean, close, fun narrative of Jaime Arzain, a teenager in the midst of discovering love, sex, friendship, music and literature in a provincial city run by the military. Simultaneously, the country is witnessing the fall of Franco, the first constituent elections and ETA's terrorist attacks in an atmosphere of fear, hope and worry. Years later as an adult, Arzain returns to a buried city in order to dialogue with the shadows of his past, evoking the ruins of a lost world and confronting that period of his life which both redeemed and deceived him, as if any experience would unexpectedly take on a posthumous nature. Finally, in the third part, the author himself carries out an exhaustive, absorbing investigation into a case that was insinuated throughout the novel without ever being explained: the assassination in 1975 of a mother and her four children at the hands of a father of the family, captain of the army. This outrageously silenced massacre brings the pieces together to a moral experience, both intimate and collective.

"A powerful, ruthless, spectacular novel that starts the literary year on good feet. As they say, it should not be missed."

Alberto Olmos, El Confidencial

MATE JAQUE (2009)

- Spain and Latin America: Literatura Random House, 2009 • France: Actes Sud, 2010

ESA CIUDAD (2006)

- Spain: Ediciones B, 2006

FRAGMENTA (1999)

- Spain: Lumen, 1999 • Italy: Odradek, 2002

Dolores Payás



Dolores Payás was born near Barcelona but she soon broadened her horizons. She spent a few years in Mexico, where she wrote scripts for TV, worked as a piano accompanist at the school of music and dance, and interestingly enough, also went on tour with a mariachi band. She now divides her time between Beijing and Barcelona, also enjoying long sojourns in Greece, England and Switzerland. An autodidact in every sense with far-reaching interests, she is particularly passionate about languages, literature and music. She has written movie scripts and has also directed two feature films. She is also a translator and occasionally publishes cultural articles.

Desde una bicicleta china / *On a Chinese Bicycle*

Narrative non-fiction

220 pages

Six chapters available in English

Spain and Latin America: Harper Collins

In her delightful and wickedly funny portrayal of Beijing and China as a whole, Dolores Payás asks us to suspend our disbelief and follow her down the rabbit hole. Ever the enthusiastic nomad, she brings her readers this unique new lens through which to appreciate the Celestial Empire. Part travelogue, part anthropological essay, part comedy of errors, it is all held together by the obvious affection she has for China and its people. Some of the snippets of Chinese life include: the cautionary tale of two naïve expats trying to immerse themselves in Beijing life; an overview of Chinese hygiene standards and how best to adapt; a disastrous encounter with local authority while trapped on a train; a comparison between modern Beijing and traditional life in its old quarters. In this relatable and profoundly relevant account, diverse and complex characters rightly demonstrate not just the cultural gulf between East and West, but also the common humanity they share.

DRINK TIME! (2014)

- Spain and Latin America: Acontilado, 2013

ADORABLES CRIATURAS (2013)

- Spain and Latin America: Planeta, 2013

Marina Perezagua



Marina Perezagua (Sevilla, 1978) is raved 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 *Creatures of the Abyss*, followed by *Milk* in 2013, which was book of the year according to Librería Sintagma. 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. Her work has been featured in several Latin American anthologies, as well as one on Stephen King, and some of her stories are featured in magazines such as *Electric Literature*, *Granta en Español*, *Granta UK* and *Maaboret* (in Hebrew). She has her degree in Art History and is now finishing her PhD in New York, where she has lived since 2001, teaching at

New York University and other institutions. She has also lived in Lyon, where she taught at the Instituto Cervantes. She practices freediving and last year she swam 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

"A writer who could be the Djuna Barnes of the 21st century."

Sonia Fides, Heraldo de Aragón

"Few books will be remembered years from now, and among them will be those of Marina Perezagua."

Fernando Valls

"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

"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 its through the darkness."

Ray Loriga

Yoro / The Story of H

Novel

320 pg.

Full English translation available

Spain and Latin America: Libros del Lince, 2015

USA: Ecco, 2018

Italy: La nave di Teseo, 2017

Germany: Klett-Cotta, 2018

Portugal: Elsinore, 2016

Poland: Proszynski, 2017

Hungary: Konyvmolykpezo

Turquía: Cumartesi Kitapligi

Renewing and twisting the eternal dispute on the destructive condition of humanity, the emotional epicentre of this novel is August 6th, 1945, the day *Enola Gay* unleashed over Hiroshima an atomic inferno. The protagonist and narrator H, was a child at school when *Little Boy* fell over his or her hometown; the other protagonist, Jim, an American soldier kept prisoner of war by the Japanese. Years later in New York, they meet by chance and together they desperately search for Yoro, a Japanese girl Jim was assigned to adopt for the first five years of her life to then give her up to a new family. Spanning seventy years, this search will take them from refugee camps to the slave mines in Africa. H. tells her personal struggle before a judge will place a sentence on her for a crime the reader will only discover at the end of the novel.

In search of Yoro, as well as a of a possible identity, maternity, salvation or vengeance, H embarks on a 21st century Quixotic odyssey through places like Japan, Brazil, Congo, France, the United States, and to the darkest

corners of the human mind and memory. In this novel, the human body is drawn as a mapa mundi, the mistreatment of animals is placed at the same level as the mistreatment of women, suffering and aftermath presented as the only shared nation. With an imagination as beautiful as it is savage and terrifying, with images as provoking as an expressionist painting, the reader is interwoven into this journey and reflection full of primitive echoes and impulse.

"YORO is a novel of survivors, written with impious beauty, a dance of death, sex and love. Marina Perezagua is 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 two-headed monster, a humid jungle. Ferocious, uneasy, hard, brutal, different, epic. Indispensable."

Sonia Fides, Heraldo de Aragón

"Rich, challenging and always lucid. Gives birth to images of great beauty. Full of brutality and horrors but also complete with images and metaphors that are very suggestive and full of life." **Javier Fernández Castro, El Boomeran(g)**

"A novel of sensations. A great narrative which surprises us with its such delicate way in which it touches upon sombre mortal or sexual aberration. And that surprise is what makes the novel even greater."

Ricardo Martínez Llorca, Culturamas

"Full of virtues. Her digressions distill a certain dosis of narrative wisdom and thought; that which does not lack in the modern novel from Cervantes to Proust is also present in Perezagua's debut novel. Yoro fights against contemporary science, psychology, philosophy and ends up on the winning end. Nothing in this novel comes off as false or artificial."

Mariano Cruz, Revista Vísperas

"Yoro is not an easy novel, but do not fear it. It serves and highly so to understand what humanitarian desertion means. If telling redeems, then so does reading."

María José Obiol, El País

"Mindblowing."

Elena Hevia, El Periódico

"Impeccably constructed, rigorous and with outmost convincing character."

Guzmán Herrero, The Cult

"Intensely interwoven and labyrinth-like. Here is a very particular, well-wrought, gorgeous prose."

Antón Castro

"A gorgeous and intense novel. The intensity was already in her stories, as well as the air of confidence that alternates between inhibition and lack thereof. The book has something very connected to Buddhism, Nietzsche and Schopenhauer, focusing on the fierce will of men and the great chain of global suffering. It is a thoughtful, dense book, where the parable and the dream-like vision come together. Identity and the body are fragile, vulnerable and diffuse limits, just like the individual in the world."

Ernesto Calabuig, El Cultural

"A ferocious writer. There is curiosity for the body, but not just one's own, making us look at guts, organs, anguish: the lacerated body, the finite body, in its purely organic presence."

José Ovejero, Jot Down

"En Yoro, Marina Perezagua turns the sensorial into magma and tenderness, in reversed weeping and in the meaning of value, at the same time that she explores the limits of emptiness, the shadows of morality and its consciousness, the deposits in which fear becomes fortress. She sinks the reader into a gorgeous story of emotional apnea."

Guillermo Busutil, Mercurio

DON QUIXOTE DE MANHATTAN (2016)

- Spain: Libros del Lince, 2016

LECHE (2013)

- Spain: Libros del Lince, 2013 • Japan: Suiseisha • Poland: Proszynski • Portugal: Elsinore

CRIATURAS ABISALES (2011)

- Spain: Libros del Lince, 2011 • Portugal: Elsinore

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) and LA CINTA ROJA (2008).

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".

www.carmen-posadas.com

"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

La maestra de títeres /Master of Puppets

Novel

480 pages

35,000 copies sold

Spain and Latin America: Espasa, 2018

Greece: Enalios

A woman like no other, she could magically turn frivolty and manipulation into an art

If there has been a woman destined to shine, that is Beatriz Calanda, the main character of Carmen Posadas' new novel. The author takes us on a journey through the last sixty years of Spain's history through the exaggerated and excessive life of one woman. Easy and voluntary prey to paparazzi, and with a life full of glamour, scandals and exclusive news, she is the great dame of Madrid's jet-set. Everyone knows perfectly who Beatriz Calanda is, who her four husbands were - an actor, a writer, an aristocrat and a banker-, the day in and day out of her four daughters destined to inherit their mother's reign. Yes, they all know her, but very few, not even her husbands, let alone her daughters, know who she really is in truth, what her origins were and what she had to go through to become such a top icon. With intelligence, irony and a declared weakness for her heroine, Carmen Posadas makes more than a portrait, instead she dissects Madrid's high society, as exclusive as it is hermetic. This is an ironic, barroque, audacious and seductive novel, just like Beatriz Calanda.

LA HIJA DE CAYETANA (2016)

- Spain and Latin America: Espasa, 2016 • France: Casa das Letras, 2017

EL TESTIGO INVISIBLE (2013)

- Spain and Latin America: Planeta, 2013 • France: Éditions du Seuil, 2014 • Serbia: Laguna

INVITACIÓN A UN ASESINATO (2010)

- Spain and Latin America: Planeta, 2010 • France: Éditions du Seuil, 2012 • Portugal: Quetzal • Germany: Bertelsmann, 2012 • Poland: Muza, 2012 • Italy: Marco Tropea, 2012 • Hungary :Kossuth

HOY CAVIAR, MAÑANA SARDINAS (2011)

- Spain: Planeta, 2011 • France: Éditions L'Épure, 2015

LA CINTA ROJA (2008)

- Spain and Latin America: Espasa Calpe, 2008 • Portugal: Quetzal, 2010; Circulo de leitores, 2010 • France: Éditions du Seuil, 2010

A LA SOMBRA DE LILITH (2004)

- Spain: Planeta, 2004

JUEGO DE NIÑOS (2006)

- Spain and Latin America: Planeta, 2006 • Brazil: Planeta Brazil, 2007 • Portugal: Quetzal Editores, 2007; Circulo de Leitores, 2006 • UK: Alma Books, 2007 • Italy: Frassinelli, 2007 • USA: Rayo-HarperCollins, 2009

LITERATURA, ADULTERIO Y UNA VISA PLATINO (2005)

- Spain and Latin America: Planeta, 2005

EL BUEN SIRVIENTE (2003)

- Spain and Latin America: Planeta, 2003; Círculo de Lectores, 2003 • Portugal: Temas e Debates, 2004 • France: Éditions du Seuil, 2005 • Greece: Enalios Publishers, 2006 • Russia: AST publishers, 2006 • Netherlands: Uitgeverij Sirene, 2005 • Italy: Frassinelli, 2005 • Brazil: Planeta Brazil, 2007

LA BELLA OTERO (2001)

- Spain and Latin America: Planeta, 2001 • Portugal: Temas e Debates, 2003 • France: Editions du Seuil, 2003 • Greece: Enalios Publications, 2002 • Germany: Europa Verlag, 2003 • Serbia: Draganic (cxl) • Russia: AST Publishers, 2005

UN VENENO LLAMADO AMOR (1999)

- Spain: Temas de Hoy, 1999 (cxl) • Greece: Enalios Publications, 2000 • Brazil: Editora Objetiva, 2001 (cxl)

PEQUEÑAS INFAMIAS (1998)

Premio Planeta, 1998

- Spain and Latin America: Planeta, 2010 • France: Éditions du Seuil, 2000, (ppbk): Editions de Seuil, 2002; Book club: France Loisirs • Germany: Suhrkamp, 2004 (cxl) • Italy: Frassinelli, 2001 • Netherlands: Byblos, 2000 • Portugal: Temas e Debates, 1999; Book club: Circulo de Leitores, 1999 (cxl) • Brazil: Objetiva, 2000 (cxl) • Greece: Enalios, 2000 • Turkey: Everest Yayinlari, 2001 • Poland: Muza, 2003 • USA: Random House, 2003 • UK: Transworld Publishers, 2003 • Russia: AST Publishers, 2004 • Slovenia: Mladinska Knjiga, 2004 • Romania: Fabulator, 2004 • Taiwan: Eurasian Press, 2007 (cxl) • Indonesia: PT Bentang Pustaka • Korea: Woongjin Think Bank, 2007 • China: People's Literary Publishing, 2010 • Television World Rights: Pachil • Colombia: Planeta Colombia, 2009 • Israel: Kinneret, 2013

NADA ES LO QUE PARECE (1997)

- Spain and Latin America: Alfaguara, 1997 (cxl) • Portugal: Temas e Debates, 2001 (cxl)

CINCO MOSCAS AZULES (1996)

- Spain and Latin America: Planeta, 2006 • France: Editions du Seuil, 2001 • Germany: Piper Verlag, 1998 (cxl) • Portugal: Temas e Debates, 2000, Bookclub: Circulo de Leitores, 2001 • USA: Random House • Greece: Enalios, 2002 • Poland: Muza, 2003 • Italy: Frassinelli, 2003 • Russia: AST Publishers, 2006 • Brazil: Planeta Brazil, 2012 • UK: Alma Books, 2007 (cxl) • Hungary: Kossuth

Children's

KIWI (2009)

- Spain and Mexico: Ediciones SM • Italy: Logos Edizioni

DORILDA (2000)

- Spain: Alfaguara Infantil, 2000 • Portugal: Temas e Debates, 2001 • Italy: Arnoldo Mondadori Editore, 2002

- HIPPO CANTA (2007)
- Spain: Ediciones Bruño
QUAC (2004)
 - Spain: Destino, 2004
LILIANA, BRUJA URBANA (1995)
 - Spain: Fondo de Cultura Económica, 1995
MARÍA CELESTE (1993)
 - Spain: Fondo de Cultura Económica, 1993
QUIÉN TE HA VISTO Y QUIÉN TE VE (1991)
 - Spain: Temas de Hoy, 1991
EL SÍNDROME DE REBECA (1988)
 - Spain: Temas de Hoy, 1988
EL SEÑOR VIENTO NORTE (1983)
 - Spain: SM, 1983; Editorial Bruño, 2006 • Italy: Mondadori (cxl)
EL MERCADER DE SUEÑOS (1990)
 - Spain: Alfaguara, 1990 (cxl)
PADRES, PADRES (1993)
 - Spain: Espasa Calpe, 1993; Alfaguara, 2001 (cxl)

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 new 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, and a historical figure who discretely sewed the threads of the Nazi Party's political machine and predicted Hitler's rise to power. He is also the author of the novels *EL SECRETO*

DEL GAZPACHO (2007) and *LA VENGANZA ES DULCE Y ADEMÁS NO ENGORDA* (2009), both explosive with humour and intelligence.

El mentalista de Hitler / Hitler's Mindreader

Novel

400 pages

**Three editions in three months*English samples*

Spain and Latin America: Suma de Letras, 2016

Greece: Metaixmio, 2017

Poland: Rebis, 2017

In a Berlin that changed overnight during the 30s, one man can predict the future of a country but not his own. Part historical novel, part psychological thriller, part romance, this is the story of Erik Jan Hanussen, never before novelized.

Carefree and romantic, José Ortega is a young Spanish reporter sent to the wild, sexy Berlin that was alive before the rise of Hitler. Setting out to write about the growing period of political upheaval in Germany, he soon gets sidetracked by an enigmatic man with a powerful presence who wants José to become his right-hand man, lewing him in with fancy parties, money, sex and his own lover The Baroness. More than the reporter he was assigned to be, he becomes the eye-witness of the feats of Erik Jan Hanussen, the mindreader whose predictions granted him star status in the world of the stage, into a millionaire and surprisingly into one of the principal supporters of the Nazi party, becoming very intimate with key figures like Goebbels, Göring and even Hitler himself. Nevertheless, Hanussen hides a secret that could cost him his new friendships, threaten his reputation and his life. In this thought-provoking page-turner, Gervasio Posadas exquisitely researched this time period in Germany and so vividly recreates this crucial, decisive moment in history, a campaign period - one like the many we see today - at the same time as showing us a secret side of the Nazi history.

"A splendid novel that reveals an unknown aspect of Nazi Germany."

Juan Eslava Galán

"A fast-paced novel bursting with real-life charismatic characters, from Hanussen himself to intellectuals like Thomas Mann and Chaves Nogales."

Sandra Barneda

"Reality and fiction about an enigmatic man forgotten by History books. Indispensible."

César Pérez Gellida

"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

AMOR, CLAVOS Y ALGUNA TUERCA SUELTA

• Spain and Latin America: Suma de Letras

LA VENGANZA ES DULCE Y ADEMÁS NO ENGORDA (2009)

- Spain: Espasa, 2009 (cxl)

NIKI ZAS Y EL RETRETE NUCLEAR

- Spain and Latin America: Editorial Edebe, 2013

EL SECRETO DEL GAZPACHO (2007)

- Spain: Editorial Siruela, 2007 • Italy: Giunti Editore, 2008

Paul B. Preciado



Paul B. Preciado is the author of *MANIFIESTO CONTRA-SEXUAL* (2011), *PORNOTOPIA* (2001) and *TESTO YONQUI* (2008) which have been translated into many languages and also used as key international references for Queer Studies. A Fullbright Scholar and a student of Jacques Derrida and Agnès Heller, s/he obtained a Masters degree in Contemporary Philosophy and Gender Theory at the New School University of New York and is currently working towards a Doctorate in Architecture Theory from Princeton University. S/he is a member of the "Rayon Gay" group of writers, directed by Guillaume Dustan, who are involved in developing the emerging French Queer Theory. Beatriz Preciado has taught Gender theory at the University of Paris VIII, gives seminars at universities throughout the world, and is also the director of several research projects and a prolific essay writer. S/he is currently the director of the Independent Study Program at the Macba (Museum of Contemporary Art in Barcelona) and also teaches philosophy of the body at New York University and Princeton University.

"Intellectually compelling."

The Paris Review

"Paul Preciado's work has been immensely important to me, as well as to countless others."

Maggie Nelson

"Preciado's prose is psychedelic, exciting, persuasive, consoling and with imaginative force."

Bookforum

Un apartamento en Urano / An Apartment on Uranus

Essay

290 pages

Full French Manuscript

Can be translated from the French or from the Spanish

Introduction by Virginie Despentes

Spain and Latin America: Anagrama

France: Grasset

Italy: Fandango

UK: Fitzcarraldo

US: Semiotexte

AN APARTMENT ON URANUS: A CHRONICLE OF A CROSSING is a selection of queer theorist Paul B. Preciado's articles published in several European newspapers, mostly in France's *Libération*. It reads as a diary of gender transitioning, but also includes many texts about sexual politics, as well as the crisis of democracy in Europe from the point of view of someone living in Athens during the time of the economy of the debt and the arrival of millions of refugees.

MANIFIESTO CONTRA-SEXUAL (2011)

• Spain : Editorial Anagrama, 2011 • France: Au Diable Vauvert • Italy: Fandango Libri • Portugal: Orfeu Negro • Germany: b-Books verlag • World English: Columbia University Press, 2018 • Brazil: N-1 Edições

PORNOTOPIA (2010)

• Spain : Editorial Anagrama, 2010 • France: Éditions Climats, 2011- Le Prix Sade de l'essai, 2011 • Italy: Fandango Libri, 2011 • Germany: Wagenbach, 2012 • World English: Zone Books, 2015 • Brazil: N-1 Edições

TESTO YONQUI. ENSAYO DE FARMACOPORNOGRAFÍA

• Spain: Editorial Espasa Calpe, 2008 • France: Éditions Grasset, 2008; J'ai lu, 2014 (ppbk) • USA: The Feminist Press, 2013 • Italy: Fandango • Latin America: Paidós • Germany: b-books Verlag • Brazil: N-1 Edições • Greece: Epekeina

Pablo Ramos



Pablo Ramos (Buenos Aires, 1966) was born into a family of workers where books practically didn't exist, and despite not finishing high school, he was a passionate reader at a young age of Carver, Cheever, Hemingway, McCullers, to name only a few. After trying out a few trades and starting two businesses, Ramos decided to wholly dedicate himself to writing; his first novel *EL ORIGEN DE LA TRISTEZA* (2004) made him a necessary voice within the new narrative in Argentina, where he sold 50,000 copies. His second novel *LA LEY DE LA FEROCIDAD* (Alfaguara, 2007) shows his character Gabriel Reyes in his adult stage and *EN CINCO MINUTOS LEVÁNTATE MARÍA* (2010) takes on the voice of the mother, this way

completing this family trilogy in which each novel can be read independently. He also has two short story collections titled *CUANDO LO PEOR HAYA PASADO* (2005) y *EL CAMINO DE LA LUNA* (2012), and was awarded with both the Fondo Nacional de las Artes (2003) and the Casa de las Américas de Cuba (2004). He was the first Argentinean writer to be given a grant for the DAAD Artist Program and lived one year in Berlin. His work has been translated into French, German, Portuguese and Russian. He lives in Buenos Aires where he writes TV scripts, plays in a band and teaches creative writing.

"The best to come out of Argentina."

Fogwill

"His literature condenses all of life's pain and all of life's happiness."

Ignacio Martínez de Pisón

"Making very subtle signs to John Cheever and Juan Carlos Onetti, avoiding both literary artifice and administering minimal resources with Franciscan meticulousness, Ramos claims his place in literature with capital letters.."

Rogelio Demarchi, Radar

Hasta que puedas quererte solo / Until You Can Love Yourself Narrative Non-Fiction 288 p.

*First print run sold out in two weeks * Three editions in two months*

Spain and Latin America: Alfaguara, 2016

Using the 12 Steps of Alcoholics Anonymous as his narrative structure, Pablo Ramos unmaskes the life of an addict, its most human side of hell, but also the restorative power of friendship, love and literature.

With admirable intimacy and utmost sincerity,, Pablo Ramos evokes all of his ghosts, which also belong to a society where alcoholism and drug addiction form part of the daily landscape of families and neighbourhoods. He shows what the life of an addict is like from the inside, in the cruelest day-to-day and far from stigmatization and complacency. Addicts who are not stereotypes but human beings named Isabel, Willy, Roland, Andrea, Lulú, and the author himself, who wrote this personal story with first-hand knowledge, in the swinging from soberness to relapse, and with the conviction that there is a way out: Bill Wilson's famous 12 Steps. *HASTA QUE PUEDES QUERERTE SOLO* reveals what drugs give and what they take away, the black hole of necessity that it fills to only make it deeper, the painful fight of abstinence, and in the backdrop, the inferno of heartbreak and the consolation from tenderness. Avoiding self-help language at all costs and with references to authors like Cheever, Hemingway and Kafka, Pablo Ramos pulls struggle by the teeth, shakes it and transforms it into the creative showroom of what his literature gives to him and gives to us in turn.

"With a style that's gritty and tender at once, it is far from the self-help discourse."

Damián Huergo, Página 12

"They aren't salvational or moralizing chronicles. This is literary non-fiction on sad and banal and life-ending episodes."

Juan David Correa, Revista Arcadia

EL CAMINO DE LA LUNA (2012)

- Latin America: Alfaguara, 2012

EL CAMINO DE LA LUNA (2012)

- Latin America: Alfaguara, 2012

EN CINCO MINUTOS LEVÁNTATE MARÍA (2010)

- Latin America: Alfaguara, 2010 • France: Métailié, 2013 • Spain: Malpaso

LA LEY DE LA FEROCIDAD (2007)

- Latin America: Alfaguara, 2007 • Spain: Malpaso, 2015 • France: Métailié

CUANDO LO PEOR HAYA PASADO (2005)

- Latin America: Alfaguara, 2005

EL ORIGEN DE LA TRISTEZA (2004)

- Latin America: Alfaguara, 2004 • Spain: Malpaso, 2014 • Germany: Suhrkamp, 2007 • France: Métailié, 2008 • Portugal: Quetzal, 2010



Emma Reyes (Bogotá, 1919 – Bordeaux 2003) is the author of the unforgettable *MEMORIA POR CORRESPONDENCIA*. Hailed in Colombia as the best (or even the most beautiful) book published in 2012, it immerses the reader into a stunning and unusual narrative of a perplexing childhood which can only be told in first person. This string of twenty-three letters cannot be confined to a memoir, testimony or even a novel. Instead, together these letters represent a fine thread that sews a story from start to finish, fabling memories, speaking imagination's truth, and masterfully evoking a socio-political context now quite distant and unrecognizable from the Colombia most people are familiar with. Written between 1969 and 1997, these texts formed part of an intimate correspondence she held with her dear friend and confidant Germán Arciniegas. This well-known historian and diplomat made a seal of confidentiality which was only broken when he decided to show these letters to Gabriel García Márquez, who was astonished yet unsuccessful at convincing Emma Reyes to keep writing. They were only published for the first time in 2012, thanks to Laguna Libros, in co-edition with the Fundación Arte Vivo Otero.

MEMORIA POR CORRESPONDENCIA tells of an illegitimate child growing up in conditions of extreme poverty in Bogotá, from the age of four to turning nineteen –an age at which she still had not learnt how to read or write. Far from falling into self-pity or making us feel sorry for her, she has us bask in awe and delight at her lucidity, courage, and picaresque in adverse situations. The first half of the book takes place in a room she lived in with her older sister and a woman assigned to watch over them to only eventually abandon them. This was a room without water, light, a toilet or windows, but also a place where ingenuity was forced to work its hardest and teaching yourself was the only option. The second half takes young Emma to another residence under lock and key, a convent that holds and enslaves more than 150 young orphan girls. Full of drawn-out anecdotes and remarkable episodes of bonding, injustice, tension and limitless imagination, this book closes with her escape from the convent and her plunge into a the real world that most people are born into.

The oral tradition and the spirit of overcoming lie at the heart of *MEMORIA POR CORRESPONDENCIA*, which in turn drives us to want to know more about the author's life. From her twenties onwards, she travelled wherever she could and dedicated most of her life to her paintings and drawings, slowly breaking through as an artist (more in Europe than in her native country) and brushing elbows and building long-lasting friendships with a generation of artists, writers and intellectuals of her time, such as María Zambrano, Diego Rivera, Frida Kahlo, Giuseppe Ungaretti, and Alberto Moravia. In a life that took her from cities like Buenos Aires, Montevideo, Jerusalem, Washington, Rome to eventually settle in Paris, she was a free-spirit and adventure seeker, and most of all a great conversationalist and storyteller, as everyone who knew or met her affirms. The same year she passed away, the French government paid their homage to her by conferring on her Knight of Order of Arts and Letters. Emma Reyes' book will be published in hardcover and as a Penguin Classic.

Memoria por correspondencia / The Book of Emma Reyes

Memoir/Narrative

232 pages

International Bestseller

Colombia: Laguna Libros, 2012

Spain: Libros del Asteroide, 2015

USA: Penguin Classics, 2017

UK: Weidenfeld & Nicolson, 2017

Italy: Sur, 2014

Mexico: Almadía, 2015

Argentina: Edhasa, 2015

Israel: Zikit, 2014

Brazil: Companhia das Letras, 2015

Portugal: Quetzal, 2017

Germany: Eichborn, 2017

France: Fayard, 2017

Holland: Meulenhoff, 2018

Greece: Ikaros, 2017

Denmark: Batzer

Norway: Cappelen Damm

Sweden: Norstedts

China: ThinKingdom, 2018

Taiwan: Emily, 2016

Poland: Czarna

Slovakia: Inaque

Turkey: Paris Yayinlari

"Her poetic retelling of her childhood of grinding poverty is stunning. Every moment is beautifully drawn, subtle,

- strange, with a hint of anger.”* **Daniel Alarcón**
- “Must be translated.”* **Philippe Lançon**
- “Worthy of Dickens. A new classic, destined to last.”* **Dario Jaramillo**
- “The most beautiful novel I’ve read in years.”* **Lisando Duque Naranjo**
- “A dazzling revelation.”* **El Cultural**
- “A masterpiece of great literary standing.”* **El Tiempo**
- “I don’t think I’ve read many books of such power and grace, or that pack such an emotional wallop in so short a space. There is no self-pity, only wonder, and that tone, so delicate and subtle, is perhaps the book’s greatest achievement. The very fact that this book exists is extraordinary. Everything about it . . . is astonishing.”* **Daniel Alarcón**
- “The moment I finished this memoir I read it again—one simply can’t abandon Emma. And I’ve been speculating ever since about how she made it once she’d escaped her terrible childhood. One is deeply grateful to know as a fact—an almost inconceivable fact—that she triumphed, but longs to know how. No other book I’ve ever read has left me so deeply involved with its author, and so grateful for that involvement.”* **Diana Athill**
- “Worthy of a Dickens novel... So true and sincere that it is believable in every sentence, even in the most incredible ones... A book of extraordinary literary value.”* **Mariana Enriquez**
- “What an astonishing book—I read it in a single gulp. Emma Reyes had a childhood of staggering deprivation, but her humor and resilience shine through, and suddenly we have a modern classic.”* **Deborah Moggach**
- “A must-read, a modest yet game-changing masterpiece in the memoir genre... Raconteur-artist Emma Reyes (...) is without a doubt the most original Colombian voice to come our way since the legendary Gabriel García Márquez, who was indeed among the first readers to admire her storytelling.”* **Suzanne Jill Levine**
- “A truly heroic account (in the most colloquial language) of a child surviving the worst that the adult world insists on throwing at her. There’s not a drop of sentimentality in it—just the kind of courage born of the most desperate adversity.”* **Edith Grossman**
- “Unadulteratedly good, interesting, and important. Emma’s letters remind me what reading and writing are for.”* **Louisa Young**
- “A jewel of a book. Emma is a mesmerizing storyteller, and her letters had me completely gripped from beginning to end.”* **Nina Stibbe**
- “A rare jewel that reminds us of the saving grace of storytelling and imagination in racist, classist, conservative, and cloistered Catholic Colombia. It hypnotized me from the first sentence (...) Read THE BOOK OF EMMA REYES: It offers a universal and timely window on the world of abandoned girls, and it will inspire indignation and action.”* **Silvana Paternostro**
- “Emma Reyes captures and fascinates us with narrative skill that any experienced writer would envy.”* **Piedad Bonnett**
- “Driven solely by the force of her words and the echo they leave in its readers, this book has thrived on word of mouth like a secret that must be revealed: we have found a treasure.”* **Juan Mosquera, El Mundo**
- “It’s not often we hear the voices of the voiceless, Emma Reyes is that voice—a storyteller with an eye for the details of a world devastating in its cruelty and indifference. Her voice is a triumph of hope and resilience and does what the best books do—expand our awareness and deepen our compassion. These are letters from the heart to the heart of those readers lucky enough to discover this gem of a book.”* **Julia Alvarez**

"THE BOOK OF EMMA REYES is a diamond in the rough (...) the author's exquisite memory for detail, will fill your imagination. For a while afterward you'll wonder how it is that some children survive their childhood, and you'll surely be thankful for your own."

Ana Castillo

"One can not restate daily misery à la Charles Dickens for Emma Reyes told it all – lively, succinct and without an ounce of self-pity – so that any other attempt to summarize her letters seems pale and insipid. She manages to transmit all of her experiences to the reader - the hunger, the cold, the abuse and the few distractions - so graphically and detailed that we feel that we were there, at her side while it happened."

Michi Strausfeld

"An unsentimental and inspiring depiction of rising out of atrocious circumstances."

Kirkus Reviews

"Horrorifying and enthralling . . . A memoir of extreme hardships told in a clear, restrained style, with an ending that leaves the reader wishing for more."

Shelf Awareness

"(...) such quirky grace and raw honesty, such a childlike eye for detail and disarming explanation of the inexplicable, that it is as poetic as it is horrific."

The Guardian

"Impressive and vivid, Reyes' childhood memories give an insight into the Colombian society of that time period: class-divided, violent and prejudiced."

Die Tageszeitung Berlin

"This book, reminiscent of the Countess of Ségur's "Sophie's misfortunes" and of Dickens' novels, fully displays Emma Reyes' literary talent. All of its strength lies in the simplicity and the ingenuousness with which she depicts a youth scared by the lack of love, by misery and violence. Through the eyes of a child but with the distance of an adult looking back on its own traumas, Reyes delivers a raw and clear-eyed tale (...) she does not elude the tragic but those figurative fragments avoid all miserabilism and are punctuated by the occasional dashes of humour, in the true picaresque tradition."

Le Monde

"A fine visual sensibility and an unusual generosity. Reyes recognizes that a child "who leads a normal life" might struggle to recall such detail, but hers was no ordinary existence."

New Yorker

"The book that entranced me, one I carried around the country and recommended to people in every state, was a slim memoir not set in America, but Colombia. Whether watching fireworks and bulls destroy a village, or lying on her back for six hours a day, inches from an ornate altar cloth where she receives a needle threaded with gold and makes a tiny new hole for the next stitch, Reyes' voice is wondrous."

Susan Straight, Los Angeles Times

"Fascinating. Harrowing. A revelatory autobiography of a self-determined woman who followed her dreams."

Artforum

"Arrestingly beautiful . . . Reyes's simple prose unsentimentally and intuitively captures the poverty and trauma of her early life. Her painter's eye for detail does the rest. We owe a great debt to the able translator, the novelist Daniel Alarcón, who has given an original voice the wider audience it deserves."

World Literature Today

Mercè Rodoreda



Mercè Rodoreda (Barcelona, 1919) grew up in an educated and progressive family whose members were solid representatives of the Catalan petit-bourgeoisie. At an early age she was forced to leave school in order to help out at home, and it was during her adolescence, largely spent alone, that she began to read and write in earnest. Her first short stories, written when she was about twenty years old, were published in a number of the many newspapers and magazines that flourished during this fertile period of Catalan culture.

The Spanish Republican experience of the 1930s stimulated social, political and cultural progress in Catalonia, and Rodoreda dedicated herself to journalism and creative writing with great success. In 1937 she published *ALOMA*, which introduced a number of themes that would reappear in her later works: the world of childhood, feminine

sensibilities and poetically crafted prose with its consequent symbolic capacity. When fascism stamped out democracy in Spain, Rodoreda, who was committed to defending the Republic, went into exile. At first she lived in Paris and Bordeaux, and in 1954 she settled in Geneva, where she was finally able to resume her literary activity, writing novels and short stories which were often marked by a concern for the existential difficulties of women.

LA PLAÇA DEL DIAMANT (1962) evokes the experiences of a young Catalan girl during the Spanish Civil War. It received international acclaim and soon became the author's most famous novel; it is now considered one of the masterpieces of Catalan literature. The world described in this novel reappears in *EL CARRER DE LES CAMÈLIES* (1962), which won the Sant Jordi Prize.

LA MEVA CRISTINA I ALTRES CONTES (1967) represents a shift toward a deliberate mystification of reality, and searches for new narrative paths which come together in the extraordinary *MIRALL TRENCA* (1974), a novel considered by many to be the high point of Rodoreda's career.

In 1979, Rodoreda returned to Catalonia and spent the last three years of her life in an isolated villa in the province of Girona. Now she is still considered to be the most important Catalan novelist of the 20th century. Great writers from around the globe have praised her work, including Gabriel García Márquez, who has professed his tremendous admiration for *LA PLAÇA DEL DIAMANT*.

www.mercerodoreda.cat

"Rodoreda had bedazzled me by the sensuality with which she reveals things within the atmosphere of her novels. . . . A writer who still knows how to name things has already won half the battle, and Rodoreda knew how to do that as well as anyone who wrote in her mother tongue."

Gabriel Garcia Márquez

"It is a total mystery to me why [Rodoreda] isn't widely worshipped. . . . She's on my list of authors whose works I intend to have read all of before I die. Tremendous, tremendous writer."

John Darnielle

"Her work has gone to my heart."

Michael Krüger

"Mercè Rodoreda's artistry is of the highest order."

Diane Athill

"Mercè Rodoreda has been a favorite of mine ever since college, when I encountered her story "The Salamander" in a world literature anthology I bought at a second-hand bookstore. As you might expect, the story wasn't just about a salamander (although, yeah, it was about a salamander). Instead, it was transformative, utterly unique, and combined an astute eye for the natural world and a great sense for the fantastic with a feminist subtext. That "mix" sums up much of the great Catalan writer's oeuvre."

Jeff VanderMeer

"When I first read her, I was swept off my feet [...] Rodoreda writes about feelings, about characters so numbed or overwhelmed by events they only have only their emotions as a language. I think it's because one has no words that one

writes, not because one is gifted with language. Perhaps because one recognizes wisely enough the shortcomings of language. [...] It is this precision at naming the unnameable that attracts me to Rodoreda, this woman, this writer, hardly little, adept at listening to those who do not speak, who are filled with great emotions, albeit mute to name them." **Sandra Cisneros**

"Rodoreda plumbs a sadness that reaches beyond historic circumstances . . . an almost voluptuous vulnerability."
Natasha Wimmer

"Mercè Rodoreda is the writer I cannot stop talking about."
Alberto Ríos

"The greatest contemporary Catalan novelist and possibly the best Mediterranean woman author since Sappho."
David H. Rosenthal

La mort i la primavera / Death in Spring

Novel

175 pages

Preface by Colm Toibin* Full English translation

Spain and Latin America: Club Editor, 2018

USA: Open Letter, 2009

UK: Viking/Penguin, 2018

Italy: Nuova Frontiera

Sweden: Norstedts

Holland: Menken

Israel: Tesha Neshamot

Albania: Ombra

Death in Spring is a dark and dream-like tale of a teenage boy's coming of age in a remote village in the Catalan mountains; a place cut off from the outside world, where cruel customs are blindly followed, and attempts at rebellion swiftly crushed. When his father dies, he must navigate this oppressive society alone, and learn how to live in a place of crippling conformity. Often seen as an allegory for life under a dictatorship, *Death in Spring* is a bewitching and unsettling novel about power, exile, and the hope that comes from even the smallest gestures of independence. Considered by many to be the grand achievement of her later period, *Death in Spring* is one of Mercè Rodoreda's most complex and beautifully constructed works. The novel tells the story of the bizarre and destructive customs of a nameless town—burying the dead in trees after filling their mouths with cement to prevent their soul from escaping, or sending a man to swim in the river that courses underneath the town to discover if they will be washed away by a flood—through the eyes of a fourteen-year-old boy who must come to terms with the rhyme and reason of this ritual violence, and with his wild, child-like, and teenaged stepmother, who becomes his playmate. It is through these rituals, and the developing relationships between the boy and the townspeople, that Rodoreda portrays a fully-articulated, though quite disturbing, society. The horrific rituals, however, stand in stark contrast to the novel's stunningly poetic language and lush descriptions. Written over a period of twenty years—after Rodoreda was forced into exile following the Spanish Civil War—*Death in Spring* is musical and rhythmic, and truly the work of a writer at the height of her powers

"Soaringly beautiful, urgent and disturbing... A masterpiece."
Colm Tóibín

"Read it for its beauty, for the way it will surprise and subvert your desires, and as a testament to the human spirit in the face of brutality and wilful inhumanity."
Jesmyn Ward

"Amazing."
John Darnielle

"Utterly extraordinary."
Claire-Louise Bennett

"A heartbreaking, unforgettable read. One of the most important literary works from the second half of the 20th century."
Nadal Suau, El Cultural

"It challenges any ideological simplification of the Spanish Civil War. One of the most radical works from the past century."
Andreu Jaume, El País (Babelia)

"A rare, haunting novel.. I was hypnotized, bewitched by the beauty of the prose, although I knew that it was leading me to

something sinister but powerful, a realization of the reality of life and death, echoing similar realizations of mine during the Lebanese civil war. "

Hanan al-Shaykh, The New York Times

"Death in Spring feels a lot like if M. Night Shyamalan's The Village meets The Saw series, and the resulting novella was injected with a huge dose of beautiful, lyrical writing. Yes, people are locked in trees and have cement poured in the mouths in a tiny village as observed by a young boy, and yes, it's disturbing and uncomfortable, but it's all so gorgeously written that you just can't stop turning pages."

Bustle Magazine

LA PLAÇA DEL DIAMANT (1962)

• Catalan: Club Editor; Proa, 2007; Raval Edicions, 2009 • Germany: Suhrkamp (ppbk), 2007 • Denmark: Albatros (cxl) • Spain: Edhasa • USA: Taplinger • Finland: Otava • France: Gallimard, 1999 • Greece: Dorikos • Netherlands: De Bezije Bij (cxl); Meulenhoff, 2007 (cxl); Menken Kasander & Wighman • UK: Little Brown, 2013 • Iceland: Forlagid; JPV (ppbk) • Italy: Nuova Frontiera, 2009 • Norway: Gyldendal, 2009 • Portugal: Dom Quixote (ppbk), 1995 • Sweden: Norstedts • Romania: Editura Univers, 1996 • Galicia: Edicións Positivas, 1996 • Israel: Carmel Publishers • Lithuania: Charibde Publishers • Brazil: Planeta Brazil, 2003 • India: Confluence International; Harper Collins India (ppbk) • Yugoslavia: Pomurska Založba • Euskadi: Elkar • Bulgaria: Narodna Koulтура • Hungary: Modernkonytvar • Poland: Pascal • Czech Republic: Editions Odeon • Vietnam: The Gidi • Japan: Shobun Sha • Russia: Khudogestuenniaia • Argentina: Editorial Sudamericana • Turkey: Alef Yayinevi • Bulgaria: Ciela • China: People's Literary Publishing House, 2010 • Sardinia: Papiros, 2009 • Macedonia: Antolog • Estonia: Loomingu • Ethiopia: Hohe • Croatia: VBZ

EL CARRER DE LES CAMÈLIES (1962)

• Catalan: Club Editor • Spain: Edhasa • Italy: Nuova Frontiera, 2009 • France: Les Editions Féderop (cxl) Tinta blava, 2006 (cxl) • Germany: Suhrkamp • USA: Graywolf Press (cxl); Open Letter • China: China Hoy • Serbia: Laguna, 2009 • Netherlands: Menken, Kasander & Wighman, 2013 • Bulgaria: Ciela • Sweden: Bokforlaget Fischer & Co., 1992 (cxl)

JARDÍ VORA EL MAR

• Catalan: Club Editor • Spain: Edhasa • Italy: La Tartaruga; Baldini & Castoldi; La Nuova Frontiera, 2010 • Sweden: Bokforlaget Fischer & co. • USA: Graywolf Press (cxl); Open Letter • Czech Republic: Slovenky Spisovatel • Netherlands: Menken Kasander & Wighman • Germany: Mare Verlag, 2014 • Israel: Carmel

ALOMA (1937)

• Catalan: Club Editor; Edicions 62 • Spain: Alianza (cxl); Circulo de Lectores; Proa • Germany: Suhrkamp • France: Jacqueline Chambon (cxl) • Italy: Nuova Frontiera, 2011 • Netherlands: De Bezije Bij (cxl) • Sweden: Bokforlaget Fischer & Co.(cxl) • Czech Republic: Editions Odéon

LA MEVA CRISTINA I ALTRES CONTES (1967)

• Catalan: Club Editor, Edicions 62 • Spain: Edhasa; Alianza (cxl); Hermes Editorial • USA: Graywolf Press • Netherlands: De Bezije Bij • UK: Arena • Italy: Bollati Boringhieri (cxl), 1993 • France: El Trabucaire, 2003 • Brazil: Instituto Brasileiro de Filosofia e Ciencia

VIATGES I FLORS

• Catalan: Edicions 62, 2011 • Spain: Edhasa • Italy: Bollati Boringhieri, 1995 (cxl) • Russia: Raduga Publisher House • Germany: Suhrkamp • Poland: Erakis • France: Éditions Federop, 2013

MIRALL TRENAT (1974)

• Catalan: Club Editor; Edicions 62; Gran Exits SL • Spain: Seix Barral; Debate; Mediasat, El Mundo; Hermes Editora; Bookclub; Circulo de Lectores • Germany: Suhrkamp • France: Verdier (cxl), Editions Autrement, 2011 • Italy: Nuova Frontiera, 2013 • Netherlands: De Bezije Bij (cxl), Meulenhoff, 2008 (cxl) • Norway: Gyldendal • USA: University of Nebraska Press, 2006 • Brazil: Planeta Brazil • India: Confluence International, 2007 • Israel: Carmel Publishing, 2010 • Portugal: ASA, 1992 • Euskadi: Alberdania, 2013 • Hungary: L'Harmattan • Croatia: VBZ • UK: Daunt Books, 2017

VINT-I-DOS CONTES

• Catalan: Club Editor; Editorial Selecta; Barcanova • Spain: Edhasa; Mondadori; CECISA (cxl) • Italy: Bollati Boringhieri (cxl)

QUANTA, QUANTA GUERRA (1980)

• Catalan: Club Editor • Spain: Edhasa • Italy: Bollati Boringhieri (cxl) • France: Aralia Editions; Gallimard, 2008 • Germany: Suhrkamp, 2007 (cxl) • USA: Triquarterly (cxl) • Portugal: Edições Cotovia • USA: Open Letter, 2015 • Italy: Nuova Frontiera, 2017

ISABEL I MARIA

• Catalan: Club Editor • Spain: Edhasa • Italy: La Tartaruga; Baldini & Castoldi; Nuova Frontiera

Montserrat Roig



Montserrat Roig (Barcelona, 1946-1991) is one of the best-selling authors on the Catalan literary scene and is considered to be amongst the most lucid and authoritative of her generation. Throughout her lifetime, Roig combined writing with journalism. Among her most important works is an extensive article, unique in its commitment and depth of research, titled *ELS CATALANS ALS CAMPS NAZIS* (1977).

EL TEMPS DE LES CIRERES (1978) is a magnificent portrait of the Catalan middle classes at the time Spanish society was awaking from the long slumber of Franco's dictatorship. It also anticipates the feminist preoccupations of her later novels.

L'HORA VIOLETA (1981) made Roig the highest selling author in Spain. It is a generational study involving three women in relationships with men that are both antagonistic and submissive. The unique period in which it was written – towards the end of Spain's transition to democracy– and the lack of stereotyping so common in more superficial treatments of these issues, give this novel an importance both as a historical record and as a work of literature.

L'AGULLA DAURADA (1986) is the product of the two months Roig spent in Leningrad, where she was invited by the Progress publishing house in Moscow to document the Second World War siege, in which the Nazis condemned many thousands of Russians to death by starvation. Using historical documents, survivors' testimonies and the author's own moral sense, she interweaves the horrendous past of the war with the unique present of life in a large Soviet city, creating a fascinating portrait which works both as a narrative and a documentary report.

LA VEU MELODIOSA (1987) marked Roig's return to the novel. It is an explicit tribute to the great masters of modern Catalan literature: Mercè Rodoreda, Narcís Oller and Salvador Espriu. Set in post-war Barcelona, a claustrophobic environment marked by bleakness and defeat, it shows Roig at the peak of her form, and moves lightly between the colloquial and the exquisitely lyrical. In this novel, Roig's style becomes an expression of a solid and mature vision of her own profession.

EL CANT DE LA JOVENTUT (1990), her last book, collects eight narratives in which the author writes poetically and ironically of lost youth, sex, death, memory and oblivion and, ultimately, of language as the gift which gives shape and meaning to human experience.

Alejandro Rossi



Alejandro Rossi was born in Florence, though he spent most of his life in México. He also lived in Germany and England where he studied Philosophy. Rossi was a professor in the Philosophy Department at the Arts and Philosophy Research Institute (UNAM) since 1958. He was a co-founder and co-director of the journal *Crítica, Revista Hispanoamericana de Filosofía*, member of the advisory board of the editorial office of *Plural* magazine as well as a founding member and acting director of *Vuelta* magazine. His most important works include *LENGUAJE Y SIGNIFICADO* (1968), *MANUAL DEL DISTRAÍDO*, (1978), *SUEÑOS DE OCAMAN* (1982), *EL CIELO DE SOTERO* (1987), *LA FÁBULA DE LAS REGIONES* (1997), *CARTAS CREDENCIALES* (1999) and *UN CAFÉ CON GORRONDONA* (1999). His last novel, *EDÉN: VIDA IMAGINADA*, a novelized autobiography, was published in 2007. He died in 2009 after a long battle with cancer. A cult hero among Latin America authors, his Complete Works has recently been compiled by the Fondo de Cultura Económica.

The diversity of Rossi's own life lies at the root of his literature. He offers a perplexed European outlook on a ruptured - "unravelling", as he puts it – Latin American reality. In the tradition of his mentor Borges, Rossi transcends the boundaries between genres, which seem to him as blurred or arbitrary as those that divide the nations of Latin America.

Halfway between fiction and essay, *MANUAL DEL DISTRAÍDO* is a collection of pieces written for Rossi's regular column in *Plural*, the magazine edited by Octavio Paz. With intellectual incisiveness and exquisite craftsmanship, he covers everything from Berkeley's doctrine to Kafka's characters, from the ideas of Croce or Ortega y Gasset to a series of fantasies in which imaginary maps merge into real geographical regions. With this book, Rossi reveals one of his greatest literary virtues: that of transforming the most seemingly austere, sober topics into literary gems that sparkle with intelligence and wit.

LA FÁBULA DE LAS REGIONES is a volume of six short stories, fables or allegories about those sweet and violent regions which make America an unformed yet ancient continent. With their combination of squalor and utopia, Rossi's tales describe the age-old and also utterly contemporary vicissitudes of the continent's most anonymous regions because, as he himself notes, 'the real homelands are the regions, not the borders created by political diplomacy.'

"His clear, transparent prose brings together, with devilish perfection, the most diametrically opposed qualities: clarity and mystery, melancholy and irony."

Octavio Paz

"Alejandro Rossi has striven to maintain his eccentric position as an unparalleled intelligence, an unusual voice, going against the tide, with prose as brilliant and original as an unclassifiable metal."

Juan Villoro

EDÉN: VIDA IMAGINADA (2007)

Latin America: Fondo de Cultura, 2007 • Spain: Lumen, 2007 • France: Gallimard, 2009

MANUAL DEL DISTRAÍDO (1987)

• Mexico: Joaquín Mortiz, 1978; FCE; Venezuela: Monte Ávila, 1987 • Spain: Anagrama, 1980; 1997 (cxl); Debolsillo, 2007; Mondadori • France: Gallimard

LA FÁBULA DE LAS REGIONES (1997)

• Spain & Latin America Random House Mondadori (ppbk) • Spain: Anagrama, 1997 (cxl) • France: Gallimard, 2000 • Germany: Suhrkamp, 2000 • Italy: Le Lettere, 2002

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* (2019) is her first work of fiction, and an extraordinary debut, an instant international sensation.

LA HIJA DE LA ESPAÑOLA / The Spanish Woman's Daughter

Novel

163 pages

English sample available

Spain and Latin America: Lumen, 2019

World English: HarperOne, 2019

Greece: Patakis

Lithuania: Alma Littera

Germany: Fischer

Italy: Stile Libero

Holland: Meulenhoff

France: Gallimard

Sweden: Bonniers

Israel: Kinneret

Portugal: Alfaguara

Brazil: Intrínseca

Hungary: Jelenkor

Croatia: Naklada Ljevak

Finland: Aula & Co

Czech Republic: Odeon

Turkey: Epsilon

Norway: Kagge

Bulgaria: Janet 45

Poland: Zysk

Romania: Polirom

Arabic: ASP

"It completely transcends the portrait of Venezuela (even though it includes it, and in what an extraordinary, almost surgical way, a story of uprootment or 'desarraigo'): it is in fact the portrait of a woman. In her ambition, and in her achievement, lies the real force of this novel. In its ability to reach many more readers than other literary novels that deal with Latin American political realities... It also has one of the most memorable opening chapters that I have read in recent times."

Maria Fasce, Lumen

"What a compelling story about a woman's life coming apart in contemporary Caracas! After burying her mother, she loses her apartment and is forced to live like a ghost in a city besieged by violence as she plans her escape. The flashbacks to a quieter past only make the present horrors feel even more unbearable, and the loss more real. One of the most affecting novels I've read in a long time."

Juan Milà, editor at HarperOne

*"It couldn't be a better time for a novel like this. Through *Adelaida* we can witness and understand the collapse of a world through the eyes of a woman we identify with. Such a powerful way of using fiction! It's a huge opportunity for us to give voice to a new generation of writers from Latin America. We will publish it with great gusto, all hands on deck."*

Judith Curr, HarperOne, President and Publisher

This story begins in Caracas, Venezuela, in front of an open grave. Adelaida Falcón is burying her mother. She is all alone, except for the company of the undertakers. When the men lower the casket with ropes, she reflects on what has happened: the hospital without medical supplies in which her mother agonized till death, the ordeal to try and find a free chapel in the city –there are so many deaths that they cannot supply the demand – plus the difficulties of how to pay for it, in a country where currency has become fiction. While Adelaida comes to terms with the definitive loss of her mother's presence in her life, she also puts together the fatal trance that the country where she was born and raised is in. A place where the only real democratic thing, what really equals all its population, is violence, hunger and impunity. Faced with a hole in the ground of a land that eats up its own inhabitants, Adelaida confirms what she has known for a long time : something has expelled her from her once-familiar world.

Pedro Salinas



Pedro Salinas was born in Madrid in 1891. He published his first book of poems, *PRESAGIOS*, in 1924, when he was a professor of Literature. It was followed by *SEGURO AZAR*, *FÁBULA Y SIGNO*, *LA VOZ A TI DEBIDA* and *RAZÓN DE AMOR*. He left Spain after the Spanish Civil War, and spent the rest of his life in exile in North America, where he continued to work as a university professor. He published two other books of poems in the United States, *EL CONTEMPLADO* and *TODO MÁS CLARO*. He also wrote critical analyses of the classics, including notable essays on Jorge Manrique and Rubén Darío. He also created a modern version of the poem *EL CANTAR DEL MÍO CID*. *CARTAS DE AMOR A MARGARITA*, published posthumously, is a collection of his love letters to his wife Margarita Bonmatí, to whom he dedicated his most renowned work, *LA VOZ A TI DEBIDA*. Salinas died in Boston in 1951.

Pedro Salinas is one of the most important Spanish poetic figures of the 20th century. His teachings, along with those of Juan Ramón Jiménez, played a key role in the poetic revolution sparked by the '1927 Generation,' which included such figures as Rafael Alberti, Federico García Lorca, Jorge Guillén and Luis Cernuda.

His poetry, while modern in style and content, clearly manifests the influence of the great masters of the Spanish language, providing an indispensable bridge between the traditional and the avant-garde. Even today, so many years after his death, Salinas is recognised by many as one of the seminal poets of Spain and Latin America.

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. *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 is now a finalist for the prestigious Premio Setenil 2017. She is currently writing a novel.

La acústica de los iglús / Sounds Inside an Igloo

Stories

160 pages

Recommended by New Spanish Books USA

***All stories available in English* Seven Print Runs * Setenil Prize Finalist**

Spain: Caballo de Troya, 2016

Music, wit and lyricism turn these mesmerizing stories into an ongoing ode to youth. This is the invention of a new literary genre where dream can be touched and where we are made to see the warped nature of reality. For readers of Clarice Lispector, Haruki Murakami, Kelly Link.

The mathematics and the music of our lives set up the soundtrack for *LA ACÚSTICA DE LOS IGLÚS*. In Sánchez’ stories, ordinary characters are faced with extraordinary situations: a mother embarks on a roadtrip with her two children in the backseat, looking for a safe place after their father drowned in quicksand; a teenager obsessing over a blind swimmer in the motel pool while her parents are getting divorced; a philosophy student accepting a job collecting human garbage in space; two piano students performing an unforgettable recital and discovering the limits of love, sex and pain; an elderly couple in a cable car fulfilling their last dream. These breathtaking stories are sewn together by loneliness, longing, loss with unforgettable images, scenes and sounds. Almudena Sánchez shows us our world with the magic we aren’t used to seeing.

“This collection of stories shares some evident similarities with the architecture of igloos; we are presented with mathematically exquisite constructions (...) which are places of refuge and shelter. Sánchez’s unusual style manages to display sadness, helplessness and melancholy through the prism of her heartwarming delicacy and her peculiar sense of humour.”

Valeria Correa Fiz, Revista Quimera

“Like exhaust valves, Almudena Sánchez’s tenacious studies of alienation, innocence and wit pull us out from a hostile reality. Her characters do not confront ugliness, they find solace in it. Sánchez jumps over misfortunes like skipping rope but this is not a game. She writes with a conscientious sense of chaos.”

El Mundo

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 290,000 followers on Facebook, more than 90,000 on Twitter and 180,000 on Instagram. She performs her spoken word 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 a 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 English degree 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 25,000 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.

Elvira Sastre also translates into Spanish authors such as Oscar Wilde, John Corey Whaley, E. Lockhart, Gordon E. McNeer, and 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. She is now writing a novel under contract by the big prestigious literary publisher Seix Barral.

“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 awaiting for 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**

Días sin ti / Days Without You

Novel

264 pages

***PREMIO BIBLIOTECA BREVE 2019 ***

*** 30 page sample by Andrea Rosenberg***

Spain and Latin America: Seix Barral

Italy: Garzanti

France: NiL Éditions

“An exploration on the meaning of love from the perspective of someone who is discovering life. A homage to the power of words to cure wounds, written with an innocent charm.”

-Biblioteca Breve Jury: Elena Ramírez, Rosa Montero, Agustín Fernández Mallo, Pere Gimferrer, Lola Larumbe

Two stories of shattered loves, one by life and the other by death

Gael is a young sculptor following his dreams. He "looks for the heartbeat" in everything he does, and his grandmother who he adores, Dora, teaches him to not look back and to not be afraid of his life choices. To make a living, he teaches sculpting and when he least expects it, the woman who he thinks will be the love of his life walks into his classroom. Marta is also making ends meet, with big wounds that have not healed, the loss of her mother at a young age and her fractured relationship with her father. She is the nude model for his class. They soon start a passionate love affair, where Gael starts confusing sex, passion, his excitement and obsession with real love. The novel is told backwards, from the day she leaves him, to flashback to flashback, until he finally moves on or thinks he does. He prepares an exhibit with his works and his sculpture of her becomes coveted and the art piece that makes him famous, bringing him to Paris where the distance will help him, until his return to Madrid.

Dora is a school teacher in a village during the Spanish Republic who falls in love with a student younger than her, from Cuba. While they pursue their relationship in another village, run from war and live out their dream, her loved one will be killed one day out of nowhere. All that Dora lived and learned will be transmitted to Gael in a heartfelt narrative, a life story told to her grandson, who comes to her in anguish and need. It is Dora and history itself that will teach him to make peace and most of all, let go. Both told in first person, their two stories alternate, speak to each other, creating sparks and suspense that make the narrative seamless.

"It's strange to think how long a life lasts and how little time it takes to tell it. I suppose the more things you tell, the fewer people stay to listen."

Baluarte / One Day I Will Save Myself

Poetry

100 pages

Full English translation

25,000 copies sold

Spain and Latin America: Valparaíso Ediciones, 2014

USA: Atria, 2019

Italy: Garzanti

France: NiL Éditions (Robert Laffont)

You looked gorgeous dressed in nothing.

Elvira Sastre defines herself as a "rebel to the impossible and a dreamer of the ingenuous". Her voice surprised us in her previous book and this new book is proof that poetry from the Spanish language is renewed with each generation. Poets like Elvira Sastre open new windows and let the light of their poetic tradition sift into their verses, endowed with resounding strength that never leaves us indifferent. Her work speaks of love and heartbreak, sex and friendship, solitude or sadness, and she does this with unclouded and contagious truths..

La soledad de un cuerpo acostumbrado a la herida /

The Solitude of a Body Used to the Wound

Poetry

72 pages

11,000 copies sold

Prologue by Joan Margarit

Best Books of 2017 in BBC World

Spain and Latin America: Visor, 2016

Italy: Garzanti, 2018

Both classic and contemporary, romantic and analytical, soft and rebellious, diaphanous and mysterious, Elvira Sastre is the poet Spanish literature has been waiting for. Emotions like an electrical charge transmitted by her verses; the way they are able to express the battle between love and the desire for independence or her incredible marksmanship for the blinding aphorism or the insightful parable, are only some of the virtues of this work, which can also be used as a mirror or island, two words that are intentionally repeated in these pages: if you want to know who you are, open this book; if you want to forget who you are, also open this book. These pages unleash feelings and emotions like heartbreak, separation, disillusion, but also strength, trust, the willingness to keep going. The memory of a love no longer there weaves the threads of these poems, which also work as one whole poem that

speaks to and with the person absent.

AQUELLA ORILLA NUESTRA (2018)

- Spain and Latin America: Alfaguara IJ, 2018

YA NADIE BAILA (2015)

- Spain and Latin America: Valparaíso, 2015

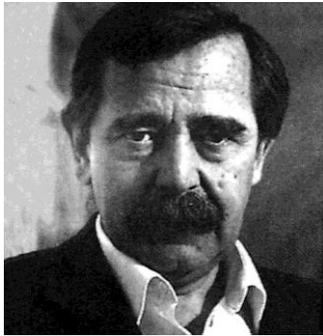
CUARENTA Y TRES MANERAS DE SOLTARSE EL PELO (2013)

- Spain and Latin America: Lapsus Calami, 2013

TÚ LA ACUARELA / YO LA LÍRICA (2013)

- Spain and Latin America: self-published, 2013

Eugenio Trías



Eugenio Trías was born in Barcelona in 1942 and sadly passed away in 2013. He dedicated much part of his life to teaching Philosophy at the University Pompeu Fabra in Barcelona. Trias was a prolific essayist, whose most important works include: *TRATADO DE LA PASIÓN* (1978), *LO BELLO Y LO SINIESTRO* (National Essay Prize 1983) and the trilogy composed by *LÓGICA DEL LÍMITE* (1991), *LA EDAD DEL ESPÍRITU*, (Premio Ciudad de Barcelona, 1995), and *LA RAZÓN FRONTERIZA* (1999).

He has been one of Spain's best-known philosophers and in 1995 he became the first Spanish intellectual ever to be awarded the prestigious Friedrich Nietzsche Prize. Previous winners of this prize, which recognises the full scope of a philosopher's work, include Karl Popper, Jacques Derrida, Richard M. Rorty and Emanuele Severino.

www.eugeniotrias.com

El hilo de la verdad

320 pages

Spain and Latin America: Editorial Galaxia Gutenberg, 2014

Essay

De cine. Aventuras y extravíos

368 pages

Spain and Latin America: Editorial Galaxia Gutenberg, 2013

Essay

Just like true art, music possesses that particular quality that makes it a vehicle between the intellect and the senses. It is a discipline that is always able to enrich spirituality with an intensity achieved by no other form of human expression. With *LA IMAGINACIÓN SONORA*, Eugenio Trías proposes a framework for the great musical creations of the western world which, for around the last thousand years, have been intimately linked to the Judeo-Christian mentality.

In the form of several very distinct essays, the authors take the reader on a journey, just as they did in *EL CANTO DE LAS SIRENAS* (*THE SIRENS' CHANT*), through some of the most important achievements of that musical adventure, emphasizing those aspects that they find most interesting, underscoring their origins as sounds and considering the texts that brought them to life. The author revisits some of the most distinguished composers who were prominently featured in the previous volume, such as Bach, Mozart, Beethoven, Mahler, Schoenberg, and Ligeti,

LA IMAGINACIÓN SONORA (2010)

- Spain: Editorial Galaxia Gutenberg / Círculo de Lectores, 2010 • Italy: Marco Tropea Editore

EL CANTO DE LAS SIRENAS. ARGUMENTOS MUSICALES (2007)

- Spain: Editorial Galaxia Gutenberg / Círculo de Lectores, 2007 • Italy: Marco Tropea Editore, 2009

LA POLÍTICA Y SU SOMBRA (2005)

- Spain: Anagrama, 2005

EL ÁRBOL DE LA VIDA (2003)

- Spain: Destino, 2003

VÉRTIGO Y PASIÓN (1998)

- Spain: Taurus, 1998

LA EDAD DEL ESPÍRITU (1994)

- Spain: Destino, 1994 • Book club rights: Círculo de Lectores; Debolsillo, 2011 (ppbk)

PENSAR LA RELIGIÓN (1997)

- Spain and Latin America: Destino, 1997 • Argentina: Altamira Editores • Sweden: Bokforlaget Thales, 2003

EL ARTISTA Y LA CIUDAD (1976)

- Spain: Anagrama, 1976 • Italy: Le Lettere • Portugal: Editores Fim do Seculo

TRATADO DE LA PASIÓN (1979)

- Spain: Taurus, 1979 (cxl); Grijalbo Mondadori, 1988 (ppbk) (cxl) • Spain and Latin America: Debolsillo (ppbk) • Italy: Annanke Edizione • Brazil: Via Verita

LO BELLO Y LO SINIESTRO (1997)

- Spain: Taurus, 1997 • Spain and Latin America: Santillana, Ariel; Debolsillo (ppbk), 2011 • Portugal: Fim do Seculo; Debolsillo (ppbk)

LA FILOSOFÍA Y SU SOMBRA (1995)

- Spain: Destino, 1995 (ppbk) • Taurus, 1997 • USA: Columbia University Press, 1983

LÓGICA DEL LÍMITE (1990)

- Spain: Destino, 1990

DICCIONARIO DEL ESPÍRITU (1996)

- Spain: Planeta, 1996 (cxl)

DRAMA E IDENTIDAD (1993)

- Spain: Destino, 1993 (ppbk) • Taurus, 1997

LA RAZÓN FRONTERIZA (1999)

- Spain: Destino, 1999 • Slovenia: Studenska Zalozba

LOS LÍMITES DEL MUNDO (2000)

- Spain: Destino, 2000

POR QUÉ NECESITAMOS LA RELIGIÓN (2000)

- Spain: Plaza & Janés, 2000 (cxl)

Esther Tusquets



Esther Tusquets was born in Barcelona in 1936 and studied Philosophy and Letters at the universities of Barcelona and Madrid, specialising in History. She served as the publishing director of Lumen for four decades. In addition to EL MISMO MAR DE TODOS LOS VERANOS, EL AMOR ES UN JUEGO SOLITARIO (winner of the 1979 City of Barcelona award), and VARADA TRAS EL ÚLTIMO NAUFRAGIO, an extraordinary fiction trilogy, she is also the author of the novels PARA NO VOLVER, CON LA MIEL EN LOS LABIOS, BINGO and the autobiographical CORRESPONDENCIA PRIVADA and of the short story collections SIETE MIRADAS EN UN MISMO PAISAJE and LA NIÑA LUNÁTICA (winner of the City of Barcelona award). Her work has been widely translated. She passed away in 2012.

Trilogía del mar / *The Sea Trilogy*

Novel

554 pages

Spain and Latin America: Ediciones B, 2011

By the time Esther Tusquets' second novel, EL AMOR ES UN JUEGO SOLITARIO, won the City of Barcelona Award for Literature in 1979, she had already received unanimous acclaim from readers and critics for her debut novel, EL MISMO MAR DE TODOS LOS VERANOS. Two years later, this original trilogy about relationships would culminate with VARADA TRAS EL ÚLTIMO NAUFRAGIO.

Starting with Elia, the main character whose name remains the same but whose identity varies in each of the three novels, Tusquets builds a trilogy where love, sensuality and abandonment of pleasure are recurring themes. These subjects allow the author to explore and rebuild the female universe.

"EL MISMO MAR DE TODOS LOS VERANOS is an intense story about incidental love. What matters is the revolutionary and daring rescue of all pleasurable feelings, the hymn to abolished sensuality. A hymn that only a truly rebellious girl could sing like this, ignoring and discarding all that is established and invented."

Carmen Martín Gaité, Diario 16

"Esther Tusquets's best novel."

Pere Gimferrer on VARADA TRAS EL ÚLTIMO NAUFRAGIO

"I would go as far as to say that EL MISMO MAR DE TODOS LOS VERANOS is one of the most beautiful books written in Spain in the last years, a lucid and desperate story, a piercing accusation of a certain social class."

Pedro Altares

TIEMPOS QUE FUERON (2012)

- Spain: Ediciones B, 2012

PEQUEÑOS DELITOS ABOMINABLES (2010)

- Spain: Ediciones B, 2010

HABÍAMOS GANADO LA GUERRA (2007)

- Spain: Bruguera, 2007 • USA: Peter Lang, 2013

BINGO (2007)

- Spain: Anagrama, 2007 • Portugal: Edições 70, 2009 • Brazil: Almedina Brazil Ltd., 2010

CONFESIONES DE UNA EDITORA POCO MENTIROSA (2005)

- Spain: R que R editorial, 2005 • Spain and Latin America: Ediciones B, 2012

CORRESPONDENCIA PRIVADA (2001)

- Spain: Anagrama, 2001 • Germany: Suhrkamp, 2003 • English-World: Associated Univ. Press, 2008

CON LA MIEL EN LOS LABIOS (1997)

- Spain: Anagrama, 1997; Círculo de Lectores • Portugal: Pergaminho, 1998

EL MISMO MAR DE TODOS LOS VERANOS (1978)

- Spain: Lumen, 1978; (ppbk): Anagrama, 1990; Castalia, 1997; Ediciones B • France: Robert Laffont, 1991 • Italy: La Tartaruga, 1979 • USA: University of Nebraska, 1990 • Germany: Rowohlt, 1980, Wagenbach, 2002 • Main Land China: Peoples Literary Publishing House, 2007 • Czech Republic: Dybbuk, 2013

EL AMOR ES UN JUEGO SOLITARIO (1981)

- Spain: Lumen, 1981; (ppbk): Anagrama, 1996, Ediciones B • Germany: Rowohlt, 1982 • Netherlands: Meulenhoff, 1987 • Hungary: Magvető Könyvkiado, 1991

VARADA TRAS EL ÚLTIMO NAUFRAGIO (1998)

- Spain: Editorial Anagrama, 1998; Ediciones B • USA: The Dalkey Archive Press, 1991

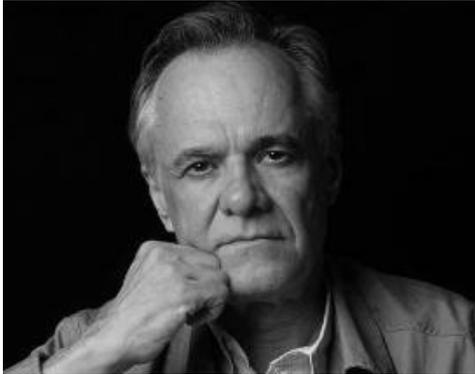
SIETE MIRADAS EN UN MISMO PAISAJE (2001)

- Spain: Editorial Anagrama, 2001 • Germany: Editions Erata, 2008 • USA: Host Publications, 2011

PARA NO VOLVER (2005)

- Spain: Editorial Anagrama, 2005 • USA: The University of Nebraska Press, 2000

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 y LA VIRGEN DE LOS SICARIOS- appear among the top fifteen titles on the list made in 2007 by 81 writers and critics in Spain and 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 EL VIRGEN DE LOS SICARIOS (OUR LADY OF THE ASSASINS) 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

¡Llegaron! / They’re here!

Novel

171 pages

Spain and Latin America: Alfaguara, 2015

Vallejo is back, full of bite and funnier than ever in this return to his childhood and his *días azules*. The author himself sits on a plane ride back to Mexico from Colombia and tells the man beside him, a psychiatrist, all the nitty gritty that went down in his family country home named “Santa Anita”. Imagine the stampede of twenty brothers through the orange and lemon trees of rural Medellín! Every summer, like a plague of locusts, they arrive in their little Ford truck and bring their grandparents mayhem. In spite of them stealing dentures, making fun of atomic farts, playing all sorts of tricks, the author sings his ode to happier times in Colombia and professes his undying love for his grandmother.

LAS BOLAS DE CAVENDISH (2017)

• Spain and Latin America: Alfaguara, 2017

CASABLANCA LA BELLA (2013)

• Spain and Latin America: Alfaguara, 2013 • Turkey: Can

EL DON DE LA VIDA (2010)

• Spain and Latin America: Alfaguara, 2010

MI HERMANO EL ALCALDE (2004)

- Spain and Latin America: Alfaguara, 2004 • France: Belfond, 2007 • Poland: Muza, 2007 • Denmark: Aurora Boreal

LA VIRGEN DE LOS SICARIOS (2004)

- Spain and Latin America: Alfaguara, 2004 • France: Belfond, 1997 • UK: Serpent's Tail, 2001 • Germany: Paul Zsolnay, 2000 (cxl) • Italy: Guanda, 1999 (cxl) • Holland: De Geus, 1999 • Poland: Muza, 2007 • Brazil: Companhia das Letras, 2006 • Portugal: Teorema, 2001 • Czech Republic: Editions Fra, 2013 • Russia: MITIN Zhurnal, 2004 • Slovenia: Skuč, 2014 • Serbia: Narodna Knjiga, 2005 • Turkey: Can

LA RAMBLA PARALELA (2002)

- Spain and Latin America: Alfaguara, 2002 • France: Belfond, 2004

EL DESBARRANCADERO (2001)

- Spain and Latin America: Alfaguara, 2001 • France: Belfond, 2001 • Germany: Suhrkamp, 2004 • Brazil: Objetiva, 2008 • Japan: Shorai-Sha, 2011 • Slovenia: Modrijan, 2014 • USA: New Directions • Croatia: Edicije Bozicevic • Turkey: Can

EL RÍO DEL TIEMPO (1999)

- Spain and Latin America: Alfaguara, 1999

LOS DÍAS AZULES (1985)

- Spain and Latin America: Santillana, 1985 • Germany: Suhrkamp, 2008 • Poland: Muza, 2006

EL FUEGO SECRETO (1987)

- Spain and Latin America: Santillana, 1987 • France: Belfond, 1998

LOS CAMINOS A ROMA (1988)

- Spain and Latin America: Santillana, 1988

AÑOS DE INDULGENCIA (1989)

- Spain and Latin America: Santillana, 1989

ENTRE FANTASMAS (1993)

- Spain and Latin America: Santillana, 1993

Non-fiction:

PERORATAS (2013)

- Spain and Latin America: Alfaguara, 2013

LA PUTA DE BABILONIA (2012)

- Spain and Latin America: Alfaguara, 2012 • Italy: Nuovi Mondi, 2012 • Slovenia: Ciceron, 2012

MANUALITO DE IMPOSTUROLOGÍA FÍSICA (2005)

- Spain and Latin America: Taurus, 2005

LA TAUTOLOGÍA DARWINISTA Y OTROS ENSAYOS DE BIOLOGÍA (2002)

- Spain and Latin America: Taurus, 2002

LOGOI UNA GRAMÁTICA DEL LENGUAJE LITERARIO (1983)

- Spain and Latin America: Fondo de Cultura Económica, 2007

Biography:

EL CUERVO BLANCO (2012)

- Spain and Latin America: Alfaguara, 2012 • Turkey: Can

ALMAS EN PENA CHAPOLAS NEGRAS (2008)

- Spain and Latin America: Alfaguara, 2008

BARBA JACOB EL MENSAJERO (2008)

- Spain and Latin America: Alfaguara, 2008

Juan Gabriel Vásquez



Juan Gabriel Vásquez, (Bogotá, 1973) is best known as the author of *EL RUIDO DE LAS COSAS AL CAER*, winner of the IMPAC, Premio Alfaguara and the English Pen Award, and also a finalist for the Médicis. Prior to that, he wrote the short story collection *LOS AMANTES DE TODOS LOS SANTOS* and the novels *LOS INFORMANTES*, and *HISTORIA SECRETA DE COSTAGUANA*, all of which were 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 in all over the world. He has translated the works of 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 28 languages and in more than 32 countries. He is the two-time winner of the Premio Nacional Simón Bolívar and more noteworthy, he won the Roger Caillois in Paris in 2012 for all of his works, an award also given to Mario Vargas Llosa, Carlos Fuentes, Ricardo Piglia and Roberto Bolaño. He was the 2013 recipient of the Von Rezzori award.

LAS REPUTACIONES is his fourth recent novel, finalist for the I Bienal Mario Vargas Llosa, the Prix Fémina and the Prix Médicis.

"Juan Gabriel Vásquez is one of the most original new voices of Latin American literature."

Mario Vargas Llosa

"What Vásquez 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 Toibin

"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

Canciones para el incendio / Songs for the Fire

Stories

170 pages

Spain and Latin America: Alfaguara, 2018

USA: Riverhead

France: Seuil

Germany: Schoeffling

Hungary: Ab Ovo

Greece: Ikaros

Juan Gabriel Vásquez' long-awaited second story collection!

"In truth, it is not one story but many; or a story with many beginnings, at least, although it only has one ending. And I have to tell all of them, all the beginnings or all the stories, so that not one escapes me, because the truth can be in any of them, the shy truth that I look for in the midst of these boundless facts."

A photographer who understands something she would have preferred not to understand. A Korean war veteran confronts his past during an encounter that seemed harmless. Upon finding a book on the internet from 1887, a writer ends up discovering the life of a fascinating woman. The characters in this story collection are men and women shook by violence, from near or from far, directly or just incidentally. Vázquez captures the moment in which these lives change forever due to a chance encounter or incomprehensible forces. Seventeen years after his first story collection, Vázquez returns to the story genre with an extraordinary collection, a reminder of his narrative versatility and of his profound understanding of other lives.

La forma de las ruinas / *The Shape of the Ruins*

Novel

523 pages

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 and Latin America: Alfaguara, 2015

USA: Riverhead, 2018

UK: MacLehose, 2018

France: Seuil, 2016

Italy: Feltrinelli, 2016

Netherlands: Signatuur, 2017

Norway: Aschehoug, 2017

Portugal: Alfaguara, 2017

Greece: Ikaros

Hungary: Ab Ovo

Turkey: Everest

Romania: Polirom

Japan: Suiseisha

China: Horizon

Arabic: Dar Almada

Poland: Czarna Owca

Russia: Eksmo

Juan Gabriel Vázquez's anxiously awaited novel is here with a narrative that is simply impeccable and an innovative reflection on how the collective experience sneaks its way into the individual experience. Playing with autobiographical fiction and Colombia's 20th century history, readers are driven into the two assassinations and conspiracies that marked its course forever: Rafael Uribe Uribe and Jorge Eliécer Gaitán. Guiding us through the nation's intricacies that parallel other experiences, such as JFK and 9-11, we are taken along on a writer's persistent search for more answers than one. This author's most ambitious, brilliant and breathtaking novel yet.

In 2014, a man is arrested for trying to steal a dead politician's suit, the one belonging to Jorge Eliécer Gaitán, the political leader assassinated in Bogotá in 1948. This man's name is Carlos Caballo and he's searching for signs to uncover the mysteries of a past that obsesses him. What connects the assassinations of the Colombian liberal senator Rafael Uribe Uribe in 1914, of Jorge Eliécer Gaitán, whose death broke Colombia's past in half, and the assassination of John F. Kennedy? How do these crimes come together? What secrets do their ruins hide? A chance encounter places Carballo on the same path as the writer of this novel, and his revelations lead him deep down into the darkest extremes of historical investigation. With the documentary pulse of a historian, the cutting and illuminating sight of an experimental novelist and the skill of a magnificent narrator, Juan Gabriel Vázquez explores the uncertain truths of a country that still doesn't know itself.

"The novel, bolstered by humor and irony, includes photos, literary references, and intimate family moments, but the most memorable passages depict the assassinations and their aftermath. Vázquez's captivating, disquieting account of a writer's journey through the shadowy terrain of his country's past dynamically illustrates how violence damages survivors, lies erode society, and fiction can convey truths history omits."

Publishers Weekly Starred Review

"Sometimes it's helpful to read a novel set in a country where I'm touring, especially a book with an historical context. Vasquez' thriller is set in modern day Colombia but contains fascinating and powerful resonances with the troubled political history of that country. Conspiracies woven within conspiracies. Assassinations, cover ups, propaganda and that seemingly modern plague of 'fake news' that perhaps has a longer history than we care to admit."

Sting, Sting's Book of the Month

LAS REPUTACIONES (2013)

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 • Spain and Latin America: Editorial Alfaguara, 2013 •

France: Seuil, 2014 • Germany: Schöeffling, 2014 • Italy: Feltrinelli, 2014 • Hungary: Ab Ovo, 2014
• UK: Bloomsbury, 2016 • USA: Riverhead, 2016 • Netherlands: Signatuur, 2014 • Brazil: Bertrand • Turkey:
Everest Yayinlari • China: Shanghai 99 • Poland: Foksal • Croatia: Vukovic & Runjic • Greece: Ikaros • Iceland:
Benedikt • Czech Republic: Paseka • Sweden: Brombergs

EL RUIDO DE LAS COSAS AL CAER (2011)

XIV Premio Alfaguara de Novela, IMPAC Prize, English Pen Award, Finalist for Prix Fémina and for Prix Médicis • Spain
and Latin America: Editorial Alfaguara, 2011 • English World Rights: Bloomsbury, 2013 • US: Riverhead, 2013 •
Portugal: Santillana • Poland: Muza, 2013 • Germany: Schoeffling • Italy: Ponte alle Grazie, 2013 • Netherlands:
Uitgeverij Signatuur, 2012 • Brazil: Objetiva, 2013 • France: Seuil, 2012 • Israel: Keter • Turkey: Everest Yayinlari,
2012 • Korea: Munhakdongne Publishing Corp. • Greece: Ikaros • Sweden: Brombergs, 2014 • Norway: Aschehoug
• Czech Republic: Paseka • Denmark: Turbine Forlaget • Japan: Shorai Sha • Croatia: Vukovic & Runjic • China:
Horizon Media • Taiwan: Thinkingdom • Romania: Polirom • Arabic: General Egyptian Book Organization •
Serbia: Booka

EL ARTE DE LA DISTORSIÓN (2009)

• Spain and Latin America: Alfaguara, 2009 • UK: Bloomsbury • USA: Riverhead • Turkey: Everest

LOS AMANTES DE TODOS LOS SANTOS (2008)

• Spain and Latin America: Alfaguara, 2008 • France: Seuil, 2011 • Germany: Schöeffling & Co, 2013 • UK:
Bloomsbury, 2015 • US: Riverhead, 2015 • Netherlands: Signatuur

HISTORIA SECRETA DE COSTAGUANA (2007)

• Spain and Latin America: Alfaguara, 2007 • Italy: Ponte alle Grazie, 2008 • Poland: Muza, 2009 • France: Ed. Seuil,
2010 • Germany: Schöeffling & Co, 2011; (ppbk) Fischer Verlag • World English Rights: Bloomsbury, 2010 •
Netherlands: Uitgeverij Signatuur, 2010 • Turkey: Everest Yayinlari, 2010 • Brazil: L&PM Editores, 2012 • Japan:
Kazeno • Japan: Shorai Sha • China: Horizon Media

LOS INFORMANTES (2004)

• Spain and Latin America: Alfaguara, 2004 • France: Ed. Seuil • World English Rights: Bloomsbury, 2008 •
Netherlands: Signature, 2008 • Italy: Ponte alle Grazie, 2008 • Germany: Schöeffling, 2010; (ppbk) Fischer Verlag •
USA: Riverhead • Israel: Keter, 2011 • Brasil: L&PM, 2010 • Norway: Livros Forlag, 2010 • Turkey: Everest, 2011 •
China: Shanghai 99, 2012 • Bulgaria: Obsidian, 2010 • Hungary: Ab Ovo, 2012 • Israel: Keter Publishing House
Ltd. • Brazil: L&PM Editores • Greece: Ikaros • Japan: Sakuhin Sha • Portugal: Alfaguara

Non-fiction:

HISTORIA SECRETA DE COSTAGUANA (2009)

• Spain and Latin America: Alfaguara, 2009 • UK: Bloomsbury • USA: Riverhead

Manuel Vilas



Manuel Vilas (Barbastro, Huesca, 1962), like other authors of his generation, has the voice of a 21st century writer. He is the author of the short story collection ZETA (2002), and the novels MAGIA (2004) and ESPAÑA (2008), which was acclaimed by audiences and critics alike, and became a literary phenomenon quite rare to come across in Spanish literature. Vilas has published the following poetry anthologies: EL CIELO (2000), RESURRECCIÓN (2005), XV Premio de Poesía Jaime Gil de Biedma and CALOR (2008), which was awarded the VI Premio Fray Luis de León, was widely acclaimed by the critics and picked by *Quimera* magazine as one of the best books of 2008. He is also author of the novels AIRE NUESTRO (2009), LOS INMORTALES (2012), EL LUMINOSO REGALO (2013) and

SETECIENTOS MILLONES DE RINOCERONTES (2015). His latest autobiographical novel ORDESA (2018) took Spanish critics and readers by surprise, with an honesty rarely seen in literature – 20,000 copies were reprinted in two weeks, hitting the bestseller list. He currently resides in Iowa where he teaches creative writing.

“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

“What really sets the author apart from his generation of current innovate 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

“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

Ordesa /Ordesa

Novel

319 pgs.

75,000 copies sold* *67 page English sample

#1 Best Book of 2018 in Babelia/El País and El Cultural, Best Books of 2018 in WMagazin

Spain and Latin America: Alfaguara, 2018

USA: Riverhead

UK: Canongate

Italy: Guanda, 2019

France: Éditions du Sous-Sol (Seuil), 2019

Germany: Berlin Verlag

Holland: Podium

Portugal: Alfaguara, 2019

Poland: Rebis, 2019

Croatia: Fraktura

Albania: Dudaj

Manuel Vilas uses his gift as a poet to tell his most intimate, intense story yet, one that the reader can immediately make their own: the past, the disappearance of two families, the death of loved ones, the absences and the distance of those you love, the Spain in which he lives and that in which he grew up,

memories, the feeling of alienation... With a brave and transgressive voice, mixing reality and fiction, prose and poetry, the author remarkably crafts a story with which we can identify, travelling into the beauty of the past and the imagined places of beginning.

"This book is magnificent, brave and heartbreaking."

Javier Cercas

"Powerful, sincere, gritty at times, about the loss of parents, about the pain of words that weren't said and about the need to love and be loved. Excellently written. I'm not surprised at all by its success."

Fernando Aramburu

"Vilas has written a book that is soaked through with humanity. An intimate, comforting, painful and deeply beautiful tour de force. He is an enhancer of life."

James Rhodes

"There are wild books, like the Cantabrian sea bass, its pure silver shining in the sun that hurts you when you are fishing. Books that you read gasping, as if you were shot out of the atmosphere, or drag you deep down to the deepest end of the ocean. Books like Ordesa by Manuel Vilas, may God forgive him for breaking our soul."

Juan José Millás, El País

"This is the album, the archive, the memory without lies or consolation of a life, a time, a family, a social class condemned to so much effort for very little obtained. A lot of precision is needed to tell these things, the acid, the sharpened knife, the exact needle to burst the balloon of vanity. What's left in the end is the clean emotion of truth and the distress of everything lost."

Antonio Muñoz Molina

"Ordesa is irresistible. With breathtaking impulse, he proves his calling of saying very concrete, lucid and irrefutable things. Or maybe this book is only an invitacion to dance until the end of love. Popular and extremely risky at the same time, Manuel Vilas has written something unforgettable."

Nadal Suau, El Cultural

"Supremely written. Vilas will go on to write other books, but for me he will always be the author of Ordesa."

José María Pozuelo Yvancos, ABC Cultural

"A book written with clarity and powerfulness. A normal life, in a middle-lower class family, during a time when Spain was almost normal. With normal language. With all the anomaly of authenticity. Without forgetting that life is sacred and that only poetry finds the right words."

Antonio Lucas, El Mundo

"A book full of compassion towards the underdogs of History, the everyday men. An extraordinary book."

Carlos Pardo, Babelia

"One of the most humane, profound and consoling books I have read in a long time."

Lorenzo Silva

"Manuel Vilas has written a beautiful book. So that we as readers understand the authentic meaning of beauty."

Marta Sanz

"A beautiful, heart-rending book, with equal parts of guilt, rage and love."

Ignacio Martínez de Pisón

"Ordesa is an extreme force that surpasses everything that the author's generation and even the author himself have written."

Antonio Orejudo

"When I read Vilas, I have the feeling that he is the best Spanish writer who has existed and will ever exist. And Ordesa is his masterpiece. We are all inside it. Ordesa is a painful, colossal monument at the heart of a child."

Laura Fernández

"Everyone will read Ordesa and we'll do it at the same time, all together and in sync. We will read Ordesa."

Toni Ramoneda

"The strength unfolded on these pages is magnetic and crosses the borders between reality and fiction, prose and poetry, until it gets tattooed behind your eyes."

Jesús García Calero, ABC Cultural

"This is a book that we all needed. From the first syllable to the last, it's our book."

Juan Cruz Ruiz

"What Vilas brings in this book is practically his blood. I don't know how he's still alive after putting all of himself into these pages. All Vilas needs are very simple words and repetition so that his prose is not questioned. It's punk-rock, three chords, straight to the point, instant hymns."

Alberto Olmos, El Confidencial

"Although I am usually suspicious of unanimous praise and enthusiasm for a book, I bow down: Ordesa is gorgeous, as savage as it is delicate, which hurts as much as it relieves." **Isaac Rosa**

"One of his best books. An emotional journey to the past to try and reconstruct the present."

Inés Martín Rodrigo, ABC

"An unsparing, brutally honest self-analysis, where Manuel Vilas is able to make us smile even when he is telling us the most tragic things. A book written with blazing compassion." **Xavi Ayén**

"An absolutely cathartic novel, with such intensity, so emotionally charged, that what one less cares about is whether or not its autobiographical. It knocked me out. It's so worth the read, and I advise readers that, for the things it tells, they will see themselves reflected, and won't leave this story untouched." **Óscar López, A vivir, Cadena Ser**

"About everything, his loved ones, himself, us, about love that no one knows for certain, about the consciousness of life and pain... Manuel Vilas tells us this story looking at us in the eyes, and without any make-up."

Guillermo Busutil, La Opinión de Málaga

SETECIENTOS MILLONES DE RINOCERONTES (2015)

- Spain: Alfaguara, 2015

EL LUMINOSO REGALO (2013)

- Spain and Latin America: Alfaguara, 2013 • Turkey: Ayrinti, 2015

LISTEN TO ME (2013)

- Spain: La Bella Varsovia, 2013

LOS INMORTALES (2012)

- Spain and Latin America: Alfaguara • Italy: Atmosphere Libri

AIRE NUESTRO (2009)

- Spain and Latin America: Alfaguara • France: Passages du Nord-Ouest, 2012

ESPAÑA (2008)

- Spain and Latin America: Alfaguara

MAGIA(2004)

- Spain: DVD Ediciones

CALOR (2008)

- Spain: Visor

RESURECCIÓN (2005)

- Spain: Visor

ZETA (2002)

- Spain: Salto de Página

EL CIELO (2000)

- 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 has published an anthology of her gonzo journalism, *SEXOGRAFÍAS*, a collection of chronicles, and *NUEVE LUNAS*, a nakedly honest book about her pregnancy. 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*. In 2012, she was featured in an anthology published by Anagrama and titled *Mejor qué ficción: crónicas ejemplares*. Also a published poet, she currently lives in Madrid and is finishing a novel.

"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

"One of the sexiest voices of our times."

Rodrigo Fresán

"Reading her, one has the feeling of an unexpected closeness, able to go at the speed of heart rate. Gabriela Wiener doesn't seem to have any taboos or issues in revealing to us her own sexuality, her own suffering, her curiosity or her morbid fascination, and this sincerity makes her prose admirable, a bravery not so common in our times."

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 (which roughly translates, but is by no means a direct synonym, of nonfiction writer) 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

"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

Llamada perdida / Missed Call

Narrative Essays

300 pages

Best Book of 2018 (so far) in Esquire

Spain and Latin America: Malpaso, 2015

Peru: Estruendomudo, 2014

USA: Restless Books, 2018

Through her well-meditated ensemble of daring and witty autobiographical vignettes, Gabriela Wiener plunges us into the world and vision of a woman who fights her daily demons and who finds redemption in the small things. She describes to us all the first-persons she is able to capture: a politically incorrect yet so tender mother, a wife in a polyamorous marriage, a struggling journalist, a poet deep down, a devote reader of Didion and Bolaño, a nomad who left Lima opting for precariousness in Barcelona and later in Madrid. However, she simultaneously embarks us on a voyage of themes such as emigration, maternity, fear of death, the loneliness of hotel rooms, ugliness, threesomes, the mysterious number eleven, geographical distance from friends. Also included are reflections on two iconic female writers we have to admire in one way or another: the still bestselling Isabel Allende and the romance novelist Corin Tellado, the most read in Spain after Cervantes. With her eyes on the world around her, the author writes about who she is and what she lives, surprising us with her calmly seductive language and sincerity, as well as proving to us that the day to day is an infinite source of inspiration.

“These stories are unsettling, on the one hand because they expose passions, fragilities, wounds that are both familiar and strange, and on the other hand because Gabriela Wiener addresses them with a language that doesn’t compare to any other.”

Piedad Bonnett

“She blurs the lines between journalist and explorer in search of herself, knowledge and experimentation. Readers can ask themselves if she is commissioned by some magazine or by her own soul.”

Juan Bonilla

NUEVE LUNAS (2009)

- Spain and Mexico: Mondadori, 2009 • Peru: Editorial Planeta, 2010 • World English: Restless Books •

Latin America: Marea Editorial, 2012

SEXOGRAFÍAS (2008)

- Spain and Latin America: Melusina, 2008 • Peru: Editorial Planeta, 2008 • Italy: La Nuova Frontiera, 2012 • USA: Restless Books, 2018 • Brazil: Foz, 2016 • Poland: Prószyński

ANTOLOGÍA GONZO

- Spain and Latin America: Random House Mondadori

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. His most recent work *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. His new novel *TAXI* (2017) immediately hit the bestseller list, followed by a novel featuring Montalbán's famous Barcelona detective Carvalho.

"One of the greatest voices in contemporary narrative."

David Morán, ABC Cultural

"Far from the habit of clichés, Zanón displays a rich set of virtues: sincerity, intensity, elegance."

Milo Krmpotic

"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. Chef Zanón is among us and has come to stay."

Lluís Llor, Avui

"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

"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

"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

Carvalho: Problemas de Identidad / Question of Character

Novel

352 pages

55 page sample by Jessie Méndez Sayer

25,000 first print run and now a bestseller

Spain and Latin America: Planeta, 2019

France: Seuil

Italy: SEM Libri

Authorized by the Manuel Vázquez Montalbán to bring back Spain's most famous fictional detective.

Without knowing how or why, private detective Pepe Carvalho is torn between Barcelona and Madrid, going back and forth like a lost soul. In Barcelona, he still has his office and his loyal staff. In Madrid, he is taken into a labyrinth with a woman who is married to a key figure in national politics, and has managed to destabilize more than anyone else before her. Maybe he's just getting old or, like the country he lives in, he is undergoing severe identity problems on all levels: who are you Carvalho? What do you want? What are you looking for? It's 2017 and society's tectonic plates are moving in an unforeseen manner. The same problems as always: the disappearance of a prostitute or an old lady friend who comes to him in desperation after a bloody family murder. On a personal level, his inseparable partner Biscúter is quite distracted with his participation on a TV cooking contest show, his secretary is always late or on her cell phone, and his health is quite at risk. He continues burning books to light his fireplace and hating modern music.

TAXI (2017)

- Spain and Latin America: Salamandra, 2017

TARDE, MAL Y NUNCA (2015)

- Spain and Latin America: RBA, 2015

YO FUI JOHNNY THUNDERS (2014)

Dashiell Hammett Prize 2015 • Spain and Latin America: RBA, 2014 • France: Asphalte; Le Livre de Poche, 2014

NO LLAMES A CASA (2012)

- Spain and Latin America: RBA, 2012 • France: Asphalte; Le Livre de Poche, 2014 • Netherlands: De Geus, 2014 • Germany: Nagel & Kimche, 2014 • Italy: SEM Libri

TARDE, MAL Y NUNCA (2011)

- Spain and Latin America: RBA, 2011 • France: Asphalte; Le Livre de Poche, 2012 • Italy: E/O, 2012 • USA: Other Press, 2012 • Netherlands: De Geus, 2013

NADIE AMA A UN HOMBRE BUENO (2008)

- Spain and Latin America: Quadrivium, 2008

María Lynch

maria@casanovaslynch.com

Sandra Pareja

<mailto:sandra@casanovaslynch.com>

Marina Penalva

<mailto:sandra@casanovaslynch.com>

Coagents:

Poland: Book/Lab literary agency

Aleksandra Lapinska: aleksandra@literatura.com.pl

Bulgaria, Romania, Serbia, Macedonia, Montenegro, Bosnia, Albania: ANAS Andrew Nurnberg Associates

Mira Droumeva: anna@anas-bg.com

Estonia, Latvia, Lithuania, Ukraine: ANAB Andrew Nurnberg Associates

Tatjana Zoldnere: zoldnere@anab.apollo.lv

Czech Republic, Slovak Republic, Slovenia: ANAP Andrew Nurnberg Associates

Lucie Poláková: tobiskova@nurnberg.cz

Russia: ANAR Andrew Nurnberg Associates

Ludmilla Sushkova: sushkova@awax.ru

Korea: Imprima Korea Agency

Terry Kim: terrykim@imprima.co.kr

Turkey: Kalem Agency

Nazli Gürkaş: rights@kalemagency.com

China: Grayhawk Agency

Gray Tan: grayhawk@grayhawk-agency.com

Hungary, Croatia: Corto Literary Agency.

Diana Matulic: c.ballal@ballalit.hu

Japan: Japan Uni

Miko Yamanouchi: miko.yamanouchi@japanuni.co.jp