



Literary Agency

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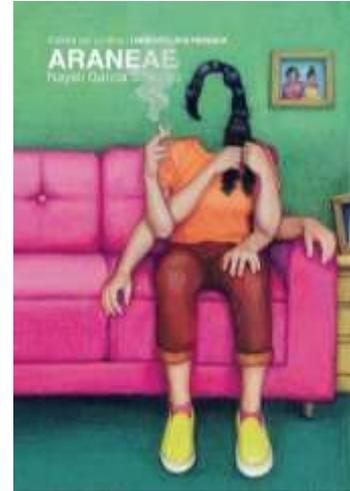
NAYELI GARCÍA SÁNCHEZ (Mexico City, 1989) has a doctorate in Hispanic Literature and currently works as an Acquiring Editor at Alfaguara/Lumen in Mexico. *Araneae* is her first novel.

Literary Fiction / Family Relationships / Interspecies Empathy

Araneae (Spiders)

Natalia is a young arachnologist who was raised only by her mother, who is still resentful for getting pregnant by an unreliable man. When Natalia finds out that her father died four years before, she feels the need to discover who he was and, in turn, who she is. Hence Natalia and her reluctant boyfriend, also an arachnologist, spend some days in the Mexican town of Irapuato, where her father lived: she will wander the streets in search of a ghost, and of a fugitive dog, and eventually come across some answers. Although not those she was looking for.

Intertwining the search for the father figure and the inter-species dialogue between humans and spiders, García Sánchez investigates from different angles our way of experiencing the world and thinking about ourselves. In exploring a family history, García spins a web-like narrative that patiently weaves together different scenes with a fresh and accurate style and no concessions to sentimentalism. — **160 pages**



ENGLISH LANGUAGE SAMPLE AVAILABLE

"Language in this novel is something special —tense at all times, but also fragile: like the thread of spiders, insects that appear throughout the novel, to the point that, like reality itself, one cannot be sure when they are true and when not." - **Emiliano Monge**

"If we want to trace a genealogy of great names in the novel by Nayeli García Sánchez, we could range from Homer, who narrated Telemachus's journey to meet Ulysses, to The Adolescent by Dostoevsky, and reach as definitive stop Juan Rulfo's Pedro Páramo.." — **Paula Vazquez**

"Nayeli García Sánchez's prose reminds me of the deceptive simplicity of the masters of the Italian novels of the 20th century (Natalia Ginzburg above all): a method of precise dryness that ends up piercing the armor of our emotions." — **Julián Herbert**

"This fast-paced novel, with a dark and delicious humor, tells the odyssey of a girl in search of her father, whom she saw only one day in her life. Along the way, opposite drives pull at her: longing and shame, care and destruction, desire for roots and uprooting." — **Jazmina Barrera, El País**

ORIGINAL LANGUAGE: Spanish/Spain(Editorial Barrett, 2023); Spanish/Mexico (Sexto Piso, 2024)

JORGE COMENSAL (Mexico City, 1987) has published the novels *Las mutaciones* (2016), *Este vacío que hierve* (2022) and the non-fiction essays of *Los Yonquis de las letras* (2017). His stories, chronicles and essays have appeared in anthologies such as *La sociedad de científicos anónimos* (2018), *El hambre heroica* (2018), *Nuevas instrucciones para vivir en México* (2019), *Vamos pal perreo* (2020), and in magazines such as *Gatopardo*, *Tierra Adentro*, *The Paris Review*. He has been a scholarship recipient from the Foundation for Mexican Letters and the National Fund for Culture and the Arts, as well as a resident at the Jan Michalski Foundation and Art Omi. He writes an environmental column in *El País*.

Literary Fiction / Family Mystery / Environmental Disaster / Physics / Alcoholism

Este vacío que hierve (This Raging Void)

One Friday night, Karina – a twenty-five-year-old physicist trying to reconcile relativity with quantum mechanics – finds her grandmother Rebeca completely drunk in their shared apartment south of Mexico City. The nonagenarian inadvertently reveals that she has been keeping a secret from her granddaughter for two decades. What is the secret about, and how is it related to the fire in the cemetery where Karina's parents are buried?

On May 28, 2029, during a heat wave, flames consume the Chapultepec Forest, the park where the Pantheon Dolores and the city's zoo are located. It does not appear to have been an accident: the fire started with the bonfire of a man dressed as a priest in the pauper's grave of the cemetery.

In addition to this incomprehensible crime, almost all the trees in the park and the animals in the zoo die in the fire. From there, the story of Rebeca and Karina intersects with that of Silverio, guardian of the pantheon and absent father to the precocious climate and ecological activist Daenerys. These four characters embark on individual paths of reinvention that have to pass through the solving various enigmas: who was the burned priest in the Pantheon, how did Rebeca get the bottle of brandy with which she got drunk, what happened to Karina's parents eighteen years ago, how do sharks mate, what will be of the emu egg that was saved from the fire, what role does time play in the expansion of the universe, who is the nocturnal predator that haunts the cemetery.

A novel populated by suspense and by the animal world, by addictions and family crises, by ghosts, climate crisis and disoriented masculinity, *Este vacío que hierve* employs mystery, romantic parody and the chronological alteration of the story to explore the reality of the cosmos as well as the psychic, social and natural turbulences of the present. – 312 pages



ENGLISH LANGUAGE SAMPLE AVAILABLE

"If in Las mutaciones Comensal had touched the threshold of excellence, here he sits at its table with a drink in each hand...At the same time and in equal parts, I feel moved and amazed: powerful, lucid and monumental." **Purgante**

"With memorable references such as the German series Dark about time travel, some hints of millennial fatalism and a popular science language that leaves a very good taste in your mouth, Jorge Comensal depicts a near future reality built with a playful use of our perception of time." **Langosta literaria**

"It's incredible, really amazing. The world is ending yes, what a mess, I hate it, but, BUT!!!... at least we had this book." **Alaide Ventura Medina**

"A narration brimming with mystery and suspense, and a lot of acid and irreverent humor within an agile rhythm. A wonderful and tragic novel full of unforgettable characters." Violeta Lila, **Anika**

ORIGINAL LANGUAGE: World Spanish (Alfaguara, 2022)

FOREIGN EDITIONS: German (Rowohlt Verlag, 2024)

Las mutaciones (The Mutations)

Ramon Martinez is a successful lawyer, a militant atheist and a conventional patriarch. A bad stroke of luck will deprive him of his tongue – and of his speech – and condemn him to live a silent tragicomedy. In this humorous and unsettling novel, Jorge Comensal narrates the adventures of Ramón and his relatives: Carmela – the wife – who must accustom herself to daily arguments with her speech-deprived husband after many years of peace; Paulina and Mateo – the teenage children – who will have to get accustomed to everyday misery while dealing obesity and onanism; Elodia, the domestic servant, ready to give up avocado and chili in exchange for a miracle cure for her boss; and Benito, the blasphemous parrot who will become the confidant of Ramón.

Cancer weaves the threads of *Las mutaciones*, a story about superstition and greed, about medical consultations and unpayable debts, about scientific research and therapeutic marijuana cultivation, about an egomaniac oncologist moved by religious zealotry and Bach, a heterodox psychoanalyst exploring ways to reach quicker results for her patients. And about the creation of a new language in the face of death. – 208 pages



“The Mutations is a wonderful novel, as tragic as it is comic, as classical as it is contemporary, and above all impossible to forget. After reading it, you’ll wish that there were many more novels by Jorge Comensal ready for you to enjoy — but since this is his first, we’ll just have to wait patiently till his next brilliant book is done.” — Alejandro Zambra

“Through the story of an illness and an exploration of the the fear of death, Jorge Comensal has created a world both absurd and hilarious, yet one that also touches on our darkest emotions. The Mutations is one of the greatest Latin American novels of recent years.” — Daniel Saldaña París, author of Among Strange Victims

“Mastering medicine, psychoanalysis, biology and genetics; challenging with careful language the dark and macabre halo of illness, Comensal takes us with levity, but with intensity, to that time of life where impending death is the antechamber to a potential discovery of the self.” — La Repubblica

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ORIGINAL LANGUAGE: Spanish/Mexico (Ediciones Antílope, 2016).

FOREIGN EDITIONS: World Spanish excluding Mexico (Seix Barral/Planeta, 2019); German (Rowolht, 2019); Italian (Bompiani, 2019); French (LES ESCALES, 2019); English/North America (Farrar, Straus and Giroux, 2019); Simplified Chinese (Archipel Press, 2022); World Arabic (Takween Publishing, 2021); Hebrew (Modan/Keter, 2022); Turkish (Bilgi, 2022); Danish (Aurora Boreal, 2022); Brazilian Portuguese (Rua do sabao, 2023); Romanian (Lebada Neagra, 2024); Greek (Carnivora, 2025); Audio/Spanish (Scribd, 2021).

ALAÍDE VENTURA MEDINA (Xalapa, 1985) is a Mexican anthropologist, writer and editor. She studied Anthropology at the Universidad Veracruzana and the National Autonomous University of Mexico. In addition to fiction and essays, she has worked on scripts for TV and advertising for media such as Canal Once and Time Out México. In 2018 Ventura won the 'Gran Angular Young Adult Literature Award' with her debut novel *Como caracol*, published by Grupo SM, while in 2019 her adult fiction debut, *Entre los rotos*, won the 'Mauricio Achar Award'.

Literary Fiction / Love Story / Anorexia

Autofagia (Autophagy)

A young woman arrives at her house and discovers that her partner has left. She decides to wait for her, obeying the commanding mandate that the relationship itself has imposed: to drink a lot of water and not to eat. They share anorexia as a common good, as a way of being in life, and a youthful game. As the hours go by, the silence begins to fill with voices: those of the world and those of her head, the voices of her mother and her grandmother, who tell her about her childhood in a sugarcane town on the river bank.

Autofagia brings us closer to a world of absences, to a nebulous present that seems to devour itself. In the third novel by Alaíde Ventura Medina, the formal beauty and great agility of a language that uses a cascading narrative, and very short sentences, in which in a few words all kinds of thoughts, ideas, memories are expressed is contrasted by the hyper-realistic description of the absolute crisis experienced by the young protagonist and the madness of anorexia. The novel is also an intelligent and crude vision of the misery of some areas of Mexico by one of the most interesting narrators in the Spanish language. –

202 PAGES

"What a great book Alaíde Ventura Medina has written! We enter the body and the territory with the intention of questioning everything. Just like its protagonist, Autophagy is fragile, silent, and relentless." – **CRISTINA RIVERA GARZA**

"In Autophagy we witness the fear and desire of a vulnerable body that tries to scrutinize present and past...An impeccable novel about the precariousness of the body, family ties and the resilience of women." – **SYLVIA AGUILAR ZELENY**

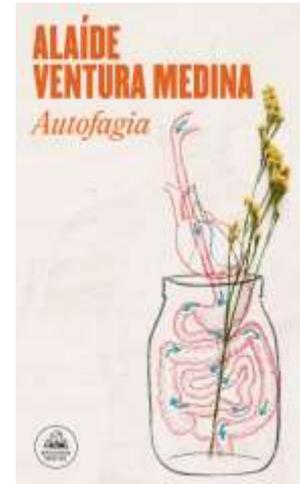
"The most outstanding trait in Alaíde Ventura's writing is its elegance. In Autophagy, Alaíde manages to make a portrait of Mexico, from the intimacy of a tremendous love story." – **JULIÁN HERBERT**

"In Autophagy a young woman tests the limits of her body." – **El País America**

"Alaíde Ventura is not afraid to penetrate into the darkest and frailest corners of the human body, [...] unravelling the link between writing, the body and destruction." – **Reporte Índigo**

"This text resonates through every fibre of the reader's body and life. [...] The voices overlap to create a swirl that talks about relationships of class, power, love; about memory, the past, the constant brooding of the mind, about mental health and life, all at once." – **Newsweek Mexico**

"Alaíde Ventura's most recent book breathes." – **El Mexicano**

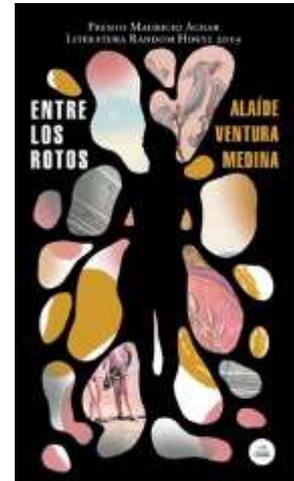


ENGLISH LANGUAGE SAMPLE AVAILABLE

ORIGINAL LANGUAGE: Spanish/World (Penguin Random House Mexico, 2023)

Entre los rotos (Among the Broken)

A young woman finds her younger brother's photo collection. She doesn't understand why Julian decided to keep those images. They do not portray particularly joyful moments, on the contrary, almost all of them can be seen as the prelude to a domestic catastrophe. Thinking about it, that was her childhood in Veracruz: the anteroom and the aftermath of a continuing catastrophe, the meticulous construction of the ruins that are herself, her brother and her mother. Their father, an unpredictable and violent man, hurt them with the most arbitrary provocation. Julian always got the worst part, so that at some point he raised a wall of silence to protect himself. But silence has the ability to contaminate everything with its own form of violence. This novel is the attempt to rebuild the puzzle or the photo album that is all memory. The older sister knows that she cannot tell a happy story from these images, can she tell at least one plausible story?



With impeccable prose, as emotional as it is precise, *Among the Broken* reminds us that we are our memory: a kaleidoscope much more broken than colourful. – **170 pages**

WINNER of the MAURICIO ACHAR Award 2019 – ENGLISH LANGUAGE SAMPLE AVAILABLE

“...for being an impeccable narrative construction, an agile and precise story about a family broken by violence and silence. An intimate archaeology based on various resources of memory such as photographs, lists and personal definitions. Among the Broken is an intelligent and emotional novel that reflects on the way emotions have been transformed at the beginning of the 21st century.” – The Jury: Cristina Rivera Garza, Fernanda Melchor, Julián Herbert, Andrés Ramírez.

“...violence within the family, not only physical but also psychological, and the way in which these patterns of violence develop with parents, siblings. A very emotional and very well achieved novel.” – Fernanda Melchor

“A tremendous novel!” – Brenda Navarro

“With a direct language, endowed with a poetic halo [Ventura investigates...] To what extent is the traditional concept of family a deadly weapon of the patriarchy? How can we accept what has befallen onto us without succumbing? Reading Alaíde Ventura in her brilliant exercise can give us some answers.” – Cuadernos Hispanoamericanos

“A book that hits you and moves you from page one.” – Espacio Público

“A language contained but of great lyrical intensity that is like a defence fence against the drama that it tells about.” – Ana Llurba, Coolt

ORIGINAL LANGUAGE: Spanish (Penguin Random House Mexico, 2019).

FOREIGN EDITIONS: Italian (Polidoro Editore, 2023); Spanish/Spain (Tránsito, 2021); Arabic (Aser Al-Kotob, 2023); Greek (Carnivora, 2023).

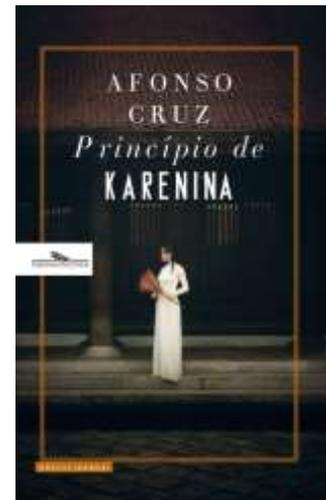
Afonso Cruz (Figueira da Foz, 1971) is a Portuguese multidisciplinary artist. As well as writing and illustrating, he is a director of animated films and a member of a roots band. He started his career as a fiction writer in 2008 with the novel *The Flesh of God*, and in the following decade he published *The Encyclopedia of the World Story* (Camilo Castelo Branco Grand Prize), *The Books Which Devoured My Father* (Maria Rosa Colaço Literary Prize), *Kokoscha's Doll* – the novel for which Cruz was awarded the European Union Prize for Literature in 2012 –, *The Painter under the Sink*, *Jesus Christ Drank Beer* (Best Portuguese Novel of the Year by Time Out Lisbon magazine, and Best Novel of 2012 by the readers of the newspaper Público), *Where Do Umbrellas End Up* (Portuguese Society for Authors Award), *Flowers* (Fernando Namora Literary Prize), *Not All Whales Fly*, *Let's Buy a Poet*, the ambitious non-fiction book *Jalan Jalan: A Reading of the World*, and the novel *The Karenina Principle*. After *The Addiction to Books* and *Synopsis of Love and War*, both published in 2021, the following year Cruz released his last work to date, the poetic fable *The Flower and the Fish*. His books have been translated worldwide.

Literary Fiction / Allegory / Good and Evil

Principio Karenina (The Karenina Principle)

A man writes a letter to the daughter he has never met, telling her how fear made him lose true love. His life story takes the reader on a journey to the end of the world, to the Indochinese territory that was formerly called Cochinchina, and among unforgettable characters such as a father who erects walls of silence, a mother who makes rainbows of music, a servant girl almost as old as the world, a friend who wears women's clothes, and a mistress who carries forbidden flavours and perfumes.

The story of a compliant boy who grows up and becomes a man, at the crossing of geographies and identities. An intimate story of regret, disillusionment and obsession, and a quest for one's true self and happiness.



FINALIST OF LIVRARIA BERTRAND'S BOOK OF THE YEAR

“This novel is undoubtedly one of Afonso Cruz’s most straightforward, concise and at the same time most beautiful works.”

Gonçalo Correia, *Observer*

“Cruz forces us to delve into our own humanity, into our most elementary concepts of good and evil, into a reflection on happiness and love.”

Joana Aroso, *Intro Magazine*

“A true writer, as original as he is profound, whose books amaze readers, forcing them to stray from common certainties and open up to new realities.”

Miguel Real, *Jornal de Letras*

200 pages – **Original language:** Portuguese (Companhia das Letras, 2018). **Foreign Editions:** Brasil (Companhia das Letras), Serbia (Cigoja stampa), Slovakia (Portugalsky Inštitút), Colombia (Panamericana).

Literary Fiction / Literature / Coming of Age

Os livros que devoraram o meu pai (The Books Which Devoured My Father)

Vivaldo Bonfim is a bored clerk who often takes novels and novellas to the revenue office he is employed at. One day, while pretending to be hard at work, he gets lost in his reading and disappears from this world.

His twelve-year-old son Elias sets out in search of him, travelling through classic works of literature brimming with murderers, overwhelming passions, wild beasts and other perils made of letters. – **128 pages**

WINNER OF THE MARIA ROSA COLAÇO LITERARY PRIZE
ENGLISH LANGUAGE TRANSLATION AVAILABLE



“A moving and cultured journey through literature and through adolescence as well.”
Público - *“This amazingly inventive novel, by opening up avenues which shake us to the core, reminds us, in a simple and immediate way, the reason literature and reading exist in the first place.”* **Blic** (Serbian newspaper)

Original language: Portuguese (Caminho, 2010)

Foreign editions: Brazil (LeYa Brasil), Bulgaria (Prozoretz), Canada (Les Allusifs), China (Phoenix Literature Publishing / Jiangsu Literature and Art Publishing House), English (Dedalus), Italy (Officina Libraria), Latin America (Panamericana), Macedonia (Congress Service Center), Serbia (Kreativni Centar), Slovakia (Portugalsky Institut), Spain (Blackie Books), Thailand (Library House Bangkok / Bookmoby Press).

Literary Fiction / World War II / Family / Love Story

A boneca de Kokoschka (Kokoschka’s Doll)

Bonifaz Vogel, the owner of a bird shop in Dresden, begins to hear a voice. It belongs to young Isaac Dresner, who takes refuge in the cellar of Vogel’s shop on the run from the nazi soldier who shot his best friend. Thus begins the story of two Dresden families, fractured and displaced by the devastating bombing of the city in 1945, their fates bound also to that of a life-sized doll commissioned by the artist Oskar Kokoschka in the image of his lost lover.

Based on a curious true story, this is an imaginative and playful novel that transports the reader to Dresden, Paris, Lagos and Marrakesh, introducing them to an unforgettable cast of characters along the way. – **280 pages**



WINNER OF THE 2012 EUROPEAN UNION PRIZE FOR LITERATURE - ENGLISH LANGUAGE TRANSLATION AVAILABLE

“What truly distinguishes Cruz, apart from using quotations clearly invented by him in the middle of many well-referenced ones, is how he can combine a philosophical thinking with a surprising writing, rich with imagery.” **Time Out Lisbon**

“Kokoschka’s Doll is some sort of a gamebook, highly recommended, imaginative, playful.” **Público**

Original language: Portuguese (Companhia das Letras, 2010)

Foreign Editions: Arabic (Masciliana), Albania (Dudaj), Bosnia (Agarhi), Brazil (Dublinense), Bulgaria (Prozoretz), Croatia (Naklada Ljevak), Czech Republic (Argo), Denmark (Jensen & Dalgaard), English (MacLehose Press), Hungary (Typotex), Italy (La Nuova Frontiera), Latin America (Panamericana), Macedonia (CSC), Poland (Wydawnictwo Nisza), Serbia (Geopoetika), Slovenia (V.B.Z.), Spain (Rayo Verde), Thailand (Library House Bangkok), Turkey (Tekin Yayınevi)

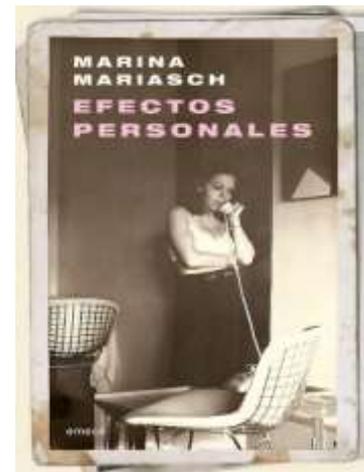
Marina Mariasch (Buenos Aires, 1973) is a civil rights activist and a university lecturer in Argentine and Latin American Poetry and in Creative Writing. Mariasch has hosted radio and television programs on literature on various channels. She has published several volumes of poetry, collected in 2014 under the title *Paz o amor* (Blatt y Ríos). Her stories have appeared in various anthologies and her essays have been published in different volumes, such as *¿El futuro es feminista? (Is the future feminist?, Le Monde Diplomatique + Intellectual Capital, 2016)*. Her previous novels are *El matrimonio (Marriage, Bajo la luna, 2011, published in Italian in 2023)* and *Estamos unidas (We are united, Mansalva, 2015)*.

Literary Fiction / Family Relationships / Grieving / Memory

Efectos personales (Personal Effects)

On her birthday, a mother argues with her eldest daughter over some teabags. The daughter leaves the house with a slam of the door. It is the last time they see each other. A few days later, the mother throws herself out of the window of a hotel in central Buenos Aires.

This book is both a literary and a visceral exploration of her suicide. More than asking herself why, the daughter-narrator gives us both the before and after, reactions both inside and outside the family, the fabric of relationships, the idea of love, the trauma and the coping strategies. In a world where appearances are paramount, conventions are widely accepted and there seem to be ample opportunities, women live and suffer while men seem to circulate like ghosts. It's a world in which what was long seen from one perspective is now seen from another, through the prism of that chaotic, premeditated act that nobody saw coming. - **240 pages**



“Raw, distant and strange. I cried both times I read it and it left me heartbroken. It is a fighter of a book, tremendous!” **Santiago Llach, *El Diario***

“There are not so many books like this one, that delve so deep into a person and then come up to the surface to tell their story. Efectos personales belongs to the lineage of books dealing with pain...with which we can even laugh...a playful and free text, a story full of life about death”. **Mauro Libertella**

“Precious, powerful, lucid... It is the book of the year.” **Radio Kamikaze**

“Efectos personales is fiction, it is autobiography and it is also poetry and essay. It is a poignant and loving book, a literary expedition into the ultimate questions of life and death.” **Hinde Pomeraniec, *Infobae Cultura***

“... a prose like a moving, touching and even amusing musical score.” **Clarín**

“A moving attempt to unravel the enigma of an untimely death and close the maternal grave with the weight of an unbearable pain.” **Dolores Gil, *El Diario***

ENGLISH LANGUAGE SAMPLE AVAILABLE

ORIGINAL LANGUAGE: Spanish (Emecé/Planeta Argentina, 2022)

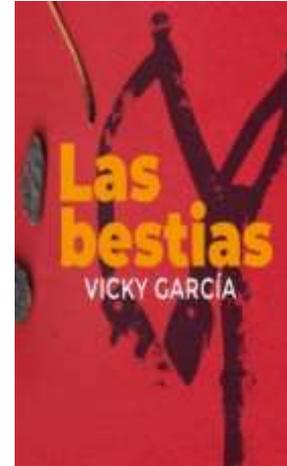
FOREIGN EDITIONS: English/UK+Commonwealth (Selkies House, 2025), Spanish/Spain (De Conatus, 2025)

VICKY GARCÍA (Laborde, Córdoba, Argentina, 1986) lives in Buenos Aires, where she studied at the Faculty of Philosophy and Letters, and Dramaturgy at the Ricardo Rojas Cultural Center. In 2019 she was the winner of the Young Art Biennial award for her short story *Rastros* published in the anthology *Divino Tesoro* (Mardulce Editorial).

Literary Fiction / Gothic, Fantastic, Horror / Gaucho Folklore

Las bestias (The Beasts)

A novel made of correlated stories, set in a rural environment with fantastic and gothic overtones. The pieces of the puzzle that form *The Beasts* take place in a period that goes from the 30s to the 50s in a small village in the Pampas, where working the land is the sole activity. Its only hangout is home to partying and death, fantastic and unexpected events. The entire area is oozing a naturalized violence that permeates every corner. Something that is not questioned or exacerbated, but is a constitutive part of the relationships between the characters and the poor place where they live. Women are abused and laborers exploited. At least until small acts of rebellion or strange events occur that break into everyday life, open up possibilities and, sometimes, twist destinies. The stories of *The Beasts* are captivating, both for the stealth-like construction of the characters and their relationships, as for the creation of atmospheres and situations which unexpectedly explode into brutal actions.



With an implacably wild oral language fully steeped into the expressions of the area, each story adds one more piece to the horror of a gothic puzzle that is the life of a peasant village. – 224 pages

ENGLISH LANGUAGE SAMPLE AVAILABLE

“[...] Victoria García does the most vital thing that can be done: she kicks the board and writes whatever she fancies. And the results is vibrant and beautiful, exuberant and brutal. She writes wild literature.”— Gabriela Cabezón Cámara

“She wrote some hallucinating stories, set in the countryside, but a very gore countryside, bizarre, bloody too, and very very good: I absolutely recommend them!” – Selva Almada

“The Beasts is a collection of horror stories and cruel imaginations. In the gaucho tradition, this series expands the genre and weaves a Pampean gothic universe not spared by monsters, cannibals and crimes. The three levels of the Danse Macabre proposed by Stephen King are present: terror, horror and repulsion... Vicky García has written an extraordinary and original book, whose vision of the pampas is a true nightmare, seductive and terrible.”— Diego Incardona

“In The Beasts, everything is normal —that is to say, violent— between the laborers and the bosses, democratically attended to by the transvestite La Cigarrera, the events of the town are discussed, such as the drought that complicates the payment of the loans. Until suddenly someone gives birth to an animal, or participates in a cannibalistic party, or suffers a lethal attack by chickens... The Beasts mixes the countryside tradition with fantastic horror. The result is an original exploration of the local language to tell of village life as nightmare.”— Gabriela Esquivada, *Infobae*

“The characters in The Beasts devour their victims, rape, drink, recommend themselves to ghostly apparitions, levitate, vomit frogs, give birth to animals. García, who has a great talent for reproducing the orality of her characters, joins with these stories a number of authors (Federico Falco, Gabriela Cabezón Cámara, Cesar Aira, Marina Closs) who do not cast an orientalisng gaze on the countryside” – Patricio Pron, *Babelia, El País*

ORIGINAL LANGUAGE: Spanish/Argentina (Contramar, 2021)

MARÍA JOSÉ FERRADA (Temuco, Chile, 1977) is a journalist and writer. Her children's books have been published all over the Spanish speaking world as well as internationally. For her children's books Ferrada has been awarded numerous major prizes. *Kramp* (2017), her first adult novel, was published in various Latin American countries and Spain and published in fifteen countries. *El hombre del cartel* (*How to Turn into a Bird*, 2021) is her second novel for adults, so far licensed in seven countries.

Fiction / Social & Class Conflicts / Child Perspective

El hombre del cartel (How to Turn into a Bird)

Ramón is tired of noise and everyday life. He works in a factory, lives in a precarious settlement and he really has had enough. So when the opportunity arises, he accepts a peculiar job: to look after a huge Coca-Cola sign located near his settlement, by a large highway. Observing the huge space of the structure that supports the billboard, he decides to make that space, between the two sides of the billboard, his new house. There, from this elevated position he begins to look in the air for the meaning of things, a meaning that he cannot find on the ground. His girlfriend Paulina and his nephew Miguel start visiting him and will report about the neighbours declaring Ramón a madman, someone who is bringing shame to the neighbourhood honourability.



The arrival of a group of homeless people in the vicinity of the settlement triggers a state of tension between them and the inhabitants of the area, unleashing the anger of this latter group. A tragic event, the disappearance of a boy from the settlement is the perfect excuse for the past to repeat itself and the neighbours to unleash their accumulated anger.

Using sharp humour, poetic language, and a deep understanding of child psychology, Ferrada portrays a society that in the name of peace is not afraid to use violence. And of a group of characters that try to be more aware about the threads that guide the behaviour of stars and men. Do these threads exist? Managing to find light in a world where cruelty and absurdity spread like a dark cloak, the question about the meaning of things and the right to seek it, is what the characters in this novel try to answer.
– 140 pages

ENGLISH LANGUAGE SAMPLE AVAILABLE

"El hombre del cartel is close to Italo Calvino's idea of lightness in literature. Trust me, reader, enter this book." – Ernesto Ayala-Dip, Babelia, *El País*

"A brilliant Spanish shines throughout the text, dispensing sensory marvels with an unusual dexterity. María José Ferrada has an exceptional talent and enough courage to face the most ambitious challenges. El hombre del cartel is a major work." – *El Imparcial*

"With all the brutal simplicity of a fairy tale, Ferrada lays bare the blind and violent intolerance that reigns on the precarious outskirts of an unequal society. A deceptively simple tale in a sensitive translation by Elizabeth Bryer - this book is a boon to English-speaking readers." – Megan McDowell

ORIGINAL LANGUAGE: Spanish/Chile (Alquimia Ediciones, Santiago, 2021).

FOREIGN EDITIONS: French (Quidam, 2024); Spanish/Spain (Alianza, 2021); English/North America (Tin House, 2022); German (Berenberg Verlag, 2023); Italian (Edicola, 2023); Danish (Jensen og Dalgaard, 2022); Brazilian Portuguese (Moinhos, 2022); Audio/Spanish (Scribd, 2022).

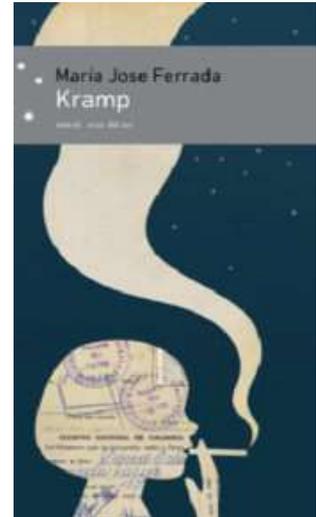
Literary Fiction / Coming of Age / Father and Daughter Relationship

Kramp

M. is the daughter of a door-to-door representative of hardware materials and of an oddly absent mother with a secret past. Her simple, but carefully planned, appearance at her father's side during his sales trips becomes a powerful tool in convincing buyers to place orders. So much so that requests for her services start coming in from fellow door-to-door salesmen. And it is through the products her father peddles, her cheeky commercial sense and an undeniable vocation for the farcical, that M. tries to understand the world around her.

This precarious and picaresque world built amongst low quality nails and hammers crashes to the ground when a secret is revealed and re-awakens the figure of a mother up to that moment in the background.

Kramp explores themes such as the country's social developments through the portrayal of a changing labour market (the fading world of door-to-door salesmen) or the ghosts left behind by the years of the dictatorship, but it is the deterioration of touching complicity between a father and his daughter the real tragedy the pages hide. A great critical and sales success in Chile where it was published in 2017 by Emecé. — 132 pages



Winner of the **BEST NOVEL CRITICS AWARD 2017**

Winner of the **MINISTRY OF CULTURE BEST NOVEL PRIZE October 2018**

Winner of the **CITY OF SANTIAGO MUNICIPAL PRIZE December 2018**

"Exceptional." – **The New York Times Book Review**

"Charming... Fans of The Elegance of the Hedgehog will want to make time for this one." – **The Chicago Review of Books**

"[Kramp] is a dreamscape of a book. I adored this compelling, wise, and utterly unique coming-of-age tale." – **Tara Conklin, author of The Last Romantics**

"A road movie of a novel that is as funny as is existentially engaging." – **Frankfurter Allgemeine Zeitung**

"A moving tribute to childhood, Ferrada's novel is an enthralling tale of resilience, deception, and trauma during a dark time in Chile's history." – **Publishers Weekly**

"Terrific...This bighearted story offers a host of memorable set pieces. Hitched together by this multitalented writer, they make for an outstanding novel." – **World Literature Today**

"We have here, in my humble opinion, the perfect story, the perfect perspective, the perfect sound. This novel is a miracle." – **Alejandro Palomas**

"Ferrada's lean novel is simple and complex, it can make you cheerful and sad. Anyone who reads it cannot be disappointed." – **Nordkurier**

"Reading this novel is pure joy." – **Gute-Literatur-Meine-Empfehlung**

ORIGINAL LANGUAGE: Spanish (Emecé/Planeta Chile, Santiago, 2017).

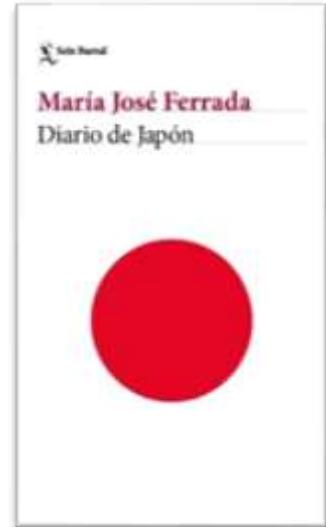
FOREIGN EDITIONS: English/North America (Tin House, 2021); German (Berenberg Verlag, 2021); Spanish/Spain (Alianza, 2019); Spanish/Mexico (Dharma Books, 2022); Spanish/Colombia (Laguna Libros, 2023); French (Quidam editions, 2023); Polish (Claroscuro, 2022); Spanish/Argentina & Uruguay (Emecé Editores, Planeta, 2022); Icelandic (Angústúra, 2023); Portuguese (Questão Pentagonal); Hungarian (Metropolis, 2022); Turkish (CAN Yayinlari, 2022); Danish (Jensen & Dalgaard, 2020); Brazilian Portuguese (Editora Moinhos, 2020); Spanish/Audio (Storytel, 2020); Italian (Edicola, 2018).

Diario de Japón (A Japanese Diary)

A Chilean writer and her research on the Genji Monogatari; Murasaki Shikibu and the women of the Heian court; the Japanese style of the essay (*zuihitsu*) versus the Western essay; Spanish and Japanese language; a granddaughter and a grandmother; a monk and the void; a couple and a series of photographs; a series of books and a library are some of the dialogues proposed by María José Ferrada in *Diario de Japón (A Japanese Diary)*, a fascinating montage of images, reflections, stories and concepts that leads us on a journey to the centre of the Japanese soul.

With intelligence, humour and a unique sensitivity, Ferrada tells us about a country so far away that it seems to be the place where all those things that are impossible elsewhere, can happen here. A territory of dreams and nightmares, impure and without a stable identity, where boys who do not leave their room coexist with the spirits that inhabit the forests.

– 196 pages



“Ferrada invites the reader to approach Japanese culture with care and a touching beauty. Her writing is brief, precise, it conjures worlds in a few lines and gives us light in these strange times [...] a painfully beautiful text celebrating all that is fleeting.” – **María José Navia**

“A story made of memories, family dialogues, trips, books, doubts and learning linked to Japanese culture [...] in which a misty nostalgia and touches of fantasy shine, and every once in a while poetry takes over the pages.” – **El Mercurio**

“An extraordinary experience in which literature and memory mix in unexpected ways.” – **Leonardo Sanhueza, LUN**

“A trip to Japan that is not only an encounter with people, places and foods. It is also an introduction to its literature, society and politics. And it includes a strange theory about the head of Yukio Mishima. A luminous volume!” – **Felipe Gana, Diario Financiero**

JUAN EMAR was the pen name of Álvaro Yáñez Bianchi (1893-1964). The son of an influential politician and diplomat, he lived intermittently between Santiago and Paris. In Paris, he was associated with the surrealist groups, and took the name Juan Emar because of its connection to the French phrase “J’en ai marre” (I’m fed up). Between 1935-1937 he published four books: *Miltín*, *Un año*, *Ayer* and *Diez*, which were largely ignored in Chile as he managed to upset the dominant literary circles of his time. As a result he refused to publish anything else but kept writing: *Umbral* is his more ambitious and impudent work, over 5,000 typewritten pages that comprise five linked works. In a break from *realism*, Emar’s prose adopts a fragmentary style and allegorical tone. Black humour, erotism and the subconscious are themes that pepper his works. In it we can observe links to the *creationist* ideas of Vicente Huidobro as well as the buds of *cubism* and European *futurism*.

Ayer – a novel (1935)

In San Agustín de Tango, you can never be sure what’s waiting around the corner. Over the course of a single day – the day before today – the hero of this novel and his adored wife embark on a journey through the absurd and the surreal, encountering a choir of monkeys and a carnivorous ostrich, travelling from the studio of an artist obsessed with the colour green to the waistcoat pocket of a potbellied man. *Ayer* is a hilarious exploration of the absurd in everyday life. – 109 pages



“Juan Emar, ahead of his time, was no doubt writing for readers of the future, and it’s as arrogant as it is exciting to suppose that those readers of the future are us.” – Alejandro Zambra

“Juan Emar, the Chilean writer who bears a marked resemblance to the monument to the unknown soldier.” – Roberto Bolaño

“Emar has no precedents and no equals.” – César Aira

“This forerunner of them all, in his serene delirium, left to us as testament a living world populated by the unreality that is always inseparable from the most abiding reality.” – Pablo Neruda

“And there you had the madman Juan Emar writing the real Chilean prose. We have to start with him, even if no one has read him.” – Alejandro Jodorowsky

Un Año – a novel (1935)

Considered one of the top novels of the Latin American avant-garde by authors such as Enrique Vila-Matas and César Aira, this exceptional work is written in the manner of a life diary. Insects that devour the letters of books, an unclassifiable travel diary or telephones that remain glued to the ears converge in this very singular narrative, where small circumstances of daily life acquire unsuspected meanings by being strung together with a humor that is as absurd as is melancholic. – 81 pages

Diez – short stories (1937) – 189 pages

Miltín 1934 – a novel (1935) – 240 pages

ORIGINAL LANGUAGE: Spanish

FOREIGN EDITIONS: *Un Año*: Brazil (Editora Rocco, 2019); Spanish/audio (Storytel, 2020).

Diez: English/North America (New Directions, 2023); Spanish/ audio (Storytel, 2020).

Ayer: English/North America (New Directions, 2022); English/UK & Commonwealth (Peirene Press, 2021); Italian (Safarà Editore, 2023); Spanish/Spain & Argentina (Gatopardo Ediciones, 2023); Danish (Jensen og Dalgaard, 2023); Spanish/Colombia (Laguna Libros, 2021); Spanish/audio (Storytel, 2020); Polish (ArtRage, 2022); Turkish (Ketebe, 2023); Chinese (ThinKingdom Media, 2023); Indonesian (Labirin Buku, 2024); Serbian (Dereta, 2024).

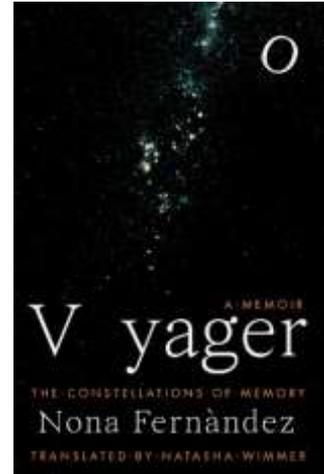
NONA FERNÁNDEZ (Santiago, 1971) is an actress and writer. Fernández has published six novels, two plays and the short stories collection *El Cielo*. She was selected in 2011 as one of the ‘best kept secrets of Latin American literature’ by the Guadalajara book fair and was awarded the *Sor Juana Ines de la Cruz Prize* in 2017, the top recognition for a female writer in Spanish. Her works are translated in several languages.

Narrative Non-Fiction / Personal & Societal History / How Memory Works

Voyager

Accompanying her mother for neurological exams, the narrator of this book recognizes the images of brain activity projected on the monitor as similar to the celestial images one is familiar with. From that finding, Nona Fernández begins in this, her first narrative essay, to scrutinize the mechanisms of planetary and human memory.

Taking note of everything she reads, observes and thinks, in the manner of an exploratory Voyager space probe, Fernández links these records to her own history and that of her country. How the stars and people remember are questions that lead to wonder how societies remember, and how they forget. These questions are addressed with the wisdom and passion that characterize all of her work. – **180 pages**



*“Another one-of-a-kind blend of the personal and political. . . . Throughout, Fernández’s focus is on the connections between lost memories, black holes and history’s ‘ghosts.’ . . . Chile — and readers everywhere — should be grateful.”—Anderson Tepper, **The New York Times Book Review***

*“Extraordinary... Astronomy; astrology; astrophysics; neuroscience — each of these is incorporated into a dizzying but sublime poetics that holds Voyager together, like a constellation woven into the fabric of the night sky.” **Financial Times***

*“A solid and perfect construction.” — **Il Manifesto** (Italian Edition)*

*“Nona Fernández's new book is a [work] about the power of memories, and it's a gift you should give yourself.” — **ELLE Magazine Italia***

*“A work [...] about the fragility and importance of memories as the threads that shape our personal and social identities.” — **El Mercurio***

*“Her words vibrate in her writing, just as the constellations shine from the sky.” — **Revista ROSA***

ORIGINAL LANGUAGE: Spanish (Penguin Random House, 2019).

FOREIGN EDITIONS: World English (Graywolf Press, 2023); UK/ANZ English (Daunt Books, 2023); French (Globe Editions, 2024) Italian Gran Via, 2021); Audio/Spanish (Scribd, 2021).

The Twilight Zone (La dimensión desconocida)

In the middle of the Chilean dictatorship, an anguished man arrives at the offices of an opposition magazine. He is an agent of the secret police. I want to talk, he says, and a journalist turns on the tape recorder to hear a testimony that will open the doors of a hitherto unknown dimension. Following the thread of this real episode, Nona Fernández activates the mechanisms of the imagination to access those corners where neither memory nor archival documents are able to reach. Confronting her own experience with the stories of the man who tortured, the narrator enters the lives of the protagonists of that ominous testimony: that of a father who is detained in a van while taking his children to school and that of a child who changes names and lives to end up witnessing a massacre, among others. – **238 pages**



*“The Twilight Zone is wildly innovative, a major contribution to literature, in Chile and beyond.” – **The New York Times***

*“Nona Fernández helps us glimpse the horrible reality of torture in luminous prose of great intelligence and obsessive sincerity.” – **Fernanda Melchor***

*“Fernández’s story has shades of the cat-and-mouse mystery, her touchstones emblems of mass global culture: episodes of The Twilight Zone, to be sure, but also old movies and, of course, the video games of the era ... Fernández is emerging as a major voice in South American letters, and this slender but rich story shows why.” – **Kirkus Review***

*“Chilean author Fernández’s second novel to be translated into English (after Space Invaders) powerfully evokes the brutality of Augusto Pinochet’s 17-year military dictatorship and is based on the life of one of his security policemen ... This disturbing story of a repentant man makes for a gripping psychological game of cat and mouse.” – **Publishers Weekly***

*“Fernández’s upcoming book, The Twilight Zone, translated from Spanish by Natasha Wimmer, is just as eerie ... [S]he ventures beyond the historical records that present the Chilean dictatorship’s crimes as a series of isolated cases, revealing an alternate world that haunts the nation’s psyche.” – **New York Magazine (Most Anticipated Book)***

*“A startling work that is to become a classic of Latin American letters.” – **El País***

ORIGINAL LANGUAGE: Spanish (Random House Mondadori, 2016).

FOREIGN EDITIONS: English/UK & Commonwealth (Daunt Books, 2022); World English (Graywolf Press, 2021); Norwegian (Solum Bokvennen, 2023); Danish (Jensen og Dalgaard, 2023); Greek (Dardanos, 2022); German (CulturBooks, 2024); Polish (ArtRage, 2022); Portuguese (Elsinore, 2022); Brazilian Portuguese (Moinhos Editora, 2023); French (Stock Editions, 2019); Italian (Gran Vía, 2018); Swedish (Palabra Forlag, 2018); Slovenian (Cankarkeva Založba, 2021); Turkish (Ithaki, 2022).

Space Invaders

Santiago in the '80s: a group of teenage students cannot forget a classmate who has not been seen in school for long now. She was the daughter of a police detective who has been accused to have committed several atrocities during the years of the dictatorship. The voices of the students alternate each other in remembering their classmate, even in their dreams. In the context of the resurfacing of the memory of the violent years of the Chilean dictatorship and in short hypnotic and rarefied chapters, Fernández builds a story that sits between dream and reality and questions which is which. The space invaders are the *aliens* from the adult world advancing towards the children via the dissemination of death and destruction and forcing them to question the nature of experience. – 88 pages



“Space Invaders by Nona Fernández is a small jewel of a book, set in Pinochet’s Chile. This dark time is chronicled through the light of childhood memory, mysterious yet precise. Fernández’s picturesque language and dream-like atmosphere is well worth being invaded by. A book to slip in the pocket to read and reread.” – Patti Smith, **best books of 2019, The New Statesman**

“Space Invaders is an absolute gem—a book of uncommon depth, precise in its language, unsparing in its emotion, unflinching as it evokes a past many would prefer to forget.” —Daniel Alarcón

“A dark and deceptively playful novel about a generation of Chilean kids who try to understand the terrible country they live in.”—Alejandro Zambra

“Nona Fernández’s Space Invaders, translated into English by the masterful Natasha Wimmer and nominated for a National Book Award, is as addictive as its video game namesake... Each [chapter] slides by quickly, but lingers like a dream.” – NPR

ORIGINAL LANGUAGE: Spanish/Chile (Alquimia, 2013).

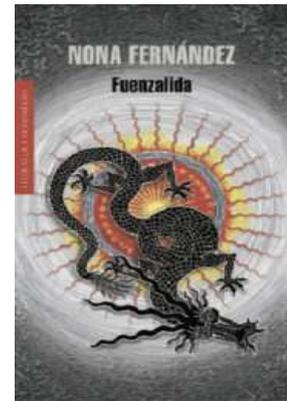
FOREIGN EDITIONS: English/UK-AUS (Daunt Books, 2022); Spanish/Spain (Minúscula, 2022); Brazilian Portuguese (Moinhos, 2021); Turkish (Ithaki, 2021); Spanish/Mexico & Central America (Fondo de Cultura Económica, 2019); Spanish/Audio (Storytel, 2020); Greek (Dardanos, 2020); World English/NA (Graywolf Press, USA, 2019); Spanish/Colombia (Laguna Libros, 2018); Italy (Edicola, 2017); French (Zinnia Editions, 2017); German (Septime Verlag, 2019); Indonesian (Penerbit Anagram, 2024); Spanish/Argentina (Eterna Cadencia, 2015)

Fuenzalida

“Fuenzalida is a dark and powerful story where the political intersects with the sentimental and the macabre. A book that places Nona Fernandez as one of the strongest writers of today.” – Patricia Espinosa

“Retrieving the personal to shed light on a collective past conveniently forgotten, Fuenzalida rearms recent history, brick by brick, to be the home of a still possible present.” – Lina Meruane

– 254 pages



ORIGINAL LANGUAGE

Chilean Electric: Spanish (Alquimia, Santiago de Chile).

Fuenzalida: Spanish (Random House Mondadori).

FOREIGN EDITIONS

Chilean Electric: German (Septime Verlag, 2018); World Spanish excl Chile (Minúscula, 2018); Italian (Edicola, 2015); Audio/Spanish (Audible, 2019).

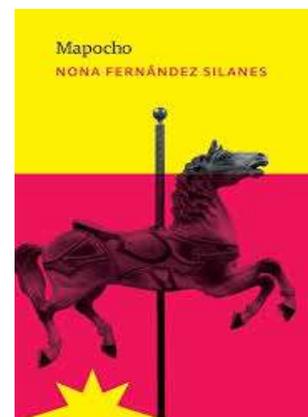
Fuenzalida: Italian (Gran Via, 2019); German (Septime Verlag, 2016); French (Zinnia Editions, 2014); Audio/Spanish (Storytel, 2020)

Mapocho

“Mapocho boldly disassembles our national mythology. Nona Fernandez presents a grotesque and tender Santiago, where get stuck all the stories and the victims that the dirty river does not manage to shift. With amazing dexterity, the narrative tries to put things in place.” – Lina Meruane

“The first novel by Nona Fernandez is an intense and risky text, a story of surreal dreamlike shades, in which the protagonist and other characters wander astray from the consciousness of life and death, truth and falsehood.” – Javier Edwards

– 240 pages



ORIGINAL LANGUAGE

Mapocho & Av. 10 de Julio: Spanish (Planeta 2002, Uqbar 2008, Alquimia 2018 & 2021).

FOREIGN EDITIONS

Av. 10 de Julio: Spanish/Mexico & Central America (Fondo de Cultura Economica, 2023); Spanish/Argentina (Eterna Cadencia, 2022); Audio/Spanish (Storytel, 2020); German (Septime Verlag, 2018).

Mapocho: Spanish/Argentina (Eterna Cadencia, 2019); Spanish/Spain (Minúscula, 2020); Spanish/Mexico (Fondo de Cultura Economica, 2021); Spanish/Bolivia (El Cuervo, 2019); Italian (Gran Vía Edizioni, 2017); German (Septime Verlag, 2015); Audio/Spanish (Audible, 2019).

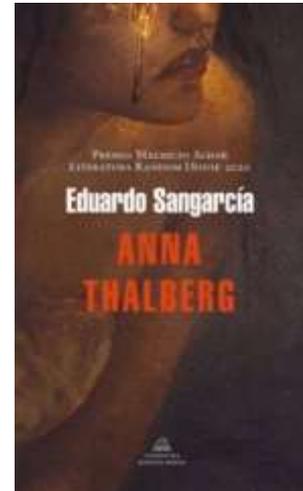
EDUARDO SANGARCÍA (Guadalajara, 1985) is the author of the collection of short stories *El desconocido del Meno*, which was awarded the prestigious “Premio Nacional de Cuento Joven Comala 2017”, and of the novel *Anna Thalberg*, published by Penguin Random House Mexico and winner of the “Mauricio Achar Award 2020”. Sangarcía lives in Guadalajara and is currently studying for a Ph.D. in Humanities with a specialization on Latin American literature of the Holocaust.

Literary Fiction / Witch Hunt / 16th Century Germany

Anna Thalberg

While it started in the middle of the 15th century, the witch hunt in Europe intensified between 1550 and 1650, decades after other important historical events (the Protestant Reformation, the Peasants’ Revolt) influenced its development. It is right in the middle of these one hundred years of infamy, that the story of *Anna Thalberg* takes place.

Anna is a woman of singular beauty who is accused of witchcraft and taken by force to Würzburg to be tried. Klaus, her husband, and Friedrich, the village priest, will also travel from Eisingen – the city where they are based – to Würzburg – where Anna has been incarcerated awaiting judgement. They will use all available resources, seeking to stop the blind beast of the Inquisition, which is inexorable in trying to drag the woman to the stake.



Witches, werewolves, family spirits and even a demon who theologizes come together in these pages, but their presence is insufficient to hide the true horror, back then just as today: the inhumanity of the institutions, the manipulations and manufacturing of fear, and the arbitrary evil that nests in the heart of the human being. **-180 pages**

Winner of the MAURICIO ACHAR Award 2020

“an exceptional story of witchcraft and persecution that acquires a shockingly contemporary validity and that keeps us engaged with a complex and virtuous handling of the point of view.”

“A special emotion. A very absorbing novel showing power mechanisms that are still in force today and where the formal elegance of the narration is transformed into atmosphere and pure feeling.” – **Julian Herbert**

“Anna Thalberg offers us a combination of formal virtuosity with an absolutely gripping rhythm.” – **Fernanda Melchor**

“Anna Thalberg is a novel that challenges us on multiple levels, exploring with a steady hand events only seemingly from the past; a work that has a very clear way of communicating with the present.” – **Cristina Rivera Garza**

“With breathless rhythm and a raging [the novel] builds a magnificent celebration of the feminine!” – **Le monde**

“A revelation! This novel will be one of the great discoveries of spring.” – **Christian Roinat**

ENGLISH LANGUAGE SAMPLE AVAILABLE

ORIGINAL LANGUAGE: Spanish (Penguin Random House Mexico, 2021).

FOREIGN EDITIONS: North American English (Restless Books, 2024); French (La peuplade, 2023); Spanish/Spain (Mapa Editorial, 2023).

DIEGO RODRÍGUEZ LANDEROS (Mazatlán, 1988) is an essayist and narrator, who studied Hispanic Literature at UNAM. He has been a fellow of the Foundation for Mexican Letters and of the Young Creators Program of FONCA. His texts have been published in national media such as *Revista de la Universidad de México*, *Tierra Adentro*, *Timonel*, *Este País*, *Cuadrivio*, *Pieglyo 16*, among others. He is the author of two books of essays *El investigador perverso* (2014) and *Nadie es tan desvergonzado como desea* (2019), as well as the novel *Desagüe*, published by Fondo de Cultura Económica/Tierra Adentro in 2019 and winner of the **Premio Nacional Novela Histórica Ignacio Solares**.

Non-Fiction / History of Water / Mexico City Valley / Environmental Crisis

Drenajes (Drainage)

Written with the triple diving suit of fiction, chronicle and essay, the texts of *Drenajes* immerse themselves in some key moments of the history of water in Mexico to emerge from there with a garland of literary wonders. From the hydraulic works promoted by Aztec Tlatoanis, Texcocan kings and presidents from the PRI (the oxymoronically named Revolutionary Institutional Party), to the humongous water transfers that supply the megalopolises of the 21st century, passing through underground pipes, polluted rivers and the drying up of hydrographic basins as a result of royal, agro-industrial, real estate or energy megaprojects, the threads visited in this book make up a mosaic that shows the uses and abuses of water in Mexico, as well as a portrait of the beneficiaries and victims of these processes. With clear literary vocation, the investigation branches out into a delta that leads to unexpected story endings, delusional character profiles, poetic digressions, philosophical depths and atypical reflections where the gaze, after delving into obscure depths, is able to emerge to sight shores previously hidden by fog.



Drenajes, the third book of essays by Diego Rodríguez Landeros, continues the literary line of research on the hydrological crisis in Mexico that the author has carried out, the first part of which is the novel *Desagüe*. – **190 pages**

“Everything starts with a whirlpool, a spiral of water that swallows lakes, rivers, people, the entire flow of a country that comes unstuck and that ends up disappearing through the drain. With a liquid and unclassifiable writing, half chronicle, half essay, Diego Rodríguez Landeros summons the memory of water by resurrecting absences, focusing on the traces left by lake or river corpses that gave life to entire communities. Dizzying, playful, bright and movingly intelligent, this work warns us, like Benjamin’s Angel of History, about the ruins brought by the hurricane of progress.” – Nona Fernández Silanes

“Diego Landeros’s prose is wonderful.” – Jorge Comensal

“...an essays collection that breaks with the established in order to be read as an adventure novel, almost a thriller!” – Revista Milenio

ENGLISH LANGUAGE SAMPLE AVAILABLE

ORIGINAL LANGUAGE: Spanish/Mexico-Colombia-Cono Sur (Almadía, 2022).

FOREIGN EDITIONS: Spanish/Audio (Scribd, 2021).

MERCEDES ROSENDE (Montevideo, Uruguay) is a lawyer and journalist. Her literary noirs *Mujer equivocada* (Wrong Woman), *El miserere de los cocodrilos* (Crocodile Tears), *Qué ganas de no verte nunca más* (The Hand that Feeds You) are translated in German, English, Italian, and French. Film/TV adaptation rights for all three novels have been optioned, and now she adds a fourth chapter to the “Ursula cycle”, *Nunca saldrás de aquí*. Rosende has also published a collection of short stories, *Historias de mujeres feas* (Stories of Ugly Women), and a stand-alone noir, *La muerte tendrá tus ojos* (Death Will Have Your Eyes). She has received multiple awards, such as the Uruguayan National Literature Prize in 2008 and the German LiBeratur Preis in 2019.

Literary Noir / Female Anti-heroine / Old Age / Dark Humour

Nunca saldrás de aquí (You'll Never Get Out of Here)

In this fourth instalment of Rosende’s “Ursula Cycle”, the anti-heroine Úrsula López flees from Inspector Leonilda Lima and arrives by chance at the border with Brazil. While hiding in a tourist village, she starts to think about her life and about getting old, but new unexpected twists and turns are awaiting her.

Ursula will change her skin once again thanks to a woman named Vanessa Steel, and she will also cross paths with an escapee from the Montevideo Central Prison, a character inspired by the famous Italian boss Rocco Morabito.

Starting from the real-life case of the sexual abuse of children that happened in Uruguay, the novel deals with violence and personal decay without giving up the humour that enlivens all the books about the endearing criminal Úrsula López— **350 pages**



About the ‘Ursula cycle’:

“It reads like a marvellous mash-up of Anita Brookner and Quentin Tarantino.”

— *The Times*

“This crime novel is one thing above all: wonderfully unpredictable.”

— *Frankfurter Rundschau*

“Fast, slick and acerbically funny: buckle up and enjoy the ride.”

— *The Guardian*

ORIGINAL LANGUAGE: Spanish/Uruguay (PLANETA Uruguay, 2023)

FOREIGN EDITIONS: German (Unionsverlag, 2025).

Literary Noir / Female Anti-heroine / Humour

Qué ganas de no verte nunca más (The Ursula Effect)

Mercedes Rosende weaves a new chapter (the third) in the vertiginous and captivating world of Ursula, the lonely translator with weight problems whose crimes are a way of asserting a new self and leaving behind a past of abuse. As always, the river of the main story unfolds into multiple tributaries in the middle of a rainy, dusty and cold Montevideo. Intrigues, deaths, robberies, corruption, blackmail, surprising sexual encounters surround the protagonist and give life to a city that operates in a darkness peppered with continuous flashes of irony. — **320 pages**

**TV SERIES / FILM Rights optioned for all three titles of the Montevideo cycle.**

“Here comes Ursula for the third. Fighting constant self-doubt (those extra pounds, the super-egotistic father) with crime. How do you manage to make disappear the stolen money bags right in front of the police and survive a gangsters’ kidnapping and extortion? With girl power and Tupamaro tricks!” —

Krimibestenliste Deutschlandfunk Kultur

ORIGINAL LANGUAGE: Spanish for Uruguay/Argentina/Chile (PLANETA Uruguay, 2020).

FOREIGN EDITIONS: World English (Bitter Lemon Press, 2023); Spanish/Spain (Alrevés, 2025); German (Unionsverlag, 2021); Audio/Spanish (Storytel, 2020).

Literary Noir / Female Antiheroine / Female Detective / Montevideo

El miserere de los cocodrilos (Crocodile Tears)

Crocodile Tears takes us into the world of violent criminals and high level corruption of a cold, grey and dirty Montevideo. Germán, an eternal reoffender accused of a kidnapping, comes out of jail thanks to the manoeuvrings of a newly appointed, shady lawyer. There is a condition to his release however: he will need to help assaulting an armoured truck stuffed full of cash. In what is an intricate interlocking plot, a confident and omniscient narrator plays with literary devices. Sprinkling local flavour and firmly implanting the plot in the *noir* tradition, Rosende delivers nonetheless a story of psychological depth and literary quality. — **228 pages**



“It reads like a marvellous mash up of Anita Brookner and Quentin Tarantino.”—The Times

“...it is certainly fast, slick and acerbically funny: buckle up and enjoy the ride.”—The Guardian

ORIGINAL LANGUAGE: Spanish (Estuario Editora, Montevideo, 2016).

FOREIGN EDITIONS: Spanish/Spain (Alrevés, 2024); French (Quidam Editions, 2024); Italian (S.E.M., 2022); World English (Bitter Lemon Press, 2021); Audio/Spanish (Storytel, 2020); German (Unionsverlag, 2018).

Literary Noir / Black Humour / Female Perspective

Mujer equivocada (Wrong Woman)

Ursula is dissatisfied. Too ugly, too hungry, too alone – her life is not going the way she would like it to be. The noir plot sets off one night when Ursula receives a call from someone informing her that her husband has been kidnapped. What husband?, she thinks when she hangs up. She is not the right Ursula Lopez the clumsy kidnapper needed to reach. Being curious, she decides to meet the kidnapper, an inept and naïve negotiator. Ursula is the least indicated woman he could cross paths with. The novel’s splendid anti-heroine represents a subversion of dominant feminine aesthetics- determined to overcome any challenge, inside or outside the law, repulsive, contradictory and ungraspable. Discovering her criminal talent, leads her on to an absurdly wonderful adventure — **192 pages**



ORIGINAL LANGUAGE: Spanish (Estuario Editora, Montevideo, 2017).

FOREIGN EDITIONS: Spanish/Spain (Alrevés, 2023); French (Quidam Editions, 2022); Italian (S.E.M., 2021); German (Unionsverlag, 2020); Spanish/Audio (Storytel, 2020).

MAXIMILIANO BARRIENTOS (Santa Cruz de la Sierra, Bolivia, 1979) received the Santa Cruz National Literature Prize for his short story collection *Diario* (2009). His first two books, *Los daños* and *Hoteles*, were edited, revised and transformed into the short story collection *Fotos tuyas cuando empiezas a envejecer* and the novel *Hoteles*, both published by Periférica in 2011. In 2015 he published *La desaparición del paisaje*, also with Periférica, as well as the collection of short stories titled *Una casa en llamas*, published by Eterna Cadencia in Latin America and Spain, and by El Cuervo in Bolivia.

Literary Fiction / Weird / Body / Transformation

El horizonte del grito (The Scream Horizon)

Halfway between *weird* and *horror* fiction, these short-stories follow the way inaugurated by *Thousands of Eyes* and unfold in a liminal space which separates—binds— body and subject. In the first story of the collection, 'Colores monstruosos', the narrator travels to a town at the border to collect his estranged brother's body, only to encounter a kind of ritual that will pulverize his previous notions of reality. In 'La tercera transformación', the narrator's friend has fallen into a deep coma; his body is used to bring back a family of Nazi migrants who perished in a fire. In the titular story, two friends undertake a peculiar adventure involving a cult that worships a mythical tree.



These tales are catalyzed by oneiric atmospheres, surreal impulses, and lyrical voices. Challenging realist conventions and chasing the monstrous, the stories deconstruct symbolic order, unveiling a dizzying sense of vertigo and cosmic horror. – **41,000 words**

Literary Fiction / Weird / Cyberpunk / Body & Machine / Cars & Speed

Miles de Ojos (Thousands of Eyes)

Drawing on *body horror* and surrealism, this novel unfolds over three time periods whose common thread is the presence of a sect adoring fast cars and chasing a 1970 Plymouth Road Runner that is considered the instrument for a summoning. It starts in the '70s, when a dissident of the sect and his son run away and hide the pistons of that car in a forest. The second part is set in the '90s, when a metalhead teenager, whose brother died racing the Road Runner, experiences visions and body transformations after a beating. The last part takes place a hundred years later, when a girl, whose father has been murdered, sets out on a journey to a made-into-shrine tree where the Plymouth's remains lie.



Breaking the line between dreaming and being awake, and approaching the *cyberpunk* universe as it explores the merging of body and machine, *Miles de ojos* has echoes of Vladimir Sorokin, Jeff VanderMeer, J.G. Ballard, Cronenberg's early movies and Japanese Hidetaka Miyasaki's video games. – **235 pages**

"This strange and fascinating novel by Maximiliano Barrientos brings together his usual elegant writing with pious references and obsessions: the fusion is extravagant and intense. The cult of cars and speed raised to the status of religion, black metal, rituals, Ballard and Mad Max in Bolivia. I don't know if there are such bold writers in Latin America". – Mariana Enríquez

"Risky, atypical, a true rare bird of Latin American literature and an essential book of the weird in Spanish." – Marcelo Acevedo

"This novel [...] is pure vertigo." – Agustina Larrea - *El Diario AR*

ORIGINAL LANGUAGE:

El horizonte del grito: Spanish/Spain (Lava, 2024); Spanish/Bolivia (El cuervo, 2024).
Miles de ojos: Spanish/Bolivia (El Cuervo, 2022); Spanish/World excl. Bolivia (Caja Negra, 2022).

MAXIMILIANO BARRIENTOS

Literary Fiction / Genres Crossover / Dystopia / Violence

En el cuerpo una voz (In the Body, a Voice)

After the dissolution of Bolivia and the rule of law, brigades massacre each other in order to take control of the Eastern provinces. Two brothers flee from the henchmen of El General, a former military official known for practicing cannibalism. Once the years of collapse are over, the Camba Nation is formed and a barren peace is imposed. Two members of the intelligence services are in charge of hunting down war criminals turned dissidents and to do so, they recruit one of the brothers, now a mature and cynic man. Together they travel to a deserted neighbourhood in southern Santa Cruz in order to carry out an act of revenge that throws us back to that “no man’s land” where this novel begins. With a dry, lyrical prose, *En el cuerpo una voz* captures, both in its realism and its delirium, the normalization of extreme violence and its effects on the lives of those that survived it. – 224 pages



ENGLISH LANGUAGE SAMPLE AVAILABLE

Literary Fiction / Family / Identity / Guilt

La desaparición del paisaje (The Disappearance of the Landscape)

Vitor Flanegan left Santa Cruz de Bolivia because his mother had died when he was young and because, as he became an adult he understood that leaving was the only way of not becoming his father—a violent alcoholic man who struggled to overcome the death of his wife. Twelve years after leading an erratic lifestyle in the United States, Vitor returns home after having lost touch with the people he once loved. Three women represent his entire past life: María, his father’s widow, a substitute mother of sorts and a silent witness to his family’s dissolution; Fabia, Vitor’s sister, who resents him for having disappeared on her; and Laura, his old girlfriend, now married to someone else. *La desaparición del paisaje* is a novel about guilt, identity and what it means to outlive the people we love and the loneliness we are forced to bear. – 272 pages



ENGLISH LANGUAGE SAMPLE AVAILABLE

FILM RIGHTS OPTIONED

ORIGINAL LANGUAGE

En el cuerpo una voz: Spanish (El Cuervo, Bolivia, 2017).

La desaparición del paisaje: Spanish World (Periférica, Spain 2015)

FOREIGN EDITIONS

En el cuerpo una voz: Spanish/Mexico (Almadía, 2018); Spanish/Spain+Argentina/Uruguay/Chile (Eterna Cadencia, 2018); Audio/Spanish (Storytel, 2019).

PABLO CASACUBERTA is a writer, visual artist and a movie director born in Montevideo in 1969. His books have been so far published widely in South America and his movies distributed in several countries. Originally selected for the *Bogotá 39* group – highlighting the best authors from Latin America under 40 – Casacuberta has published eight works of fiction, the last three of which have recently been acquired for translation in French.

Literary Fiction / Tragicomedy / Coming of Age / Judaism / Neurology

Una vida llena de propósito (A life full of purpose)

The incurably clumsy David Badenbauer, a relatively young orphan of a family belonging to an eccentric and minor branch of Judaism, believes himself to be a sceptic. A neurophysiologist who is lonely and in need of affection, he approaches, via a love interest, the most “woodyallenesque” psychoanalysis experience. Something he deplores but that will force him to confront all he has evaded for decades. His story is one of reintegration into a community and into a tradition of knowledge. The possibility - and the necessity - of knowledge is approached from several fronts: there are the neurological investigations that the protagonist tries to develop, his own personal adventures, and, finally, the “self-help” writings that are rather philosophical and cosmological speculations. Badenbauer does in fact end up writing an improbable self-help book whose scope would make the most ambitious of gurus pale.



Death, the mystery of consciousness or the inexorability of entropy, how we perceive the world, are explored here in a journey that is as intimate as is universal. To achieve his goals Badenbauer must find refuge in the exercise of irony and reflection, where the best of his qualities are expressed. — **360 pages**

From the French press on *Scipio* and *Middle Age*:

*“Scipio, the superb novel by Pablo Casacuberta, manages to renew, with talent and communicative exuberance, the old Oedipal drama of the father-son relationship by relying on a very acute sense of funny situations.” – Pierre Lemaitre, *Le monde des livres**

*“In this funny and offbeat book by Pablo Casacuberta, one of the most interesting new voices in South American literature, there is only one winner, the reader.” – *L'Humanité**

*“A coming of age novel so original, poetic and hilarious. An excellent book that will delight the many readers of this talented writer.” – *Que tal Paris**

*“Master of the quirky humour, Pablo Casacuberta succeeds in a disheveled comedy on the crisis of the fifties and the fear of death. It confirms his virtuosity.” – *L'Humanité**

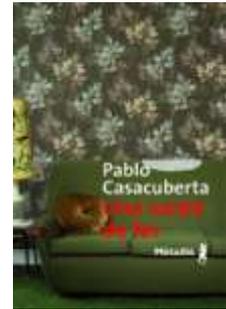
ENGLISH LANGUAGE SAMPLE AVAILABLE

ORIGINAL LANGUAGE: Spanish (Estuario Editorial, 2022).
FOREIGN EDITIONS: French (Métailié, 2023), Spanish/Audio (Scribd, 2023)

Literary Fiction / Opposing World Views / Hypochondria / Tragicomedy

La Mediana Edad (Middle Age)

La mediana edad introduces us into the labyrinthine mind of Tobias: a fifty-year-old who lives with his mother and suffers from hypochondria. This double condition of always feeling sick and living isolated with his mother, has led him to develop an extreme dependence on his family doctor: a homeopath with a vast clientele of mostly old ladies, who completely disbelieves the efficacy of his own preparations. Developing over the course of just one -very long- day, the story zig-zags between a series of grotesque episodes in the life of Tobias and the multiple thought associations of his mind, until a surprise moment unleashes an unexpected turn of events. A philosophical novel and an atypical *Bildungsroman*, where with linguistic virtuosity and a great sense of humour, Casacuberta confronts the eternal tensions between the world of ideas and beliefs with that of factual truth and scientific thought. – **266 pages**



WINNER OF THE NATIONAL LITERATURE PRIZE 2019 - ENGLISH LANGUAGE SAMPLE AVAILABLE

"A coming of age novel so original, poetic and hilarious. An excellent book that will delight the many readers of this talented writer." – **Que tal Paris**

"Master of the quirky humour, Pablo Casacuberta succeeds in a disheveled comedy on the crisis of the fifties and the fear of death. It confirms his virtuosity." – **L'Humanité**

"Composed largely as an introspective monologue, this coming of age story is a burlesque comedy, the humour of which is mainly due to the discrepancy between the precious language of the narrator and the triviality of certain scenes, described with a tasty emphasis." – **Le monde des livres**

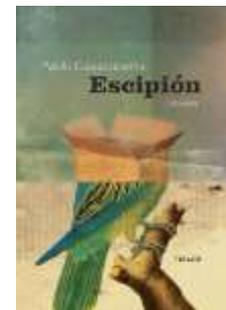
ORIGINAL LANGUAGE: Spanish (Estuario Editora, 2019).

FOREIGN EDITIONS: Italian (Polidoro, 2024); French (Métailié, 2019); Audio/Spanish (Storytel, 2020).

Literary Fiction / Father & Son / Coming of Age / Tragicomedy

Escipión (Scipio)

The protagonist of this novel is not Scipio – the Roman general hero of the Carthage campaign and conqueror of Hannibal in 202 BC – but that ancient history is not entirely absent from its plot. Aníbal Brener, the son of a prestigious historian, a specialist on the History of the Roman Empire, has always had a troubled relationship with his father. Two years after the death of his father – whose funeral he missed – he receives the news that the will leaves him with much of his father's property, provided that certain conditions are met. Narrated by Aníbal, the novel is a gripping investigation of the tensions present in a father-son relationship where love and hate, authoritarianism and even envy and cruelty co-exist. *Escipión* shows us an author that comfortably tackles a universal theme of strong classic resonances with irony and a kind of humour that elevates his discerning ability. – **304 pages**



ENGLISH & GERMAN LANGUAGE SAMPLE AVAILABLE

"Scipio manages to renew, with talent and communicative exuberance, the old Oedipal drama of the father-son relationship by relying on a very acute sense of funny situations." – **Pierre Lemaitre, Le monde des livres** *"In this funny and offbeat book by Pablo Casacuberta, one of the most interesting new voices in South American literature, there is only one winner, the reader."* – **L'Humanité**

"A quirky and very intelligent novel, probably the first noir novel playing on psycho-genealogy." – **L'Echo (Suisse)** *"The text, as in the best Philip Roth, explores the notions of success and filiation, while always shaking up stale assumptions."* – **Le Magazine Littéraire** *"A splendid anti-Oedipal novel."* – **La cause Littéraire**

ORIGINAL LANGUAGE: Spanish (Editorial Trilce, Uruguay; 451 Editores, Spain, 2010)

FOREIGN EDITIONS: French (Métailié, 2016); Croatian (Bozicevic, 2016); Audio/Spanish (Storytel, 2020)

SILVIA CASSIOLI (Tuscany, 1971) works as a fiction editor. She made her debut with two books of poetry: *El gran magnùn de la Finanza* (Manni), a poem in an invented language; and the collection *Unghie, plantari, gambe di legno e altri ex voto fantastici* (d'if). Her works in both prose and poetry have appeared in various magazines, including *L'immagiaturo*, *il Verri* and *Semicerchio*. In 2019 Cassioli published her first novel, *Il figliolo della Terrora* (Exorma). She has recently edited and translated *Cécile* by Benjamin Constant, whose publication is forthcoming. She lives in the province of Siena.

Literary True Crime / Male gaze / Tuscan Countryside / Sexophobia

Il capro (The Scapegoat)

The countryside around Florence. Between the 70s and the 80s. Seven, maybe eight double murders. Couples who, seeking privacy, go with their car in the woods, on the edge of the roads, and are slaughtered. Students, young people on their first job or on their first European vacation. Crimes carried out in a workmanlike manner. They seem to be the work of an arms expert who mutilates his female victims with a sure hand. A doctor: people are convinced that he is a doctor. Of course: he is someone who knows women, he knows how to cut them (a gynecologist? Could he be a gynecologist?). Or maybe he's a butcher? A simple poacher? A farmer, one of those who know how to do everything? A pack leader?



A meticulous judge who receives the excised fragment of the breast of one of the victims by post. A detective, a bit of a fantasist, who takes a ramshackle trail populated by magicians and fortune-tellers. Pimps, whores who look like Raphael's madonnas, burglars with candid souls. A child who nobody believes to, the wife of a suspect who chases journalists with a broom. People who tell their own version of events, always different, while the police and the *carabinieri* try, failing, not to step onto each other's feet and the witnesses begin to go crazy.

In balance between the absurdly comic and the brutally ferocious, the story about "the Monster of Florence" becomes the story of how this story was told. In the fields, among the vineyards and the game bags of the hunters. On Sunday evenings, outside the red light cinemas. In the books of *monstrosities* and the courtrooms. Sexophobia & misogyny in thick patriarchy sauce. – **396 pages**

"[Silvia Cassioli] is an authentic writer full of sensitivity and talent...her linguistic virtuosity as a narrator [produces] a deadly verbal machine blending the tragic, the pathetic, the comic and the grotesque, inseparable from each other in the story of the atavistic male fear and its consequent will to annihilate the feminine." – L'Indice

"Cassioli moves with an unusual elegance, always ready to disseminate the mockery between the lines in the chaos that is the Italian popular costume" Players Magazine

ENGLISH LANGUAGE SAMPLE AVAILABLE

ORIGINAL LANGUAGE: Italian (Il Saggiatore, 2022).

ANDREA INGLESE (1967) lives near Paris. He writes in verse and prose. Among his publications, the novel *Parigi è un desiderio* (Ponte Alle Grazie, 2016; finalist of the Naples Award 2017 and winner of the Bridge Award 2017) and the collection of essays *La civiltà idiota* (Valigie Rosse, 2018). He is one of the founders of the literary magazine *Nazione Indiana*.

Literary Fiction / Existentialism / Art World

La vita adulta (Adult Life)

The story of Nina, an artist, and Tommaso, an art critic, as the story of an entire generation.

Tommaso is an art critic and he is torn between the love for art and other forms of cultural precariousness. All this leads him, at the age of fifty, into a crisis at the same time intellectual and sentimental.

His "adult life" appears irremediably entangled in the "cursed triad: work, wife, children".

Nina is a performer: after having touched the international success with a dazzling debut, she has almost withdrawn from the art scene, refusing to submit to the laws of the market. Through her body and art she tries to comprehend the reality, without letting herself be conditioned by conventions and career strategies.

This novel is the story of their elective affinity, which unfolds between Milan and Berlin. Tommaso and Nina meet and recognize each other as two characters in search of escape routes, helping each other to focus on their desires and needs.

With *La vita adulta* Andrea Inglese gives us an illuminating, ironic and ruthless portrait of contemporary intellectual work – in the art world specifically - but above all of today's "late youngsters", those who are terrified or excluded from adult life. Inglese with this book asks some crucial questions: is it still possible today to become an adult? Does "maturity" still exist? Has it ever existed? What relationship do we have with art today? – **372 pages**

PREMIO BERGAMO FINALIST 2022

PREMIO STREGA LONGLIST 2022:

"Andrea Inglese confirms himself as one of the most prepared and inventive NEW Italian storytellers."

"Andrea Inglese confirms himself as an inimitable narrator." – **Helena Janeczek**

"Andrea Inglese is a fluvial, majestic writer." – **Angelo Guglielmi, L'Immaginazione**

"...One of the best novels in recent years dedicated to the world of work and in particular intellectual work." – **Jacobin Magazine**

"The novel revolves around the contrast between the ambition to which the artist tends and the social, economic, moral rules to which he must submit" – **Corriere della sera**

"Intelligent and lively." – **L'Osservatore**

"A ruthless speculative irony, to laugh about the vices and tics of a microcosm - that of art - which mirrors the entire contemporary society." – **Andrea Cortellessa, Michele Mari, Jury Premio Bergamo**

"La vita adulta is a rich novel, with many characters, fast-paced, sharp and polished, and it's fun too." – **Doppiozero**

"Unforgettable, as is seasoned with comedy, grotesque, satire... The writing of Inglese is very lucid." – **Argo**



ORIGINAL LANGUAGE: Italian (Ponte delle Grazie, 2021).

SENKA MARIĆ is a poet, writer, essayist, translator, and chief editor of the online literary magazine *Strane*. She has published three volumes of poetry and has received several awards, among them the *Zija Dizdarevic Short Story Award*, the *European Knight of Poetry Award*. *Body Kintsugi* is Marić's first novel. It won the prestigious *Mesa Selimovic Award* for best novel published in 2018 in the region of Bosnia and Herzegovina, Croatia, Serbia and Montenegro.

Literary Fiction / Female Sexuality / Body Perception / Patriarchy / Illness

Body Kintsugi (Kintsugi tijela)

Kintsugi is the Japanese craft of mending broken ceramic with gold and platinum, thus emphasising the cracks and suggesting how our scars add to our physical beauty because they map out our histories and trajectories of life. In the centre of the novel is a body. A body of a young girl who is trying to understand what being a woman means, a body of a woman trying to keep herself whole despite being broken into fragments by illness. A body as a battlefield for life and death.

Three main threads explore womanhood: the main narrative tells the story of breast cancer, chronologically, from diagnosis, via numerous surgeries, until full recovery two years later. In the centre of this narrative is the body, the way it is treated in the medical environment, the way it loses its privacy and intimacy when it is dealt with as a mere object. The second thread is made up of fragments of childhood memories, of a girl coming of age, where the seeds of future unhappiness are sown. A deconstruction of the moments in time when the young girl is gender casted and starts to see herself as the Other. The third narrative is populated by female archetypes (Medea, Medusa, etc...), long lost mothers who visit the protagonist in dreamlike episodes, counterpoints of female power.

What femininity is and how it is perceived in the physical and emotional world is the novel's greatest theme. Does the female body remain female once the feminine organs (or the reproductive system) are no longer there? While talking about illness and contemplating death, Marić's tells a defiant story about love of life, and the ability to overcome fear.

Written in the second person, and in a lyrical to sparse tone, with the poetic elements beautifully measured and simple, *Body Kintsugi* is an optimistic story of survival and rebirth, and a journey into the historically complex perceptions of femininity and its relationships with sexual and worldly power. – 122 pages

FULL ENGLISH TRANSLATION AVAILABLE

"As a revelatory account of illness, the novel stands alongside Anne Boyer and Audre Lorde, while the sensuous intelligence of the prose, in Celia Hawkesworth's astonishing translation, reminded me of Virginia Woolf. It's a wonderful book." **Caleb Klaces, author of *Fatherhood***

"In Body Kintsugi, every scar and every incision are a victory." – **Lejla Kalamujić, author**

"The novel's protagonist wages her personal war against the illness, but this book is not just about being ill, it is also about struggle for dignity, sensuality and eros." – **Faruk Šehić, author**

ORIGINAL LANGUAGE: Bosnian (Buybook, 2019).

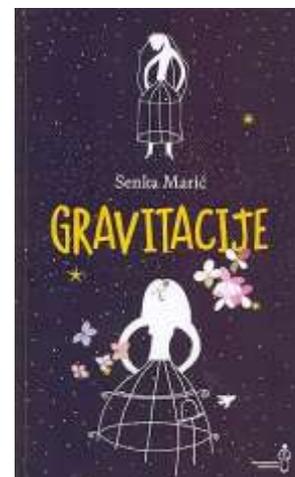
FOREIGN EDITIONS: English/UK+Commonwealth (Peirene Press, 2022); Spanish/Spain (La Huerta Grande, 2021); Spanish/Latin America (Fondo de Cultura Económica, 2021); German (eta Verlag, 2021); Italian (Mandese Editore, 2024); Russian (Phoca Books, 2021); Hungarian (Metropolis Media Group, 2021); Slovenian (Sanje, 2020); Croatian (Buybook, 2019); Serbian (Kontrast, 2019).



Gravitacije (Gravities)

Mika is a divorced university professor and a mother to a teenage girl. Her own mother passed away during childbirth, and she was raised by her grandmothers, two very contrasting women: Hiba is always on the go, brimming with vitality and laughter, while Đulsa spends her days on the couch listening to melancholic songs, lost in her thoughts. Mika feels drained and adrift in her own life, lacking direction, purpose and coherent narrative to guide her through life's challenges - from a failed marriage to an alcoholic husband, to a brief affair with a married man - and finds herself caught in between the opposing forces of her grandmothers.

This fragmented novel, told by Mika and Đulsa, explores the female side of a family and delves into secrets, feelings of isolation, the struggle to uncover the truth, and the complexities of love. Above all, it examines different ways of existing and the interplay between reality and fantasy. - **202 pages**

**ENGLISH LANGUAGE SAMPLE AVAILABLE**

“A novel that raises questions – about the space we can carve out for ourselves, deeply rooted in the forces that arise from the familial and societal context, and the courage to gravitate towards the unknown and the individual.” ~ **Jagna Pogačnik**

“In her new novel *Gravities*, Senka Marić explores the boundaries of female intimate freedom.”
~ **Ružica Ljubičić**

“Senka Marić delves further into questioning memories and influences that shape women. Her narrative, fragmented into figures of speech and images of memories and dreams, [...] reminds us of how complex our relationship with the body as a repository of energy and pain truly is, and to what extent the body itself is an atlas of meanings.”
~ **Vladislava Gordić Petković**

“Subtly and uniquely, *Gravities* by Senka Marić articulates what is impossible to say about the female body and being, heaviness and happiness, pain and scars, choicelessness and freedom, and the sense and meaning of a woman’s life [...]. It is a genuine novel and an uncommon literary piece of art.” ~ **Selma Raljević**

“After the exceptionally successful novel *Body Kintsugi*, [...] Senka Marić has written an equally multilayered work that also brings us a story about the female experience, solitude, and the search for meaning.” ~ **Kristina Ljevak**

Original language: Bosnian (Buybook, 2021)

Foreign Editions: Croatian (V.B.Z., 2023)

DAMIR KARAKAŠ (Lika, Croatia, 1967) was a reporter for Croatian daily *Večernji list* from war-fronts in Croatia, Bosnia and Kosovo. He is the author of eight previous books. His works have been translated into French, English, German, Czech, Slovak, Macedonian, Slovenian, Arabic and Italian. A playwright, performer and conceptual artist, his plays have been performed across Europe, Latin America and Africa. His short story collection *Kino Lika* was adapted for the big screen in 2008.

Literary Fiction / Trauma / Autobiography

***Okretište (Turnaround)* - MESA SELIMOVIC AWARD WINNER 2021**

Okretište deals with the protagonist's severe psychological and physical trauma following an attempt on his life. It constitutes his way of dealing with and finding mechanisms to restore trust in people and everyday life. In 2017 Karakaš was the victim of a brutal stabbing, following his outspoken pronouncements against nationalistic views predominant in his region of Croatia. This is his most intimate novel, in which he conveys with courage, honesty and vulnerability his helplessness, paranoia and anger, and depicts his struggle between desire for revenge and need of returning to normal life. *Okretište* is a touching tribute to life and survival, an attempt to give trauma an artistic form so to forgive and, through forgiveness, to forget. – 144 pages



“... not the brutal auto-fictional prose with which to astound the readership. Okretište is Karakaš's kindest book, which talks about how man is a vulnerable being.” - Miljenko Jergović

“anchored even more deeply in the autobiographical [...] with an even stronger, lapidary expressiveness [...] Karakaš wrote a powerful story about darkness and love.” - Mirjana Jurišić, literary critic

“[...] this is perhaps the best novel from the region that I have read in recent years. [...] This novel was not only written, it was lived and then written [...] not with feelings of hatred, but with a feeling for tenderness. That is why it is magnificent and unique.” - Nenad Obradović, PORTAL XXZ, Serbia

ORIGINAL LANGUAGE: Croatian (disput, 2021).

FOREIGN EDITIONS: Serbian (Booka, 2022), Macedonian (Pagoma Press, 2023).

Literary Fiction / World War II / Generational

Proslava (The Celebration)

On the first pages, we meet the protagonist Mijo watching the distant lights of his family house while hiding in the woods from the partisan army. In WWII he joined the fascist regime that established the Independent State of Croatia, but its dissolution and the victory of the antifascists can mean his execution.

This short, elliptic novel is a vivid revival of rural life in Lika, the Croatian region where Karakaš comes from, and brings upon us three generations of peasants in their small village. Flashbacks bursting with visceral, hamsunian descriptions of poverty and hunger lead up to a scene in which Mijo takes his father to die in the woods, as generations before him did.

Although not explicitly, *The Celebration* is deeply political; it is sensuous, laconic and impassioned, a work that reads quickly but leaves a strong, indelible trace. – 120 pages



“Pure aesthetic sensation.” – Miljenko Jergović

“an event in Croatian modern literature.” – Vijenac

ENGLISH LANGUAGE TRANSLATION AVAILABLE ORIGINAL LANGUAGE: Croatian (OceanMore, 2019).

FOREIGN EDITIONS: North American English (Two Lines Press, 2024); English/UK & Commonwealth (Selkies House, 2024); Italian (Bottega Errante, 2022); Serbia (BOOKA, 2021); Slovenia (Beletrina, 2021); Macedonia (Goten, 2021).

Sjećanje šume (Forest Memories)

Forest Memories is a novel comprised of thirty-three short chapters that follow the coming of age of a boy with a heart condition. Set in a mountainous middle-of-nowhere Balkan province, it tells the story of a family gripped by bitterness and violence and of a poverty stricken upbringing; about expensive doctors and old village beliefs; mean grandfathers and mysterious old ladies, about the harsh life in the hills.

Cutting deep into the flesh of petrified patriarchy, *Forest Memories* is a catalogue of unrealized ambitions. There is no empathy, only a brooding violence, among the members of this household. Emotions are for the weak and, no matter what, need to be hidden, suppressed, swallowed. Until they explode to permanently scar a childhood that is not an idyllic place, but rather a place of unease and horror. – 132 pages



SIX EDITIONS in two years – ENGLISH LANGUAGE SAMPLE AVAILABLE

Winner of the Petar Kočić Award and of the Fritz Award - Winner of the Italian Premio ITAS Award

“His realism is truly Hamsunian, mesmerizing. He uses realistic means to create something that stands beyond realism.” – Miljenko Jergović, Jutarnji list

“In a word: a remarkable book, a remarkable text; a true literary triumph in Croatian literature.” – Ivan Tomašić, Booksa

Literary Fiction / Diversity / Patriarchy / War

Blue Moon

End of the Eighties: we follow a young rockabilly: a failed student who cares deeply about his hairdo and whose existential bewilderment is magnified by the stifling pre-war anxiety that grips the discussions in the streets of Zagreb and amongst family members. Ostracized by colourful family and friends, facing a society storing up on hatred and preparing for suffering and pain, our protagonist is permanently (comically) on the run. Unable to fit in, his outsider status provides him with an understanding of the futility of the national, social and mental divisions about to become the sparkle of the Balkan tragedy of the early '90s. *Blue Moon* talks about the inability of a world that is approaching a new war, to self-reflect. About a quiet, mute but persisting love towards the Ustasha crimes of World War II. When, however, the violent fathers and grandfathers of the protagonist speak from their fundamental cartoonish-ness about what was, and what will be, about war and slaughter, the story is unexpectedly delicate. Karakaš finds empathy towards everyone's suffering. Including the suffering of those who suffer because they're not capable of articulating, living through and overcoming their misfortune. Told with care and sense of responsibility, youthful subcultures and tragic family heritage collide in the story about the vanishing and transformation of Zagreb's Serbs. – 135 pages



ENGLISH LANGUAGE TRANSLATION AVAILABLE

FOREIGN EDITIONS: *Forest Memories*: German (Folio Verlag, 2019); Italian (Bottega Errante, 2020); Serbia (L.O.M., 2017); Bosnia and Herzegovina (Buybook, 2018); Slovenia (Beletrina, 2019); Macedonia (Makedonika Litera, 2019). ***Blue Moon*:** English/UK & Commonwealth (Selkies House, 2024); French (Belleville Editions 2020); Macedonia (Makedonika Litera, 2019); Serbia (L.O.M., 2014)

ANDREJ NIKOLAIDIS is a contemporary writer from one of Europe's newest and smallest states: Montenegro. Born in 1974 to a mixed Montenegrin-Greek family and raised in Sarajevo, Bosnia-Herzegovina, Nikolaidis was an ardent supporter of Montenegrin independence, an anti-war activist and promoter of human rights. Nikolaidis initially became known for his political views and public feuds, appearing on local television and on newspapers with his razor-sharp political commentaries. He writes for the weekly news magazine *Slobodna Bosna* and is a columnist of *Delo* (Ljubljana) and *E-novine* (Belgrade). He also writes for the UK newspaper *The Guardian*. He has written four novels and was awarded the European Prize for Literature 2011 for *Sin* (*The Son*), translated in over ten languages. He lives in the Mediterranean town of Ulcinj.

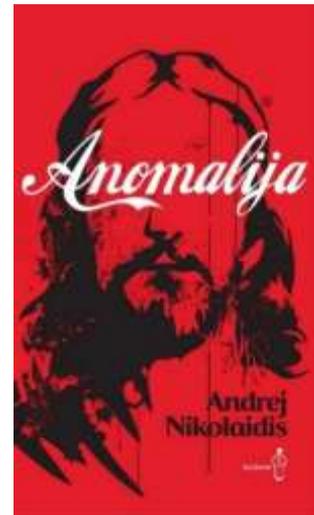
Literary Fiction / Apocalypse / Time and Space Collision / Black Humour / Fast Paced

Anomaly

New Year's Eve is a glorious night in all the nine stories which make up 'Toccatà', the first part of Andrej Nikolaidis's *Anomaly*. But then, that very winter night, the coordinates of space and time converge and trigger an unexpected unfolding of these stories, a literary process we may call *satanas ex machina*, when the Story of Stories – the fate of the world – unravels. All the scenarios and lives we have been pursuing abruptly become miniscule and unimportant, however soul-stirring or loathsome they were until recently.

The second part of the novel, 'Fugue', written in long, diarylike sentences, is calmer and more comprehensive, as the title suggests. The female narrator contemplates the beginning of the new year somewhere in the Austrian Alps, in the very eye of the cataclysm, which so far she has miraculously survived, while fearing for her small daughter.

Anomaly is Andrej Nikolaidis's most bizarre, playful and spirited novel to date, an explosion of the grotesque, ironic and debauched, with an abundance of brilliant essayistic dissections and deconstructions of civilization, along with its philosophical and theological postulates. — **116 pages**



FULL ENGLISH LANGUAGE TRANSLATION AVAILABLE

"An apocalyptic cabaret. When all is over and this novel read, only thunderous laughter will hover over the ever-quieter waters." — **Kruno Lokotar**

"Andrej Nikolaidis is an anomaly in our language and literatures, and Anomalija a novel in which the fanciful misanthrope – whose fancy and misanthropy are both on steroids – announces the end of the world just the way it deserves after what people have made of it: as a happy end." — **Emir Imamović Pirke**

"Anomalija is very playful and extremely smart. It is an amazing, well written novel, with not one single word being in excess. I highly recommend it, it is one of the best books I have read in a while." — **Senka Maric**

ORIGINAL LANGUAGE: Bosnian/Bosnia-Herzegovina & Croatia (Buybook, 2022)

FOREIGN EDITIONS: English/UK & Commonwealth (Peirene Press, 2024)

ANDREJ NIKOLAIDIS

Literary Fiction / Crime / Dystopia / Black Humour

Till Kingdom Come (Devet, 2014)

A cynical local reporter must tackle his most important story: to find out the true identity of the grandmother who brought him up and the mother who supposedly died giving birth to him. Suspecting that his entire childhood was the result of a carefully orchestrated plan of the Yugoslav secret service, our hero's journey will take him to the site of wartime atrocities and on the trail of fake suicides across Europe. Mixing humor, a detective plot, apocalyptic weather, Christian mystics, family abandonments and Mitteleuropean references, Nikolaidis takes us into a world of criminal intrigue and existential dilemmas. –

160 pages

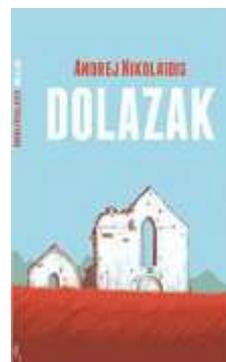
"Till Kingdom Come is a compulsively readable mixture of humour and dark fate, Nikolaidis bitterly explodes all Balkan post-Communist myths. After reading it, you will hate life, but in an immensely happy way!" – Slavoj Žižek



Literary Fiction / Apocalyptic Mystery / Dark Humour

The Coming (Dolazak, 2010)

In a small town on the Adriatic coast, a local detective is content to sacrifice truth for the sake of telling his clients the stories they want to hear. The Coming reads at first like a traditional detective novel, then suddenly changes form with the advent of snow in mid-summer. With excursions into history and tales of the lives of Fra Dolcino, a medieval heretic and of Sabbatai Zevi, a Renaissance cabalist, we dive into a world of unsolved mysteries of both past and present. Firmly set in an atmosphere of impending apocalypse (floods, a snow storm) where aspects of Christianity collide with otherworldly presences, The Coming is a portrait of a love-less landscape delivered with a polemical, sensuous language and heaps of dark humour. – **110 pages**



Literary Fiction / Family / Yugoslav War

The Son (Sin, 2006)

The Son follows one night in the life of a hero with no name, a writer whose life is on the verge of falling apart. One fateful afternoon, his wife leaves him and his long-term conflict with his father comes to a head. Incapable of finding inner calm he steps into the warm Mediterranean night that has fallen in the city of Ulcinj, itself a multilayered mixture of European dimensions, African influences and the communist past. The first work in Nikolaidis's 'doomed generation' trilogy (a metaphor for the lost generation of the Yugoslav war), Mitteleuropean in feel, influenced by Camus's *The Stranger*, Nikolaidis explores the themes of family connections and abandonment. – **160 pages** EUROPEAN LITERATURE PRIZE in 2011



FULL ENGLISH LANGUAGE TRANSLATIONS AVAILABLE

ORIGINAL LANGUAGE: Bosnian
FOREIGN EDITIONS

Till Kingdom Come: Turkish (Zenon, 2022); Italian (Besa, 2019); English (Istros Books), German (Volland & Quist), Hungarian (Gondolat), Albanian (OM Publishing).

The Coming: Italian (Besa, 2019); German (Volland & Quist); English (Istros Books); Slovak (Slovart); Hungarian (Gondolat); Turkish (Versus Kitap); Albanian (Om Publishing); Serbian (Levo Krilo).

The Son: Polish (RM Wydawnictwo, 2020); Montenegrin/Audio (Storytel, 2019); Danish (Jensen & Dalgaard); German (Volland & Quist); English (Istros Books); Slovak (Slovart); Hungarian (Gondolat); Turkish (Versus Kitap); Finnish (Mansarda); Bulgarian (Balkani 93); Macedonian (Ikona); Italian (Besa).

DIMITRIS SOTAKIS (Athens, 1973) has published nine novels and one collection of short stories. *Dissonance* (2005) was translated and published in Holland by Van Gennup editions. *The Corn Man* was nominated for the Readers' Prize by the National Book Centre in 2007 as well as for the "Diavazo" award. His novel *The Miracle of Breathing* (2009) won the award for Best Novel at the Athens Prize for Literature and was nominated for the European Prize for Literature 2011. Sotakis's works are all published by Kedros in Greece and have been translated in French, Serbian, Italian, Danish, Turkish, Chinese (complex characters) and Macedonian. He lives in Athens, where he teaches Chinese language.

Literary Fiction / Allegory / Absurdism / Existentialism

Half Heart (Miss Kardia, 2022)

A man, in his forties leads a monotonous life with his wife Maria and their 13-year-old son. Once a curious and energetic painter living a bohemian life, he has now left painting altogether. One of the few occasions for entertainment these days is when old friend Gerasimos comes to dinner. But one night when Gerasimos is visiting, everything changes: his friend is showing him a couple of photos taken in a rowdy bar, in them there appears to be a man who is our main character's exact lookalike. Absolutely baffled by the discovery, our hero decides he needs to meet his 'body double' (his other self?). This decision will send him down a spiral of exaltation, torment, violence and renewal. With dry, direct language Sotakis builds an absurdist allegory about self-suppression, regret and deeply seated and as yet unconscious desires. - **250 pages**



Literary Fiction / Allegory / Identity / Master & Servant

The Consummate Servant (O megalos ypiretis)

A wealthy businessman is hiring a housekeeper in order to organize his chaotic daily life. But from the moment this unusual cohabitation begins, a series of strange incidents lead this story to unexpected and strange paths. The businessman's abusive attitude turns their co-existence into a suffocating environment, in which both sides struggle to survive, striving to maintain their own identity. Wrecked by guilt however, the businessman gradually hands over aspects of his life to the housekeeper: from his work to his love relationships, the housekeeper ends up impersonating his employer. This overlap looks like a race with an obvious winner but things are not always what they seem to be.

Who is finally *the consummate servant* and what is lying behind the visible? A novel about the battle of Man with his own self, about the hallucinatory landscapes created by the power of manipulation. – **280 pages**



ENGLISH LANGUAGE SAMPLE AVAILABLE

ORIGINAL LANGUAGE: Greek (Kedros Publishers 2019 and 2022)

FOREIGN EDITIONS: *Half Heart:* Turkish (Deli Dolu, 2023); *The Consummate Servant:* Danish (Jensen & Dalgaard, 2023); Chinese simplified characters (New World Press, 2022); French (Intervalles, 2022); Turkish (DeliDolu/Tudem, 2022).

Literary Fiction / Allegorical Style / Absurdism / Black Humour

The Cannibal Who Ate a Romanian (2017)

Zerin is a wealthy man. His life ticks over monotonously. However, he has one great, unique passion, an inexplicable adoration of Romania, a country that's become an obsession. Once he hears that a Romanian family of four has settled in the area he sets about finding them and secretly observing their every move from afar. Sotakis is on familiar ground with an absurdist, claustrophobic and tragi-comic tale of obsession for strong stomachs. Allegorical, stylistically playful and peppered with black humour. – 220 pages



Literary Fiction / Allegorical Style / Modern Robinson Crusoe

The Story of a Supermarket (2016)

Robert Man is in his late thirties. He leads a mediocre life without surprises. When he is sent by the management of the magazine he works for to Papua New Guinea, the boat in which he travels sinks. He is shipwrecked on a desert island. There, isolated from the rest of the world, after only some days enjoying his newfound freedom and the pleasure of a simple life he decides to... open a Supermarket. When later on a boat patrol investigating his disappearance disembarks on the island, Robert is eager to finally take his first customers to the Supermarket, a now grotesque space filled by the stench of rotten cuts of meat. A Kafkaian existential comedy about the ambitions and desires that are part of human life. A book about loneliness, vanity, and the illusions we're after. – 200 pages



Literary Fiction / Allegorical Style / Kafkaesque

The Miracle of Breathing (2010)

A young man seeks employment. Desperate, he visits the offices of a company he's never heard of where he is offered a strange job: the only thing he has to do is to allow the company to use his house as a storage space, primarily for furniture. Over the next few days furniture is delivered, big and small items. A surreal story with Kafkaesque references, depicting in asthmatic fashion our modern society's absurd idea of happiness. – 200 pages – ATHENS PRIZE FOR LITERATURE 2010



ENGLISH LANGUAGE SAMPLES AVAILABLE

ORIGINAL LANGUAGE: Greek (Kedros Publishers).

FOREIGN EDITIONS

The Cannibal Who Ate a Romanian: Serbian (Clio, 2019); French (Intervalles, 2019); Danish (Jensen & Dalgaard, 2020); Turkish (Tudem, 2019).

The Story of a Supermarket: Danish (Jensen og Dalgaard, 2022); Arabic (Sefsafa, 2021); French (Intervalles, 2018); Serbian (Clio, 2018); Turkish (Tudem, 2018).

The Miracle of Breathing: Arabic (Sefsafa); French (Intervalles); Turkish (Tudem); Italian (Del Vecchio); Serbian (Clio); Taiwan (Solo); Fyrom (Magor).

ILMAR TASKA grew up in Estonia and then studied at the Moscow Film Institute. He has worked as a film producer, director and screenwriter internationally. His short story *Apartment for Rent* was included in Best European Fiction 2016, published by Dalkey Archive Press. Ilmar works as a consultant for Hollywood production house The House of Films.

Fiction / Dystopia / Metaverse / Social Interactions

The Call of Elysium

A virtual environment named *Elysium.com* has been gaining popularity. Here visitors can meet their historical idols, be they Marlene Dietrich, Marilyn Monroe, John F. Kennedy or Vladimir Lenin. These digital characters are created using artificial intelligence, neural networks, and machine learning in order to have an authentic effect. Movie star Robert's manager Daniel receives a surprising offer - his client could be the first living actor to participate in this VR environment, where so far only historical celebrities have appeared. However, it will soon become clear that the portal has its own vision of the nature and goals of virtual Robert. Nothing is as entertaining or innocent as it seems, and the development of the virtual portal takes a dangerous turn. Ilmar Taska's new novel *The Call of Elysium* puts the reader in the world of tomorrow, the features, trends and developments of which are already in our midst, while creating a large-scale, replacement reality, full of brilliance and glamor...and with a dark side. – **360 pages**



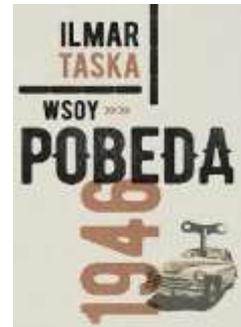
"Ilmar Taska's novel ... grabs the reader, and flies into the world where well-known movie stars and politicians who have become immortal holograms that anyone can interact with." – **ERR, Imbi Paju**

ENGLISH LANGUAGE SAMPLE AVAILABLE

Fiction / Soviet Occupation / Spy Story / Cold War / Love Story / Child's Perspective

Pobeda 1946, A Car Called Victory

In Tallinn in 1946 a young boy is transfixed by the beauty of a luxurious cream-coloured car gliding down the street. It is a Russian *Pobeda* (*Victory* in Russian). The sympathetic driver invites the boy for a ride and enquires about his family. Soon the boy's father disappears. Ilmar Taska's debut novel captures the distrust and fear among Estonians living under Soviet occupation after World War II. The reader is transported to a world seen through the eyes of a young boy, where it is difficult to know who is right and who is wrong, be they occupiers or occupied. Resistance fighters, exiles, informants and torturers all find themselves living in Stalin's long shadow. – **290 pages**



FULL ENGLISH and GERMAN LANGUAGE MANUSCRIPTS AVAILABLE

"Everyone should read this book." – **Sofi Oksanen**

"A powerful thriller set in Soviet-occupied Estonia, this quick read pulls you along each cold railway and into every poorly lit office the characters encounter." – **World Literature Today**

"The characters and events of Pobeda 1946 form a microcosm of one war-shattered small country's brutal appropriation of an expansionist power." – **The Times Literary Supplement**

"Pobeda 1946 is an uplifting, charming and frequently exhilarating novel." – **The New European**

ORIGINAL LANGUAGE: Estonian (Varrak, 2021 and 2016).

FOREIGN EDITIONS: *The Call of Elysium:* Dutch (Nobelman, 2023); Finnish (WSOY, 2023); Lithuanian (Homo Liber, 2023); Hungarian (Magyar Naplo, 2024). *Pobeda 1946:* Finnish (Bonnier Books/WSOY, 2018); German (Kommode Verlag, 2019); Danish (Jensen Og Dalgaard, 2019); English (Norvik Press, 2018); Swedish (Historiska Media, 2020); Lithuanian (Homo Liber, 2017); Latvian (Jumava, 2017); Hungarian (Magyar Naplo, 2019); Bulgarian (Avant Gard, 2020); Dutch (Nobelman, 2021); Arabic (Al Arabi, 2021).

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