



Literary Agency

Spring 2025 Rights Guide

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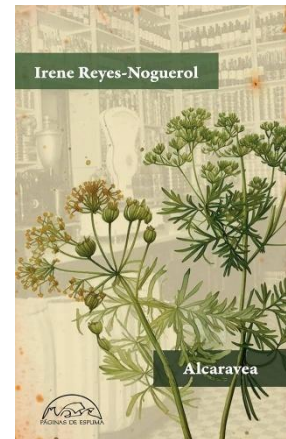
IRENE REYES-NOGUEROL (Seville, 1997) has a B.A. in Hispanic Philology at the University of Seville and has completed a Creative Writing Workshop at the Camilo José Cela University of Madrid. She was selected by *Granta* as one of the 25 Best Young Spanish-Language Narrators. Reyes-Noguerol has won several awards, both in national and international short story contests, and her texts have appeared in several anthologies. She is the author of the collections *Caleidoscopios* (2016), *De Homero y otros dioses* (2018) and *Alcaravea* (2024).

Literary Fiction / Short Stories / Fragility / Family Bonds

Alcaravea

The *alcaravea* (caraway) is a wild plant with small flowers. Its seeds have different uses that could replicate the stories in this book. Medicinal: as an infusion, this spice calms children's colic (many are the children who cry here, despite the lullabies), but, in addition, it serves to clean and heal wounds, whether those of mothers defeated by life, those of a vizier in love or those of a shy stepbrother. Culinary: a bittersweet taste spices most of the stories, in which there is desolation and even horror at times, but also the light of a tenderness that heals. Relaxing: its aroma, used in oils and lotions, has a calming quality that the characters in these stories will be grateful for.

In *Alcaravea*, Irene Reyes-Noguerol takes the deepest care in the musicality and the precision of every phrase, handling with empathy the darkness in the broken characters, showing the way to redemption. – **160 pages**



Granta Best Spanish Language Writers Under 35 – ENGLISH LANGUAGE SAMPLE

Best Spanish Books of 2024: *El País* & *El Mundo*

Premio Cálamo Otra Mirada & Premio Author Revelation TodosTusLibros

“Reyes-Noguerol has been able to grant these creatures an intimate, heroic, divine epic. I don’t know what literary life is, but I do know what living literature consists of. Irene also knows it, because she is already one more member of the club together with Homero, Cernuda, Borges.” – **Fernando Iwasaki**

“Of an unbearable beauty [...] These twelve short-stories are pure ASMR. The plurality of narrative voices share a common tone, a quietude, a pearl of wisdom, a calmness that is profound and bright. [...] I cannot think of a greater profusion of intimacy and secrecy.” – **Luna Miguel, Babelia**

“A unique combination of tenderness, pain and resilience.” – **Henar Soto, La Razón**

“Irene Reyes-Noguerol is a master of language, a narrator capable of expanding the sound of words to break the scenarios of the story. [...] A talent on a level with the great masters of the genre. A talent with deep past ties and an imprescriptible future.” – **José Luis Díaz Caballero, Zenda**

“With her peculiar style, Irene Reyes-Noguerol interweaves a dozen stories that explore all the nooks and crannies of human emotions through a deeply poetic language in which orality and narrative freshness stand out.” – **Andrés Seoane, El Mundo**

“La escritora del futuro.” – **Ascención Rivas, El Cultural**

“The oral quality of this book is overwhelming, direct, simple and effective. [...] It’s a display of orality, rhyme and beauty.” – **Karina Sainz Borgo, ABC**

ORIGINAL LANGUAGE: Spanish/World (Páginas de Espuma, 2024).

FOREIGN EDITIONS: Greek (Vakxikon Publications, 2026).

ROCÍO COLLINS (Madrid, 1993) is an actress, performer and writer. She studied theatre at the Laboratorio de William Layton, Grumelot and the Estudio de Juan Codina, and took the Fiction Writing Master's Degree at the Escuela de Escritores in Madrid. As a performer, Collins is part of the artistic Collective [la dalia negra], which explores contemporary identity with a political-social-pop perspective. In Madrid she lives with her cat Bowie. *Éxtasis en una noche de verano* is her debut.

Literary Fiction / LGBTQ+ / Friendship / Transformation

Éxtasis en una noche de verano (Ecstasy on a Midsummer Night)

A very contemporary Shakespeare's *A Midsummer Night's Dream*, this five-part novel chronicles a polyphonic confluence of events during a single summer night at a queer music festival. Set amid the mystical backdrop of remote woods, the story follows a group of queer and cis-het characters whose very disparate realities unexpectedly converge within an illusory, playful, inebriated evening.

The nexus of the story hinges on the experiences of two friends and main characters: Ava, a wealthy, conventionally attractive heiress, and Agnes, a reclusive, bisexual, and literary daughter of deceased bohemian artists. Via a sinuous web of incidents, the self-proclaimed cis-het Ava falls in love with a trans man, and the once-hopelessly-romantic Agnes forms a casually sexual friendship with a man named Demetrio.



What is at face-value a play (or at least a play in form) is subverted by its incorporation of poems, narratives, song excerpts—among other literary mediums. The novel challenges any inclination to categorize, defiantly standing outside any genre. Such defiance, along with its witty jargon, sassy character voices, and bawdy subject matter (sex, drugs, astrology) makes for a strikingly modern novel, all the while integrating literary tradition, too. Brimming with references to Jane Austen, the Brontë sisters, and Marguerite Duras—among others—the story repeatedly nods at these now-classic tales and the idea that they once, too, shocked and confounded readers. In a similar vein, *Éxtasis en una noche de verano* prods at reinvention on a thematic level: it asks how being at a festival in the middle of dim and distant woods allows for said reinvention; and it asks how much of our identity hinges on our environment and the parameters we set for ourselves. — **430 pages**

“Like a Shakespeare adapted by Phoebe Waller-Bridge and Cher’s choreographer, Ecstasy on a Midsummer Night invents characters to love forever. A pastoral novel on acid, a feverish and hallucinatory romantic drama, a bittersweet comedy of intrigues where the theatre of the world is shamelessly stripped bare before the reader’s eyes. Through a sassy and inventive oral language and an overflowing imagination, Rocío Collins narrates idealized loves and bodies impossible to categorize that frolic, confused and happy, in pleasant meadows. The novel’s festival-like ecstasy breaks the conventions around sex and love, identity and desire and makes joy an emancipatory literary force.” — **Begoña Méndez**

“Actress and performer Rocío Collins jumps into the narrative arena with a debut that is as breakneck as it is hilarious.” — **Zenda**

“A book determined to exalt love as the core of life.” — **Marcos Almendros, Nuebo**

ORIGINAL LANGUAGE: Spanish/World (H&O Editores, 2024).

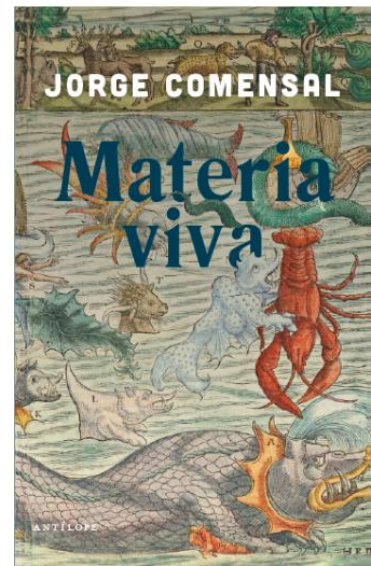
JORGE COMENSAL (Mexico City, 1987) has published the novels *Las mutaciones* (2016) and *Este vacío que hierve* (2022) and the non-fiction essays of *Los Yonquis de las letras* (2017) and *Materia Viva* (2024). His stories, chronicles and essays have appeared in anthologies such as *La sociedad de científicos 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* and *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* and is the director of the *Revista de la Universidad de México*.

Narrative Essays / Nature & Culture / Wonder

Materia viva (Living Matter)

Living matter takes many forms: it can be tiny like a tardigrade or giant and centennial like the tortoises of the Galapagos Islands and the ferns of the Oaxacan mountains; sometimes it is majestic and solemn like the vultures of Acapulco and other times it is a little ridiculous, like all of us. This book opens portals to the universes around us and moves to the rhythm of Bach and reggaeton between environmental themes and political and religious ideologies, between meditations on death and the quirks of biology and pop culture.

With his characteristic mix of wit and passion, Jorge Comensal examines human society with the eyes of a zoologist and nature with the tenderness of a lover. In these essays and chronicles, mostly unpublished, he invites us to pay attention to the creatures—plants and scavengers, arthropods and sirenians, humans and karatekas—that inhabit the planet along with us, and to relearn the importance and pleasure of wonder, sympathy and self-irony. — **129 pages**



ENGLISH LANGUAGE SAMPLE AVAILABLE

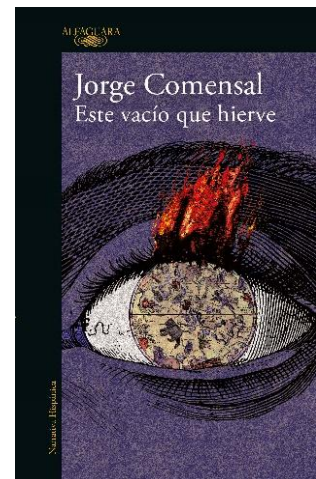
“This book is a testimony to the love for condors and bees, blind eels and ferns. An ode to the wild world and the creatures that obsess us, and when I say ‘us’, I am also referring to you, and if you do not yet share our naturalist devotion it is because you have not heard it in the words of Jorge Comensal. Literature in its most fertile state, the kind that makes the jungle within us more luxuriant.”
— **Andrés Cota Hiriart**

ORIGINAL LANGUAGE: Spanish/Mexico (Antilope, November 2024).

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 of 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**

“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.” – Alaíde 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

ENGLISH LANGUAGE SAMPLE AVAILABLE

ORIGINAL LANGUAGE: Spanish/World (Alfaguara, 2022).

FOREIGN EDITIONS: German (Rowohlt Verlag, 2024); Turkish (Bilgi, 2025).

Las mutaciones (The Mutations)

Ramón Martínez 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 Ramón's confidant.

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, and 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 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

*** FILM ADAPTATION *** ENGLISH LANGUAGE TRANSLATION AVAILABLE

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

FOREIGN EDITIONS: Spanish/World 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 (Moinhos Editora, 2023); Romanian (Lebada Neagra, 2024); Greek (Carnivora, 2025); Audio/Spanish (Scribd, 2021).

ANA NEGRI (Ciudad de México, 1983) is a writer, editor, and teacher of literary workshops currently living in Buenos Aires. She earned a PhD in Hispanic Studies from McGill University in Montreal and received the Young Creators scholarship of Mexico's National fund for culture and the arts (Fonca). She took part in the anthologies *Mexicanas II* and *Pasión Puma*, and published essays, chronicles and short-stories on international newspapers and magazines such as *L'Autoroute de Sable*, *Latin American Literature Today*, *La Tempestad*, *Revista de la Universidad de México*, *Página12*, and *Casa de las Américas*. *Los eufemismos* is her first novel. She is currently working on a new book.

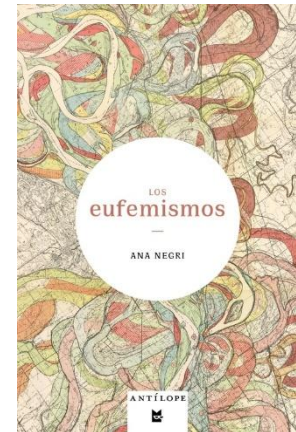
Literary Fiction / Mother & Daughter / Exile / Language

Los eufemismos (The Euphemisms)

Clara is a graduate student with a stable relationship, professional goals, and her own routine in Mexico City, until one day she receives a call informing her that her mother is "very nervous". From that moment on, Clara's life begins to crumble along with the personality of her mother's, who had been a clandestine during the Argentine dictatorship and then came into exile to Mexico, weighed down by the ghosts of her past.

After the cracks in her maternal figure start surfacing and euphemisms sneak in in every conversation, Clara can no longer ignore the emotional burden of the political persecution suffered by her family. And while her mother withdraws from reality, isolating herself in baffling logic and language, she has to reckon with a sentimental past that is also her own, although she does not want to admit it.

Negri explores the legacy of exile while trying to untangle the threads of history and identity, revealing how language can both keep us safe and distort the truth. *The Euphemisms* is a delicate and witty novel, pepped up with dark humour, where the traumatic memory of the Argentine dictatorship acts like a time bomb that only the anger and tenderness of a daughter towards her mother could defuse. – **168 pages**



ENGLISH LANGUAGE TRANSLATION AVAILABLE

"A moving and intimate book, at the same time private and public, in which the protagonist is trapped in labyrinths of papers, traffic lights, stamps, elevators, separations, and especially twists of language." – **Valeria Tentoni**

"With a measured style that underpins the pain with careful prose [...] what Negri shows is the evolution of the relationship, with its ups and downs, with moments of tenderness and care as well as exhaustion and despair." – **Sara Paola Matero Gutiérrez, Criticismo**

"This short, beautiful, and painful novel deals with family, individual and collective trauma, both emotional and political, [...] and it leaves you wanting to read more by Ana Negri." – **Bruno Galindo, La Lectura**

"Sharp and with black humour, a story which shows the complexity of affections in mother-daughter relationships" – **Nicolás Meneses, Loqueleímos**

"The Euphemisms is a room with lights and shadows in which Negri advances fearlessly, breaking that darkness with twists of language, pushing syntax and rhythm until the light peeks through." – **Mauricio Ruiz, Letras Libres**

"So carefully crafted that it flows as if passing by, Ana Negri's prose drags the reader [...] through the hellish traffic of Mexico City towards the no less diabolical bureaucracy of the Argentine embassy" – **Jorge Piendo, El Cohete a la Luna**

"A profound reflection on language, identity and the symbolic boundaries we cross every day without realizing it." – **Ulises Valderrama Abad, Senalc**

ORIGINAL LANGUAGE: Spanish/Mexico (Antílope, 2021); Spanish/Chile (Los Libros de la Mujer Rota, 2020).

FOREIGN EDITIONS: Spanish/Spain, Argentina, Uruguay, Costa Rica (Firmamento, 2021); French (Globe, 2022); English/UK (Charco Press, 2026).

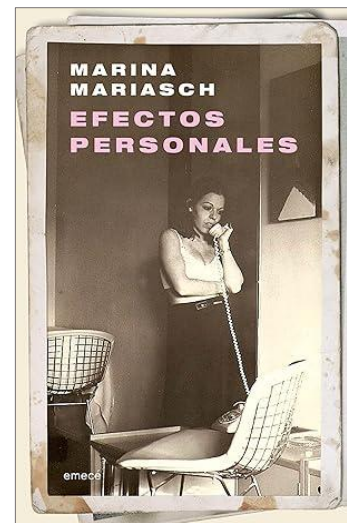
MARINA MARIASCH (Buenos Aires, 1973) is a civil rights activist and a university lecturer in Argentine and Latin American Poetry and in Creative Writing. Mariasch has hosted radio and television programs on literature on various channels. She has published several volumes of poetry, collected in 2014 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 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



“How can Marina Mariasch delve into something so terrible with such grace, with the apparent lightness of a good pen, with humour, almost winking at us, almost telling us, like an accomplice: you already know that life is this, it is horror and laughter and crying, and back to laughter, and back to the trivial detail that shines and then fades?” – Sabina Urraca

“The sinking, the void, and the wound cause words to collapse, to explode because there are situations that are unspeakable and, yet, Marina Mariasch unfolds a sharp and personal lyricism, a dazzling poetics with which she deciphers the ephemeral signs, the enigmas of catastrophe, and the small epiphanies with which she tries to rebuild herself.” – Agustina Bazterrica

“An eclectic book, perhaps an autobiographical essay that can be read as a novel. It matters little, no classification in the face of such a resounding text, which pierces the reader with every word.” – Claudia Piñeiro

“How is it possible that a story full of rage and sorrow can be narrated in such a beautiful, measured, and absolutely luminous way. Marina Mariasch’s prose reads almost like a secret, it cradles, whispers, and most importantly: it gives you chills.” – Luna Miguel

ENGLISH LANGUAGE SAMPLE AVAILABLE

ORIGINAL LANGUAGE: Spanish (Emecé/Planeta Argentina, 2022).
FOREIGN EDITIONS: English/UK & Commonwealth (Selkies House, 2026), Spanish/Spain (De Conatus, 2025).

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 & 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.



The novel uses so-called weird fiction to examine the theme of the body. 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

ENGLISH LANGUAGE SAMPLE AVAILABLE

ORIGINAL LANGUAGE: Spanish/Bolivia (El Cuervo, 2022); Spanish/World excl. Bolivia (Caja Negra, 2022).

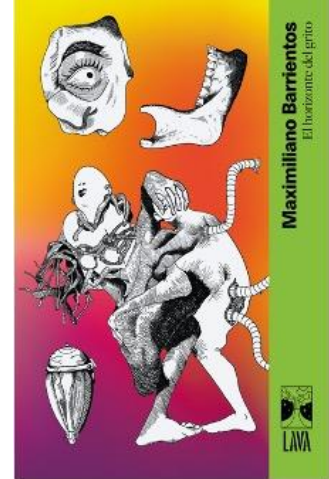
FOREIGN EDITIONS: English/UK & Commonwealth (Pushkin Press, 2026); English North America (Counterpoint Press, 2026).

El horizonte del grito (The Screaming Horizon)

Halfway between weird and horror fiction, these short stories follow the path inaugurated by *Thousands of Eyes* and unfold in a liminal space which separates body and subject.

Where the scream ends an unexplored landscape begins, one in whose dense darkness one can barely sense the shadows of what makes it up: old Nazis who intend to relive through the bodies of teenage metalheads wired to their dreams, sects worshiping ancient trees, cryptic rituals around stolen organs, clairvoyant children who, subjected to obscene torture, have the power to transfer consciousness from one body to another, churches burning in the night, skulls opened in half, amputated fingers in whose scars flowers grow, eyes that emerge from the wounds to observe other dimensions, songs that lead to trance and voices that possess us, that occupy our body.

These tales are catalyzed by oneiric atmospheres, surreal impulses, and lyrical voices. Challenging realist conventions and chasing the monstrous, Barrientos' stories deconstruct symbolic order, unveiling a dizzying sense of vertigo and cosmic horror. – 236 pages



"I don't know of any Latin American writers this bold." – Mariana Enríquez

"I read Maximiliano Barrientos like a prophet. His books are a door to a literature that does not yet exist because he is creating it. If he set up a sect I would give him all my possessions." – Layla Martinez

"This is a book that stays in your eyes like the pain of a ghostly knife. Inside the flesh, carnivorous and wild. I read it in ecstasy, as if I wanted to set my parents' old car on fire at any moment or was waiting to transform myself into a cursed tree." – Elaine Vilar Madruga

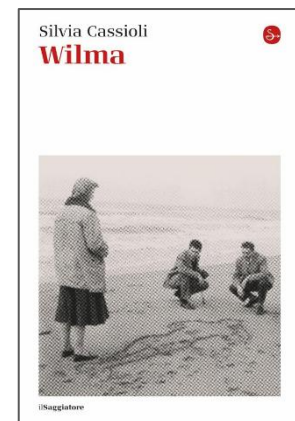
SILVIA CASSIOLI (Tuscany, 1971) lives in the province of Siena and works as a fiction editor. She made her debut with two books of poetry: *El gran magnùn de la Finanza* (Manni), a poem in an invented language; and the collection *Unghie, plantari, gambe di legno e altri ex voto fantastici* (d'if). Her works in both prose and poetry have appeared in various magazines, including *L'immagiatura*, *il Verri* and *Semicerchio*. Cassioli has also published the novels *Il figliolo della Terrora* (Exorma, 2019), *Il capro* (Il Saggiatore, 2022) and *Wilma* (Il Saggiatore, 2024). She has recently edited and translated *Cécile* by Benjamin Constant.

Literary True Crime / Misogyny/ Media Frenzy / Cut Up Structure

Wilma

April 1953, Torvaianica beach. A workman finds the body of a young woman on the seashore, with no signs of violence. The police close the investigation even before starting it: it is an accident. But journalists are not convinced, people in Rome are talking: this is the beginning of the Montesi case. A case apparently like many others, but one that in the Italian media landscape of those years raises an unprecedented outcry. It ends up involving men of power, the son of a minister, top figures from the Christian Democrat and Communist party, Jesuits and moralizers, in a crescendo that increasingly resembles a theatre of the absurd.

Around the drowned young woman swarm the curious, wannabe actors and writers, the artistic undergrowth that populates the bars of the Roman *dolce vita*, the coroners, a profusion of experts and super experts, petty scammers and time wasters, priests and false priests, mythomaniacs and the paparazzi of course. Who was this girl? And how did she die? By whom was she killed, if she was killed? Impossible questions to solve when you can't answer the simpler ones: how was she dressed? In what position was she found? The investigation becomes a gigantic, monstrous work of removal of the female body, the object of a mad desire that gives rise to conflicting impressions, holes in the memory, word of mouth rumours, hallucinations.



A story, made up of endless speculations and contradictions, which has been told many times, but which through a cut-up from journalistic and archive sources, and an irreverent tone that nails everything to its comic aspect (the use of icons, the inventions of quotes), becomes the story of how this story was told. The reconstruction of a myth, of a woman: a kind of *Vitruvian mulier* in bits, scraps and garters, over which the powerful agitate uselessly. A pretext to ask ourselves what, after all, is Truth? – **528 pages**

“An extremely original form, a labyrinth in which to get lost and an implacable mirror of the society of the time. [...] It is striking how everything seems so contemporary to us.” – Nerdpool

“Silvia Cassioli’s book does not aim to establish the truth, but to reconstruct the mosaic of various, often conflicting, and sometimes paradoxical versions.” – Internazionale

“A piercing novel made up of fragments, a noir puzzle of tremendous impact, surprising even in its use of images [...] Constructed like a mosaic of voices, it has a poetic quality.” – il T Quotidiano

“A meticulous socio-historical (and, above all, poetic) investigation [...] which brings Cassioli’s texts closer to true secular prayers. [...] Wilma is a complex and revealing book due to its extremely original form [...] which becomes pulsating material for an accomplished literary narrative.” – Giacomo Giossi, Il Manifesto

“A blend of true crime, politics, nobility, and morbidity that, seventy years later, still serves as a paradigm for the contradictions of society and the distortions of power.” – Cristina Taglietti, 7 - Il Corriere della Sera

ENGLISH LANGUAGE SAMPLE AVAILABLE

ORIGINAL LANGUAGE: Italian (Il Saggiatore, 2024).

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 and misogyny in thick patriarchy sauce. – **396 pages**

"In Il capro language collects and delivers the moods of a complicit and guilty society." – **Finalist Premio BERGAMO**

"[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 Monster of Florence" – **L'Indice**

"Thanks to a language that is at the same time grotesque and chronicle-like, mixing Italian with Tuscan dialect, and through a flowing omniscient voice-over, the narration extends around the many double murders committed by the Monster of Florence. [...] A docu-novel." – **Corriere della Sera**

"Il capro: the tragic chorus behind the monster." – **La Repubblica**

"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).

DAMIR KARAKAŠ (Lika, Croatia, 1967) has been 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 / World War II / Generational

Proslava (Celebration)

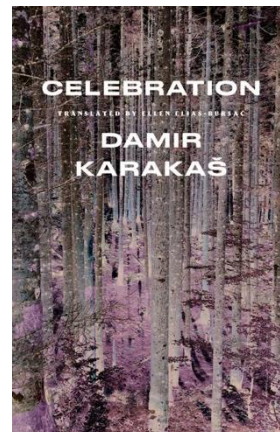
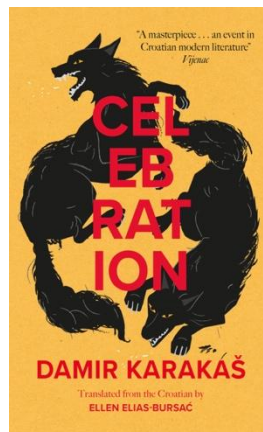
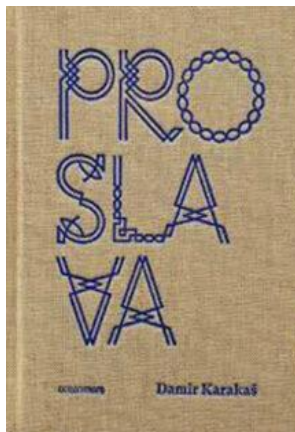
On the first pages, we meet the protagonist Mijo watching the distant lights of his family house while hiding in the woods from the partisan army. In the Second World War, he joined the fascist regime that established the Independent State of Croatia, but its dissolution and the victory of the antifascists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

FILM ADAPTATION WINNER OF THE PULA & ALEXANDRIA FILM FESTIVALS

ORIGINAL LANGUAGE: Croatian (OceanMore, 2019).

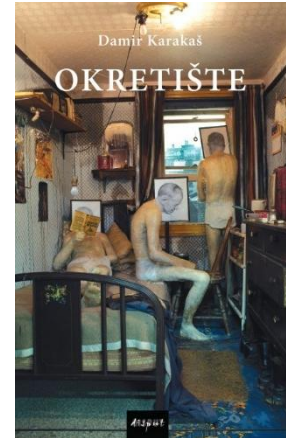
FOREIGN EDITIONS: North American English (Two Lines Press, 2024); English/UK & Commonwealth (Selkies House, 2024); Spanish (Galaxia Gutenberg, 2025); Italian (Bottega Errante, 2022); Serbia (BOOKA, 2021); Slovenia (Beletrina, 2021); Macedonia (Goten, 2021).

Okretište (Turning Point)

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**



Winner of the Mesa Selimovic Award for Best Novel in 2021

“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).

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 one of unease and horror.



– 132 pages

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

SIX EDITIONS in two years – ENGLISH LANGUAGE SAMPLE AVAILABLE

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).

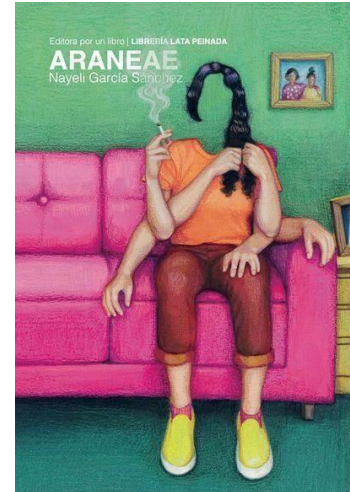
NAYELI GARCÍA SÁNCHEZ (Mexico City, 1989) has a doctorate in Hispanic Literature and currently works as an Acquiring Editor at Alfabuara/Lumen in Mexico. *Araneae* is her first novel.

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**



“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’ 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

FULL ENGLISH LANGUAGE TRANSLATION AVAILABLE

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

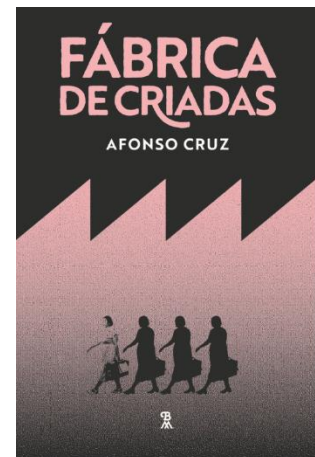
AFONSO CRUZ (Figueira da Foz, 1971) is a Portuguese multidisciplinary artist. As well as writing and illustrating, he is a director of animated films and a member of a roots band. He started his career as a fiction writer in 2008 with the novel *The Flesh of God*, and in the following decade he published *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 / Historical / Portugal / Intergenerational

Fábrica de criadas (Maid Factory)

This tripartite novel has a time span of fifty years, but distributed in a mirror image: 25 years before the 25th of April 1974 and 25 years after the collapse of the Estado Novo (the longest European dictatorship of the 20th century), showing the enormous social and political differences between life under dictatorship and life under democracy in Portugal. Thus, we follow 50 years of the life of the main character, a self-reliant woman named São, from her dismal early childhood in an orphanage up through her tempestuous adulthood and her reclusive old age.

During the first half of the novel, we follow the characters living within the context of the dictatorship: the resistance to Salazar, oppression (women did not vote, could not leave the country or work in commerce, let alone open a bank account without their husband's permission), illiteracy (half of the population could not read or write), alcoholism, poverty, domestic violence, the political police (PIDE), informers, the colonial wars, and, of course, prison, torture, life underground or in exile. Then, in the second half, we witness the changes that democracy brought, embodied in two different generations: the girl aforementioned—who grew up and escaped the fate of being raised to be a maid—becoming an independent woman, but still carrying the weight of decades of Salazarist oppression, and her daughter who was born after April's Revolution and had access to education, becoming the first woman with a degree in her family.



Alfonso Cruz writes with psychological acuity that entwines the historical and political with the personal. The entire novel is told in brief vignettes: portentous episodes that grip the reader with their highly pictorial language. Though much of the subject matter is melancholic in essence, Cruz infuses his episodes with bursts of ironic humour. *Fábrica de criadas* is a dynamic novel of profound literary, historical, and emotional merit, akin to vibrant works by writers like Rachel de Queiroz and Elena Ferrante. – **94,000 words**

ENGLISH LANGUAGE SAMPLE AVAILABLE

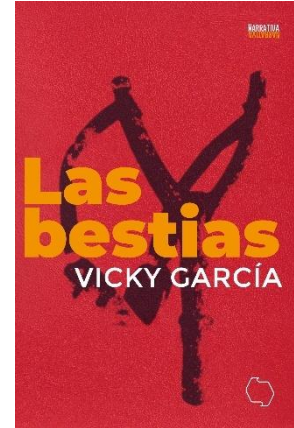
ORIGINAL LANGUAGE: Portuguese (Público, 2025 forthcoming).

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**

“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 [...] 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, César Aira, Marina Closs) who do not cast an orientalisng gaze on the countryside” – **Patricio Pron, Babelia, El País**

ORIGINAL LANGUAGE: Spanish/Argentina (Contramar, 2021).

FOREIGN EDITIONS: English/UK & Commonwealth (Influx Press, 2025).

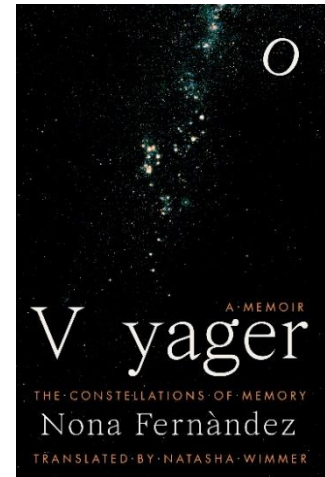
NONA FERNÁNDEZ (Santiago, 1971) is an actress and writer. Fernández has published six novels, a personal essay/memoir, two plays and the short stories collection *El Cielo*. She was selected in 2011 as one of the ‘best kept secrets of Latin American literature’ by the Guadalajara book fair and was awarded 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, in this narrative essay Nona Fernández begins 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 works. – **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**

“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**

“It is remarkably well constructed and very interesting. [...] Nona Fernández weaves a book that stands out [...] strong, powerful, meaningful.” – **Le Club de Mediapart**

ENGLISH LANGUAGE TRANSLATION AVAILABLE

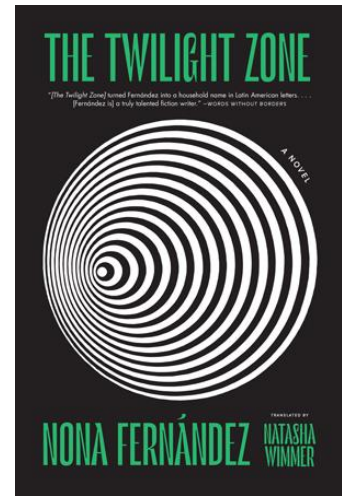
ORIGINAL LANGUAGE: Spanish (Penguin Random House, 2019).

FOREIGN EDITIONS: World English (Graywolf Press, 2023); UK/ANZ English (Daunt Books, 2023); French (Globe Editions, 2024); Korean (Gamang, 2025); Turkish (Ithaki, 2025); Italian (Gran Vía, 2021); Audio/Spanish (Scribd, 2021).

La dimensión desconocida (The Twilight Zone)

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 [...] She 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

ENGLISH LANGUAGE TRANSLATION AVAILABLE

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

FOREIGN EDITIONS: English/UK & Commonwealth (Daunt Books, 2022); World English (Graywolf Press, 2021); Norwegian (Solum Bokvennen, 2023); Icelandic (Angústúra, 2024); Danish (Jensen & Dalgaard, 2023); Greek (Dardanos, 2022); German (CulturBooks, 2024); Korean (Gamang, 2025); Polish (ArtRage, 2023); 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. 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

ENGLISH LANGUAGE TRANSLATION AVAILABLE

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

FOREIGN EDITIONS: English/UK-AUS (Daunt Books, 2022); Spanish/Spain (Minúscula, 2022); Brazilian Portuguese (Moinhos, 2021); Polish (ArtRage, 2024); Turkish (Ithaki, 2021); Spanish/Mexico & Central America (Fondo de Cultura Economica, 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).

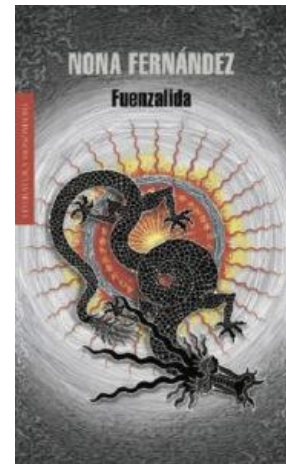
Literary Fiction / Collective Memory / Personal History

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: Spanish (Random House Mondadori).

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

Literary Fiction / Melodrama / Family Mystery / Chile

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: Spanish (Planeta 2002, Uqbar 2008, Alquimia 2018 & 2021).

FOREIGN EDITIONS: 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).

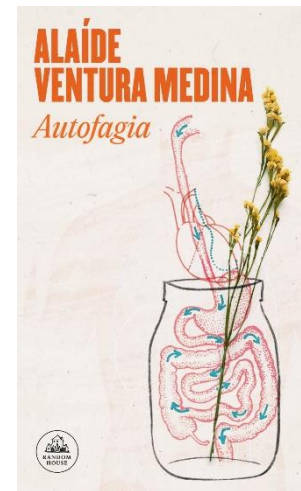
ALAÍDE VENTURA MEDINA (Xalapa, 1985) is a Mexican anthropologist, writer and editor. She studied Anthropology at the Universidad Veracruzana and the National Autonomous University of Mexico. In addition to fiction and essays, she has worked on scripts for TV and advertising for media such as Canal Once 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**

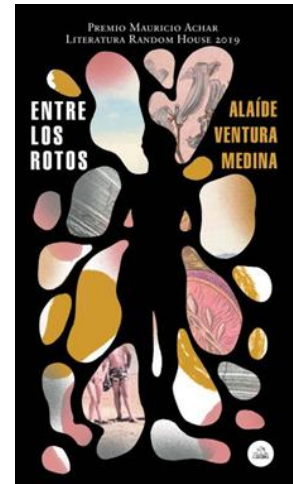
ENGLISH LANGUAGE SAMPLE AVAILABLE

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

FOREIGN EDITIONS: Italian (Polidoro Editore, 2026).

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); Spanish/Argentina (Concreto, 2024); Arabic (Aser Al-Kotob, 2023); Greek (Carnivora, 2023).

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.

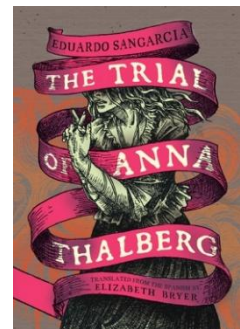
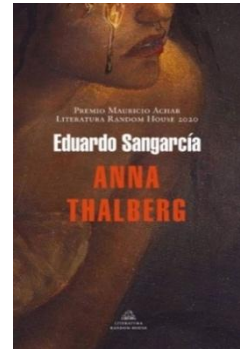
Literary Fiction / Witch Hunt / 16th Century Germany

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.”

“Eduardo Sangarcía’s writing blends a sophisticated feeling for history with penetrating intuition about human consciousness to conjure elegant nightmares. One of the most attractive voices of contemporary Mexican literature” – Julian Herbert

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

“A marvelous work that challenges the reader on multiple levels and communicates directly with our present.” – Cristina Rivera Garza,

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

“Fans of Fernanda Melchor’s Hurricane Season will love this.” – Publisher’s Weekly

ENGLISH LANGUAGE TRANSLATION 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).

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 and 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 (Yesterday) – 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 Year) – 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 (Ten) – short stories (1937) – 189 pages

Miltín 1934 – a novel (1935) – 240 pages

ORIGINAL LANGUAGE: Spanish.

FOREIGN EDITIONS: *Un Año:* Spanish/Mexico & Central America (Penguin Random House Mx, 2025); Spanish/Colombia (Laguna Libros, 2025) ; Brazil (Editora Rocco, 2019); Spanish/audio (Storytel, 2020).

Diez: English/North America (New Directions, 2024); Spanish/audio (Storytel, 2020).

Ayer: German (Arco Verlag, 2027); English/North America (New Directions, 2022); English/UK & Commonwealth (Peirene Press, 2021); Italian (Safarà Editore, 2024); Greek (Alexandria, 2025); Spanish/Mexico & Central America (Penguin Random House Mx, 2025); Spanish/Spain & Argentina (Gatopardo Ediciones, 2023); Danish (Jensen & 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).

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, and have won numerous major prizes. *Kramp* (2017), her first adult novel, was published in various Latin American countries and Spain and translated in a dozen countries. *El hombre del cartel* (*How to Turn into a Bird*, 2021) is her second novel for adults, so far licensed in seven countries, followed by *Diario de Japón* (*Japanese Diary*, 2021).

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 TRANSLATION 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); Spanish/Mexico (Dharma Books, 2024); English/North America (Tin House, 2022); Greek (Carnivora, 2025); German (Berenberg, 2023, Reclam Verlag, 2025); Italian (Edicola, 2023); Danish (Jensen & Dalgaard, 2022); Brazilian Portuguese (Moinhos, 2022); Audio/Spanish (Scribd, 2022).

Literary Fiction / Coming of Age / Father and Daughter Relationship

Kramp (How to Order the Universe)

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, 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 (Clarusculo, 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).

MERCEDES ROSENDE (Montevideo, 1958) is a Uruguayan 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 recently she has added 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.

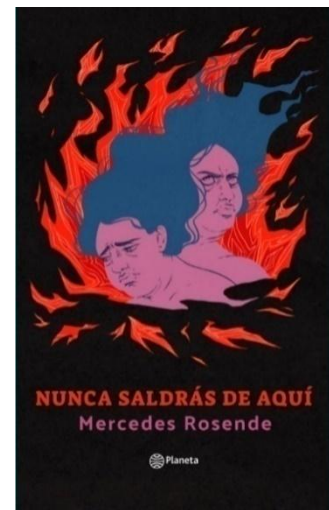
Literary Noir / Female Anti-heroine / Old Age / Dark Humour

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**



“A noir that is vertiginous as much as it is existential [...] With the acid humour that characterizes Mercedes Rosende’s excellent prose [...] I recommend starting it in the daytime if you don’t want to spend the night awake.” – Maximiliano Rodríguez Vecino

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

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**



“Here comes Ursula again. 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); Bulgarian (Toni Press, 2025); Spanish/Audio (Storytel, 2020).

SENKA MARIĆ (Mostar, Bosnia-Herzegovina, 1972) 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 emphasizing 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).

PABLO CASACUBERTA (Montevideo, 1969) is a writer, visual artist and a movie director. 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 – he has published eight works of fiction, the last three of which have 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 turn 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**

*“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).

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*

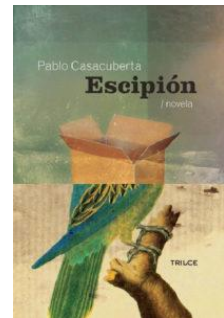
“Composed largely as an introspective monologue, this coming of age story is a burlesque comedy, the humour of which is mainly due to the discrepancy between the precious language of the narrator and the triviality of certain scenes, described with a tasty emphasis.” – *Le monde des livres*

ORIGINAL LANGUAGE: Spanish (Estuario Editora, 2019).

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

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 Lemaître, *Le monde des livres*

“A quirky and very intelligent novel, probably the first noir novel playing on psycho-genealogy.” – *L’Echo (Suisse)*

“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*

“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).

ANDREJ NIKOLAIDIS (Sarajevo, 1974) is a contemporary writer from one of Europe's newest and smallest states: Montenegro. Born 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. He 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*. Nikolaidis 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.

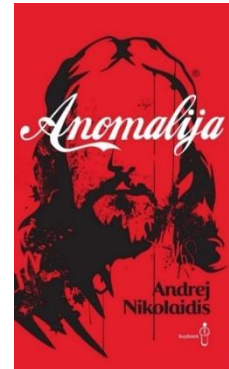
Literary Fiction / Apocalypse / Time and Space Collision / Black Humour / Fast Paced

Anomaly (Anomalija)

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 Marić**

ORIGINAL LANGUAGE: Bosnian/Bosnia-Herzegovina & Croatia (Buybook, 2022).
FOREIGN EDITIONS: English/UK & Commonwealth (Peirene Press, 2024).

Literary Fiction / Crime / Dystopia / Black Humour

Till Kingdom Come (Devet)

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**

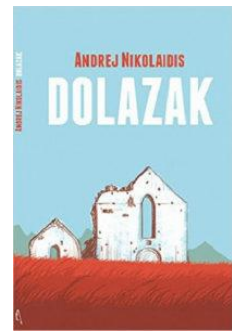
“A compulsively readable mixture of humour and dark fate; Nikolaidis bitterly explodes all Balkan post-Communist myths. After reading it, you will hate life, but in an immensely happy way!” – Slavoj Žižek



Literary Fiction / Apocalyptic Mystery / Dark Humour

The Coming (Dolazak)

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 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)

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. In the first work of his '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 (OKF, 2014, 2010 and 2006).

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).

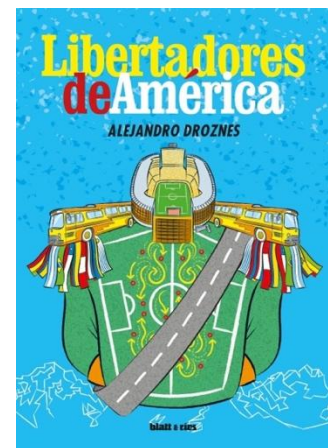
ALEJANDRO DROZNES (Buenos Aires, 1980) has a degree in Literature from the University of Buenos Aires. He has collaborated with the newspapers *Clarín*, *Infobae* and *El Diario*, as well as with the magazines *Panamá* and *La Agenda*. He teaches literary workshops and coordinates reading groups. *Libertadores de América* is his first book.

Literary Nonfiction / Narrative / Soccer

Libertadores de América (The Liberators of America)

Somewhere, in a stadium in the middle of the plains or surrounded by mountains, two coloured shirts square off in a continental tournament: they seek glory and to make history. Indeed, after the wars between the pre-Columbian peoples, the arrival of the conquerors, and the liberation of the continent, today the destiny of Latin American countries is played out on soccer fields.

With the rigour of a chronicler, the soul of a traveller, and plenty narrative skills, Alejandro Droznes intertwines the Copa Libertadores with the liberators, parading San Martín and Bolívar, players and fans, journalists and leaders. From Venezuela to Argentina, from Ecuador to Brazil, through Bolivia, Paraguay and Spain, in this entertaining book soccer feats serve as a way to mutually illuminate the current situation and the history of Latin America. — **200 pages**



“I devoured it from beginning to end, in one sitting. It’s narrative journalism, as it’s called today, the good stuff.” – Pablo Alabarces (Historia mínima del fútbol en América Latina, Fútbol y patria)

“This book leads us, as no other has done before, across all Latin America. It’s not only a story about soccer: it is about our peoples and history.” – Andrés Burgo (El partido Argentina-Inglatera, La final de nuestras vidas)

“It feels as if the book dwelled in a literary district where the writer’s personality could be perceived only thanks to its concealment in an act of programmatic elegance. Because Droznes writes well.” – La Agenda

“An enchanting cross between soccer and history.” – Agencia Télam

“There is no way you’ll not want to keep reading, always, page after page.” – La Agenda

“A marvellous book.” – Página /12, Alejandro Duchini (Mi Diego)

ORIGINAL LANGUAGE: Spanish (Argentina, Blatt & Ríos, 2022).

FORIGN EDITIONS: Spain (Altamarea, 2026); Peru (Pesopluma, 2023); Brazil (Corner, 2023).

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)

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 (DeliDolu, 2023); French (Intervalles, 2025); *The Consummate Servant:* Danish (Jensen & Dalgaard, 2023); Chinese simplified characters (New World Press, 2022); French (Intervalles, 2022); Turkish (DeliDolu/Tudem, 2022).

ILMAR TASKA (Russia, 1953) 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. Taska 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 which are already in our midst, while creating a large-scale, replacement reality, full of brilliance and glamour... and with a dark side. – 360 pages



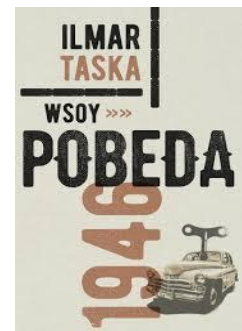
"Ilmar Taska's novel [...] grabs the reader, and flies into the world where well-known movie stars and politicians who have become immortal holograms that anyone can interact with." – ERR, Imbi Paju

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 EDS: *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 & 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).

ILIANA PICHARDO URRUTIA (Salt Lake City, Utah, 1980) is a writer, screenwriter, and documentary filmmaker. She grew up in Mexico City, where she studied Communication and Creative Writing, and earned a MFA in Creative Writing at the University of Texas in El Paso, where she currently works as an adjunct professor of creative writing. Her work explores themes of identity, motherhood, migration, and memory. She has collaborated as a screenwriter on projects for Plataforma/Turner Latin America and Orismo/Disney+, and has received several grants and awards for her work as a writer and screenwriter. Her texts have appeared in *Revista de la Universidad*, *Rio Grande Review*, *SmokeLong Quarterly*, and *Tierra Adentro*. Her bilingual collection of poems *Todo lo que fue futuro/All That Was Future* was published by Mouthfeel Press in 2024.

Literary Fiction / Lyricism / Motherhood / Border

Cada mar desierto (Each Deserted Sea)

Some things are often left unspoken: a child who was never born, a mother radiating only darkness, or the desires that are not satisfied with motherhood alone, no matter how much you love your family. This narrative begins in the night-time silence of the desert at the border between Mexico and Texas, where the narrator is seeking to give form to the absence of her stillborn brother.

While her children sleep peacefully near the death certificate she found at her grandmother's house, the narrator retraces her family history and approaches a maternal womb that has become a trap, like the jars into which octopuses can enter but not escape. From this space, the words to tell what is often left unspoken will flow, streams of personal and shared experiences that cross borders and boundaries.

With this narrative-poetic memoir of remarkable elegance and depth, Iliana Pichardo Urrutia shows that writing can be both a scalpel that penetrates pain and a needle that seams distance and solitude. Through her own experience and the concept of border, Pichardo Urrutia intertwines reflections on motherhood and migration, and gives aesthetic form to the process of mourning in a fragmented, intense, and vital text. – **about 24,000 words**



ORIGINAL LANGUAGE: Spanish (on submission, offers received)

ALESSANDRO CAPRICCIOLI (Rome, 1968) has always combined his profession as an accountant with a deep political commitment and a passion for writing, first through the political blog “Metilparaben” and then through social networks—where he currently has over 20,000 followers—and the independent journalism project “Sveja”, a monthly online press review on criminal justice. He has collaborated with *L'Espresso*, *L'Unità*, *Micromega* and several daily newspapers. From 2018 to 2023 he was a member of Regional Council of Lazio for the *Radicali* party and dealt with immigration, reproductive rights, gang mastering, popular participation and anti-prohibitionism. During the pandemic Capriccioli wrote and performed the podcast *Droplets*, as an answer to disinformation and obscurantist positions. His many inspections in the penitentiaries of Lazio set the stage for the book *Tre metri quadri - Cinque anni di visite in carcere* (People, 2022), the homonymous monologue, and the podcast *Viaggio nel Carcere* (2023). *Rome* is his debut in prose fiction.

Fiction / Rome / Overtourism / Satire / Conspiracy

Roma (Rome)

At the beginning of 2043, Rome has been reduced to an amusement park for tourists: most of the housing units have been transformed into bed and breakfasts, traffic is paralyzed by bus queues and rickshaws, the few open subway stations are chosen by lottery each week, and in some neighbourhoods a night-time curfew is in force. Mayor Adolfo Andreotti is working behind the scenes to sell off the area inside the Aurelian Walls to a Russian oligarch known as Zarathustra, but a legal technicality prevents him from proceeding until the area is free of the last thousand people who stubbornly refuse to leave.



Attilio La Riccia, the best of the “deterrents” hired by the municipality to persuade the last residents to relocate, finds himself involved in a surreal investigation that will uncover the Mayor’s conspiracy. He will meet a kaleidoscope of characters that embody the vices, weaknesses, and paradoxes of the Eternal City. To mention just a few: the immigrants who survive by selling their organs on the black market while hiding in the basements of Termini Station; the Kosovo mobster who has purchased the desecrated Basilica of Santa Maria Maggiore to turn it into a casino; the inventor of the revolutionary “self-bacon”; the “Nudist Brigades against Tourism,” who carry out urban guerrilla actions by stripping travellers in visit to the city; and the seagull Paco, determined to rebel against the mass poisoning of his peers.

Over the course of five intense days, the characters meet and clash, ultimately converging at the grand inauguration of a massive skyscraper: during this historic event, while the Nudist Brigades aim to assassinate the Mayor, Attilio wants to publicly expose his conspiracy, and sex-addict Deputy Mayor Braidà wants to witness his downfall. But a plot twist will unpredictably overturn the situation, where a justice foreign to human pettiness will literally descend from the sky.

Capriccioli’s ironic, merciless, and amused gaze gives life to a Rome in disarray, yet still traversed by outbursts of honesty and unexpected alliances. With a fast-paced rhythm, lively scenes, and a parade of memorable characters, this novel uses paradoxical and grotesque elements to portray the distortions of the Italian but also global society, exacerbating them while still maintaining clear references to reality.

– about 41,000 words

ORIGINAL LANGUAGE: Italian (on submission)

JAVIER JIMÉNEZ BELMONTE (Aguilar de la Frontera, Córdoba, 1972) is a writer and professor of literature. In 2002 he earned his PhD in Spanish Literature from Columbia University, New York, the city where he has been living and working for more than twenty years, teaching literature at Fordham University. Before New York, he lived and studied in Córdoba, Seville, Naples and Eugene (Oregon). He has published numerous articles in journals specialized in Spanish literature and culture from the Middle Ages to the 20th century, and in particular the Baroque period. In 2022, he published his first novel, *Desentierro* (Sevilla, Maclellin and Parker), and the literary essay *Un texto en camino* (Mexico, Gris Tormenta). He is also author of the books *Las Obras en Verso del príncipe de Esquilache: amateurismo y conciencia literaria* (UK, Támesis Books, 2007) and *Estetizar el exceso: Cleopatra en la cultura hispánica medieval y del Siglo de Oro* (UK, Támesis Books, 2017).

Literary Fiction / Roots / Identity / Memory

Patria chica (Small Homeland)

Fran, a fifty-year-old man, considers himself reasonably happy: he lives in a big city, has a good job, has bought a new flat, regularly attends therapy, and two years earlier he married Pablo, who made him forget the bitter pill of his divorce. Feeling somehow shielded by his reasonable happiness, at the insistence of his older brother Fran agrees to return to his hometown after the death of their parents, in order to deal with the junk of a family inheritance he doesn't want.

He plans a quick and functional trip, hoping to return as soon as possible to his life with Pablo. However, once he sets foot in his hometown, he discovers that his reluctance to return was not unfounded: his visit will be much closer to an ordeal than a mere formality. Throughout a stifling day, Fran will meet all that he wanted to avoid: primarily his brothers, but also his childhood friends, who will throw together a never-ending lunch that would make him feel trapped. These encounters will confront Fran with all his past insecurities, from his feelings toward his best friend Emilio, to his troubled relationship with his own masculinity, or the sense of rootlessness that paradoxically becomes more pronounced now that he has returned.



In *Patria chica* we witness the settling of scores between a place and one of his locals. Depicting a rural, southern Spain that seems to have disappeared but still persists in a large part of the country, the book explores – with solidity, great pace, and a slightly tragicomic as well as socially critical tone – the sense of belonging through the emotional ties that are established between a place its inhabitants, as well as through the individual and collective memory that is inscribed in it. – **about 50,000 words**

ORIGINAL LANGUAGE: Spanish (on submission)

notes

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