



# Literary Agency

Spring 2026 Rights Guide

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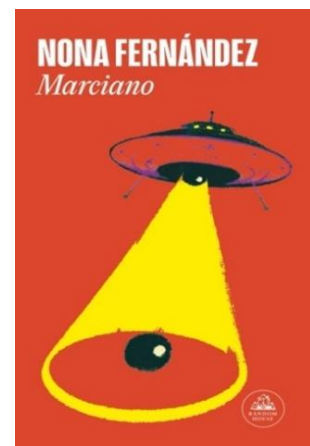
**NONA FERNÁNDEZ** (Santiago, 1971) is one of the leading Latin American writers of her generation. She has published seven novels, two plays, the narrative essays *Voyager* and *Como recordar la sed?* as well as a short story collection. Fernández was awarded the Sor Juana Ines de la Cruz Prize in 2017, the top recognition for a female writer in Spanish for her novel *La dimensión desconocida* (*The Twilight Zone*). Her works have been translated into well over a dozen languages and are published in Spain and all over Latin America.

Literary Fiction / Political-Historical / Dictatorship

### *Marciano (The Martian)*

This novel is not about extraterrestrial beings but about Mauricio Hernández Norambuena, a guerrilla revolutionary involved in the plot to kill Pinochet and a very controversial figure. *Marciano* takes Nona Fernández's gamble to the extreme, as she has audaciously crossed memory and imagination to understand the recent history of Chile, immersing herself in areas that seem to go beyond earthly limits, where space and time are not so clear.

The narrator visits Hernández in the prison where he is serving a long sentence to ask him questions, summoning several characters in a remarkable weave of voices to understand what his story was like: that of someone who, while cultivating inextinguishable loves and friendships, stirred up resistance to the dictatorship, was rifle in hand in the assassination attempt on Pinochet, and later, already in a democracy, ended up with lost illusions, deaths, prisons, and escapes. An electrifying novel that lands in the mind of a complex character to understand him in all his intensity and contradiction. – **505 pages**



*“Nona Fernández is the author of works that explore [Chile’s] recent past with the weapons of memory, chronicle and fiction. [...] In Cold Blood by Truman Capote, The Enemy by Carrére, Cristina Rivera Garza’s work, as well as Interview with History by Oriana Fallaci have been her points of reference throughout the writing process.” – La Tercera*

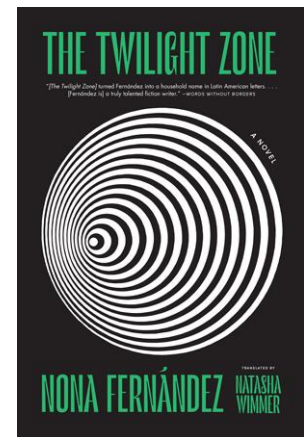
**ORIGINAL LANGUAGE:** Spanish (Penguin Random House 2025).

**FOREIGN EDITIONS:** World English (Graywolf Press, 2027), Polish (Art Rage, 2026); Italian (SUR, 2027), Brazilian Portuguese (Fósforo Editora, 2027).

***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 [... S]he ventures beyond the historical records that present the Chilean dictatorship’s crimes as a series of isolated cases, revealing an alternate world that haunts the nation’s psyche.” – New York Magazine (Most Anticipated Book)*

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

ENGLISH LANGUAGE TRANSLATION AVAILABLE

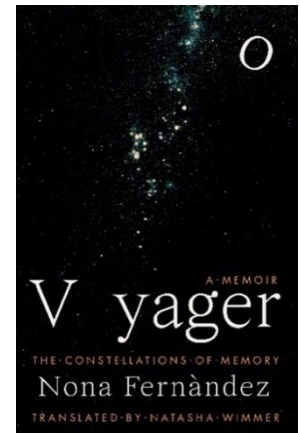
**ORIGINAL LANGUAGE:** Spanish (Random House Mondadori, 2016).

**FOREIGN EDITIONS:** Korean (Gamang, 2025); Icelandic (Angústúra, 2024); German (CulturBooks, 2024); Norwegian (Solum Bokvennen, 2023); Brazilian Portuguese (Moinhos Editora, 2023); Danish (Jensen & Dalgaard, 2023); Polish (ArtRage, 2023); English/UK & Commonwealth (Daunt Books, 2022); Turkish (Ithaki, 2022); Greek (Dardanos, 2022); Portuguese (Elsinore, 2022); Slovenian (Cankarkeva Zalozba, 2021); World English (Graywolf Press, 2021); French (Stock Editions, 2019); Italian (Gran Vía, 2018); Swedish (Palabra Forlag, 2018).

## Voyager

Accompanying her mother for neurological exams, the narrator notices brain images resembling familiar celestial patterns. In this narrative essay, Nona Fernández examines how stars and people remember, and how societies forget, and she does it 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*



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).

Literary Fiction / Childhood Memories / Dictatorship

## Space Invaders

In 1980s Santiago, a group of teenage students cannot forget a missing classmate. Fernández builds a story that sits between dream and reality and questions which is which. — 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*



ENGLISH LANGUAGE TRANSLATION AVAILABLE

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

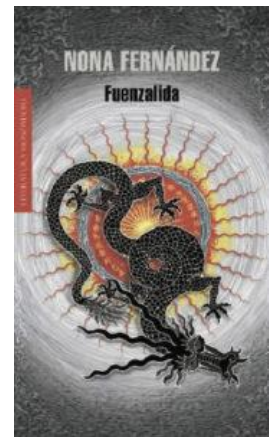
**FOREIGN EDITIONS:** Arabic (Taqween, 2026); Polish (ArtRage, 2024); Indonesian (Penerbit Anagram, 2024); English/UK-AUS (Daunt Books, 2022); Korean (Gamang, 2026), Spanish/Spain (Minúscula, 2022); Brazilian Portuguese (Moinhos, 2021); Turkish (Ithaki, 2021); Spanish/Audio (Storytel, 2020); Greek (Dardanos, 2020); Spanish/Mexico & Central America (Fondo de Cultura Económica, 2019); World English/NA (Graywolf Press, USA, 2019); German (Septime Verlag, 2019); Spanish/Colombia (Laguna Libros, 2018); Italy (Edicola, 2017); French (Zinnia Editions, 2017); Spanish/Argentina (Eterna Cadencia, 2015).

**Fuenzalida**

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

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

– 254 pages



**ORIGINAL LANGUAGE:** Spanish (Random House Mondadori).

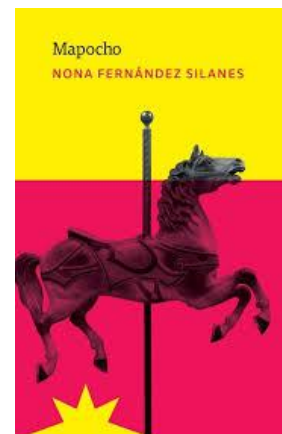
**FOREIGN EDITIONS:** Italian (Gran Via, 2019); German (Septime Verlag, 2016); French (Zinnia Editions, 2014); Audio/Spanish (Storytel, 2020).

**Mapocho**

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

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

– 240 pages



**ORIGINAL LANGUAGE:** Spanish (Planeta 2002, Uqbar 2008, Alquimia 2018 & 2021).  
**FOREIGN EDITIONS:** Spanish/Mexico (Fondo de Cultura Economica, 2021); Spanish/Spain (Minúscula, 2020); Spanish/Argentina (Eterna Cadencia, 2019); Spanish/Bolivia (El Cuervo, 2019); Audio/Spanish (Audible, 2019); Italian (Gran Vía Edizioni, 2017); German (Septime Verlag, 2015).

**TOMÁS DOWNEY** (Buenos Aires, 1984) is a writer, screenwriter, and translator. He's the author of three collections of short stories: *Acá el tiempo es otra cosa* (2015), *El lugar donde mueren los pájaros* (2017), and *Flores que se abren de noche* (2021), and of the novel *López López* (2025). His work has received numerous supports and recognitions (Fondo Nacional de las Artes from Argentina, Premio Hispanoamericano de Cuento Gabriel García Márquez, Premio Fundación María Elena Walsh, Übersetzerhaus Looren, the SGAE Screenwriting Award, among others) and has been translated into Italian and English.

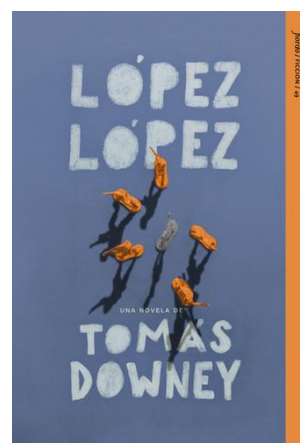
Literary Fiction / Identity / Double / War

## *López López*

López, an infantry soldier in the Black Army, escapes a firing squad and, in his flight, puts on the uniform of a dead soldier from the opposing Orange Army. The name on the stitched patch reads: López. Taking on this new identity alters not only how others see him, but how he sees the war, and himself. As he moves through the forest and joins a group of Orange Army soldiers, he begins a journey that, born of deception and the instinct to survive, slowly transforms him into an accidental hero.

*López López*, the first novel by acclaimed short story writer Tomás Downey, is a powerful reflection on time and memory, told with formal elegance and imaginative force. The story unfolds in a mirrored, circular fashion, with one narrative opening into many, and reveals how human connections shape and reshape themselves in moments of crisis.

With clarity and depth, Downey explores the ways in which identity is both constructed and inherited. A striking debut that confirms Downey as a subtle, intelligent, and singular voice in contemporary Argentine literature. – **184 pages**



*“Tomás Downey is one of my favorite contemporaries. I never know what he’ll come up with from one book to the next, or even from one story to another. Reading this, his first novel, was once again a pleasant surprise, because it’s unlike anything being written today. It doesn’t rely on any certainty—it heads straight into the unknown, head held high. In López’s story, there is epicness, adventure, irony, and poetry: the ingredients of a great book.” – Luciano Lamberti*

*“López López is a brilliant novel that you read with intensity, because just when it seems to be about war, it’s about love—and when it seems to be about love, it’s about doubles—and when it seems to be about doubles, the idea slips away once again. The novel escapes, just like its protagonist, but while the protagonist ends up crashing into what he was trying to escape, the novel, on the other hand, dodges everything with grace.” – Pablo Katchadjian*

*“López López is a novel destined to become a classic, reaffirming that Downey is one of the best Argentine writers of his generation.” – Mariana Komiseroff*

*“López López undertakes the task of dissolving identity through excess, weaving a fiction that defies easy interpretation and ultimately compels the reader to confront their own reflection.” – Munir Hachemi*

**ORIGINAL LANGUAGE:** Spanish (Fiordo, Argentina, 2025).

*Flores Que Se Abren De Noche (Flowers that Open at Night)*

Tomás Downey's third book of short stories is a masterful exploration of the uncanny and the intimate. These narratives recalibrate the coordinates of time and space, transporting readers into a world that seems familiar yet quietly dislocated. What happens when two young cousins in the Delta discover they are not truly related? Can a vocational school teach us to be better people? What would we do if given the power to bring a dead child back to life? Could humans themselves become pets?

Each story, expanding at times into a novella, confronts profound questions while revealing that what defines a time and place is never just what we see or know. With eloquence, precision, and a magnetic imagination, this short story collection opens subtle cracks in the reality, where the strange, the tender, and the unsettling coexist in haunting harmony. – **208 pages**



*“Tomás Downey always surprises with a dazzling imagination, with his ability to create miniature worlds (as maddening and solid as this one), with his power of observation, with a style of writing that is economical yet ambiguous and unsettling, and with his exploration of what we are and how we relate to one another. This is a book about possible futures or possible ways of reading the present—all of them disturbing and desolate, yet completely truthful.” – Luciano Lamberti*

**ORIGINAL LANGUAGE:** Spanish (Fiordo, Argentina, 2021).

**FOREIGN EDITIONS:** Italian (Gran Via, 2026).

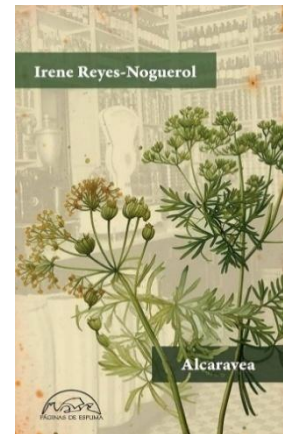
**IRENE REYES-NOGUEROL** (Seville, 1997) has a B.A. in Hispanic Philology at the University of Seville and has completed a Creative Writing Workshop at the Camilo José Cela University of Madrid. She was selected by *Granta* as one of the 25 Best Young Spanish-Language Narrators. Reyes-Noguerol has won 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 (Caraway)*

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**

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

**FOREIGN EDITIONS:** English/UK & Commonwealth (Akoya Publishing, 2027);

Greek (Vaxkikon 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 contemporary Shakespeare's *A Midsummer Night's Dream*, this five-part novel follows a group of queer and cis-het characters during a single summer night at a queer music festival. Set in mystical words, their very different lives unexpectedly collide in a playful, dreamy, and intoxicated 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 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, Nuevo*

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

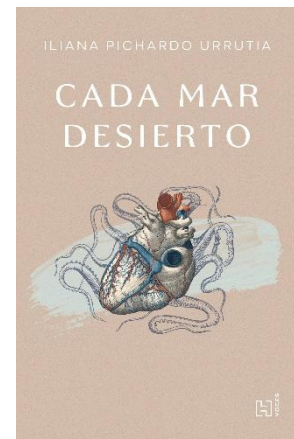
**ILIANA PICHARDO URRUTIA** (Salt Lake City, Utah, 1980) is a writer, screenwriter, and documentary filmmaker. She grew up in Mexico City, where she studied Communication and Creative Writing, and earned a MFA in Creative Writing at the University of Texas in El Paso, where she currently works as an 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 translated by Kadiri J. Vaquer Fernández and published by Mouthfeel Press in 2024.

Literary Fiction / Memory / Motherhood / Borders

### *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. — **216 pages**

*“Could the navel be a bridge between life and death? The border that separates the land of those who migrate? The rope that binds us to one another? The vessel that holds the sea we come from? The circle that hides what is no longer there? With delicate prose, Iliana casts questions that envelop us like a flowing current. Introspective, hypnotic, refined, subtle. To enter this reading is to take part in an ancient and necessary ritual. To search, among all of us, for the right place to lay what has vanished.”*  
— **Nona Fernández**

*“Cada mar desierto is an intimate and fragmented story, a journey, a genealogy, and, above all, a shared grief between mother and daughter that transcends space and time. Iliana Pichardo Urrutia explores forms and languages, and constructs a moving narrative that invites us to honour the memory of our loved ones.”* — **Sylvia Aguilar Zéleny**

**ORIGINAL LANGUAGE:** Spanish (Hachette Mexico, 2025).

**MARIANO TOMASOVIC** (Buenos Aires, 1993) grew up between Argentina and Portugal. He is a writer, editor, and literary translator with a Master's degree in Journalism from Örebro University. He has published poems and chronicles in different media. His short-stories have been included in anthologies and special features throughout Latin America, Portugal and Spain, in magazines such as *Quimera*, *El Asombrario*, and *Periódico de Poesía* of the UNAM. His short-story "Oficinas" won the Argentine Gran Premio Banco Provincia de Literatura in 2025. Mariano Tomasovic lives in Lisbon, where he co-edits the literary magazine *Limoeiro Real*.

Literary Fiction / Rootlessness / Memory / Language

### *Lo que no vuelve (That Which Does Not Return)*

In springtime Buenos Aires, where the streets are paved with the blue blood of jacaranda flowers, Hernán reunites with his childhood friend Milagros. She has just returned from Madrid after emigrating with her family during the 2001 Argentinian financial crisis. Over the years of separation, Hernán has lost his father after a long and cruel illness, while Milagros has endured a different kind of mourning: the feeling of being uprooted. Their brief reunion leads to an intense as well as fleeting love story, leaving an indelible mark on Hernán, one that is stronger than the transient nature of memory.

Through walks around the city and the capturing of subtle epiphanies in the everyday, the story weaves an intimacy that explores not only exile, diaspora, the passage of time, and its ravages, but also mourning for what is no longer there. In Hernán's poetic and tender storytelling, different timelines overlap and unfold together.

With echoes of Juan José Saer, *Lo que no vuelve* is a poignant meditation on the bonds between those who stay and those who leave, on the fragility of identity and memory, and on how language attempts to shape what has been lost. – 154 pages



*"Can a story serve as a refuge for those who stay behind? Can fiction repair what has been broken? Starting from a story of uprooting and migration, Lo que no vuelve gradually becomes an exploration of loss and the limits of writing."* – Clara Obligado

*"With delicate and precise prose, Lo que no vuelve constructs an intimate landscape where memory and grief are, more than themes, motifs. A novel that is a love letter to the city and its ghosts, to a friendship that defies time, and to fiction as the only way of inhabiting what is lost."* – Daniel Saldaña París

*"A beautiful story about uprooting."* – Páginas Dos

*"This praiseworthy novel by Mariano Tomasovic [...] confronts grief through literary reconstruction [...] The title, That Which Does Not Return, refers not only to those who pass away, but also to those who become 'others' when living in an adopted country."* – Cuadernos Hispanoamericanos

**ORIGINAL LANGUAGE:** Spanish (Plasson e Bartleboom, 2025).

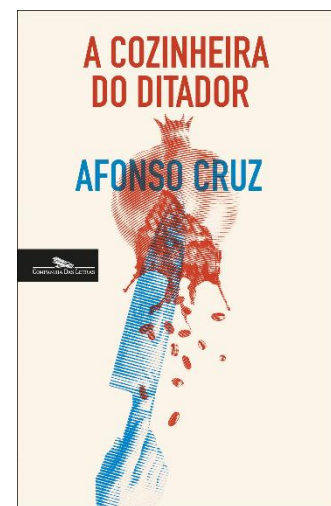
**AFONSO CRUZ** (Figueira da Foz, 1971) is a Portuguese multidisciplinary artist: writer, illustrator, film director, musician. His literary debut in 2008 was the novel *The Flesh of God*, and in the following decade he published a number of works, among them: *The Encyclopedia of the World Story* (Camilo 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/Time Out Lisbon, and Best Novel 2012 by the readers of the newspaper Público), *Where Do Umbrellas End Up* (Portuguese Society for Authors Award), *Flowers* (Fernando Namora Literary Prize), *Let's Buy a Poet*, the non-fiction project *Jalan Jalan: A Reading of the World*, and the novel *The Karenina Principle*. After *The Addiction to Books* and *Synopsis of Love and War*, Cruz released the poetic fable *The Flower and the Fish* and the novels *Maid Factory* and *The Dictator's Cook*. His books have been translated worldwide.

Literary Fiction / Dictatorship / Portugal / Cuisine

### *A cozinheira do ditador (The Dictator's Cook)*

She has thin lips, eagle eyes, and a hooked nose. He has full lips, gentle eyes, and a small nose. From the outside, no one would take him for the aggressor and her for the victim. Yet, a closer look, a sharper focus, and the hierarchy becomes clear: he commands, she obeys and bites her tongue. But she also cooks, because she is the dictator's cook. And amidst the pots and pans, besides preparing exquisite feasts to satisfy the dictator's insatiable hunger, she slow-cooks her revenge—which, like the finest literary vengeance, is a dish best served cold.

*The Dictator's Cook* is a fun and mordant novel about the perversity that hides where least expected and the many things cooked in the shadows. A treatise on culinary arts and the fine craft of eating filled with unique characters and seasoned with Cruz's unflinching clairvoyance. – 270 pages



#### **Praise for Afonso Cruz's work:**

*"A true writer, as original as he is profound, whose books amaze readers, forcing them to stray from common certainties and open up to new realities."* – Miguel Real, *Jornal de Letras*

*"Afonso Cruz is one of the strongest voices in contemporary Portuguese literature."*  
– Antonio Sáez Delgado, *El País*

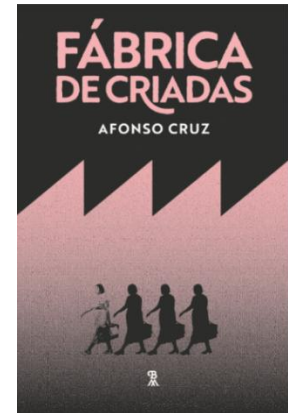
**ORIGINAL LANGUAGE:** Portuguese (Companhia das Letras, 2026).

***Fábrica de criadas (Maid Factory)***

In this novel, we follow 50 years of the life of a self-reliant woman named São, from her dismal early childhood in an orphanage up through her tempestuous adulthood and her reclusive old age: 25 years before and 25 years after the collapse of the Estado Novo, showing the enormous differences between life under dictatorship and life under democracy in Portugal.

The first half of the novel depicts the resistance to Salazar, poverty, women's oppression, illiteracy, alcoholism, the political police, 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: São becoming an independent woman, but still carrying the weight of decades of Salazarist oppression, and her daughter who was born after April 1974's Revolution and had access to education.

The 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. — **558 pages**



ENGLISH LANGUAGE SAMPLE AVAILABLE

**ORIGINAL LANGUAGE:** Portuguese (A Bela e o Monstro/Público, 2025).

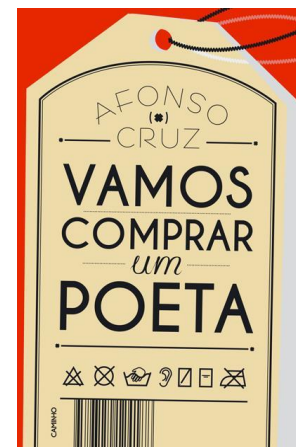
Literary Fiction/ Power of Imagination / Consumerism

***Vamos a comprar um poeta (Let's Buy a Poet)***

In a society ruled by materialism, people have numbers instead of names, affections are weighed by the gram, and families keep artists instead of pets. A girl chooses a poet, and her life changes forever. A celebration of poetry, creativity, and the power of ideas beyond utility. — **104 pages**

*"Readers find themselves in front of a true document of culture that does not hide its strength or the transformative power that it holds, even within a world of barbarism."* — Carlos Roberto dos Santos Menezes, *Revista NEPA UFF*

*"The important thing is that looking at the world is made more digestible [...] through good prose and verse. One can see the great benefit of 'buying a poet' to express yourself in a brief, playful and brilliant way."* — Marcel Socías Montofré, *BioBioChile*



**ORIGINAL LANGUAGE:** Portuguese (Caminho, 2016).

**FOREIGN EDITIONS:** Spain (Libros del Asteroide, 2025), Arabic (Masciliana), Brazil (Dublinense), Chile (Hueders), Colombia, México, and Peru (Panamericana), Korea (Dawon), Croatia (Edicije Bozicevic), Macedonia (Tri).

**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.

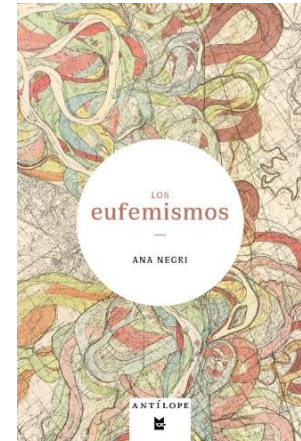
Literary Fiction / Mother & Daughter / Exile / Language

## *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**



*"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, Loqueímos**

*"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**

ENGLISH LANGUAGE TRANSLATION AVAILABLE

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

**FOREIGN EDITIONS:** Greek (Metachmio, 2027); French (Globe, 2022); Spanish/Spain, Argentina, Uruguay, Costa Rica (Firmamento, 2021).

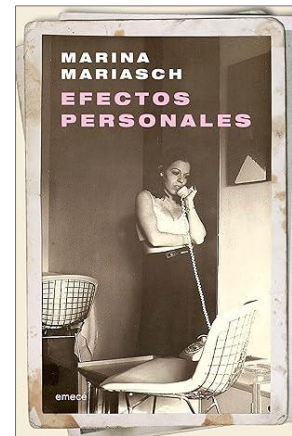
**MARINA MARIASCH** (Buenos Aires, 1973) is a civil rights activist and a university lecturer in Argentine and Latin American Poetry and in Creative Writing. Mariasch has hosted radio and television programs on literature on various channels. She has published several volumes of poetry, collected in 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:** Spanish/Mexico (Hachette, 2026); English/UK & Commonwealth (Selkies House, 2026), Spanish/Spain (De Conatus, 2025).

**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



*“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*

ENGLISH LANGUAGE SAMPLE AVAILABLE

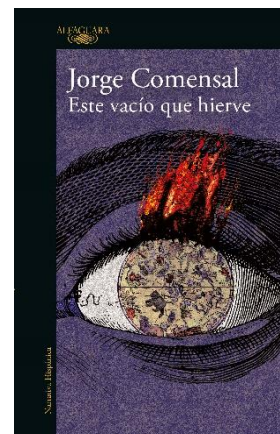
ORIGINAL LANGUAGE: Spanish/Mexico (Antílope, 2024).

## *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

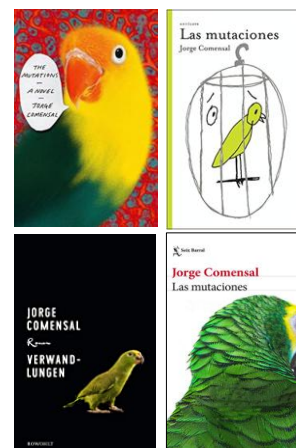
ORIGINAL LANGUAGE: Spanish/World (Alfaguara, 2022).

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

*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:** Greek (Carnivora, 2025); Romanian (Lebada Neagra, 2024); Brazilian Portuguese (Moinhos Editora, 2023); Simplified Chinese (Archipel Press, 2022); Hebrew (Modan/Keter, 2022); Turkish (Bilgi, 2022); Danish (Aurora Boreal, 2022); World Arabic (Takween Publishing, 2021); Audio/Spanish (Scribd, 2021); 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).

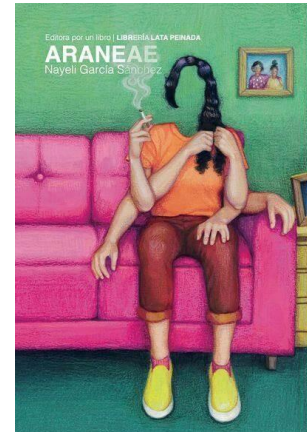
**NAYELI GARCÍA SÁNCHEZ** (Mexico City, 1989) has a doctorate in Hispanic Literature and currently works as an Acquiring Editor at Alfaguara/Lumen in Mexico. *Araneae* is her first novel.

Literary Fiction / Family Relationships / Interspecies Empathy

## *Araneae (Spiders)*

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

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



*“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).

**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. For her children's book, she has been nominated various times for the prestigious Astrid Lindgren Memorial Award. *Kramp* (2017), her first adult novel, has been published in almost twenty territories. *El hombre del cartel* (2021) is her second novel for adults, so far licensed in ten countries, followed by *Diario de Japón* (2021) and *Apuntes sobre una enciclopedia mágica* (2025).

Literary Fiction / Childhood / Storytelling / Rituals

### *Apuntes sobre una enciclopedia mágica (Notes on a Magic Encyclopedia)*

*Notes on a Magic Encyclopedia* is a fragmentary work that resists easy categorization. Part hybrid literary essay, part poetic memoir, part philosophical reflection, María José Ferrada poses the questions: What is a child? What remains of childhood once we grow up?

Inspired by Walter Benjamin's reflections on early life, Ferrada invites readers to consider the enduring power of the child's gaze: how toys, stories, and everyday rituals reveal a symbolic world invisible to adult logic; how memory remains a living territory rather than a static archive; and how childhood, even after it's gone, can still return as a quiet form of rebellion. Woven through Ferrada's reflections are the voices of other writers and artists: Aesop's fables, Andersen's fairy tales, Sendak's illustrations, Beatrix Potter's gentle acts of rebellion, and Szymborska's poems. These works come together to shed light on the delicate and defining years of childhood.



Ferrada's writing is tender, playful, and philosophical, and offers an exploration of children's literature not as instruction, but as resistance. *Notes on a Magic Encyclopedia* is an invitation to remember, imagine, and finally, to return to the territory of childhood. – 134 pages

*"The best Chilean book of the year [2025]."* – María José Navia, *BioBioChile*

*"This book leaves the joyful impression that the author has managed to say something fundamental about something fundamental."* – Pedro Gandolfo, *El Mercurio*

*"In these pages, the writer goes in search of the child who detached from her and, guided by a rich network of readings, explores the intensity, rebellion, and poetry of childhood."* – La Tercera

*"María José approaches childhood with a book of an open and cautious nature, perhaps as an animal would approach something that catches its eye—circling it so as not to make it disappear, using light words, because words can trap."* – Nina Avellaneda, *Traza*

*"A delicate book, moving and cerebral at once."* – Pedro Gandolfo, *El Mercurio*

**ORIGINAL LANGUAGE:** Spanish/Chile (Ediciones Universidad Diego Portales, 2025).  
**FOREIGN EDITIONS:** Spanish/Spain (Los tres editores, 2026); Italian (Topipittori, 2027).

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

Ramón is tired of his work and everyday life. 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. He decides to make that space, between the two sides of the billboard, his new home. There, he begins to look 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 report to him about the neighbours who declare Ramón a madman.

The arrival of a group of homeless people nearby the settlement triggers a state of tension between them and the inhabitants of the area, unleashing the anger of this latter group. 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 justifies violence in the name of peace. In a world where cruelty and absurdity spread like a dark cloak, the characters in this novel manage to find light, and try to answer the question about the meaning of things. – **140 pages**



*“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*

ENGLISH LANGUAGE TRANSLATION AVAILABLE

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

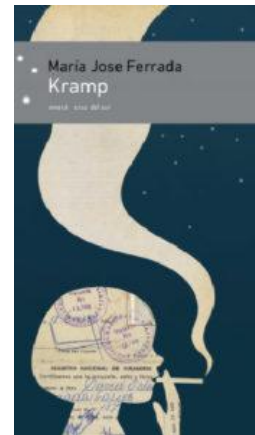
**FOREIGN EDITIONS:** Icelandic (Angústúra, 2025); Greek (Carnivora, 2025); German (Berenberg, 2023, Reclam Verlag, 2025); French (Quidam, 2024); Italian (Edicola, 2023); English/North America (Tin House, 2022); Danish (Jensen & Dalgaard, 2022); Brazilian Portuguese (Moinhos, 2022); Audio/Spanish (Scribd, 2022); Spanish/Spain (Alianza, 2021).

***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*

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

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

**FOREIGN EDITIONS:** Spanish/Colombia (Laguna Libros, 2023); French (Quidam editions, 2023); Icelandic (Angústúra, 2023); Spanish/Mexico (Dharma Books, 2022); Polish (Claroescuro, 2022); Hungarian (Metropolis, 2022); Turkish (CAN, 2022); Spanish/Argentina & Uruguay (Emecé Editores, Planeta, 2022); English/North America (Tin House, 2021); German (Berenberg Verlag, 2021); Portuguese (Questão Pentagonal, 2023); Danish (Jensen & Dalgaard, 2020); Brazilian Portuguese (Editora Moinhos, 2020); Spanish/Spain (Alianza, 2019); Italian (Edicola, 2018); Arabic (Taqween, 2025); Swedish (Palabra Vorlag, 2026); Thai (Library House, 2027); Bangla (Harmad, 2027); Spanish/Audio (Storytel, 2020).

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

Literary Fiction / Weird / Body & 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:** Greek (Nissos, 2026); English/UK & Commonwealth (Pushkin Press, 2026); English North America (Counterpoint Press, 2026).

**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**

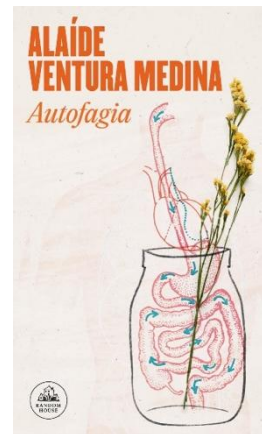
*“What a great book Alaíde Ventura Medina has written! We enter the body and the territory with the intention of questioning everything. Just like its protagonist, Autophagy is fragile, silent, and relentless.”*  
– **Cristina Rivera Garza**

*“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**

*“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**



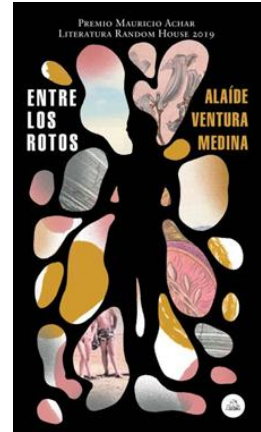
ENGLISH LANGUAGE SAMPLE AVAILABLE

**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

*“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 21<sup>st</sup> 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**

ENGLISH LANGUAGE SAMPLE AVAILABLE

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

**FOREIGN EDITIONS:** Spanish/Argentina (Concreto, 2024); Italian (Polidoro Editore, 2023); Arabic (Aser Al-Kotob, 2023); Greek (Carnivora, 2023); Spanish/Spain (Tránsito, 2021).

**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.

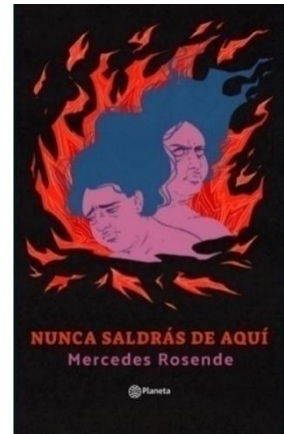
Literary Noir / Female Anti-heroine / Old Age / Dark Humour

### *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:** Spanish/Spain (Alrevés, 2026); German (Unionsverlag, 2025).

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

Mercedes Rosende weaves a new chapter in the captivating world of Ursula, the lonely translator whose crimes are a way of asserting a new self and leaving behind a past of abuse. The story unfolds into multiple tributaries in the middle of a rainy, dusty and cold Montevideo. Intrigues, deaths, robberies, and more 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:** Spanish/Spain (Alrevés, 2025); World English (Bitter Lemon Press, 2023); 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 criminals and high level corruption. Germán, a reoffender accused of a kidnapping, comes out of jail thanks to a shady lawyer. But there is a condition to his release: he will need to help assaulting an armoured truck full of cash. In this intricate plot, the narrator plays with literary devices. Sprinkling local flavour and firmly implanting the plot in the *noir* tradition, Rosende delivers 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 hoped. One night, Ursula receives a call from someone informing her that her husband was kidnapped. What husband? She is not the person the clumsy kidnapper wanted to reach. Curious, she decides to meet the kidnapper, an inept and naïve negotiator. 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:** Bulgarian (Toni Press, 2025); Spanish/Spain (Alrevés, 2023); French (Quidam Editions, 2022); Italian (S.E.M., 2021); German (Unionsverlag, 2020); Spanish/Audio (Storytel, 2020).

**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 Lemaître, *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).

**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 / 16<sup>th</sup> Century Germany

## *Anna Thalberg*

While it started in the middle of the 15<sup>th</sup> 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**

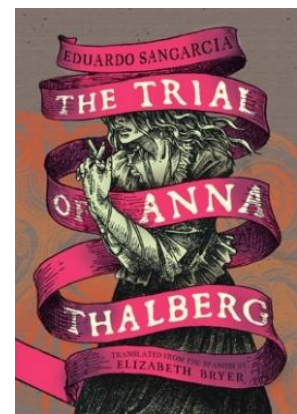
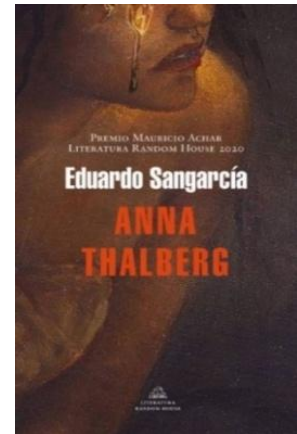
*“Eduardo Sangarcía’s writing blends a sophisticated feeling for history with penetrating intuition about human consciousness to conjure elegant nightmares. One of the most attractive voices of contemporary Mexican literature” – Julian Herbert*

*“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), a Chilean writer who lived between Santiago and Paris, where he became involved with surrealist groups of the epoch. He chose his pseudonym due to 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. Though he refused to publish, he kept writing: *Umbral* is his more ambitious and impudent work, over 5,000 typewritten pages that comprise five linked works. Emar broke from *realism*, adapting a fragmentary, allegorical style, blending black humour, erotism and the subconscious as themes that pepper his works. In them we can observe links to the *creationist* ideas of Vicente Huidobro as well as the buds of *cubism* and *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.

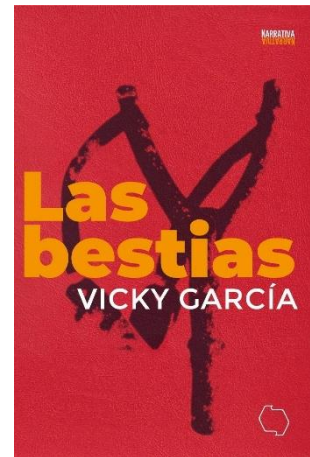
**FOREIGN EDITIONS:** *Un Año:* Spanish/Mexico & Central America (Penguin Random House Mx, 2025); Spanish/Colombia (Laguna Libros, 2025) ; Spanish/audio (Storytel, 2020); Brazil (Editora Rocco, 2019). *Diez:* English/North America (New Directions, 2024); Spanish/audio (Storytel, 2020). *Ayer:* German (Arco Verlag, 2027); Greek (Alexandria, 2025); Spanish/Mexico & Central America (Penguin Random House Mx, 2025); Indonesian (Labirin Buku, 2024); Serbian (Dereta, 2024); Italian (Safarà Editore, 2024); Spanish/Spain & Argentina (Gatopardo Ediciones, 2023); Turkish (Ketebe, 2023); Chinese (ThinKingdom Media, 2023); Danish (Jensen & Dalgaard, 2023); English/North America (New Directions, 2022); Polish (ArtRage, 2022); English/UK & Commonwealth (Peirene Press, 2021); Spanish/Colombia (Laguna Libros, 2021); Spanish/audio (Storytel, 2020).

**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. [...] Vicky García has written an extraordinary and original book, whose vision of the pampas is a true nightmare, seductive and terrible.”– Diego Incardona*

*“The Beasts mixes the countryside tradition with fantastic horror. The result is an original exploration of the local language to tell of village life as nightmare.”– Gabriela Esquivada, Infobae*

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

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

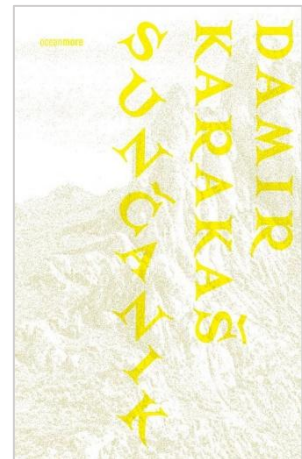
**DAMIR KARAKAŠ** (Lika, Croatia, 1967) has been a reporter for Croatian daily *Večernji list* from war-fronts in Croatia, Bosnia and Kosovo. His works have been translated into French, English, German, Czech, Slovak, Macedonian, Slovenian, Arabic and Italian. A playwright, performer and conceptual artist, 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, while his novel *Proslava (Celebration)* is being made into a film in Croatia with Pawel Pawlikowski as one of the script-writers. Karakaš is the recipient of several awards, among them the Mesa Selimovic Award for Best Novel in 2022 for *Okretište (Turnaround)*.

Literary Fiction / Minimalism / Journey / Grandfather and Grandson

## *Sunčanik (The Sundial)*

A grandfather and his grandson set off on a journey from the tiny, isolated place where they live. The destination is irrelevant; what matters is the path: walking through stunning nature, they witness unusual events and meet unique people, building mutual connections and closeness. If it weren't for the boy, the grandfather would be a lonely old man. If it weren't for the grandfather, the boy would be a poor orphan. They are on a quest for the devil—which probably looks just like a man.

Damir Karakaš's new novel is a carefully crafted and lyrical story, both gentle and rough, about life lessons, folk wisdom, good and evil, shaped by the profound relationship between grandson and grandfather. The natural setting—forest and mountain paths, both beautiful and cruel, magical and mysterious—adds to the evocative, slow-paced and ethereal quality of this intimate novel.— **119 pages**



*“When we look for evil, we need to go among people. Evil is in man, not in the devil. I haven't read anything like that in Croatian literature for a long time. A masterpiece!” – Jutarnji list*

*“Sunčanik is like a vast symphony woven from dense, layered language that unravels in long, indented sentences, undulatingly capturing every vibration of the external space and the inner life of the characters.” – Tportal*

*“Karakaš, once again, defying the baroque horizon of expectations of the contemporary audience, has delivered the most beautiful piece of minimalist aesthetics.” – Modern Times*

*“A novel of sumptuous language in which every word has meaning, stylistically refined to the last detail. A masterpiece!” – Slobodna Dalmacija*

*“He is brilliant in that minimalism that functions doubly; at the micro-level of the sentence and the macro-level of the novel as a whole.” – BestBook*

*“A work marked above all by the individuality of its author. After Forest Memories and Celebration, Damir Karakaš has written an anthological novel again.” – Damir Radić, critic*

*“Karakaš impressively shows us how important it is to have imagination, to dream and to understand that literature is something more, not to settle for cheap depictions of everyday life, but rather an effort to peer into the invisible, what we cannot initially perceive and what eludes us.” – Oslobodjenje*

**ORIGINAL LANGUAGE:** Croatian (OceanMore, 2025).

*Proslava (Celebration)*

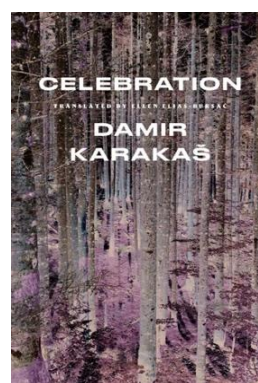
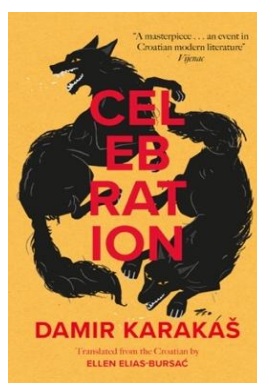
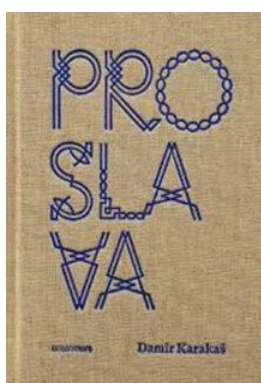
On the first pages, we meet the protagonist Mijo watching the distant lights of his family house while hiding in the woods from the partisan army. In the Second World War, he joined the fascist regime that established the Independent State of Croatia, but its dissolution and the victory of the antifascists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



FILM ADAPTATION WINNER OF THE PULA & ALEXANDRIA FILM FESTIVALS

ENGLISH LANGUAGE TRANSLATION AVAILABLE

**ORIGINAL LANGUAGE:** Croatian (OceanMore, 2019).

**FOREIGN EDITIONS:** Albanian (Toena, 2026); Spanish (Galaxia Gutenberg, 2025); North American English (Two Lines Press, 2024); English/UK & Commonwealth (Selkies House, 2024); Italian (Bottega Errante, 2022); Serbia (BOOKA, 2021); Slovenia (Beletrina, 2021); Macedonia (Goten, 2021).

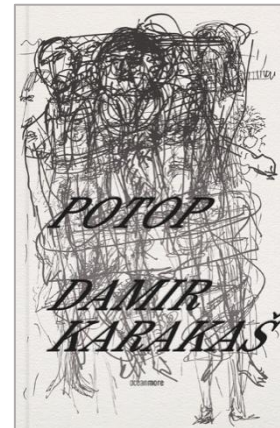
### *Potop (Flood)*

*Potop* is a haunting and powerfully minimalist novel that explores key existential themes such as love, homeland, family, and war. Its protagonist, a young man, is torn between the world he comes from and the world he longs for. The narrative is structured with precision and stripped of excess. Its language is lyrical, filled with poetic snapshots of harsh everyday life. *Potop* reaffirms his place among the most compelling voices in contemporary Croatian literature. – 93 pages

*"It took me just a school hour to get acquainted with the novel. But a lifetime won't be enough to understand it fully. The hunger for its secrets is infinite."*— Davor Špišić, *Telegram*

*"Karakas proves the impossible — that the darkest depths of the soul, the most disturbing thoughts and actions, can be expressed in the most poetic, moving way. This ambivalence makes him both widely read and debated. But each of his books, without doubt, becomes a literary event."*— Dragan Babić, *HDP*

ORIGINAL LANGUAGE: Croatian (Oceanmore, 2024).



Literary Fiction / Trauma / Autobiography

### *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

*"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: Macedonian (Pagoma Press, 2023); Serbian (Booka, 2022).



### *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

Literary Fiction / Diversity / Patriarchy / War

### *Blue Moon*

End of the Eighties: we follow a young rockabilly, a failed student who cares deeply about his hairdo and whose existential bewilderment is magnified by the stifling pre-war anxiety that grips the discussions in the streets of Zagreb and amongst family members. Ostracized by colourful family and friends, facing a society storing up on hatred and preparing for suffering and pain, our protagonist is permanently (comically) on the run. Unable to fit in, his outsider status provides him with an understanding of the futility of the national, social and mental divisions about to become the sparkle of the Balkan tragedy of the early '90s.

*Blue Moon* talks about the inability of a world that is approaching a new war to self-reflect. About a quiet, mute but persisting love towards the Ustasha crimes of World War II. When, however, the violent fathers and grandfathers of the protagonist speak from their fundamental cartoonish-ness about what was, and what will be, about war and slaughter, the story is unexpectedly delicate. Karakaš finds empathy towards everyone's suffering. Including the suffering of those who suffer because they're not capable of articulating, living through and overcoming their misfortune. Told with care and sense of responsibility, youthful subcultures and tragic family heritage collide in the story about the vanishing and transformation of Zagreb's Serbs. – 135 pages



ENGLISH LANGUAGE TRANSLATION AVAILABLE

**FOREIGN EDITIONS: *Forest Memories*:** Czech (BalCan CrossOver z.ú., 2025); Italian (Bottega Errante, 2020); German (Folio Verlag, 2019); Slovenia (Beletrina, 2019); Macedonia (Makedonika Litera, 2019); Bosnia and Herzegovina (Buybook, 2018); Serbia (L.O.M., 2017).

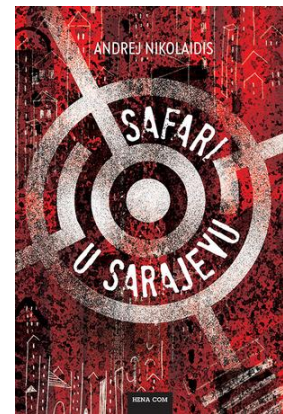
***Blue Moon*:** English/UK & Commonwealth (Selkies House, 2024); French (Belleville Editions 2020); Macedonia (Makedonika Litera, 2019); Serbia (L.O.M., 2014).

**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 five 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 / Sarajevo / Banality of Evil

### *Safari u Sarajevu (Sarajevo Safari)*

A woman hires a detective to find a wealthy Italian—the amateur sniper who killed her child while she held them in her arms in 1992 Sarajevo. In the 1990s, fascists and psychopaths from Western Europe traveled to the besieged city specifically to target children in what became known as the 'Sarajevo Safari'. This mother doesn't believe in justice; she wants revenge. The detective, a hardened, nihilistic anti-hero, must confront the reality that the violence inflicted on Sarajevo was also a spectacle, where people came to kill simply because they could.



A fierce novel about a very dark page of recent history, about how European civilization is drenched in blood—wrapped in the guise of a crime narrative. With sarcasm, insight, and little faith in human progress, Nikolaidis denounces the lack of an adequate punishment for episodes like the Sarajevo Safari, and the disquieting probability of the repetition of such a horror. Intersecting Balkan nationalisms with Italian Casa Pound and the Western alt-right, he shows us that only by acknowledging the persistence of fascism, we can try not to be overwhelmed again and again by the banality of evil. — **128 pages**

*“Few writers possess that rare gift: the ability to respond to reality in an instant and transform the most explosive news of the decade into a novel. Sarajevo Safari is precisely that. And Andrej Nikolaidis is precisely such a writer—one who chooses to take this wartime event, smothered beneath a heavy darkness of silence and taboo, and shape it into a swift, tightly packed novel, compact as an explosive charge.” – Faruk Sehic*

*“Sarajevo Safari is not a novel about a past war. It is a novel about the mechanism that allows violence to repeat itself, that normalizes crime, that turns suffering into something banal. In his finest narrative manner, Nikolaidis leaves us with the unsettling understanding that evil does not always come from outside, that it rarely stays behind us, and that if we fail to recognize it, it always returns in another form.” – Kristina Ljevak Bajramović*

**ORIGINAL LANGUAGE:** Bosnian/Bosnia-Herzegovina & Croatia (Hena Com, 2026).

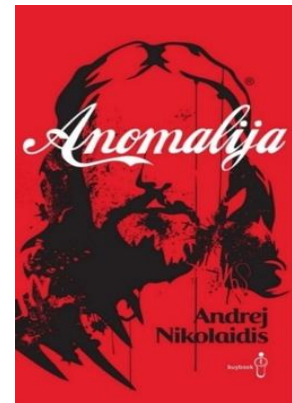
Literary Fiction / Apocalypse / Time and Space Collision / Black Humour / Fast Paced

**Anomalija (Anomaly)**

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

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

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



*“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**

FULL ENGLISH LANGUAGE TRANSLATION AVAILABLE

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

***Odlazak (The Leaving)***

Andrej Nikolaidis' *The Leaving* can be seen not only as a story about one man's final journey, but also as an exploration of the end of an era and a civilization in decline. A reflective literary road novel that explores the collapse of toxic masculinity, love, and societal ideals.

Terminally ill, the (anti)hero narrator sets off from his Mediterranean home with his six-year-old daughter on what will be their last trip together. Their journey unfolds like a road movie, both literal and emotional, through a landscape marked by political decay and personal loss.

As they travel, fragments of the past resurface: a broken marriage, a stolen fortune, and a country consumed by corruption, greed, and violence. His estranged wife left for a woman, now living in London. It is to her that he is headed, intending to entrust his daughter to her care before he dies.

To secure the daughter's future, the narrator stole money from Montenegro's corrupt head of state, aided by two close friends—a gay couple active in a radical leftist hacker collective.

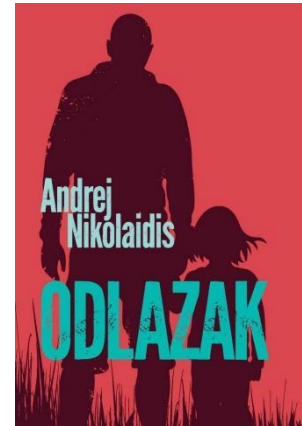
As the journey progresses, the threat of retribution grows, and the question arises: can he get his daughter to safety before it's too late?

The novel takes place over the course of a single day and is written in an essayistic style that blends intimate reflection with sharp political and social critique.

Nikolaidis exposes a society hollowed out by greed, apathy, consumerism, and oligarchic rule. In a voice that is both misanthropic and deeply human, the narrator offers a brutal commentary on contemporary Montenegro, where hope, dignity, and compassion seem to survive only in society's margins—among the forgotten and the outcasts. — **103 pages**

*"It's a very serious piece that contemplates the last days of civilization—perhaps the very civilization this generation, our generation, still belongs to. By portraying life as it truly is, both locally and globally, it suggests that all the conditions for Judgment Day have already been met." — Centar za kulturu i informisanje Banovići*

*"[The Leaving] by Andrej Nikolaidis is a true testament to the fact that it doesn't take many pages...to tackle recent and important topics. [It] is a small read in terms of quantity, but there will be more to say about quality. The Leaving is ultimately a novel about care and escape. The author brings to the forefront a great question—one that rises above eras, circumstances, and everything temporary in human history: the question of parenthood." — Booksa*



**ORIGINAL LANGUAGE::** Bosnian/Bosnia-Herzegovina & Croatia (Buybook, 2020).

**FOREIGN EDITIONS:** English/UK & Commonwealth (Peirene Press, 2026).

**SENKA MARIĆ** is a poet, essayist, translator, and chief editor of the online literary magazine *Strane*. She has published three volumes of poetry and has received several awards for her writings, among them the *European Knight of Poetry Award*. Marić's first novel *Body Kintsugi* was the winner of the prestigious *Mesa Selimovic Award* and was translated in eight languages. Marić's second novel *Gravities* was awarded by *Stefica Cvek Award* as one of the best feminist novels in the region of ex-Yugoslavia in 2021.

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

### *Kintsugi tijela (Body Kintsugi)*

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

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

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

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

– 122 pages



FULL ENGLISH TRANSLATION AVAILABLE

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

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

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

**ORIGINAL LANGUAGE:** Bosnian (Buybook, 2019).

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

**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.

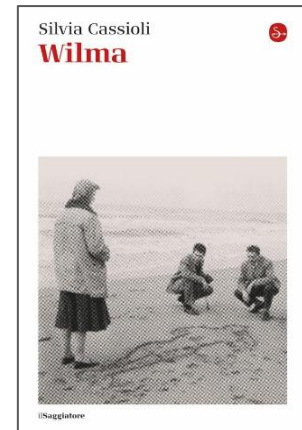
Literary True Crime / Misogyny / Media Frenzy / Cut Up Structure

## *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.

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**



*“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 Giosi, 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).

Literary True Crime / Male gaze / Tuscan Countryside / Sexophobia

*Il capro (The Scapegoat)*

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

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

In balance between the absurdly comic and the brutally ferocious, the story about "the Monster of Florence" becomes the story of how this story was told. In the fields, among the vineyards and the game bags of the hunters. On Sunday evenings, outside the red light cinemas. In the books of *monstrologists* 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).



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London | United Kingdom

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[www.ampimargini.com](http://www.ampimargini.com)

[info@ampimargini.com](mailto:info@ampimargini.com)