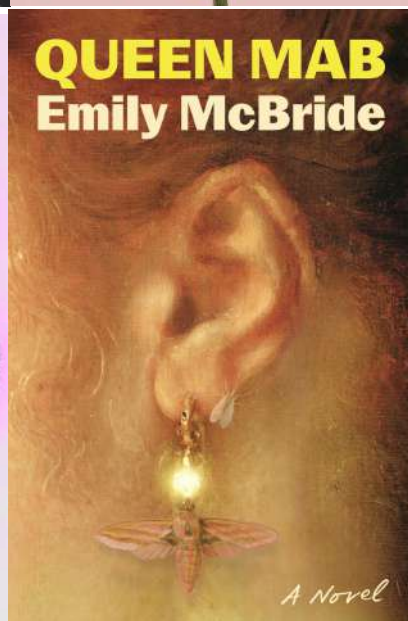
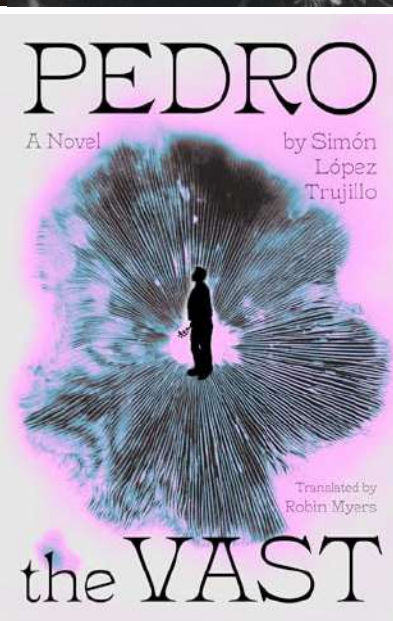
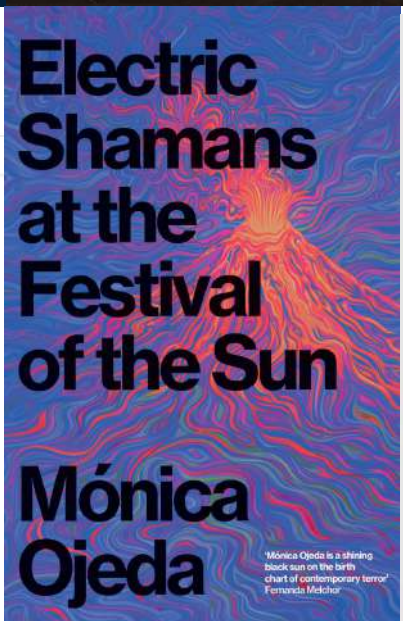
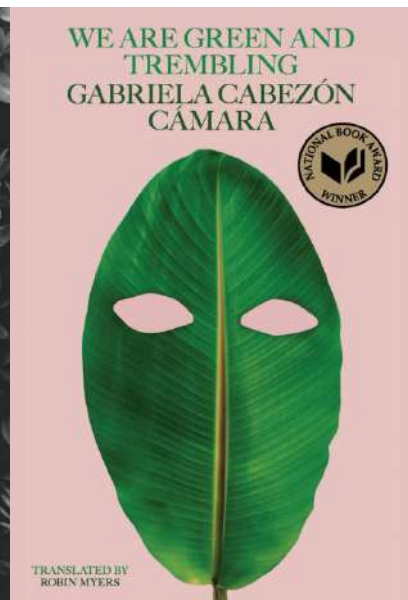
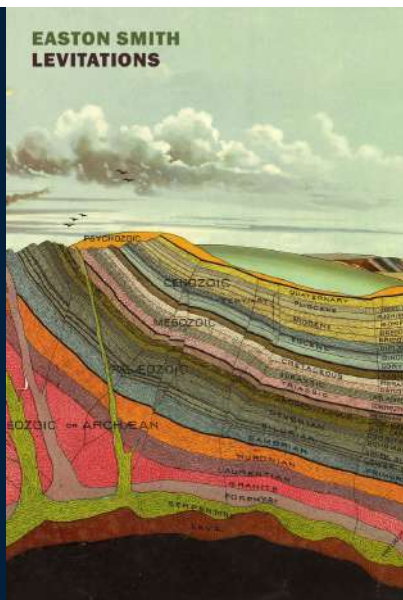
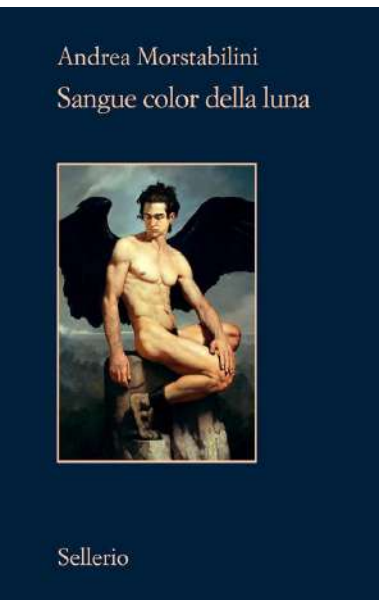


Sandra Pareja's Catalogue, Fall 2026



SELVA ALMADA

on behalf of Claudia Bernaldo de Quirós - CBQ Agencia Literaria

Entre Rios, 1973

Compared to Carson McCullers, William Faulkner and Flannery O'Connor, Selva Almada is considered one of the most powerful voices of contemporary Argentinian and Latin American Literature and one of the most influential feminist intellectuals of the region. She was a finalist for the Rodolfo Walsh Award with her nonfiction work *Chicas muertas* and finalist for the Tigre Juan Award with her novel *Ladrieros*. Her debut novel, *El viento que arrasa*, won the Edinburgh International Book Festival's 2019 First Book Award. It was this novel that was the beginning of many literary bestsellers to come, with *Not a River* on the International Booker Shortlist in 2020, the Dublin Award Shortlist, and a finalist for the Rómulo Gallegos Prize and the Vargas Llosa Novel Prize. She won the IILA-Literatura prize in Italy in 2023.



"A major Latin American Literary force." - **Shelf Awareness**

"What seems fantastical soon turns hyper realistic, a bit like in the stories of Rulfo or Sara Gallardo."

- **Oliverio Coelho**

"Original and full of novelty, Selva Almada has seduced with a style which is both poetic and realistic. Her literature raises your hair without reaching the full sting of horror." - **Cristian Alarcón, Babelia**

"In her realism of magical repercussions, Onetti and the Borges of El Sur come together with the inflamed shadow of Horacio Quiroga, but the quality and resolve of her prose produce a power of suggestion that is unique to Selva Almada." - **Francisco Solano, El País**

"Selva Almada moves about on a map of fiction... It is literature of the provinces like that of Carson McCullers, for example." - **Beatriz Sarlo, Diario Perfil**

"An author gifted with very uncommon power and sensitivity." - **Rolling Stone**

"A literary language of enormous elegance and precision." - **Soledad Platero, El País Uruguay**

"A sort of restless rage unites her works. It's impossible to leave the story she's telling, or to keep your eyes off the page." - **Salomè Kiner, Le Temps**

UNA CASA SOLA / A House Alone

Novel, 156 p.

Spain & Latin America: Random House, 2026

US: Graywolf Press

UK: Pushkin Press

France: Métailié

Brazil: Todavia

Greece: Klidarithmos

Norway: Camino Forlag

Italy: Sur

Turkey: Yapi Kredi

Possibly her most luminous to date, Almada's new novel is told from the perspective of a house that watches everything pass through it: farmers, soldiers, tyrants, ghosts, animals, families that come and go... It's a refuge outside of time, that one survivor you would least expect. The Lucero family has a special place in the house's memory, and their story gradually takes the stage. You want to know what happened to them, how and why they disappeared, as do the characters in the story, creating the underlying tension throughout. The chickens, the greyhound Miní are predominant as well. She masterfully embraces individuality of the human and non-human within the larger collective. With tenderness and elegance throughout, Selva Almada makes you feel and hear the passing of time, and pay witness to nature recovering what men had taken from it.

"Reading Selva Almada is feeling out every corner of astonishment. Her writing is audacious and her stories speak to us of violence and tenderness, rot and beauty." - **Mónica Ojeda**

NO ES UN RÍO / Not a River

Novel, 140 p.

Best Books of 2020 in Clarín and La Nación

Shortlisted for the 2024 International Booker Prize

Shortlisted for the Mario Vargas Llosa Novel Prize

Shortlisted for the 2025 Dublin Literary Award

Winner of the Premio IILA 2023 (Italy)

Finalist for the Premio Rómulo Gallegos 2025

Spain/Latin America: Random House, 2020

US: Graywolf Press, 2024

UK: Charco Press, 2024

France: Métailié, 2022

Italy: Rizzoli, 2022

Brazil: Todavía, 2021

Germany: Berenberg, 2023

Netherlands: Vleugels, 2021

Portugal: Dom Quixote

Greece: Klidarithmos

Poland: Cyranka

Norway: Camino

Turkey: Yapi Kredi

Serbia: Publik Praktikum

Arabic: Dar Tashkeel

Russia: Livebook

Bulgaria: Aquarius

This novel tells the story of two friends, Enero and El Negro, who take Tilo, the teenage son of Eusebio – their recently deceased friend- fishing to the Paraná River. While they drink and cook and talk and dance, they try to overcome the ghosts of their past and those of the present – their mood altered by wine and idleness. This intimate, peculiar moment connecting the lives of these three men also links them to the lives of the local inhabitants of this nature universe, surrounded by water and ruled by its own laws. There are losses, premature deaths...But there is also the stubborn vitality of nature: a bush covered with ancient trees, animals, birds; the river bearing life in its entrails, the people born and raised in this landscape which they protect with nails and teeth against intruders. This story, that flows like the river, talks about the love between friends, the love of a mother for her daughters, and the love of the islanders for their river and everything that lives in it. This masterful novel shows once again her unique voice and extraordinary sensitivity – letting its characters shine and express in action what the depths of their souls harbour.

"A virtuoso literary work. . . . Flashbacks and side scenes deepen the story which curls and twines like a thrusting tropical vine through the past, roping in sisters, wives, old lovers, boyhood adventures, and jealousies."

- **Annie Proulx**

"Told with the hallucinatory atmosphere of a dream, this astonishing, stark novel doesn't turn away from the hypnotic and disturbing effects of violence. The title reads like a refusal in a nightmare, as we round the bends of our present lives and resist the inevitable encounter with the past. *Not a River* plunges us straight into the depths of its silences, bracingly so—the longer the quiet goes, the more terrible the rupture." - **Manuel Muñoz**

"Selva Almada builds a lyricism of harshness, of scant words, a lyricism in which the strong and hard patched hands of her characters barely need to be mentioned in order to be felt. They touch you."

- **Gabriela Cabezón Cámara**

"Selva Almada, like Clare Keegan, describes the floating silence and in this last novel she does so with the silence left by the death of those men, in that mountain, in that river." - **Radar Libros/ Página 12**

"*Nature, gestures, the elements, soaks the psychology of the story, whose intensity and contrasts evoke the technique of xylography, used in this case with dazzling mastery.*" - **Ignacio Echevarría**

"I always read Selva Almada with devotion, but in order to finish *No es un río* I had to stand up in the middle of my living room and read it aloud. How much well-being comes from good literature."

- **Samanta Schweblin**

"The most admirable aspect of *No es un río* is the way the author builds a space for meanings that travel between fantasy and realism." - **Marta Sanz**

"She portrays with the accuracy of a sniper. Not only people with their vertigoes, but also the rivers and the night. Mean, precise, rough and even so, voluptuous." - **Lara Moreno**

"She writes a social novel with all its virtues and none of its faults." - **Elvira Navarro**

"Selva Almada is able to give words the meaning they once dreamed of having. A tenacious prose, violent, polished and quietened, that moistens as it flows." - **Eider Rodríguez**

"A potent novella... Like a dream, this otherworldly tale lingers in the reader's mind."
– *Publishers Weekly*

LADRILLEROS / Brickmakers

Novel, 232 p.

Finalist of the VI Premio Ribera del Duero

Shortlisted for the Warwick Prize for Women in Translation

Shortlisted for the Lammy Award

Best Books of 2020 in El País, El Mundo and The New York Times en Español

Spain: Lumen, 2013

Latin America: Mardulce, 2013

US: Graywolf Press, 2021

UK: Charco Press, 2021

France: Métailié, 2015

Holland: Meulenhoff, 2015

Greece: Klidarithmos

Estonia: Toledo

Turkey: Yapi Kredi

Oscar Tamai and Elvio Miranda, the patriarchs of two families of brickmakers, have for years nursed a mutual hatred, but their teenage sons, Pájaro and Ángelito, somehow fell in love. *Brickmakers* begins as Pájaro and Marciano, Ángelito's older brother, lie dying in the mud at the base of a Ferris wheel. Inhabiting a dreamlike state between life and death, they recall the events that forced them to pay the price of their fathers' petty feud. The Tamai and Miranda families are caught, like the Capulets and the Montagues, in an almost mythic conflict, one that emerges from stubborn pride and intractable machismo. Like her heralded debut, *The Wind That Lays Waste*, Selva Almada's fierce and tender second novel is an unforgettable portrayal of characters who initially seem to stand in opposition, but are ultimately revealed to be bound by their similarities. Almada enlarges the tradition of some of the most distinctive prose stylists of our time. In *Brickmakers*, she furthers her extraordinary exploration of masculinity and the realities of working-class rural life. This is another exquisitely written and powerfully told story by a major international voice.

*"Where does the detachment that makes an author original, novel and lucid, even when she wanders through waters visited before by classical writers such as Onetti, Juan José Saer or the writers from the American South, come from? In Almada, one discovers after reading her without breathing and without knowing her, you find the Onetti who wrote *El Astillero y Juntacadáveres*, but also the Faulkner of *As I Lay Dying* and *Sanctuary*."*
- **Cristián Alarcón, *Babelia***

"Almada examines a cracked territory, at the south of Juan Rulfo and Faulkner, and she decides to do it with a dry prose, few stylistic flourishes and a neutral tone, almost a non-tone. The fiction, her story is too savage."
- **Alberto Gordo, *El Cultural***

"As in the best novels of Faulkner, Hemingway, Onetti or Vargas Llosa, Selva Almada hides an essential fact in her narration (...) and that secret information shakes us with a furious discharge."
- **Fernando Iwasaki, *El Mercurio***

"Selva Almada shows the violent impulses that come to the surface in rural Argentina. From an incisive and cutting writing that softens throughout the narration, the author takes the reader towards a reality in which pain, betrayal and fear turn into everyday nature in the rural universe of her country."
- **Ariane Singer, *Le Monde***

CHICAS MUERTAS / Dead Girls

Narrative NF, 187 p.

Finalist for the Rodolfo Walsh Prize

Spain/Latin America: Random House, 2014

UK: Charco Press, 2020

France: Métailié, 2015

Brazil: Todavía, 2018

Portugal: Dom Quixote, 2017, 2025

Netherlands: Vleugels, 2021

Norway: Camino Forlag

Turkey: Yapi Kredi

Italy: Polidoro

Greece: Klidarithmos

Arabic: Diwan

China: Horizon

Film/TV: Option

In this brutal, gripping novel, Selva Almada narrates the case of three small-town teenage girls murdered in the 1980's in the interior of Argentina. Three deaths without culprits: 19-year old Andrea Danne, stabbed in her own

bed; 15-year old María Luisa Quevedo, raped, strangled, and dumped in wasteland; and 20-year old Sarita Mundín, whose disfigured body was found on a river bank. Almada takes these and other tales of abused women to weave together a dry, straightforward portrait of gender violence that surpasses national borders and speaks to readers' consciousness all over the world. Selva Almada dives into the heart of this problem with a reported novel, comparable to Truman Capote's *In Cold Blood* or John Hersey's *Hiroshima*, in response to the urgent need for attention to the ongoing catastrophe that is femicide. Not a police chronicle, not a thriller, but a contemporary noir novel that lives in the hearts of these women and the men who have abused them. Almada captures the invisible, and with lyrical brutality, blazes a new trail in journalistic fiction.

"Apart from useful, this is literature in a state of grace." - **Luisgé Martín, Babelia**

"Like Flannery O'Connor and Juan Rulfo, Almada fills her taut, eerie novel with an understanding of rural life, loneliness, temptation and faith." - **BBC Culture**

"The drama of this refreshingly unpredictable debut smolders like a lit fuse waiting to touch off its well-orchestrated events. A stimulating, heady story." - **Publishers Weekly**

EL VIENTO QUE ARRASA / The Wind That Lays Waste

Novel, 168 p.

Winner of the 2019 First Book Award (Edinburgh International Book Festival)

Spain & Latin America: Mardulce, 2012

USA: Graywolf Press, 2019

UK: Charco Press, 2019

Germany: Berenberg, 2016

France: Métailié, 2014

Netherlands: Meulenhoff, 2014

Brazil: Todavia Livros

Sweden: Tranan, 2016

Turkey: Verita, 2015; Yapi Kredi

Japan: Shorai-sha

Greece: Klidarithmos

Norway: Camino

Portugal: Dom Quixote

Arabic: Dar Tashkeel

Russia: Livebook

Bulgaria: Aquarius

Wind That Lays Waste begins in the great pause before a storm. Reverend Pearson is evangelizing across the Argentinian countryside with Leni, his teenage daughter, when their car breaks down. This act of God or fate leads them to the workshop and home of an aging mechanic called Gringo Brauer and a young boy named Tapioca. As a long day passes, curiosity and intrigue transform into an unexpected intimacy between four people: one man who believes deeply in God, morality, and his own righteousness, and another whose life experiences have only entrenched his moral relativism and mild apathy; a quietly earnest and idealistic mechanic's assistant, and a restless, skeptical preacher's daughter. As tensions between these characters ebb and flow, beliefs are questioned and allegiances are tested, until finally the growing storm breaks over the plains. Selva Almada's exquisitely crafted debut, with its limpid and confident prose, is profound and poetic, a tactile experience of the mountain, the sun, the squat trees, the broken cars, the sweat-stained shirts, and the destroyed lives. A philosophical, beautiful, and powerfully distinctive novel by an author whose talent and poise is undeniable.

"Like Flannery O'Connor and Juan Rulfo, Almada fills her taut, eerie novel with an understanding of rural life, loneliness, temptation and faith." - **BBC Culture**

"Argentinian fiction writer and poet Almada makes her English-language debut with a slender tale redolent of Flannery O'Connor. This novel is fueled by alcohol, religious symbolism, and doubt. The story packs a punch in its portraits of a man who exalts heaven and another who protests."
- **Kirkus Reviews**

"Selva Almada burns off all the dross and gives us pure revelation, cryptic and true." - **Paul Harding**

"A mesmerizing novel, at once strange and compelling." - **Bonnie Jo Campbell**

GABRIELA CABEZÓN CÁMARA

Buenos Aires, 1968

Among Argentina's most read and celebrated authors, her works include the novel *La Virgen Cabeza* (2009), the nouvelle *Le viste la cara a Dios* (2011), the novel *Romance de la Negra Rubia* (2014). *The Adventures of China Iron* (2017), her big international breakthrough, was shortlisted for the International Booker Prize and the Prix Médicis in France. Her latest *Las niñas del naranjel* (2024) has won the Sor Juana Prize in Mexico, the Premio Ciutat de Barcelona in Spain, the Premio Medifé FILBA in Argentina, and won the 2025 National Book Award in the USA. In 2026, it is longlisted for the International Booker and Dublin Literary Award. In 2024, she is also awarded with the Premio Konex Platino for her body of work. In 2013 she was writer in residence at UC Berkeley, where she also taught. She is a 2026-2027 Humboldt Research Fellow in Berlin and will be a 2028 resident at Civitella. She is an active environmentalist.

"So sharp, so urgent, so brave. Gabriela Cabezón Cámara is one of the most authentic voices writing in Spanish today, and among her many talents is one that's especially hard to find: not only does she challenge and incite us, not only does she confront the darkness, but she also gives us in return the subversive courage to think of ourselves as more human, more alive, and more luminous than ever."

- **Samanta Schweblin**



"Gabriela Cabezón Cámara's writing is singular in the Spanish language: an intrepid pulse that shakes and disarms us in the face of the wordless power, both formidable and innocent, of the jungle and the creatures it portrays." – **Fernanda Melchor**

"She writes with the astuteness of an experienced researcher and the vivid rhythms of a poet. The worlds of her books are revealed to us through a playful, erotic, festive sense of curiosity, one that always leads us to good harbor." - **Cristina Rivera Garza**

"If there's any writer strong enough to start a revolution, it's Gabriela Cabezón Cámara. And I'll be right there beside her." - **Gabriela Wiener**

"A writer with a signature style." – **Neige Sinno**

"A major figure in Latin American literature with full range and register." - **Ariane Singer, *Le Monde***

"Queer writing at its most exhilarating." - ***The Times Literary Supplement***

"This is the truth of Gabriela Cabezón Cámara's literature: it's capable of questioning the very conception of the Western world through beauty." – **Brenda Navarro**

"If the Latin American boom excluded women, today its legacy grows with the dazzling language of Gabriela Cabezón Cámara. Her style is unmistakable, something which can be said of few Argentinean writers." – **María Moreno**

"A revelation for contemporary literature." - **Andrés Neuman**

"Cámara has a powerful voice, one to be taken seriously." - ***Library Journal***

"Cabezón Cámara's exuberant range of styles truly shines." – ***Asymptote***

LAS NIÑAS DEL NARANJEL / We Are Green and Trembling

Novel, 282 p.

Winner of the 2024 Sor Juana Inés de la Cruz

Winner of the 2024 Premio Fundación Medifé FILBA

Winner of the 2024 Premio Ciutat de Barcelona

Winner of the 2024 Premio Perfil Mejor obra de ficción

Winner of the 2025 National Book Award in Translation

Longlisted for the 2025 Prix du Meilleur Livre Étranger

Longlisted for the 2025 Dublin Literary Prize

Longlisted for the 2026 International Booker Prize

Spain / Latin America: Random House, 2023

USA: New Directions, 2025

UK: Harvill Secker, 2025

France: Grasset, 2025

Italy: Sellerio, 2026

Brazil: Companhia das Letras, 2025

Greece: Kastaniotis

Sweden: Tranan, 2026

Portugal: Elsinore, 2025

Turkey: Ithaki

Arabic: Logha

Croatia: Domino

China: Writers Publishing House

Korea: Changbi

Poland: Czarne

Lyrical and swashbuckling, tender and surreal, Gabriela Cabezón Camara's new novel finds glimmers of hope for the future in the brutal history of colonial Latin America.

Deep in the wilds of the New World, Antonio de Erauso begins to write a letter to his aunt, the prioress of the Basque convent he escaped as a young girl. Since fleeing a dead-end life as a nun, he's become Antonio and undertaken monumental adventures: he has been a mule driver, shopkeeper, soldier, cabin boy, and conquistador; he has wielded his sword and slashed with his dagger. Now, caring for two Guaraní girls he rescued from enslavement, and hounded by the army he deserted, this protean protagonist contemplates one more metamorphosis, which just might save the new world from extinction...

Based on the life of Antonio de Erauso, a real figure of the Spanish conquest, *We Are Green and Trembling* is a queer baroque satire and a historical novel that blends elements of the picaresque with surreal storytelling. Its rich and wildly imaginative language forms a searing criticism of conquest and colonialism, religious tyranny, and the treatment of women and indigenous people. It is a masterful subversion of Latin American history with a trans character at its center, finding in the rainforest a magical, surreal space where transformation is not only possible but necessary.

"Cabezón Cámara's beautiful latest. Readers will be riveted by this queer anticolonial picaresque."

– **Publishers Weekly, Starred Review**

"At times a swashbuckling tale of conquest laced with magical realism and surrealism, *We Are Green and Trembling* is historical fiction in name only... a searing critique of modernity's colonial echoes: a resurgence of far-right ideology, cultural erasure, and gender-based oppression. Through its exploration of identity, history, and resistance, Cabezón Cámara dismantles dominant narratives and power structures. In doing so, she constructs a story that is not only inclusive but also redemptive—anchored in the richness of language, the beauty of the natural world, and the power of storytelling to reclaim what history tries to erase."

– **Chicago Review of Books**

"A hallucinatory, innocent, fanciful and redemptive book. Cabezón Cámara's historical fiction plays out like confession or revelation, a piece of real-unreal colonial apocrypha, glowing white hot, dancing like the heart of a pyre." – **Isaac Zamet, Financial Times**

"Haunting and powerful." – **The New York Times**

"In Camara's lushly translated and seamlessly translated prose, a gentle surrealism pervades *We Are Green and Trembling*." – **The Globe and Mail**

"Cabezón Cámara's third novel published in English, fluidly translated by Myers, is a polyphonic interpretation of the incomparable adventures of an enigmatic, seventeenth-century conquistador-esque figure whose chosen moniker was Antonio de Erauso—a seamless, fever-dreamy exposé of inhumane colonialism, religiosity, and genocide, revealing the extreme resilience necessary to claim selfhood outside expected, mandated norms."

– **Terry Hong, Booklist Starred Review**

"Gabriela Cabezón Cámara's writing is singular in the Spanish language: an intrepid pulse that shakes and disarms us in the face of the wordless power, both formidable and innocent, of the jungle and the creatures it portrays." – **Fernanda Melchor**

"Cabezón Cámara finds beauty within the rot of conquest and delves into the contradictions of human nature, challenging the ways in which religion configures us as people and as territories. But she goes further. This is the truth of her literature: she presents us with the possibility of telling our stories through the caverns and silences that have enabled humanity's ongoing existence. Neither angels nor demons, but worldly creatures. No heroes, no gods---just human beings whose organic narration of their own lives serves to question the very conception of the world." – **Brenda Navarro**

"Gabriela Cabezón Cámara is a writer of both epic scope and intimate precision. Her historical imagination is both unsparing and endlessly playful, her prose rich and teeming with life, her ethics --her way of looking at the natural world, at the relationships among species, at human atrocities and bonds-- a source of genuine solace and inspiration to me. I think she's one of the most electrifying writers working today." - **Robin Myers**

THE ADVENTURES OF THE CHINA IRON

Novel, 192 p.

Shortlisted for the International Man Booker Prize 2020

Shortlisted for the Prix Médicis 2021

Spain & Latin America: Random House, 2017

World English: Charco Press, 2020

Italy: Mondadori, 2023

France: L'Ogre, 2021; 10/18

Brazil: Moinhos, 2021

Greece: Kastaniotis

Norway: Camino Forlag

Lithuania: Balto Lankos

Croatia: Domino

Turkey: Ithaki

Korea: Oomzicc, 2025

China: Writers Publishing House

This is a riotous romp taking the reader from the turbulent frontier culture of the pampas deep into indigenous territories. It charts the adventures of Mrs China Iron, Martín Fierro's abandoned wife, in her travels across the pampas in a covered wagon with her new-found friend, soon to become lover, a Scottish woman named Liz. While Liz provides China with a sentimental education and schools her in the nefarious ways of the British Empire, their eyes are opened to the wonders of Argentina's richly diverse flora and fauna, cultures and languages, as well as to its national struggles. After a clash with Colonel Hernández (the author who 'stole' Martín Fierro's poems) and a drunken orgy with gauchos, they eventually find refuge and a peaceful future in a utopian indigenous community, the river-dwelling Iñchiñ people. Seen from an ox-drawn wagon, the narrative moves through the Argentinian landscape, charting the flora and fauna of the Pampas, Gaucho culture, Argentinian nation-building and British colonial projects. In a unique reformulation of history and literary tradition, Gabriela Cabezón Cámara, with humour and sophistication, re-writes *Martín Fierro* from a feminist, LGBT, postcolonial point of view. She creates a hilarious novel that is nevertheless incisive in its criticism of the way societies come into being, and the way they venerate mythical heroes.

"A thrilling and mystical miniature epic." - **The Guardian**

"It reminds us, in Cabezón Cámara's entrancing poetry, how magical and frankly unpleasant it is to live through history." – **The New York Times**

"It compels readers to examine critically not only the biases of the myths we celebrate, but also how they seep into our contemporary understandings of nationhood." – **Los Angeles Review of Books**

"Brilliantly translated by Fiona Mackintosh and Iona Macintyre, this is a heartfelt, dreamlike paean to Argentina's past and what might have been had the pampas been left alone."
- **The Times Literary Supplement**

"Shaking loose new possibilities for how we might reshape the present precisely by unsettling something seemingly so settled as the past." - **Music & Literature**

"Written from a point of view that is sensual and luminous." – **Neige Sinno, Les Inrocks**

ROMANCE DE LA NEGRA RUBIA

Novel, 140 p.

Latin America: Eterna Cadencia, 2012

USA: New Directions

UK: Harvill Secker

MARIA SONIA CRISTOFF

Trelew, Patagonia, 1965

María Sonia Cristoff is discretely yet powerfully shaping Argentinean 21st century literature with unparalleled voice and tact, as well as proving herself to be a true innovator of world literature today. Her first novel *Bajo influencia* (2010) affirmed her talent and ambition, and her book *Falsa calma* (2005) is narrative non-fiction on Patagonian ghost towns. *Desubicados* (2012), read as essay or novel, blurred the boundaries between city and countryside, humans and animals. Her novel *Incluyánme afuera* (2014) won over the most demanding critics and readers in Argentina, followed by her novel *Mal de época* (2017), shortlisted for the Prix Médicis Étranger in 2022, and *Derroche* (2022) won the prestigious Sara Gallardo Prize and was a finalist for the FILBA Medifé Prize. She was resident at the University of Iowa International Writing Program and at the Rayuela program in Leipzig, Germany. In 2014 she was chosen as one of the eight best narrators in contemporary Argentinean narrative for the anthology *La última gauchada* (Alquimia). She is a contributor to the newspapers *Neue Zürcher Zeitung*, *Perfil* and *La Nación*.



"Cristoff is the artist who grinds up the bones of the classics into powder that can be refigured into work that speaks more directly to our current age." - **Kyle Paoletta**, *The Nation*

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

"Her books question the very meaning of literature, tradition and the person reading. Her writing takes an innovative risk beyond the blackboard of literary imitations." - **Belén Gopegui**

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

"Cristoff possesses a beastly talent, and she knows very well how to make the best literature out there." - **Emiliano Monge**

DERROCHE / Outpouring

Novel, 256 p.

Winner of the Premio Sara Gallardo 2023

Finalist of the Premio FILBA 2023

Spain and Latin America: Random House, 2022

Sweden: Tranan, 2023

Italy: Polidoro, 2025

Built on the ruins of contemporary burnout and with the rules of a utopic city, this fierce and ironic novel incites rebellion against the dominant mandates of success and productivity. A letter, not just any, takes Lucrecia by surprise. It's from Vita, her aunt who has just passed away. Full of fury against the workplace, work, the myth of progress, Vita encrypted a map of a treasure buried in the middle of La Pampa. Little by little, her voice and the excentric events she unchains take over Lucrecia's life, questioning her mundane customs and her professional discipline. Ironic and corrosive, without ever losing any sense of honour, Cristoff reveals the vital extractivism behind so many contemporary practices. From email to autobiography, from travel chronicle to the portrait and the telegram, from theatre to an anarchist songbook, this novel builds itself on an overlapping of characters, formats and genres. A brilliant social satire that pays homage to the picaresque and throws a party for real.

"I couldn't recommend this novel more. A whole feast of freedom, intelligence and stellar prose."
- **Gabriela Cabezón Cámara**

"What a gorgeous and delirious celebration of ecstasy, freedom and humour inside and outside of literature. A major work." - **Alia Trabucco Zerán**

"The greatest virtue of this book is that it knows perfectly well how to channel explosion and excess."
– **Emiliano Monge, *El País***

"Cristoff's novel reveals itself as a potlatch, a radiant and artistic satire of contemporary unease, which throws convention out of the window." - **Pedro B. Rey, *La Nación***

"In this novel, Cristoff emerges as one of the biggest rebels of Argentinean literature, a writer of extreme singularity." - **Silvina Frieria, *Página/12***

"A battlefield of abundance, where genres and formats deform themselves to build something new, where orality zigzags and creates new meanings." -**Milena Heinrich, *Télam***

INCLÚYANME AFUERA / Include Me Out

Novel, 155 p.

Book of the Year according to Beatriz Sarlo in Revista Ñ and critics of La Nación

Finalist for the LiBeraturpreis (Litprom) in Germany

Argentina, Chile, Mexico: Mardulce Editora, 2015

Germany: Berenberg, 2015

Colombia: El Peregrino, 2016

Sweden: Tranan, 2017

Arabic: Here & There

USA: Transit Books, 2019

Sophisticated, elegant, intelligent and profoundly radical. This is the story of Mara, an interpreter who decides of her own accord to move to a village hours away from Buenos Aires with one mission: spend one year in silence. Working as a guard in a museum that holds national relics that include taxidermied horses, Mara manages to keep speech to the very minimum and pass unnoticed, except in three instances—the one involving her boss being the most toxic. There is suspense in witnessing her revenge, as well as every single action she takes in the midst of her attempts at becoming invisible. The mystery is also in why she chooses this as her mission and for what purpose. The answer is found further in the story, as unforeseen incidents unravel, and above all in a narrative atmosphere that leads to an unforgettable, remarkable ending that reminds readers of the great modern novels on plot, sabotage, madness and anarchism. From its very title, INCLÚYANME AFUERA situates paradox, rejection and tenacity in the center of current-day narrative, while also confirming María Sonia Cristoff as one of the most remarkable, original voices in Latin America.

"An original novel with a calm writing, without colloquial gestures, without costumbrist mannerisms, which exposes the trivial, the capricious, the reiterated of an alienation." - **Beatriz Sarlo, *Revista Ñ***

"The novel is bold, subversive, and threaded through with acidic humor. A novel firmly within the more cerebral Argentine literary tradition of Borges and Aira... turned on its head. At a time when we are inundated with chatter of all kinds, it is a homage to silence, and the impossibility of achieving it. What's not to love about a writer imagining a character who is doing in life what the writer is doing in her art: rethinking the terms on which she lives/writes. " - ***Literary Hub***

"It is a dark, funny novel—part psychological thriller, part social satire, part crime caper—about a simultaneous interpreter who takes a vow of silence and a job at a provincial museum west of Buenos Aires. Cristoff cites jokes and historical documents, contrasts provincialism and cosmopolitanism, while devoting her most acute observations to the meaninglessness of words and the meanings of silence. This is a striking, clever novel." - ***Publishers Weekly***

FALSA CALMA / False Calm

Narrative NF, 240 p.

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

Shortlisted for the Edward Stanford Writing Prize Award

Latin America:

Seix Barral, 2005; Random House, 2023

Germany: Berenberg, 2010

Spain: Alpha Decay, 2016

France: Éditions du sous-sol, 2018

USA: Transit Books, 2018

UK: Daunt Books, 2025

Italy: La Nuova Frontiera, 2019

Turkey: Asteria Yayinevi

This is not a book in which Patagonia is a postcard landscape but rather the point of entry into a nightmare landscape. María Sonia Cristoff returns to the region where she was born to explore five ghost towns that make up an underworld. The author walks, listens and trims. There is a schizophrenic kiosk owner who asks her for a cure, there is a discontrolled population of dogs taking over the town and driving the inhabitants to paranoia, there is an archive that speaks of a group of cannibals that treasured penises and dust from the bones of their victims: Syrian-Lebanese immigrants, there is a woman who hears voices, there is a sect of teenagers who hang themselves. Their stories intersect like living dead that wander through a ghost town without knowing what they are doing there, what to await, nor what dues they are paying.

With a sharp and picaresque gaze, María Sonia Cristoff becomes an antenna for these characters excluded from all state policy, trapped in their isolation and eaten away by a land that is hostile yet full of oil wells. 'The ghostly does not imply a void', the reader discovers in this work that is so local and universal at once, mixed with the wandering of Sebald, the torment of Poe and the senseless of Beckett. In the end, it is as if a walk through Patagonian ghost towns could be the most disquieting metaphor for the state of our world.

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

"I traveled in my imagination with the Argentine writer María Sonia Cristoff in this unclassifiable nonfiction book." - **Christopher Merrill, *The Paris Review***

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

"A moving and darkly hilarious tour de force that balances its depiction of brutal material conditions with sensitive character portraits, razor-sharp cultural criticism and an examination of local myths... Cristoff displays a remarkable attunement to female agency and solidarity. The writing, like the landscape, is both terrifying and awe-inspiring." - **Josh Weeks, *The Observer***

"Fascinating, informative, and ultimately a pleasure to read." - ***World Literature Today***

"Outstanding, fun, insightful." - ***Neue Zürcher Zeitung***

"Style is perfectly suited to subject; she travels in a land where real meets surreal and curses, superstition, myth, and mysticism are woven into the fabric of everyday life." - ***Kirkus Review***

"A moving and darkly hilarious tour de force that balances its depiction of brutal material conditions with sensitive character portraits, razor-sharp cultural criticism and an examination of local myths."
– **Josh Weeks, *The Observer***

VIOLA DI GRADO

Catania, 1987

With her first novel, *70% Acrylic 30% Wool*, published when she was 23 years old, she became the youngest winner of the 2011 Campiello First Novel Award and the youngest finalist for Italy's most prestigious literary prize, The Strega. It won the Rapallo Carige Award and was a bestseller in Italy and the USA. Her second novel, *Hollow Heart*, was a finalist for the PEN Literary Award, the Italian Prose in Translation Award and the International Dublin Literary Award 2017. Her third novel *Bambini di Ferro* was published in 2015 to much critical and academic acclaim, followed by *Fuoco al cielo* in 2019 which was a Strega candidate and awarded the Premio Viareggio jury's selection. Granted with the Civitella Ranieri Fellowship, the Garzanti Dictionary named her as one of the most representative authors in the last decades. She has an undergraduate degree in Eastern Languages from the University of Turin and a Masters in East Asian Studies from the University of London. She has lived in Leeds, Kyoto, Rome and is now in London. She's a contributor for *The Guardian*, *La Stampa*, *Linus*, and has been invited to major festivals worldwide.



"A powerful and original writer." – **Michael Cunningham**

"Shimmering prose." - **The New York Times**

"An incredibly inventive language." - **Le Figaro**

"One of the most exciting voices in European literature today. Viola Di Grado is a genius." - **Jami Attenberg**

"The arrival of a considerable talent." - **Times Literary Supplement**

"Her writing is hypnotic and mesmerising." - **The Independent**

"A writer this powerful is scary." - **Sarah Wu**

"Viola Di Grado has enormous talent, her work is visionary and heartbreaking." - **Nazione Indiana**

"What is more surprising than Di Grado's early success is how fully she has already crafted her aesthetic." - **The Los Angeles Review of Books**

QUESTO MONDO NON È CASA

Novel, 132 p.

Nominated for the Premio Intersezioni Italia-Grecia 2026

Italy: Rizzoli, 2025

USA: Two Lines

Viola Di Grado's retelling of the commandment "Thou shalt not kill". Guido Pacher is a longstanding psychoanalyst in a grey, tormented Turin. He studies his patients and observes them, with a particular fixation on thinking he understands women. When Linda first walks in, the first thing he notices is her loneliness. It's as obvious to him as a pimple on one's cheek. Linda speaks to him with long moments of silence dense with meaning, and her reluctance pulls Guido in even more. Session after session, he loses himself in a vortex of obsession he cannot escape. With remarkable tension and mystery, this psychological drama shows us the power of imagination as well as the violence embedded in patriarchal language.

MARABBECCA

Novel, 208 p.

Nominated for the Premio Strega 2024

Italy: La nave di Teseo, 2024

USA: Two Lines

UK: Scribe

Germany: btb

From the critically-acclaimed Viola Di Grado, comes a modern existential tale in an old land of mystics, criminals, with echoes of Lynch and Tarantino. It's the end of summer in Catania, and Clotilde and Igor get into a car accident right after breaking up. She is left wounded, he ends up in a coma. As she watches over him, Clotilde starts receiving visits from the girl responsible for the crash, a young, fragile Ornithology student named Angelica. Their relationship gradually grows more intense and complex. When he wakes up from his coma, Igor is radically transformed but his violent nature is still intact, his presence shifting the precarious balance between these two women. In a magical yet claustrophobic setting of a room full of birds, three characters will precipitate into a tortuous maze where feelings will mutate at every curve. Set in a mythological Sicily, with the towering Etna, its threatening skies and black ashes, *Marabbecca* is a visionary novel that asks crucial questions about identity: what it means to say "I" and the collisions with the other that somehow tells us who we really are. "Marabbecca" is the Sicilian folklore name for a woman who is darkness in the flesh. She was invented so that children would stay away from the wells. Otherwise they would become darkness too. And this is what happens to Clotilde.

"Di Grado is a writer different from everyone and everything. I have always admired her elegant, precious, rigorous prose, and in this novel she has found the perfect balance between originality and contemporaneity through the theme of gender violence. *Marabbecca* is a mechanism full of surprises and inventions up until the last line. Here she has reached a maturity that should be awarded and recognized, and this book should be read and celebrated as it deserves."

– Daria Bignardi, *Premio Strega*

"Di Grado's novels are a fearless adventure into language."

– Filippo La Porta, *Robinson*

"A hallucinatory novel that sinks like a knife into the psyche... Di Grado is an outsider on the Italian scene, a writer with international importance and truly extraordinary creativity."

– Mara Accettura, *D la Repubblica*

"A story on the desperate need for the love, on pain, on contagious evil, on violence against women, on violence among humans, on cages, instinct and fragility." – E. Lombardo, *La Repubblica*

"Di Grado is equipped with a great sense of poetry, and this is her most beautiful and refined novel to date."

– Nicola Cosentino, *Corriere della Sera*

"A potent, sulfurous Sicily unravels. This novel shows that a reciprocal seduction between body and landscape is now beginning to take shape in Italian prose, and not just in Italian poetry."

– Laura Pugno, *Tuttolibri*

"She has also written novels that are dark and fascinating. At times it seems that is writing from a different geological era, other times from a future we don't know yet... You feel a need for the sacred as you lose yourself in her pages." – Elena Stancanelli, *Vanity Fair*

"Di Grado plays with her characters as she were a dollmaker... An epic poem on the disastrous beauty of the world, a hymn to its broken things, to its open cages, and to all that cannot be fixed."

– Claudia Bruno, *Il Manifesto*

"A page-turner that catches its characters in a net that hypnotizes the reader. The prose is magnetic."

– Nadeesha Uyangoda, *Internazionale*

"Among our most celebrated writers, she resists beautifully to the same old literature."

– Fabrizio Ottaviani, *Il Giornale*

"It goes in search of the mystery that is us." – Davide Emme, *Gazzetta del Sud*

"Her stories are original, daring, surprising, her writing is free and penetrating, outside of the box and far from any cliché. One of the most creative and innovative voices of contemporary literature. *Marabbecca* showcases her unique style that is the fruit of a boundless linguistic and cultural search." – Maria Schillirò, *La Sicilia*

FAME BLU / Blue Hunger

Shortlisted for the Polari Book Prize 2024

Longlisted for the Nota Bene Prize 2024

Amazon's Best Pick of the Month

Novel, 180 p.

Italy: La nave di Teseo, 2022
USA: Bloomsbury, 2023
UK: Scribe, 2023
Germany: btb, 2023

Spain: Alpha Decay, 2022
Catalan: Angle, 2022
Brazil: Dublinense, 2022
Norway: Solum, 2023

After her twin's death, a solitary young woman leaves Rome for Shanghai, the city where her brother Ruben had long dreamed of opening a restaurant. Teaching Italian to Chinese students, she meets a mysterious girl named Xu, who is also running from a turbulent past: a violent father, an absent mother, and an extended family who wishes she'd been a boy. Xu's house is dingy and full of rotting food, like a museum of decomposing organic matter. In the gloom of abandoned textile factories and dilapidated slaughterhouses, the two discover an extreme dimension where biting, swallowing, and taking each other in are part of the erotic ritual. Rooted in an experience of cultural limbo, *Blue Hunger* takes the reader on a visually stunning, taboo demolishing journey into the depths of the psyche, from mourning to falling in lust-all in a city of potent dreams, stories, and stimulations.

"*Blue Hunger* is a devastating study of the ways in which grief renders everything, even the self, foreign. A gorgeous grotesquerie of lust and despair backdropped by the writhing rhythms of Shanghai." - **Rachel Yoder**

"To read *Blue Hunger* is to enter a dreamlike state, guided by irresistible, evocative writing, immaculate details, and vivid emotions dripping with desire. Viola Di Grado offers us a brilliant, highly immersive story about the need to consume and be consumed, love, messiness, and the power of language. *Blue Hunger* is a wholly compelling piece of art, and Viola Di Grado is a genius." - **Jami Attenberg**

"Sticky, neon, and electric, *Blue Hunger* drips with desire, danger, and hunger in myriad forms."
- **Jessica Andrews**

"An increasingly indispensable voice." – **Foyles Charing Cross**

"A most vibrant novel about lust: beautifully written and full of sensuous images, Viola Di Grado's book is a powerful literary journey into food and sex and the city. In depicting the constant foreignness of falling in love, Di Grado reveals herself as a true master of style." – **Claudia Durastanti**

"Readers will be fascinated by the novel's scenery, psychological acuity. Queerness, grief, isolation, dependence, and love merge in this novel of geographically-based healing and descent." – **Booklist**

"A masterful narrative that conveys the ecstasy of new love...The final scene is a spectacular feat, managing to be both unexpected and exquisitely tender." - **The Sydney Morning Herald**

"Di Grado's prose is exhilaratingly dynamic, made up of fragmented paragraphs that look and sound like prose poetry and that use poetic language in surprising and edgy ways." - **The Saturday Paper**

FUOCO AL CIELO

Novel, 233 p.

Viareggio Jury Award

Candidate for the Strega Prize 2019

Italy: La nave di Teseo, 2019

Film/TV: Optioned

Tamara and Vladimir live in Musljumovo, a remote village that borders Siberia, in a geographic area that has been removed from all maps, one of the "secret cities", sinister places that were prohibited any contact with the outside world, cities where nuclear catastrophes took place in the 50s and 60s. Vladimir is a nurse from a good family in Moscow, and chooses to take care of these completely forgotten people who have nothing. Tamara is a teacher born and raised in the village, accustomed to thinking that everything is destined to be contaminated and quickly wasted. When they both meet, they are overtaken by a passion that takes hold of any thought, in the most radioactive place on the planet. This feeling reinforces their love but also devours it, until unforeseen events shake up their lives and all their certainties.

"An extreme, radical, proud protest against the absence of the other and the silence of God."
- **La Repubblica**

"We needed Viola Di Grado's pen to tell the story of one of the nineteenth century's worst atrocities."
- **Il Giornale**

SABRINA DUQUE

on behalf of Claudia Bernaldo de Quirós - CBQ Agencia Literaria

Guayaquil, 1979

Increasingly reknown for her narrative reportage, Sabrina Duque won the Michael Jacobs Fellowship for “Crónica Viajera” in 2019 and was a finalist in 2015 for the Gabriel García Márquez Journalism Prize. Her pieces have been featured in *Etiqueta Negra*, *Folha de S. Paulo*, *Internazione*, *The New York Times*, *El Malpensante* and *Gatopardo*. Her first book is *Volcánica* (2019), published by Debate, and her second *Necesito saber hoy de tu vida* is being published in both Spain and Latin America. She’s lived in Costa Rica and Brazil, and now lives in Nicaragua, where she is researching active volcanos.



“A luminous cronista.” - **Maria Fernanda Ampuero**

“Duque’s gaze won’t leave you indifferent.”
- **Julio Villanueva Chang**

PLASTIFICADOS

Short Essay, 88 p.

Spain and Latin America: Anagrama, 2026

How we humans have become flesh, bone and plastic. We have become ‘plasticised’ human beings. We live surrounded by plastic and ingest microplastics. It is true that we recycle, produce alarming studies on the consequences of microplastics on our bodies and try to reduce our consumption of them. But the reality is that global production of virgin plastic is estimated to reach 1,100 million tonnes by 2050. Are there any solutions? Can we do anything as individuals? This book is an invitation to become aware of this situation and to take action.

NECESITO SABER HOY DE TU VIDA

Crónica, 192 p.

Spain and Latin America: Anagrama, 2023

Ecuador: Siamesa, 2021

Nine extraordinary profiles of human beings who will not conform to the world. Each and every one of these characters, for one reason or another, are not okay with reality and all are linked to Portugal and Brazil. You have a Portuguese neurosurgeon from the last century (António Egas Moniz) who invented lobotomy; football players (Eusébio – the Black Panther- and Cristiano Ronaldo) who pivot between idolatry and the fear of failure; a sound engineer (Vasco Pimentel) who is obsessed with noises and who inspired Wim Wenders for the protagonist of *Lisbon Story*; a cartoon director (Celia Catunda) who considers that one must not dumb down children; a Brazilian millionaire (Eike Batista) who had his downfall and ended up in prison; waiters from Lisbon, who always seem upset and yet won’t let you leave a crumb on your plate and insist on suggesting what you should not order that day; and, last but not least, Fernando Pessoa, the poet who survived on multiple identities.

“Virtuoso.” - **Publishers Weekly en Español**

“A gallery of perfect portraits, of unforgettable characters, with an unusual viture: it’s absolutely Ibero-American.” - **Jorge Carrión**

“This book shines with pure light, pure wonder.” – **María Fernanda Ampuero**

CLAUDIA DURASTANTI

Brooklyn, 1984

Claudia Durastanti is the author of four critically acclaimed novels. Her literary milestone *La straniera* was a finalist for Premio Strega in 2019 and marked her international breakthrough. Her debut novel *Un giorno verrò a lanciare sassi alla tua finestra* (2010) won the Premio Mondello Giovani, followed by *A Chloe, per le ragioni sbagliate* (2013) and *Cleopatra va in prigione* (2016). Her stories and essays are featured in *Granta*, *Apartamento*, *The Paris Review*, *Bomb* and *Los Angeles Review of Books*. Former Italian Fellow in Literature at the American Academy of Rome, she is also one of the founders of the Italian Literature Festival in London. She writes for several literary supplements and she is on the board of the Turin Book Fair. She is the Italian translator of Joshua Cohen, Donna Haraway, Ocean Vuong, and the most recent edition of *The Great Gatsby*. She's the curator of the feminist imprint "La tartaruga" in Italy.



"Claudia Durastanti's writing can only be bathed in praise. Its elegance and functionality are admirable." - **Piersandro Pallavicini**, *Tuttolibri*

"Claudia Durastanti was born to tell. The young writer has immediately brought me into her world, giving me a generous and brutal push on my pack."

- **Alfonso Berardinelli**, *Il Foglio*

"Claudia Durastanti is and continues to be a surprise." - **Angelo Guglielmi**

"Durastanti surprises us with her anthropological intelligence, her richness of vocabulary and her ability to rebuild time, one's own time." - **Internazionale**

"Claudia Durastanti's writing is lyrical and sharp, underpinned with a searching gaze that turns the everyday into something darkly beautiful. Every page feels totally, absorbingly, alive." - **Sophie Mackintosh**

FALSI AMICI

Literary NF, 188p.

Italy: La nave di Teseo, 2026

Claudia's groundbreaking essay collection that reads like a novel, and is just as an important piece in her oeuvre as *Missitalia* and *La Straniera*. They are a sort of trinity. In these eleven narrative essays, her voice has never been this refined, joyous (even when it's sad), honest, self-aware, free and firm. With a sharp mosaic effect, these "lessons on love, violence and power" are hawk-eyed on the present as it is on the past, curious and caring about our collective future and the stories we as a society will continue to tell. She impeccably interweaves pop and intellectual culture. From Nashville to the Costa Brava, to the desert of New Mexico, pandemic struck New York, Milos to Messina. Piero della Francesca, Amy Winehouse's shoes, women's literature under fascism, Nick Cave, *The Sopranos*, Cesare Pavese... All these stories have one color in common: pink. A feminine and violent color at the same time, pink becomes the principle of a research that animates the author like an archaeologist of the present. Because if it is true that fiction can start from some real-life experiences, it is equally true that non-fiction offers life a space for reflection that can become imagination. It is also an adventure of thought, in which the author reflects on her own intellectual role, on the relationship with the male and on motherhood, through a happy openness to the unexpected and unpredictable.

"She has written a brilliant book... It reaffirms Durastanti's uniqueness—her ability to innovate literature at a time when we are seeking new forms of the novel... *Falsi amici* should be read as a novel... While blending multiple genres, it represents a single gesture—part essay, part fiction: the birth of a new life... Claudia Durastanti establishes a relationship with Joan Didion akin to the one Walter Siti established with Pier Paolo Pasolini: an act of updating... Through a transformative journey—at times hypnotic and disorienting—Durastanti defines a perspective that is constantly in motion." - **Teresa Ciabatti**, *Corriere della Sera*

"A voice both aching and playful, warm and dissonant—inseparable from the experience of marginality." - **Filippo La Porta**, *Repubblica Robinson*

"I fell head over heels in love with it. Maturity is having the courage to write against oneself."
- **Enrica Tesio**, *Tuttolibri*

"All readers' stories are ghost stories." - **Chiara Valerio**

MISSITALIA

Novel, 400 p.

Winner of the 2024 Premio Mondello

Italy: La nave di Teseo, 2024

UK: Fitzcarraldo

USA: Summit Books

France: Grasset, 2026

Germany: Hanser/Zsolnay, 2026

Spain: Anagrama, 2026

Brazil: Todavia

Catalan: L'Altra, 2026

Croatia: Oceanmore, 2025

Turkey: Siren

Claudia Durastanti's new novel is an extraordinary, hypnotic feat, the all-encompassing novel (i.e. *A Little Life*, *Cloud Atlas*, *A Hundred Years of Solitude*) packed with meaning, symbols, mythologies, ecology, politics. It's a manifesto for space over time. A creation of a new literary form. A game of mirrors. A finely wrought triptych (discovery, exploration, and the end of oil) that defies and brightens the contemporary, plays with our ideas of what makes a novel historical. It's this worldbuilding ode (turned odyssey) about one specific place on a map, when it's rich with resources and then rich without, an easy target for any sort of extraction. Basilicata and its Calanchi, its women living in caves who escape to then return (even from the Moon!), the underdogs, the runaways, the rebels. What is lost and kept. What progress does not mean! How history can haunt but also unravel a myriad of stories and versions. How to love the world no matter what.

"A novel of vaulting and thrilling ambition, from one of the most brilliant writers working today. Durastanti writes like no one else - with fierce intelligence, formal daring and bold imagination." - **Katie Kitamura**

"In a rare blend of poetry, wit, courage, and narrative force Durastanti explores the lives of fictional female characters in Italy in three parts spanning past and future. *Missitalia* is a brilliant, original novel across centuries, idioms and milieux, casting "italianità" in an entirely new light. Perceptive and wise, ironic and melancholy, it's been my book of the year." - **Esther Kinsky**

"*Missitalia* marks a genre-imploding new departure for one of the most celebrated Italian writers of her generation. Moving with enviable dexterity between past, present and future, Durastanti weaves an unforgettable tale of class, colonialism and the end of the world. The best book yet from a truly unique voice." - **Naoise Dolan**

"One of my most important reads in my lifetime. A complete change of scenery that fills me with enthusiasm." - **Emanuele Coccia** (Italian writer)

"Claudia Durastanti is a punk witch genius and one of Italy's most vital writers."
- **Joshua Cohen** (Pulitzer Prize novelist)

"Durastanti triumphs by realizing that her novel could not rely merely on gimmicks... We can celebrate Durastanti's commitment to creating Literature—something increasingly rare in today's novelistic landscape."
- **Jordi Corominas**, *El Cultural*

"Claudia Durastanti confirme ici son grand talent. Du grand art. Saisissant."
- **Thierry Clermont**, *Le Figaro Littéraire*

"J'ai la sensation d'être devant un grand roman et cela ne tient pas seulement à ses thèmes ou à ses personnages, si complexes et impressionnants soient-ils, ni à quelques scènes pourtant inoubliables. Son sujet, jamais affirmé comme une thèse, se répercute sur la langue et sur la forme du livre."
- **Tiphaine Samoyault**, *Le Monde des Livres*

"A novel like few others: lyrical, exciting, and ambitious. Three women, three eras, three literary genres, one territory, and the same struggle -- where life confronts the desert of capital as it gains ground everywhere, including in southern Italy." - **Gabriela Cabezón Cámara**

"A brilliant and complex work, characterized by a style masterfully adapted to the three worlds, simultaneously realistic and dystopian, to which the writer introduces us... Durastanti's novel is not a simple one and it shocks the reader at every step. A multitude of themes intertwine, giving life to a dense plot that at times challenges

the reader's attention. We talk about women and a land devastated by war, then by industrialization and finally perforated by drills. We talk about myth and history, human relationships, motherhood and abandonment. The history and the stories of these characters are marked by something that dies and something that is born, the end of a story and of history is the opportunity for another to be born. - **Anita Romanello, *Doppiozero***

"Choosing to tell two hundred years of history of the Val d'Agri, from the sisterhoods at the time of brigandage to the lunar twinning, from the rush to industrialization and the exploitation of oil resources, to the morbid international interest in its ethnographic and cultural uniqueness, Durastanti signs the his great American novel, in which Basilicata and Texas, the Lucanian Apennines and Appalachia blend together in ancestral and contemporary narratives. As in a combinatorial experience, *Missitalia* is a container of human and natural lives that are generated in the act of reading in infinite ways and mixtures, ready to reverberate, bewitching, in the eyes of the reader. Each time different, each time more and more profound." - **Guia Cortassa, *Esquire***

"Far beyond Sofia Coppola's Marie Antoinette - for Durastanti, by making her things you also destroy hers, making them unrepeatable - *Missitalia* creates worlds that are like nothing else. From a personal book in which she told about herself, her childhood, her father, her mother, the writer moves on to an imaginary novel with an innovative structure, where gestures are units of time. A time that goes from industrialization - factories, oil, progress - and reaches the inhabited moon. Families disappear, putative mothers dominate, youth continues to happen, nothing calms its impetus and fury." - **Teresa Ciabatti, *Corriere della Sera***

"*Missitalia* puts into practice something similar with respect to the story of Southern Italy. It is a great southern novel, which takes place in the Basilicata of Garibaldi's revolts; and in that explored in search of oil in the economic boom of the 1950s; and in a Lucanian lunar base managed by a future Mediterranean Space Agency With a chorus of characters in which three women stand out - the godmother of a refuge for non-conformists; a scholar who becomes an accidental spy; an aged space colonist - Durastanti overturns the narrative of the South as a periphery of the West, seeking instead the signs of the profound movements of the present and of the future." - **Vincenzo Latronico, *La Stampa***

"An ethnofuturist trilogy. Almost 400 pages written with the desire to be free to seek a form. And a Pasolini inspiration - a risky comparison? - and a similar parable, from pre-historic Basilicata to oil, up to astrocapiatism. To date, Claudia's *Missitalia* is merely the sequel to that book in a different form, you will recognize the estrangement, the fear, the desire to return home, condemned to never find it." - **Andrea Bajani, *Il Venerdì***

"With this book Durastanti enters the furrow of great contemporary writers like Lerner or Zambra, with originality of her voice, but above all with the understanding that one of the tasks of literature is to imagine the future and try to tell it in relation to the present and past tense." - **Eugenio Giannetta, *Avvenire***

"A novel of imposing literary stature in which the other does not exist at all, if not as our eternal emanation." - **Nicola H. Cosentino, *La Lettura***

LA STRANIERA / Strangers I Know

Novel, 285 p.

Top five finalists for Premio Strega 2019

PEN Translates Award 2020

Prix Transfuge 2021 for Best European Promise

Shortlisted for the Tadeusz Bradecki Prize

Longlisted for the Prix Femina, the Prix Les Inrockuptibles, the Oxford-Weidenfeld Prize

Italy: La nave di Teseo, 2019

USA: Riverhead, 2022

UK: Fitzcarraldo, 2022

Australia: Text, 2022

Germany: Hanser/Zsolnay, 2021

Spain/Latin America: Anagrama, 2020

Catalan: L'Altra, 2020

France: Buchet Chastel, 2021; Folio (pocket)

Holland: De Bezige Bij, 2020

Portugal: Dom Quixote, 2020

Brazil: Todavia, 2020

Sweden: Wahlström & Widstrand, 2022

Finland: Schildts & Söderströms, 2022

Norway: Gyldendal, 2022

Denmark: Vinter, 2022

Croatia: Oceanmore

China: Archipel

Korea: Green House

Slovenia: Beletrina

Turkey: Siren

Czech Republic: Kniha Zlin

Greece: Gutenberg

Hungary: Magvető

Poland: Czarne

Serbia: Booka

Japan: Hakusui-sha

Macedonia: Bata Press

Audio: Storytel

Film: Wildside

Every family has its own mythology, but in this family none of the myths match up. Claudia's mother says she met her husband when she stopped him from jumping off a bridge. Her father says it happened when he saved her from an attempted robbery. Both parents are deaf but couldn't be more different; they can't even agree on how they met, much less who needed saving. Into this unlikely yet somehow inevitable union, our narrator is born. She comes of age with her brother in this strange, and increasingly estranged, household split between a small village in southern Italy and New York City. Without even sign language in common – their parents have not bothered to teach them – family communications are chaotic and rife with misinterpretations, by turns hilarious and devastating. An outsider in every way, she longs for a freedom she's not even sure exists. Only books and punk rock—and a tumultuous relationship—begin to show her the way to create her own mythology, to construct her own version of the story of her life. Kinetic, formally dazzling, and spectacularly original, this book is a funny and profound portrait of an unconventional family that makes us look anew at how language shapes our understanding of ourselves.

"Brave and deeply felt. Durastanti casts the universal drama of the family as the sieve through which the self—woman, artist, daughter—is filtered and known. Here the novel is not only a medium of illumination, but also a buoy cast into the dark waters of memory, imagination, and boldly embodied questions. In other words, it is my favorite kind of writing, the kind that not only tells of the world—but burrows through it, alive."

- **Ocean Vuong**

"Playful, looping, atmospheric and funny, *Strangers I Know* is a singular achievement, one of those rare books that expanded my understanding of what a novel can do. Claudia Durastanti is an absolutely thrilling writer."

- **Lauren Groff**

"Formally innovative and emotionally complex, this novel explores themes of communication, family, and belonging with exceptional insight. Durastanti, celebrated in Italy for her intelligent voice and her hybrid perspective, speaks to all who are outside and in-between. *Strangers I Know*, in a bracing translation by Elizabeth Harris, is stunning." - **Jhumpa Lahiri**

"This novel deserves our attention for three unusual aspects. The first is certainly the language, which surprisingly reflects a life in a much more efficient way than a series of events. It's a close-far language, familiar and strange at once, gorgeous but without being precious or deliberately seeking style. A second reason is the story itself, which belongs to the family genre but also to exciting adventures, making the reader redo the map of the world and the time spent. Finally, we are captured by the expressive talent that makes *La Straniera* not just a collection of memories, but the birth point in which a new story is born."

- **Furio Colombo, Premio Strega**

"The story of an upbringing full of obstacles. Like a Dickens character, Claudia goes from one mishap to the next, always keeping her curiosity of the world and her capacity to feed deep affections." - **Rai Cultura**

"Halfway between Natalia Ginzburg and Joan Didion, Durastanti's *La straniera* is her Family Lexicon in which the key words are migration, estrangement, dysfunction, excess, but also colour, tenderness, identity and determination." - **Francesco Chianese, L'Indipendente**

"A good story gets even better if you tell it right, the Italian Claudia Durastanti knows. In the fabulous *La Straniera* (De Vreemdelinge), she turns her unusual parents into characters with a lot of love."

- **Arjan Peters, de Volkskrant ******

CARLOS FONSECA

San José, Costa Rica, 1987

Carlos Fonseca spent half of his childhood and adolescence in Puerto Rico and has his PhD in Latin American literature from Princeton University. In 2016, he was named one of the twenty best Latin American writers born in the 1980s at the Guadalajara Book Fair, and in 2017 he was included in the Bogotá39 list of the best Latin American writers under forty. In 2021, he was featured on Britannica's "20 Under 40: Young Shapers of the Future" and Granta chose him as a "Best Young Spanish Language Novelist". He is the author of the two critically appraised novels *Coronel Lágrimas* (2015) and *Museo animal* (2017), and in 2018, he won the National Prize for Literature in Costa Rica for his book of essays, *La Lucidez del Miope*. In 2024, he received the Anna Seghers Prize and was selected as a fellow for the Literaturhaus Zurich. His work has been featured in *The Guardian*, *The White Review*, *Bomb Magazine*, *Letras Libres*, *Literary Hub*, among other media. He teaches at Trinity College, Cambridge.



"Carlos Fonseca is one of the most gifted and imaginative young novelists in Latin America today." - **Chloe Aridjis**

"One of today's most promising Latin American novelists." – **Javier Cercas**

"Widely recognized as one of the most inventive writers at work in the Spanish language today." - **Britannica**

"One of the best young writers from Latin America." - **Inés Martín Rodrigo, ABC**

"Following the steps of Horacio Castellanos Moya and Roberto Bolaño, Carlos Fonseca is one of those great writers who are able to capture the global experience from a Latin American perspective... Novels such as his question the history of humanity while remaining loyal to it, however terrible or tragic." - **Le Grand Continent**

AUSTRAL / Austral

Novel, 220 p.

Full English translation by Megan McDowell

Winner of the National Book Prize Aquileo J. Echeverría

Longlisted for the Prix Grand Continent 2022

Spain and Latin America: Anagrama, 2022

USA: Farrar, Strauss & Giroux, 2023

UK: MacLehose Press, 2023

France: Scribes/Gallimard, 2023

Germany: Wagenbach, 2024

Italy: Sellerio

Brazil: Instante

Turkey: Metis

Greece: Kastaniotis

China: Horizon

Arabic: Dar Tashkeel

A dazzling novel about legacy, memory, and the desire to know and be known. Julio is a disillusioned professor of literature, a perpetual wanderer who has spent years away from his home, teaching in the United States. He receives a posthumous summons from an old friend, the writer Aliza Abravanel, to uncover the mysteries within her final novel. Aliza had raced to finish her work as her mind deteriorated. In her manuscript is a series of interconnected accounts of loss, tales that set Julio hurtling on a journey to uncover their true meaning. *Austral* tracks Julio's trip from Aliza's home in an Argentine artists' colony to a forgotten city in Guatemala, to the Peruvian Amazon, and through Nueva Germania, the antisemitic commune in Paraguay founded by Elisabeth Forster-Nietzsche. A story of mourning and return-to one's native country, to one's darkest memories, to oneself Carlos Fonseca's *Austral* interrogates the obsessions and upheavals faced by survivors of a rapidly globalizing world. A treasure map of intertwined experiences, each cleaving its own path through time, the novel is a fascinating investigation into the disappearance of culture and memory and a charting of the furthest limits of what language can do. With this remarkable exploration of the traces we leave behind, chose we erase, and how we seek to rebuild, Carlos Fonseca confirms his status as one of the most powerful voices in contemporary Latin American literature.

"A reflection on identity, rootlessness and violence, written in admirable prose. Carlos Fonseca's most ambitious, most complex and most accomplished novel to date." - **Javier Cercas**

"*Austral* is a tender and thoughtful exploration of the painful irony of being alive and our attempts to make sense of the past as well as the present. Carlos Fonseca has written a book that is like a beautiful maze where we can discover new treasures at each turn." - **Katharina Volckmer**

"*Austral* is a beautiful puzzle that grows with mystery the more you explore it. Carlos Fonseca is a writer of rare guile and intelligence." – **Adam Thirlwell**

"Fonseca brilliantly interrogates the notion that, as Yitzhak states in his journal, "Repeating the past is a way of doing it justice." This is an evocative excavation of memory, loss, and legacy." – **Starred Publishers Weekly**

"The protagonists of this sweeping novel strive to piece together the past in all its cruelty in order to better understand themselves and whence they came. *Austral* juxtaposes beautifully the search for truth and the artistic process in a depiction that makes one indistinguishable from the other. With great sensitivity, Carlos Fonseca captures the sense of dislocation that comes to define anyone who has ever been displaced." – **Alejandro Varela, author of *The Town of Babylon***

"Like Sebald, Fonseca digs brilliantly and intelligently into the archive of memory. Addressing relevant questions like inheritance, guilt, the repetition of evil or the need of expiation, the author builds an idea of a collective archive, where individual stories become collective." – **El Mundo**

"An exceptional and intricate novel of depth, insight and understanding." – **The Irish Times**

"A masterly voyage of discovery, both physical and intellectual." – **Anderson Tepper, *The New York Times***

MUSEO ANIMAL / Natural History

Novel, 320 p.

Best Books of 2017 in *El Mundo (El Cultural)*

The Millions' Most Anticipated

Spain and Latin America: Anagrama, 2017

World English: Farrar, Straus & Giroux, 2020

France: Christian Bourgois Éditeur, 2022

Italy: Sellerio Editore, 2022

Turkey: Metis, 2019

Croatia: Durieux, 2019

Greece: Kastaniotis

China: Horizon

From Carlos Fonseca comes a dazzling, kaleidoscopic epic of art, politics, and hidden realities

Just before the dawn of the new millennium, a curator at a New Jersey museum of natural history receives an unusual invitation from a celebrated fashion designer. She shares the curator's fascination with the hidden forms of the animal kingdom—with camouflage and subterfuge—and she proposes that they collaborate on an exhibition, the form of which itself remains largely obscure, even as they enter into a strange relationship marked by evasion and elision. Seven years later, after the death of the designer, the curator recovers the archive of their never-completed project. During a long night of insomnia, he finds within the archive a series of clues to the true story of the designer's family, a mind-bending puzzle that winds from Haifa, Israel, to bohemian 1970s New York to the Latin American jungle. On the way, he discovers a cast of characters whose own fixations interrogate the unstable frontiers between art, science, politics, and religion: an aging photographer, living nearly alone in an abandoned mining town where subterranean fires rage without end, who creates models of ruined cities; a former model turned conceptual artist—and a defendant in a trial over the very nature and purpose of art; a young indigenous boy who has received a vision of the end of the world. Reality is a curtain, as the curator realizes, and to draw it back is to reveal the theater of obsession. *NATURAL HISTORY* is the portrait of a world trapped between faith and irony, between tragedy and farce. A defiantly contemporary and impressively ambitious novel in the tradition of Italo Calvino and Ricardo Piglia, it confirms Carlos Fonseca as one of the most daring writers of his generation.

"Natural History is a deeply thoughtful, bold, and kaleidoscopic novel, one that, with great audacity and even greater beauty, invites reflection about the weight of legacies and about the masks that make up what we call identity." - **Alia Trabucco Zerán**

"With *Natural History*, Carlos Fonseca, a writer of archives, masks, and ruins—that is, a writer with the capacity to create new ways of thinking, an ingenious and obstinate explorer of the abyss—has cemented himself as one of my favorites." - **Enrique Vila-Matas**

"Like a certain map that appears in its pages, a map in which two versions of a city are superimposed on one another, *Natural History* reveals a strange reality that lives in the shadows of our own. Carlos Fonseca has written a wonderful, wildly ambitious book that builds a labyrinth from art, politics, religion, love and obsession." - **Chris Power**

"Fiercely intelligent and wildly imaginative - a fever dream of a novel, rich and strange." - **Carys Davies**

"Boundary-pushing. Its plotting and Delphic aura suggest the paranoiac glitter of Don DeLillo, the cosmopolitan dread of Roberto Bolaño and the imaginative elasticity of Ricardo Piglia, to whom the book is dedicated." - **Dustin Illingworth, *The New York Times***

"Fonseca's inventive, complex tale reads like a literary onion, constantly revealing new narratives and layers of meaning. The various characters' perspectives blur the line between memory and fantasy, and their charm will keep readers along for the very intricate ride. Fonseca's innovative puzzle box of a novel packs a powerful punch." - ***Publishers Weekly, Starred Review***

"A literary tour de force impressively translated by McDowell. Ultimately, Fonseca's challenging and transcendent novel offers a prescient message about media fabrications and the unreliability of history." - ***Booklist Starred Review***

"An odd assemblage of characters moves across time and space in Costa Rican novelist Fonseca's latest intellectual puzzler ... Everything is contingent in Fonseca's story, and nothing is quite to be trusted; as it draws to a close, Fonseca begins to play with stories within the story, marvelous concoctions ... The novel is an elegant meditation on art, inconstancy, and hiding, with a deftly woven subtext of camouflage that emerges as the narrative progresses. A treat for fans of Cortázar, Bolaño, and other adepts of the literary enigma." - ***Kirkus Starred Review***

"One of the best books written in Spanish this year. Fonseca's narrative, which is intelligent, evocative and atmospheric when it needs to be, and analytical and precise at other moments, has the obsessive energy of the best of American postmodernism, yet, at the same time, it is completely its own." - **Nadal Suau, *El Cultural***

"A postmodern archival mystery about art, fashion, the natural world, family histories, religion, and climate change." - ***The Millions***

"For readers interested in climate change and the natural world, a layered, wonderfully beguiling story about art, history, and mystery that hops generations. Animal lovers will delight at the protagonist's obsession with creaturely furtiveness and wild animals' natural ability to self-camouflage. And fans of ambitious structure-benders like Italo Calvino will appreciate the novel's planet-and decade-spanning mystery that connects 1970s New York to the jungles of Latin America." - **Amy Brady, *LitHub***

"Enrique Vila-Matas ... Georges Perec ... W.G. Sebald... In that intimate but fertile style, Carlos Fonseca has taken his first significant steps in just a handful of years." - **Marvel Aguilera, *Revista Kunst***

CORONEL LÁGRIMAS / Colonel Lágrimas

Novel, 176 p.

Full English translation by Megan McDowell

Spain and Latin America: Anagrama, 2015

USA: Restless Books, 2016

Greece: Kastaniotis, 2018

France: Christian Bourgois Éditeur

"Beware, reader, in these pages you will experience vertigo, anxiety and joy. You will become a ghostly presence in a Borgesian world, a camera obscura, where mathematics is a secret weapon, and memory the object of an archaeological pursuit." - **Valerie Miles, *New York Times Book Review***

"An intriguing and unforgettable verbal kaleidoscope." - **Ricardo Piglia**

"In the process of this game of coding and decoding, Fonseca deploys a torrent of vital and poetic ideas within a singular yet fascinating literary artifact.... [Colonel Lágrimas makes me think of] Georges Perec, Italo Calvino, W.G. Sebald, Borges, Juan Rulfo." - **Gunter Silva, *Words Without Borders***

INÉS GARLAND

on behalf of Claudia Bernaldo de Quirós - CBQ Agencia Literaria

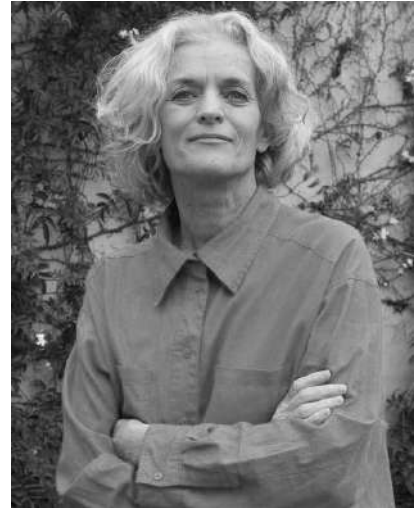
Buenos Aires, 1960

Inés Garland is a longtime respected literary figure in Argentina. She is the author of several awardwinning novels for adults, teenagers, and children. She has won the Konex Platinum Award in the Young Readers' Category, 2024, and the Deutscher Jugendliteraturpreis in 2014 for *Piedra, papel o tijera*. She translates many authors into Spanish, such as Sharon Olds, Lydia Davis, Lorrie Moore, Mavis Gallant and Jamaica Kincaid.

"Today, Inés Garland's name has a place of its own in Argentinean literature with a reflexive and introspective writing." – *Télam*

"We are very lucky to have a writer like Inés Garland."
– **Flavia Pitella**

"Inés Garland's writing has the ability to confront experience head-on, until it reveals the language that opens a previously unseen passage to a deeper truth." – **Verónica Boix, *Revista Eñe***



DIARIO DE UNA MUDANZA / A Diary of Dislocation

Novel, 254 p.

Finalist for the Premio Medifé FILBA 2025

12 reprints in Argentina / 3 in Spain

Sample by Maureen Shaughnessy

Spain & Latin America: Alfaguara, 2024

Brazil: Instante

"I am soaked. Thighs, arms, chest, neck, face, scalp. I kicked away the sheets and blankets, pulled off my socks. Insomnia followed, a downrush of impending catastrophes in the middle of the night."

A woman wakes up at night. Her feet feel cold to the bone, but a short while after, an indecent heat assaults her. Migraines, mood swings, anger, disarrayed unspecified symptoms seize her daily life. Her body becomes alien to her. Encounters with men and other women are challenged by this shedding of her old skin. Inés Garland's new book focuses on women ensnared by imperative social mandates. The understanding of her own life, the books she reads, the people she meets, everything around her is part of that change. She is forced to face prejudice, slights, silence, shame, willful historical blindness in her search for a new meaning. The fragments of this diary trace one woman's rereading of past events in her journey to an unexpected new life."

"With a nuance reminiscent of Marguerite Duras." – **Caroline Esses, *La Nación***

GIOVANNA GIORDANO

Milan/Catania, 1961

Giovanna Giordano is the author of three award-winning and critically acclaimed novels published to date: *Thirty-Six Thousand Days*, *A Magic Flight* and *The Mystery of Lithian*, all of which can be considered masterpieces. Her first novel *Cina cara io ti canto*, unpublished, was a finalist for the 5th annual Premio Calvino, recommended by Gesualdo Bufalino. She is the daughter of the scientist Nicola Giordano. She studied African Art History and teaches Philosophy and Phenomenology of the Image at the Academy of Fine Arts in Catania. As an award-winning journalist, she has written for *La Stampa*, *Il Giornale di Sicilia*, *Il Mattino* and currently for *La Sicilia*. Her novels *Treintaseimila giorni* and *Il mistero di Lithian* won the Premio Racalmare Sciascia, and the latter was a candidate for the Premio Strega. She has been championed and cheered on by important 20th century Italian intellectuals and writers such as Fernanda Pivano, Antonio Tabucchi, Leonardo Sciascia, Gesualdo Bufalino and Lalla Romano. All her novels are journeys from Sicily to other places outside of Italy. Her greatest influences are Calvino, Voltaire, Ariosto, the air, the sea and the volcanos around her.



"Explosive. She is an heir to Magna Graecia, a young great writer who knows how to reach our old hearts."
- **Fernanda Pivano**

"What a gorgeous writer." - **Lalla Romano**

"She has successfully found her literary expression. I admire her narrative zest, her ideas and the poetic vein which is often explicit." - **Antonio Tabucchi**

"Giovanna Giordano seems to nourish herself very well from Calvino and to know Voltaire's *Candide* by heart."
- **Giulio Mozzi**

IL PROFUMO DELLA LIBERTÀ

Novel, 480 p.

Sample by Elizabeth Harris + detailed synopsis

XXXV Premio Letterario Internazionale "Nino Martoglio" - Belpasso 2022

Italy: Mondadori, Oct 2021

World English: HarperVia

Netherlands: Wereldbibliotheek, 2022

Greece: Metaixmio, 2023

Spain/Latin America: Periférica, 2023

Catalan: L'Altra, 2023

Germany: Eichborn, 2023

Bulgaria: Colibri

A gentle young hero travels on a ship. His name is Antonio Grillo and he was twenty when he left Sicily for the United States in 1923. He loves Gesso, his native village, but the call of the unknown is too strong, urgent to give wings to one's freedom. In his suitcase he carries pieces of his island: pumice stone for lightness, sulfur for energy and a pillowcase with the words "always be happy" embroidered. There are many mirages and encounters in the whirlwind of the sea voyage: Aurora the beautiful and wise mare, two magical geese, a gorilla in a cage, a cheerful monkey and blue whales in the heat of love. And then the friends: De Gubernatis who loves calm above all things, Elide the woman clothed in light or Lucilla the archaeologist in the abyss. Everywhere Antonio seeks and finds wisdom, stronger than the armies that march on the world and feels tenderness towards humans and animals, who have always been loyal companions of heroes. Among volcanoes that emerge from the depths of the ocean, female pirates and bandits, a giant woman loved by a certain Polyphemus and many islands and moons crossed by sea, page after page the gentle hero sharpens his weapons to face his young existence. "Will I be twenty forever?", He asks himself. Maybe yes, if he can

keep the candid vision of him. With a unique voice in the Italian panorama, and a majestic, solemn yet light language, scented with salt and orange blossom, Giovanna Giordano tells us a story that has the structure and pace of the great tales of deeds and the enchantment of fairytale frescoes. A novel that is a spacecraft launched into the space of a starry freedom.

UN VOLO MAGICO

Novel, 304 p.

Sample English chapters by Elizabeth Harris

Italy: Mondadori, Feb 2022 (First edition: Marsilio, 1998)

Netherlands: Wereldbibliotheek, 2021

Israel: Tesha Neshamot, 2021

Greece: Metaixmio, 2022

Spain/Latin America: Periférica, 2022

Catalan: L'Altra, 2022

Brazil: Autêntica, 2022

June, 1935. Giulio Giamò, a 23-year-old messenger pilot, arrives in Africa on his little Caproni 133. His destination is Eritrea and his mission is unknown. His one true life adventure is forever marked by incredible encounters: Beba Mondio, the wise, melancholic captain; Pappamondo, the ruby-eyed talking parrot; their new friends like Tsahai. Giamò delivers letters to Sultans, unaware of what's written, and even handing over to Great Negus the declaration of Italy's war. From up above, Giamò witnesses the deep horrors of colonial violence, of war of any kind. It's those intervals of peace that will bring him boundless joy and the strength to survive all further brutality. In 1941, he is taken prisoner when the English conquer the empire. From Lake Tana to the banks of the Nile, Giulio Giamò loves freedom more than anything else, even when it's completely taken away.

"It's almost as if fantasy floated over history and tried to forgive her. Here we are captured by the magic of Africa and of journeys that aren't yet based on consumption... These pages are held up by a sense of the extraordinary and of faith in life that prevails in face of anything... In this story of love and peace, you will find a courageous prose, so tied to our time, addressed to our world and its hopes."

-**Fernanda Pivano**, *Corriere della Sera*

IL MISTERO DI LITHIAN

Novel, 196 p.

Premio Racalmare Sciascia 2004; Nominated for the Premio Strega

Italy: Oscar 451, 2024 (First Edition: Marsilio, 2004)

Israel: Tesha Neshamot

Czech Republic: Meridione

The Mediterranean is the backdrop of this story of love and courage. Samuel Horen arrives as a castaway on the shore of Katania, on a summer night in 2062, when he meets Giovanna. Together they embark on an epic return to Jerusalem, pushed by prophecies by the kabbalist Abulafia. Stromboli, Palermo, Mozia, extraordinary islands lost in the current, Gibellina, Tunisia, the Tuareg desert, Paros and finally Israel that looks like the moon and the Red Sea, Bethlehem, Hebron and the sea of Galilee. They are ready to travel the world so they can discover Lithian. A galaxy of stories and adventures full of volcanic eruption and dolphins too. And at the end the Utopia for peace for Jerusalem.

"They travel, from volcanic Katania to Jerusalem, the protagonists of this gorgeous novel by Giovanna Giordano... to find out the mystery of Lithian and to hope for a new balance in the world."

- **Antonio Calabrò**, *Il Mondo*

"An Ariosto-inspired explosion of wonders, with hypnotic moments of magic. A comet of episodes heading towards the utopia of a universal peace." - **Giuseppe Amoroso**, *Il Tempo*

TRENTASEIMILA GIORNI

Novel, 196 p.

Premio Racalmare Sciascia 1996

Italy: Oscar 451, 2024 (First Edition: Marsilio, 1996)

SILVIA HOPENHAYN

on behalf of Claudia Bernaldo de Quirós - CBQ Agencia Literaria

Santiago de Chile/Buenos Aires, 1966

At only 22 years old, she led the cultural supplement of the newspaper *El Cronista*, called *El Cronista Cultural*. During that time, she conducted interview-documentaries of Adolfo Bioy Casares, Olga Orozco and Carlos Fuentes for Televisión Pública. She also developed literary programs, such as the awardwinning “El Fantasma”. One of her first novels, *Elecciones primarias*, was turned into a chamber opera, premiered at the Teatro Cervantes and conducted by a prestigious Norwegian director. For seventeen years, she was a book columnist in the newspaper *La Nación*, and appeared as a critic at the radio stations Rock & Pop and Radio Nacional. She has given Master Lectures at the Salón Dorado of the Teatro Colón, at the Kirchner Cultural Center, and at the Museum of Latin American Art of Buenos Aires (MALBA in Spanish). She gives reading workshops at MALBA and at the Alliance Française. In 1997, she received the Konex de Oro Award for her literature. In 2021, she received the Medal of the Order of Arts and Letters with the rank of Officier, an honorary distinction granted by the French Ministry of Culture since 1957.



“Silvia Hopenhayn has the gift of finding the right literary scene to show an idea, a sensation, a hidden sense of reality.” - Liliana Heker

VENGO A BUSCAR LAS HERRAMIENTAS / Here for the Tools

Novel, 240 p.

English sample by Tom Bundstead

Spain & Latin America: Corregidor, 2021

There are times when death gives life meaning or even enhances it. This story proves vital because of the will to survive, the desire to go on and yet to know when it's time to come to an end. This novel alternates between deep Patagonia in 1966 and the Buenos Aires neighborhood of Villa Crespo in 2019. These spaces eventually meet. It all starts when a family in Patagonia, at a school in the outskirts, notices that the people do not bury their dead and that the mountain wants to get rid of them. In parallel, in Buenos Aires, a single mother goes out to seek help to dig a well at dawn. The midnight before, her younger daughter talks to her friends about the cat's burial. In this brave, bold, rapturous storytelling, we are shown that childhood is forever.

“This novel reminded me of the best lines of Clarice Lispector, with a style that combines reference and perfection in each sentence. It is not poetry, or metaphorical garnish, but the elegance of language: the passion for the precise word.” – Luciano Lutereau

*“A beautiful novel, both political and poetic, that dazzles with its language and storytelling.”
– Gabriela Cabezón Cámara*

“Good novels accomplish just this: they capture a single voice, and with it, they reflect an entire world. If the voice is that of a child and the world reflected is that of childhood, the result is this marvel of curiosity and fears and desires that intertwine.” – Martín Kohan

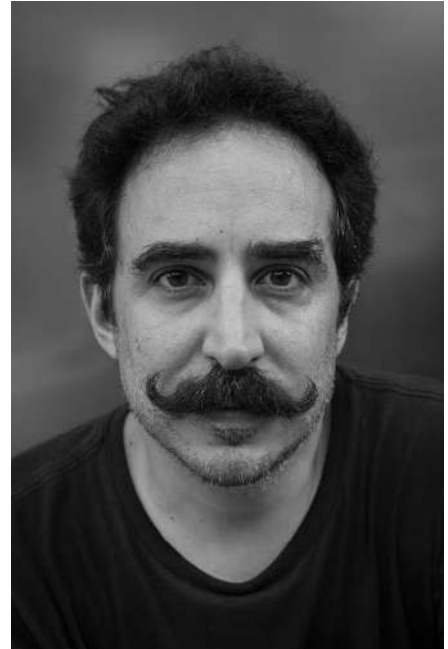
*“Hopenhayn masterfully and sensitively links two different settings and two different times. Turned into an extraordinary novel, the stories come to life.” – Mónica López Ocón, *Tiempo Argentino**

*“The author's voice is poetic and lush, and inherits elements of magical realism, triggered by contact with the harsh and imposing nature. A deep and intense novel, which should be enthusiastically recommended.”
– Oscar Aimar, *El Puntal**

PABLO KATCHADJIAN

Buenos Aires, 1977

Pablo Katchadjian is considered to be among the greatest of Latin American writers. Universal, Kafkaesque, his distinct storytelling is a literary genre in itself. His dream was to be a musician but his artistic career began as a poet with various publications. He has explored more experimental avenues with a book of quotes and rewritings of Argentinean classics, such as *El Aleph* and *Martín Fierro*. He made his debut as a novelist in 2011 with *Qué hacer*, followed by *Gracias* in 2013, an adventure novel about a slave who frees himself. *La libertad total* (2013) is a novel without a narrator, strictly composed of dialogue between A and B, as they try to escape from a place they don't know to another place they don't know. *El caballo y el gaucho* (2016) is a string of 150 short stories that read as one. After his novel *En cualquier lado* (2017), he published *Tres cuentos espirituales* (2019), a clear display of all his tricks and talents. He spent one year in Oxford and currently teaches Creative Writing in Buenos Aires.



"I enjoy his work like crazy." – **Alejandro Zambra**

"An incredible author. I do well in copying him." - **César Aira**

"Katchadjian truly has no comparison, he has a world that unites different places that seem to come from nowhere and yet from everywhere - ancient literature and philosophy come together." - **Julieta Venegas**

"With Katchadjian's books, you have to take your foot off the brakes, fly through the skies, follow him without thinking. His hugely powerful imagination frees us from the slavery to old ways of understanding and uncovers our ears. Hallucinogenic, loving, intelligent, visionary" - **Cynthia Rimsky**

"There are books that are brilliant, defiant and existential, but also ruthlessly fun, and almost all of those are Katchadjian's." - **Samanta Schweblin**

"Pablo Katchadjian blows up any type of reading we're used to and turns us into listeners sitting around a fire." – **Munir Hachemi**

"We are fortunate to have Pablo Katchadjian in Latin America. In each book he delivers an opportunity to witness his work playing with language, having fun with literary genres, and seeing how he reinvents himself intuitively." – **Brenda Navarro**

UNA OPORTUNIDAD / An Opportunity

Novel, 180 p.

Best Books of 2022 in Babelia

Finalist for the Premio FILBA 2023 and Finalist for the Premio Tigre Juan

Full English translation by Heather Cleary

Argentina: Blatt & Ríos, 2022

Spain/Latin America: Sexto Piso, 2022

USA: Liveright/Norton, 2027

Australia: Giramondo, 2027

Italy: Utopia Editore

Israel: Tesha Neshamot, 2022

Brazil: DBA Editora, 2023

This is the one Pablo Katchadjian novel that has it all: his trademark intensity, philosophy, suspense, humour and innovative form that speaks to today, yesterday and the future. The narrator is bewitched, which he always knew deep down. He keeps a piece of paper in his pocket with the phone numbers of three witches who could heal him: "One is old school, the other is modern and the third has her own methods." With the help of red wine, trips, journalists, ghosts and interrogations, he brings order to his experience and reaches a meaning that escapes him. Fascinating, undisciplined, self-observant, fatally indecisive, this narrator wants to be useful,

mixing the good and the bad of the narrative art in order to discover what's ideal, which is essentially an opportunity that presents itself. He will free himself and readers will see how.

"A literature that's both ironic and innocent. Possibly his best book yet, making us laugh at our own precarious answers to our same curse." – **Nadal Suau**, *El Cultural*

TRES CUENTOS ESPIRITUALES

Novel, 144 p.

Full Italian translation + 1 story in English

Latin America: Blatt & Ríos, 2019

Spain: Hurtado & Ortega, 2019

Mexico: Polilla, 2023

Colombia: Laguna, 2025

Chile: Kindberg, 2024

This narrative triptych opens with a group of hitmen chasing after a poet whose sole crime is being a poet. The second part is a giant's assistant who must get his tailored suit in the midst of a violent war. The third is a hunted saint who takes shelter as a bookseller. These three heroes undergo important yet unexpected transformations. They are perplexed but in tune with their destinies. This is not a moral fable, not lives of saints. These brief forms blossom with rotten flowers, lyrical insects, the cannibal rich and armies in war.

GRACIAS / Thanks

Novel, 104 p.

Full English Translation + Full Italian Translation

Argentina: Blatt & Ríos, 2011; 2019

Spain/Latin America: Sexto Piso, 2025

World English: Dalkey Archive, 2019

France: Le Nouvel Attila, 2026

Israel: Zikit, 2014

Italy: Utopia Editore

With a twisted sense of humor and a heavy dose of fantasy, Katchadjian takes those things that are so common as to be ordinary—bad bosses, crazy significant others, descent into drug use—and sets them in a realm that brings to mind Kafka or Kojève. Our narrator presents us with a constantly moving array of bizarre, philosophically tinged excitement: a slave rebellion in a strange castle on an unnamed island, an attack of flying worms made of ash which either represents Adam's sin or the Oedipal complex, a feral young woman who lives off the grid on whatever she can scrounge, and a hallucinatory root that throws the narrator into a black void, which he comes to fear he may never escape.

AMADO SEÑOR

Novel, 172 p.

Los 10 Mejores Libros de 2020 según The New York Times en Español

Argentina, Chile, Uruguay: Blatt & Ríos, 2020

Spain: Hurtado & Ortega, 2020

EL CABALLO Y EL GAUCHO

Stories, 272 p.

Latin America: Blatt & Ríos, 2016

Mexico: Polilla

Colombia: Laguna

Chile: Kindberg

LA LIBERTAD TOTAL

Novel, 88 p.

Adapted into an Opera by the composer Lucas Fagin

Argentina: Bajo la luna, 2013; Blatt & Ríos, 2025

France: Le nouvel Attila, 2019

Israel: Tesha Neshamot, 2017

Brazil: DBA, 2021; eGalaxia (ebook), 2018

QUÉ HACER / What to Do

Novel, 93 p.

Full English Translation

Argentina: Bajo la luna, 2010; Blatt & Ríos, 2023

Costa Rica: Germinal, 2013

Spain: Hurtado & Ortega, 2019

World English: Dalkey Archive, 2016

France: Le Grand Os, 2014

Armenia: Ard. Kraganutiún, 2018

Netherlands: Uitgeverij Vleugels

Brazil: Relicario, 2021

"The overall effect falls somewhere between the delicate constructions of Cesar Aira and Kurt Vonnegut's *Slaughterhouse Five*." - *Kirkus Reviews*

ROQUE LARRAQUY

Buenos Aires, 1975

Roque Larraquy is a writer, screenwriter, and since 2016, has been the director of Argentina's first university degree program for creative writing at the Universidad Nacional de las Artes. He is also professor of narrative and audiovisual design. His debut novel *La comemadre* (2010) is a 2018 finalist for the National Book Award for Translated Literature, the only title on the longlist from the Spanish language. He has also published *Informe sobre ectoplasma animal* (2014) which is an exquisite combination of his storytelling with the images by graphic designer Diego Ontivero. *La telepatía nacional* (2020) is his much-anticipated novel, a huge success among critics.



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

- **Powell's Books**

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

LA TELEPATÍA NACIONAL / National Telepathy

Novel, 144 p.

Top Ten Spanish Language Books of 2020 in The New York Times

Full English by Frank Wynne

Argentina, Chile, Uruguay: Eterna Cadencia, 2020

Spain: Fulgencio Pimentel, 2021

World English: Charco Press, 2025

France: Cherche-midi, 2026

Brazil: Moinhos

China: The Writers' Publishing House

Italy: Alter Ego

In September 1933, the Peruvian Rubber Company delivers nineteen indigenous people from the Amazon to businessman Amado Dam, intended for Argentina's first Ethnographic Theme Park. Unexpected among the human cargo is an artefact harbouring a sloth with a fascinating yet terrifying secret: the ability to create erotically explosive telepathic connections between people. What ensues is a raucous satire of men's fear of women's bodies, of the illusion of logic in the structures of so-called civilisation, and the way class and race obscure identities when the observer is a man with power. In *The National Telepathy*, Roque Larraquy, one of the most original voices in contemporary Argentinian literature, brings us a literary high-wire act, an over-the-top comic grotesque about atrocity. This shocking, bizarre, funny, imaginative novel lays all-too-bare the secret longings and not-so-secret machinations of a social class that will stop at nothing in order to stay on top.

LA COMEMADRE / Comemadre

Novel, 160 p.

Finalist for the National Book Award 2018 for Translation

Longlisted for the International Dublin Literary Award 2020

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

Longlisted for the Best Translated Book Award 2019

Full English translation by Heather Cleary

Latin America: Entropía, 2010

Spain: Fulgencio Pimentel, 2022

Chile: Kindberg, 2020

USA: Coffeehouse, 2017

UK/Australia: Text, 2019

Brazil: Moinhos, 2020

Italy: Alter Ego, 2022
Germany: Festa Verlag, 2022
Arabic: Masaa, 2022
Turkey: FOL Kitap

Greece: Antipodes, 2022
Russia: Polyandria No Age, 2022
China: Writers' Publishing House
Poland: Ossolineum

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

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

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

- **Publishers Weekly**, **starred review**

"[Comemadre] arrives like a shockwave." - **Los Angeles Review of Books**

"Extremely recommended." – **Fernanda Melchor**

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

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

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

"...a deeply unnerving and morbidly fascinating novel..." - **Booklist**

"The prose is distilled but rich—like dark chocolate." - **Chicago Tribune**

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

"... deeply unsettling and beautiful..." - **Asymptote**

"[Comemadre] abounds with visceral imagery and unsettling discussions of the body; it's a brief novel, but its impact is massive." - **Vol 1 Brooklyn**

"Larraquy ventures into the gothic here, only to push beyond it into an even more disquieting realm of obsession, transformation, and the monstrous unknown." - **Words Without Borders**

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

- **Daniel Saldaña París**

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

"A compact, whimsical, and often horrific take on humanity's grandest curiosities and aspirations."

- **Cleveland Public Library (International Dublin Literary Award)**

MARIO LEVRERO

on behalf of Claudia Bernaldo de Quirós - CBQ Agencia Literaria

Montevideo, 1940-2004

A cult writer, later in life he was seen as a master and point of reference for many of the best writers in Latin America. Levrero's writing, structured around humour and unease, takes the form of a clean prose based on the psychological that has been characterized as "introspective realism". He is the author of an extensive body of literary work which includes journalistic writing (some of the best articles are to be found in *Irrupciones I* and *Irrupciones II*), short stories, novels and essays. Levrero hated interviews and prologues. He was interested in self-hypnosis, believed in telepathic phenomena, read about Zen, was addicted to computers, loved science, hated being addressed in the "usted" form, could not abide solemnity in general, read detective novels even at breakfast. He was a lover of cinema, and worked as a photographer, bookseller, comics script writer, humorist, crossword author, creator of brain games.



"One of the funniest and most influential writers of recent times." - **Alejandro Zambra**

"Levrero is Kafka's 'everyday' flip side, a shadow of Camus with a comical take." - **El País**

"Style and imagination like Levvero's are rare in Spanish-language literature." - **Antonio Muñoz Molina**

"Few authors are more authentic than Mario Levvero, whose large fan club keeps growing year after year without losing his aura of cult writer the slightest." - **Sara Mesa**

"Levrero is an author who challenges the canonical idea of Latin American literature. If you really want to complete the puzzle of our tradition, you must read him." - **Juan Pablo Villalobos, Granta Magazine**

"Mario Levvero is the great discovery of the century for Latin American literature." - **Eñe, Clarín**

"Reading him draws us into experiencing the order of the irreversible, we leave our reading and encounter another reality on account of the simple fact that something inside us has changed, that our way of seeing is no longer the same." - **Germán Beloso, Arcadia**

"An author who has surprised me more than anything has in a long time." - **Julio Llamazares**

"Mario Levvero is a genius." - **Enrique Fogwill**

"We are all his sons." - **Álvaro Enrigue**

LA NOVELA LUMINOSA / The Luminous Novel

Novel, 576 p.

Spain & Latin America: Random House, 2008

US: Coffee House, 2021

UK: And Other Stories, 2021

France: Notabilia, 2021

Italy: Jaca Book, 2018

Brazil: Companhia das Letras, 2018

China: Hunan

A writer attempts to complete the novel for which he has been awarded a big fat Guggenheim grant, though for a long time he succeeds mainly in procrastinating – getting an electrician to rewire his living room so he can reposition his computer, buying an armchair, or rather, two: 'In one, you can't possibly read: it's uncomfortable and your back ends up crooked and sore. In the other, you can't possibly relax: the hard backrest means you have to sit up straight and pay attention, which makes it ideal if you want to read.' Insomniacs, romantics and anyone who's ever written (or failed to write) will fall in love with this compelling masterpiece told by a true original, with all his infuriating faults, charming wit and intriguing musings.

"*The Luminous Novel* is Levrero's greatest work, which he wrote by forcing himself to write it, knowing beforehand that what he wanted to write was impossible. That's why, instead of the novel, he narrates the distractions that sidetrack him from the novel. It's not so surprising that the happiest moment in *The Luminous Novel* is when Mario Levrero manages, finally, to fix Word 2000. Surely, fixing Word 2000 is easier than writing that unfathomable novel that Levrero writes but doesn't write. But to write the luminous novel it is necessary to pass through the dark novel; to make true literature it is crucial to turn to, as he says, fraudulent literature. Novel without a novel; literature without literature."

- **Alejandro Zambra**

"An incontrovertible figure in the new literature of Latin America." - ***El País, Babelia***

"A masterpiece." - **Damián Tabarovsky, *El País***

"The unique style of an author who redefines the notion of the autobiography." – **Fogwill**

"One of the most important novels in Latin American literature in recent years." - **Letras Libres**

"From beginning to end, we are dealing with a challenging voyage through the lucid head of a great writer."

- **Letras Libres**

"When you read it you understand what a novel is: not the ostentatious capacity of a writer to rule a text, but a hymn to life the way it is." - **Luca Doninelli, *Il Giornale***

"A great hymn to life, like *War and Peace* or *Ulysses*." - **Luca Doninelli, *Il Giornale***

EL DISCURSO VACÍO / Empty Words

Novel, 182 p.

Spain & Mexico: Random House, 2008

World English: And Other Stories, 2019

France: Notabilia, 2018

Italy: Jaca Book, 2018

Brazil: Companhia das Letras

Turkey: Paloma Medya

An eccentric novelist decides to go back to basics on his journey of self-improvement: he will strip out the literary aspect of his writing and simply improve his handwriting. The novelist begins to keep a notebook of handwriting exercises, hoping that if he is able to improve his penmanship, his personal character will also improve. What begins as a mere physical exercise becomes involuntarily coloured by humorous reflections and tender anecdotes about living, writing, and the sense – and nonsense – of existence. The first book by Mario Levrero to be translated into English, *Empty Words* is the perfect introduction to a major author and a significant point of reference in Latin American writing today.

"This book might change your life." - **Alejandro Zambra**

"An eccentric, funny, and original novel: philosophical but playful, short but obsessive, ironic but desperate, and theoretical but intimate." - **Dana Spiotta**

"*Empty Words* looks like a novel about handwriting, but really it's a book about the self. It shows the fragile, magical work that can be done by the novel as a form, the networks of meaning that are activated whenever fragments are collected in a collage. *Empty Words* triumphs in a way that represents the ultimate and total defeat of its narrator. It becomes literature."

- **Adam Thirlwell, *London Review of Books***

"I half-wondered if *Empty Words* was his shot at Thomas Bernhard; in particular, the Austrian's 1982 novel *Concrete*, about another sickly procrastinator blaming all and sundry for his inability to finish a book, although Levrero – at least on this evidence – feels the sunnier writer, relishing the mundane comedy of household dynamics as much as more cosmic jokes of existence. [...] As a calling card for Levrero's talent, it's certainly enticing." - **Anthony Cummins, *The Guardian***

SIMÓN LÓPEZ TRUJILLO

Santiago de Chile, 1994

Simón López Trujillo is the 2018 recipient of the Roberto Bolaño Prize and a 2021 MacDowell Colony Fellow. His debut novel *El vasto territorio* (2021) won the Santiago de Chile Literary Prize and won over the toughest critics. He is part of the Frank Ocean Collective for writing and translating, and he teaches philosophy. He is also a poet.

"We were needing this and it's here: Simón is producing a mutant literature, a literature that ensures that human flesh is not made of humanity but of myriads of other beings. Mindblowing."

- **Gabriela Cabezón Cámara**



EL VASTO TERRITORIO / Pedro the Vast

Novel, 156 p

Premio Literario de Santiago 2022

Full English by Robin Myers

Chile: Alfaguara, 2021

Spain and Argentina: Caja Negra, 2023

Mexico: Polilla, 2023

USA: Algonquin, 2026

UK: Scribe, 2026

Italy: Mercurio, 2025

Russia: Ad Marginem, 2025

In the disorienting, devastatingly tense world of López Trujillo, a eucalyptus farm worker named Pedro starts coughing. Several of his coworkers die of a strange fungal disease, which has jumped to humans for the first time, but Pedro, miraculously, awakes. His survival fascinates a foreign mycologist, as well as a local priest, who dubs his mysterious mutterings to be the words of a prophet. Meanwhile Pedro's kids are left to fend for themselves: the young Cata, whose creepy art projects are getting harder and harder to decipher, and Patricio, who wasn't ready to be thrust into the role of father. Their competing efforts to reckon with Pedro's condition eventually meet in a horrifying climax that readers will never forget. For readers of Jeff Vandermeer and Samanta Schweblin, López Trujillo is a next-generation Bolaño with a fresh, speculative edge and a mind that's always one step ahead of us.

"Lucid, beautifully written, lyrical and also direct. It gathers unforgettable words and images, transporting us to the open (opening) wound in our vast and devastated territory. An exceptional debut."

- **Alia Trabucco Zerán**

"Melodious, innovative and delightfully surreal, the multiple distinct voices of *These Vast Territories* weave a story that pushes at our duties to the earth, our families and communities, that exposes the heartbreaking dystopia of our present--a story that fully dunked me in the linked lives of Chileans and Simón's atmospheric prose." - **Pemi Aguda**

"[An] equally heady and thrilling sci-fi debut... colorfully satiric... The plot simmers with violence, including fierce sibling rivalry and political turmoil as Chile is engulfed in protests... Trujillo's careful attention to detail and Myers's smooth translation makes it go down easy." - **Publishers Weekly**

"An inspired mycelial novel that is as propulsive as it is unsettling. Myers shines in her translation of fever dream while López Trujillo, with the excentric darkness of much of the best contemporary Latin American literature, hypnotizes and haunts." - **Jennifer Croft**

"In *Pedro the Vast*, Simón Trujillo channels the elements of an eco-horror thriller into a spellbinding symphony of otherness. Visionary, disturbing, and at times incredibly sensual, *Pedro the Vast* confounded my expectations and left me entangled in a feverish world of the mycelial, the alien, and the sublime." - **Ryka Aoki**

"So unbelievably wild and gorgeous, *Pedro the Vast* sucked me in completely. The fungus, the voices, the scientist on her quest, the girl with her cats, the footnotes, the language, Pedro himself, his lost son—all of it is riveting. A spectacular read." - **Sierra Greer**

"An expansive journey . . . an imaginative and mesmerizing sci-fi novel that ventures into environmental horror territory . . . Trujillo manages to pack in a feast of information, imagination, and action, making *Pedro the Vast* an epic tale of survival and hope that leaves a lasting sense of 'oneness... *Pedro the Vast* is a terrifying speculative thriller in the vein of Jeff Vandermeer and Samanta Schweblin, perfect for readers who want to be horrified in the most satisfying way possible." – **Chicago Review of Books**

"*The Last of Us* meets *The Metamorphosis* in Chilean author Simón López Trujillo's newly translated novel, which smuggles trenchant social critique into an eco-thriller about a eucalyptus plantation worker who undergoes a reality-bending transformation after inhaling toxic fungal fumes." – **Entertainment Weekly**

"A short novel that simmers and then sears... stunning [and] brilliantly perspective-altering." – **Locus Magazine**

"López Trujillo is the confirmation of a narrative that gives voice to plants, animals, water, forests, and his surprising novel is an interesting creature, between climate fiction and social realismo, with a lot of class struggle: a book where the most alive imagination blends with the attack on our incapacity of grasping the connections among the living." – **Sabina Minardi, L'Espresso**

"Ambitious and soulful, fierce and lush and smart as hell. A work of virtuosic architecture and ethical urgency, it's also a breathtaking example of how a novel's form can bring its project to life: its vivid multiplicity of voices enacts the beautiful, terrible interconnectedness of human life with other lives. I haven't read anything quite like it ever before. It makes me feel both feverish and intensely awake."

- **Robin Myers, translator**

"A highly emotional novel without any sentimentalism. Bodies that rot, a territory wounded by commercial ambition fed by science and a native community turned cannon fodder, are some of the axis points of this sad but eye-awakening novel." – **Patricia Espinosa, Las Últimas Noticias**

"López Trujillo's writing is fluid and rigorous, giving body to his own style, in which he masterfully alternates the story with poetic texture... It's been a while that a debut novel hasn't given us a social component as meaningful as this one." – **Alejandra Ochoa, Revista Santiago**

"A novel that nourishes the national literary scene and opens us up to pushing the boundaries of fiction." - **Dante Riquelme, Revista Origami**

"Sin lugar a dudas, que el debut literario de Simón López Trujillo, con su novela *El vasto territorio*, lo sitúa como una voz destacada dentro de los nuevos narradores chilenos. Una prosa cargada de lirismo, donde la creatividad y la estructuración de la historia no desentonan... Parece que por fin hemos dejado atrás la moda de la autoficción que durante tanto tiempo saturó nuestras lecturas, dando paso así, a la imaginación argumental y literaria de alto vuelo." - **Martin Parra, Cine y Literatura**

"With a light and calm prose, this is a political story in which the main story weaves into questions about the tetrical climate in zones marked by a corrupt and inhumane past." – **Joaquín Saavedra, Fundación La Fuente**

"This novel shines for the author's stylistic skill and his dominion over literary language and narrative construction." – **Jury for the Premio Municipal Literario de Santiago**

JULIA MALYE

Paris, 1994

A native Parisian and graduate of Oregon State University's MFA program in fiction, Malye is the author of three published novels—*La fiancée de Tocqueville* (2010) which was awarded the Prix des Lycéens du Salon du Livre du Touquet in 2010, *Thémoé* (2013), nominated for the Prix du Jury du Salon du Livre du Touquet in 2013, and *Les fantômes de Christopher D.* (2016). Upon graduating from Oregon State University, Julia also received a degree from Sciences Po Paris and La Sorbonne in social sciences and modern literature, and was awarded the Prix de la Nouvelle of La Sorbonne Nouvelle for one of her short stories in 2015. She's also a Fulbright Commission's Leonora Lindsley Memorial Fellowship recipient. Her work in English has appeared in the *Chicago Quarterly Review*. As a translator for the Parisian publisher Les Belles Lettres, she translated into French David Galula's *Pacification in Algeria*, John Steinbeck's *Bombs Away the Story of a Bomber Team*, Evelyn Waugh's war diaries, and Steven Moore's *The Longer We Were There*. She lives in Paris where she teaches creative writing at Sciences Po Paris, and at the Center for Writing and Rhetoric of Sciences Po Paris.



LA LOUISIANE / Pelican Girls

Novel, 450 pp.

Originally written in both English and French

Over 180,000 copies sold in France

Shortlisted for the Prix Ouest-France Étonnants Voyageurs 2024, Grand Prix de l'Héroïne Madame Figaro 2024, Prix du livre France Bleu 2024, Prix de la Closerie des lilas 2024, Prix Livr'à Vannes 2024

Finalist Prix des Lecteurs 2025

Selection Choix des Libraires 2025

Le Point Top 30 Books of the Year

USA: Harper Books, 2024

UK: Headline Review, 2024

France: Stock / Livre de Poche, 2024

Germany: Gutkind, 2024

Spain: Salamandra, 2025

Norway: Gyldendal Norsk, 2025

Italy: Mondadori, 2024

Netherlands: Podium, 2024

Portugal: Penguin, 2024

Greece: Metaixmio, 2024

Israel: Tchelet

Turkey: Ithaki

Catalan: Empúries, 2025

Hungary: Helikon, 2024

Serbia: Dereta

Arabic: Dar Al Adab

Russia: Arkadia

Czech Republic: Albatros

Poland: Muza

Lithuania: Alma Littera, 2024

Slovenia: Mladinska Knjiga

Denmark: Gronningen

A sweeping epic in the vein inspired by a true story, this stunning US literary debut captures the never-before-told journey of the Baleine Brides: a ship full of young women plucked from a Paris asylum and sent to marry settlers in North America's rough Louisiana Territory. Paris, 1720. La Salpêtrière hospital is in crisis: too many occupants, not enough beds. Halfway across the world, France's colony in the wilds of North America has space to spare and needs families to fill it. So the director of the hospital rounds up nearly a hundred female "volunteers" of childbearing age—orphans, prisoners, and mental patients—to be shipped to New Orleans. Among this group are three unlikely friends: a sharp-tongued twelve-year old orphan, a mute 'madwoman,' and an accused abortionist. Charlotte, Pétronille, and Geneviève, along with the dozens of other women aboard *La Baleine*, have no knowledge of what lies ahead and no control over their futures. Strangers brought together by fate, these brave and fierce young women will face extraordinary adversity—pirates, slavedrivers, sickness, war—but also the private trauma of heartbreak and unrequited love, children born and lost, cruelty and unexpected pleasure, and a friendship forged in fire that will sustain through the years. At once a gorgeously written work of startling depth and emotion and a gripping drama marrying high-seas adventure with pioneer grit, *Pelican Girls* is a powerful, thought-provoking novel about female friendship and desire and the daunting compromises women are forced to make to survive.

'*Pelican Girls* is a marvelous achievement, an immersive and moving novel, as beautifully written as it is impeccably researched. I haven't been this swept away by a piece of historical fiction since Maggie O'Farrell's *Hamnet*.' - **Jess Walter**

'To enter Julia Malye's work is to be completely transported. Every detail in your vision, touch of fabric against your skin, pulse of blood through your veins, is rendered so lush and evocative that reading this novel feels like absorbing a lifetime of experience. The rare page-turner that both entertains and enlightens, *Pelican Girls* is an undeniable achievement of research, storytelling, and human compassion. One of the best historical novels you will ever come across; this book is an absolute gift.' - **M.O. Walsh**

'Stunning, moving, and remarkable. *Pelican Girls* is more than a novel, it's an act of advocacy for human rights and for historical acknowledgment. Julia Malye has found a rich and compelling voice, unique to those who are experts in navigating between languages and cultures.' - **Nguyễn Phan Quế Mai**

'This book fascinates me. It's moving in every way: a celebration of complicity and love among women and a summary of their difficult lives. It has everything in it: a great story, landscapes, atmosphere, depth and a finely wrought prose. It makes you feel that you are reading one of those literary classics that make you believe in contemporary fiction again--told with spark and excitement, and with the freshness only a young writer can give.' - **Pilar Quintana**

'A tale of female friendship unlike any I've come across before, Julia Malye's inspired-by-a-true-story *Pelican Girls* is as incredible a feat of research as it is a daring work of fiction.'

- **Lauren Puckett-Pope, ELLE US**

'An epic and nuanced U.S. debut... Each of the three principal characters are richly drawn, and the author displays a formidable grasp on her historical setting. It adds up to a well-crafted story of women finding ways to survive against forbidding odds.' - **Publishers Weekly**

'Malye paints a detailed, obviously well-researched portrait of the socioeconomics, physical hardships, and treacherous natural beauty of La Louisiane... The women's emotionally complex stories are potent.'

- **Kirkus Reviews**

'A vivid and detailed historical account of the brutal and fierce conditions encountered by the Louisiana Territory colonists... Fans of historical fiction will appreciate this atmospheric tale of survival, reminiscent of *Savage Lands* by Clare Clark.' - **Joy Gunn, Library Journal**

'A small miracle like no other on the literary scene. Julia Malye tells us here a true story, extremely researched, that is a tour de force thanks to the intensity of its style and its astonishing sense of storytelling.'

- **Laurence Caracalla, Le Figaro Littéraire**

'This fantastic story could just be one of the phenomenons of this season.' - **Sandrine Bajos, Le Parisien**

'My favourite book of the year so far. It's powerful, it's novelistic!' - **Olivia De Lamberterie, Elle France**

'A writing of rare figurative strength, infused with the necessary time to fully blossom. Each and every one of these pages is an accomplishment, making La Louisiane one of the most beautiful promises this season. One does not read this novel, one lives it. It's an unforgettable journey.' - **Laëtitia Favro, Livres Hebdo**

'Strong emotions! One does not let go of any of these pages due to its historical rigour and its impressive sharp storytelling. This is epic!' - **Sandrine Mariette, Elle France**

'A phenomenon... Page after page, Julia Malye composes a furiously engrossing whirlwind of sensations, stories and women in movement. An accomplished and captivating storyteller.'

- **Fabienne Pascaud, Télérama**

'A great novel of adventure and friendship. Stripped of all idealization and all romanticism, the fate of these deported women, forced into marriage and used to colonize, tells us one of the forgotten pages of French history in the Americas.' - **Laëtitia Favro, Le Point**

'A feminine and well-researched page turner. A perfectly enthralling historical novel.' - **Le Monde**

GABRIEL MAMANI

on behalf of Claudia Bernaldo de Quirós - CBQ Agencia Literaria

La Paz, 1987

Gabriel Mamani is a critically acclaimed Bolivian novelist, author of *Seúl, São Paulo* (2019) and *El rehén* (2021). He has also written a YA novel *Tan cerca de la luna*. As a journalist, his work is featured in *La Razón*, *Página Siete* and *Opinión*. He has won an array of literary awards, including the National Novel Prize in 2019, and the Franz Tomayo Story Prize in 2019, and the National Prize of Children's Literature in 2012. In 2026, the FIL Guadalajara chose him as one of the most talented Spanish-language writers under 40, in their list "26 in 2026". He holds a 2026-2027 scholarship from NYU in an MFA for Creating Writing.



"Among the most important authors to come onto the scene. Mamani is my new obsession." – **Emiliano Monge, *El País***

"The sharp edge of the end of childhood vibrates to pure cumbia, cruelty and tenderness. Gabriel Mamani Magne stuns with his vital, hard and gorgeous prose."

- **Gabriela Cabezón Cámara**

"Gabriel Mamani Magne is one of the most powerful and vital voices of Bolivian literature today. His writing is unerring and dazzling and, with extraordinary lucidness and sense of humor, captures a Bolivia that's been told so little, even though it's the Bolivia of the majority: his characters speak aymarañol, listen to cumbia and Korean pop, emigrate and return after some years, they are teenagers, storekeepers, bootleggers and minibus drivers, and they reinvent themselves once and again in a country that is often so violent and hostile towards them. His two novels so far are unforgettable, necessary and marvellous." - **Liliana Colanzi**

"He brings human subjectivity to its limit." – **Chile's National Library**

"Bolivia's most promising author in the last decade." – **Mercedes Bluske, *Verdad con Tinta***

EL REHÉN / The Hostage

Novel, 100 p.

Full English translation

PEN/Heim Translation Grant

Spain & Latin America: Periférica, 2025

Bolivia: Dum Dum Editora, 2021

Brazil: Todavía Livros

Israel: Locus, 2023

Chased by debt and resentful that his wife left him to fulfil her dream of being a driver of her own minibus, Cristian's father fakes the kidnapping of their two sons, locking them into a house in the periphery of La Paz. Cristian and his brother Tayo will have to live alongside a group of kids from the neighbourhood and with the cat Chikorita. As the days pass, this forced vacation will show its more haunting side: the world of children is a laboratory that experiments on friendship, but also on masculinity and violence. Mamani masterfully explores and deconstructs themes so stereotyped in the Bolivian imaginary: nationalism, friendship, betrayal, alcohol as the trigger for storytelling, women's place in society. *El rehén* is a complex portrait of the father-son relationship, far from commonplace and without escaping its contradictions, and it also shows the plebeian Bolivia with language that bites, sparks and jumps out at you with life.

"Mamani's prose is lyrical and minimalist in equal parts. A narrative pace that articulates moments of contemplation, vertigo and lucidness." – **Publishers Weekly en Español**

"*The Hostage* is a wild yet surprisingly tender tale of Bolivian brothers who get tangled up in their parents'

misadventures. Joaquín Gavilano's translation is perfectly attuned to the unique voice of Gabriel Mamani Magne, making this an absolute delight to read. – **Jennifer Croft**

"This novel is that Bolivian cumbia that rings from afar but that we recognize from the first chord, that rhythm that puts up a mirror of Bolivian contemporary society in a raw and Scorpian way."

- **Valeria Arias Jaldin, *La Razón***

"It consolidates Gabriel Mamani not just as a novelist but a great one." – **Página Siete**

SEÚL, SAO PAULO

Novel, 146 p.

Bolivian National Book Prize 2019

Spain & Latin America: Periférica, 2023

Bolivia: Editorial 3600, 2019

Brazil: Todavía Livros

France: Métailié, 2025

This is the story of the Pacsi cousins. One, the protagonist, is born and raised in Bolivia, while the other, Tayson, is the son of Bolivians born in Brazil and raised there for some time. Both are sixteen, both are doing premilitary service for the Air Force and both have to think about what they will do with their lives. First they need to decipher Bolivia and what it means to live there. Divided into short chapters, *Seoul, São Paulo* tells the lives of these two teenagers, their passions, their dreams and their search of identity, with the backdrop of migration, that phenomenon that changes a family forever. Adolescence, sexual initiation, friendship, racism, Gabriel Mamani gifts us with humor, intelligence and refreshed language that will leave its mark on any reader.

"This novel caused an earthquake on the literary scene of Bolivia. Far from the celebration of miscenegation or the tragic defeat that always marked the indigenous being in Bolivian literature, Mamani holds a sweet and ironic gaze over a family that cries, laughs and drinks to Cumbia."

– **José Pablo Criales, *El País***

"This novel traces the deepest problems of identity, not only of the individual, but of being Bolivian in general. And it does it in a way that the reader can't stop turning the page." – **Ariadne Ávila, *La Razón***

"Both exquisite and delirious." – **Inmediaciones**

"Subtle humour, vivacious dialogue and an emotional ease with profound poetry." – **Evelin Paniagua Cardozo, *Los Tiempos***

EMILY McBRIDE

Vancouver, 1983

Emily McBride is a writer and editor. She contributes to *The Stinging Fly* and *The Rumpus*. *Come Down Shaggy Night* is her debut novel. She holds both British and Canadian citizenship. She lives in Europe.



QUEEN MAB

Novel, 304 p.

USA: Farrar, Straus & Giroux, 2026

UK: Pushkin, 2026

France: Sous-sol

Italy: Mercurio

Spain: Acantilado

Catalan: Angle

Madeleine is young for motherhood, a promising grad student in Victorian and Modernist literature, twenty-three and not long married. Even her mother worries about the timing. But Madeleine's ambivalence is pushed aside by Tom's elation and her own joy at bringing new life to the world. Then comes Maud, perfect and fresh and worth every moment of difficult labor. But after just a few nights, something seems amiss, changed. The child never stops crying. Her hunger is insatiable. Her eyes glint with some kind of ancient mischief. Could Maud be a fairy child, swapped when Madeleine wasn't paying attention? Is the real Maud dancing in the half-light with the fairies and the foxes? Did the gray cat hide her behind the hedge?

Meanwhile, the world around them continues in its humdrum ease. Tom works toward a promotion, urging Madeleine to connect with other moms and keep in touch with her colleagues. Her parents travel from abroad to meet the baby, but Madeleine is unnerved by her father's new obsession with genealogy and DNA tests. Interrupted by visions, panicked at her lack of maternal feelings, shut out from her old life, she frantically searches for answers. But the old stories end in sorrow and bloodshed. And fairies do more than kidnap babies.

A riveting portrait of madness, motherhood, the myths that haunt us, and the families who keep us tethered, Emily McBride's *Queen Mab* asks us to reconsider what is real and how we might see a truer picture of ourselves through the darkness.

"McBride establishes herself as someone ready to write (and be read) alongside authors of Helen Oyeyemi's skill with this powerful exploration of the poetics and politics of motherhood. She ably and elegantly blends mythology, motherhood, and academia, with the grace of Lily King, the eye for satire in Jessamine Chan's *The School for Good Mothers*, and some of Oyeyemi's potent interweaving of murky, deep stories in women's bodies and lives." —**Emily Bowles, *Library Journal***

"A stark portrait of maternal depression and psychosis is unflinchingly presented; McBride pulls no punches in her portrait of a woman desperately trying to use the research tools and familiar stories she knows to make sense of the unrelenting psychological horror of a hallucinatory bout with postpartum mental illness . . . A harrowing tale of mothering and myth." - **Kirkus Reviews, Starred review**

"A bracing view into a character's use of fiction to understand reality." - ***Publisher's Weekly***

"Elements of literary fiction, fantasy, and psychological thriller interweave seamlessly with Maddie's fraught backstory, which includes her family, origin, and sealed adoption. McBride's debut is a sublime, serious depiction of madness and imagination in relation to motherhood. She masterfully pairs haunting epigraphs (Yeats, Keats, Tennyson) with each chapter and dusts the narrative with delicious literary allusions, and her Note on Sources is a bonus for lit lovers." – ***Booklist, Starred review***

"Marrying literary drama and folk horror to depict the madness of new motherhood, Emily McBride's debut novel, *Queen Mab*, is the must-read arrival of a potent new voice."
– **Bookpage, Starred review**

"A haunting exploration of motherhood, madness and the myths we rely on to make sense of our own reality." - **Service95**

"The post-partum psychosis novel is here. An excellent debut novel." – **Sarah Wheeler, *The Cut***

"McBride is such a beautiful writer. The book is so ambitiously intellectual... Elusive, spooky, really funny. Spellbinding."
– **Martha Schabas, *CBC Commotion***

"It's so clever and ethereal and nimble at moving between the realist and the fabulist, and so perfectly captures those psychedelic, feral postpartum days, and the unexpected entry into wildness you experience when you give birth. It's just so good! I will be singing its praises for the rest of the year."
–**Madeleine Watts, author of *Elegy, Southwest***

"Peering into the half-light between madness and sanity, motherhood and ancestry, birth and death, *Queen Mab* investigates the impossible strangeness of knowing ourselves. As gray cats and foxes watch from the hedge, the fairies make their mischief and a woman is transformed. Who are we? Who will we be? A brave and powerful guide, Emily McBride divines unexpected answers from old stories and new questions." —**Samantha Hunt, author of *The Dark Dark***

"A novel of great intimacy that exerts real gravitational pull, *Queen Mab* plunges deep into the specific loneliness of new motherhood and the way it rewrites our world order. From a visceral understanding of the shifts in a woman's mind as she changes states, it crosses into the animal and fairy worlds and beyond—into questions of origin and the search for wholeness across time and text. Its peculiar beauties and horrors are told through an unclouded lens, never not funny and always tender, and in prose that is alive, charged by its own velocity." —**Claudia Dey, author of *Daughter***

"Here is the story of a new mother, whose way of relating to her newborn seems, at first, to be more or less rational, until it begins to morph into something a little mysterious—then possibly dangerous—and ultimately terrifying. Hang on for the ride: *Queen Mab* is strange and bold. It takes no prisoners. This story gripped me. It enchanted me." —**Claire Oshetsky, author of *Poor Deer***

"For readers seeking a book that will shake them, *Queen Mab* casts its eerie spell slowly, steadily deepening a spiral of misgivings and dread and changelings, until the reader finds themselves entirely entranced and carried away." —**Doireann Ní Ghríofa, *A Ghost in the Throat***

"*Queen Mab* is a spellbinding account of early motherhood that asks: where do we go when we see through the myth and how do we make it safely to the other side? Emily McBride writes with both poetic force and clarity, her powerful prose weaving a fairy world of its own."
—**Lana Bastašić, author of *Catch the Rabbit***

"Emily McBride opened a portal with the strength and eeriness of her vision: I couldn't walk away from the portal as the journey into the novel became wilder and wilder. *Queen Mab* is smart, unsettling and tender at the same time." —**Claudia Durastanti, author of *Strangers I Know***

"Emily McBride's debut novel transforms the familiar into the unfamiliar in ways that will enliven readers' understanding of family, connection, reality, expertise, and their own sense of self.." – **Jenna Johnson, editor at FSG**

ANDREA MEJÍA

on behalf of Claudia Bernaldo de Quirós - CBQ Agencia Literaria

Bogotá, 1978

Andrea Mejía has been one of Colombia's best kept secrets, and with a unique style and a growing admiration around her. She is the author of three novels *La sed se va con el río* (2024), *Antes de que el mar cierre los caminos* (2022), *La carretera será un final terrible* (2020), and two story collections *Quietud* (2022) and *La naturaleza seguía propagándose en la oscuridad* (2018). With her PhD in Philosophy, she is a professor at the Universidad de los Andes and a visiting professor at the Universidad Autónoma de México. She was a columnist for *Arcadia*, and now lives in the mountains outside of Bogotá.



"A soft but tight style, full of powerful images."

– **Aloma Rodríguez, *El Mundo***

"The sober and rhythmic language crossed with lucidity at times reminded me of Mansfield, other times of Lispector. I want to read everything of hers that she will ever write." – **Humberto Ballesteros**

"Her voice is not part of any trend, hers is one of those unique, beautiful, imperfect looks, full of poetry, which enhances any tradition." – **Juan David Correa**

"There are books that, when we close the last page and return to admire, in disbelief, its cover, no other word but beauty comes to mind. Yes, reading it we have witnessed one of those experiences that are scarcely given to us in life. This is what happens with Andrea Mejía." – **Álvaro Castillo Granada, *El Tiempo***

LA SED SE VA CON EL RÍO

Novel, 173 p.

Finalist for the Premio Rómulo Gallegos 2025

Spain & Latin America: Alfaguara, 2024

Italy: Polidoro

A dazzling novel grounded in nature, its wonders and its mysteries. It tells the story of people and nature's flow along the paths of the Nauyaca river, a place nestled in the mountains that only water and wind dare to cross. Jeremías, the man who secretly keeps the bejuco aguardiente that gives life to the villagers, has disappeared. Jeremías is lost and so are all the people with him. They thus seek to quench their thirst in the midst of the lush landscape instead, a zone of scarce humanity. A beautiful poetic prose fed directly from dreams and loaded with images, truths and hallucinations. In this novel Andrea Mejía confirms why she has been one of the most striking and exceptional voices right now from Colombia.

"In each book she combines, always in an unexpected way, the poetic word, the narrative word and the thinking word." – **Giuseppe Caputo**

"At this point it is impossible for me to know if Andrea Mejía lives in this world or in the world of her characters, with Patas de Mirlo, Heraquío, Jeremías and Lidia. A world where time is ancient and begins again and again, where she listens to the river that drags, hides, lulls. A river that stays in us and we can never stop hearing."

– **Natalia García Freire**

"Andrea Mejía writes with the river and as the river: her prose flows through trees and mountains, bringing us characters that receive the folly and the illumination from a secret liquor, but not just that, also the fever and the calm of both outer and inner nature. This novel is dazzling and gorgeous, and Andrea Mejía is one of the best Colombian writers today." – **Mónica Ojeda**

ANDREA MORSTABILINI

Milan, 1983

A writer, editor and translator. His debut novel *Il demone meridiano* (2016) was a shock to the literary system, with complex ideas, mummies and a rich Italian that few can still use today, while his second novel *Aldilà* (2020) explores other possibilities of the ghost story and gothic genre. He studied Modern Literature at the University of Milan with a thesis on the fantastic in the late 19th century Italian literature. He has translated works by H.P. Lovecraft, Camilla Grudova and Mallachy Tallack.

His narrative pulse is magnetic. It's impossible to stop reading."
– **Roque Larraquy**

"I would follow Andrea Morstabilini's writing anywhere. I trust his literary instinct and playfulness with literary codes. *A Blood As Bright As The Moon* is joyful proof of this author's boundless talent and it takes readers very far. An act of love for literature, transcending conventions." – **Claudia Durastanti**

"A writer like Andrea Morstabilini can provide great, immediate joy to linguists, philologists and literary historians. With Michele Mari, Morstabilini shares a devouring obsession for Literature, whose 'body' is courted with impudence, lavished with fury." – **Massimo Onofri**



A BLOOD AS BRIGHT AS THE MOON

Novel, 280 p.

World English: Titan Books, 2025, Recorded Books (audio)

Italy: Sellerio, 2026

Poland: Czarna Owca

There are people whose blood is not red, but pink, the colour of the moon in a winter sky. Some may call them vampires. In a little town in Germany, four of them live in a castle overlooking a narrow valley, eschewing the sunlight, reading tarots in the dark. Regina, their master, is convinced that King Ludwig II of Bavaria was a vampire; that he built a castle on the Moon, where he, and those like him, could finally be happy. She has devised a plan to take them there, but Ambrose is restless. He harbours a secret. He's preparing to betray Regina, because he's not yet ready to leave; not yet ready to forsake the hope that he can be happy here, on Earth, without flying to the Moon. But when he's left behind, and captured by a secret society bent on destroying his kind, his control over his own fate is shredded. His quest for survival will lead him from Germany to Scotland, from London to Warsaw, then back home, where he will learn how to reshape the myths he was told, and craft his own meaning to the story.

"A luscious novel that opens new doors and brings new obsessions to the Gothic and romantic mythology of the vampire: queer sensibility, the secret Polari language, sectarian violence, the Moon and the Tarot, images as precious as Symbolist paintings. It leaves you with a strange nostalgia and a scent of what has been lost."
– **Mariana Enriquez**

"This novel holds multitudes. It is a dark fairy tale, a gothic play, a queer romance, and so much more. This exquisite novel is sure to haunt readers long after they have finished the final page."
— **Johanna van Veen, author of *My Darling Dreadful Thing***

"*A Blood as Bright as the Moon* is such a charismatic book, vivid and audacious, and I love its hopeful heart. Every page is alive with awareness of how to use both genre expectations and deep emotional connections to create something quite special."
—**Aliya Whiteley, Shirley Jackson award-nominated author of *The Beauty***

"Baroque, lyrical, and marvelously operatic. *A Blood as Bright as the Moon* is a fever dream written in blood and unlike anything I've ever read before. A haunting, surreal examination of monstrosity and fate, this remarkable queer horror novel is evocative and powerfully chilling."—**Eric LaRocca**

"A unique voice and vision. Morstabilini puts a fresh spin on vampire mythos and the Gothic genre and delivers something unforgettable with this novel." - **AC Wise**

"Reading *A Blood As Bright As The Moon* is like licking a battery in a rose-filled abandoned operating theatre while someone plays Wagner on the theremin. Utterly astounding, beautiful, and audacious. With writing this lush, and a toothsome exploration of queer difference and faith, fans of Castlevania or Anne Rice will absolutely eat this one up."

—**Ally Wilkes, Bram Stoker award-nominated author of All the White Spaces**

"A bold new entry into the vampire genre. I've never read a novel that so deftly merges brutality and hope in each and every line. Just as eviscerating as it is healing, Morstabilini's English debut is a decadently dark adventure." —**Erin E. Adams author of Jackal**

DIMITRI NASRALLAH

Beirut/Montreal, 1977

Dimitri Nasrallah is the author of four novels: the breakthrough *Hotline* (2022), *The Bleeds* (2018), *Niko* (2011) and *Blackbodying* (2005). He was born in Lebanon in 1977, and lived in Kuwait, Greece, and Dubai before moving to Canada. His internationally acclaimed books have garnered nominations for CBC Canada Reads, the International IMPAC Dublin Literary Award, and the Grand Prix du Livre de Montréal, and won the Hugh MacLennan Prize for Fiction and the McAuslan First Book Prize.

"Nasrallah is one of my favorite writers working today, an exceptional talent who deserves to be much more widely read." - **Omar El Akkad**



HOTLINE

Novel, 228 p.

Canada Reads selection 2023

Longlisted for the 2022 Scotiabank Giller Prize

Shortlisted for the 2024 Québec Bookseller Prize

15,000 copies sold in Canada

Canada: Véhicule Press, 2022

France/Québec: La Peuplade, 2022

USA: Other Press, 2024

It's 1986, and Muna Heddad is in a bind. She and her son have moved to Montreal, leaving behind a civil war filled with bad memories in Lebanon. She had plans to find work as a French teacher, but no one in Quebec trusts her to teach the language. She needs to start making money, and fast. The only work Muna can find is at a weight-loss center as a hotline operator. All day, she takes calls from people responding to ads seen in magazines or on TV. On the phone, she's Muna, and she's good at listening. These strangers all have so much to say once someone shows interest in their lives--marriages gone bad, parents dying, isolation, personal inadequacies. Even as her daily life in Canada is filled with invisible barriers at every turn, at the office Muna is privy to her clients' deepest secrets.

"*Hotline* is, quite simply, a spectacular book. Few novels have captured with such quiet, precise subtlety the interplay between isolation and connection that so often dominates the life of a new immigrant. There is no false veneer of sentimentality of melancholy in Dimitri Nasrallah's vivid depiction of a Lebanese immigrant's struggle to make a fresh start in 1980s Montreal. Instead, the essential humanness of *Hotline*'s characters underpins a story about our need to bond with one another, to shed our secrets, to feel in some way, in any way, seen.." – **Omar El Akkad, critically acclaimed author of *What Strange Paradise* and *American War***

"*Hotline* is a heart-warming story about a young single mother and her son who immigrate to Montreal from Lebanon in the 1980s. It's the interiority of the mother that really makes the novel shine. Nasrallah's protagonist is naive, hopeful, strong, curious, fearful and, omg, so brave. We so often ascribe masculine qualities to bravery and survival. The courage it takes to build a simple life as a single mother all alone in a new world, is revealed to be delicate and feminine and caring and sweet." – **Heather O'Neill, author of *When We Lost Our Heads***

"*Hotline* intertwines hope and sorrow to create a moving story that sears the heart."
- **Zeahaa Rehman, *Quill & Quire***

"Fiction about immigrants tends toward melancholy and tragedy. Dimitri Nasrallah's new novel delivers something different. *Hotline* suggests that immigrant literature may be able to navigate its own course between the Scylla of despair and the Charybdis of naïveté. The problems of bootstraps narratives aside, happy endings are still worth writing." – **Amanda Perry, *The Walrus***

BRENDA NAVARRO

Mexico City, 1982

Multi-award-winning novelist who is one of the most critically acclaimed in the Spanish language. Her first novel *Empty Houses* was a breakthrough phenomenon and received the Tigre Juan award. Her second novel *Ceniza en la boca* left an even bigger mark and was voted book of the year in all prestigious literary supplements. It was awarded the Cálamo Prize, the CEGAL Prize and the Madrid Bookseller Award, and was a finalist for the Vargas Llosa Novel Prize. She majored in Sociology and Feminist Economy at the Universidad Nacional Autónoma de México and received a master's in Gender Studies, Women and Citizenship from the Universidad de Barcelona. She has been a copywriter, script writer, journalist and editor, and has worked in several NGOs dealing with human rights. She was the founder of #EnjambreLiterario (#LiteraryHive), a project focused on publishing works written by women. She lives in Madrid.



"A brilliant new voice, eviscerating and propulsive."
– Miriam Toews

"One of Mexican literature's best kept secrets."
– Fernanda Melchor

"Everything about Brenda Navarro dazzles me: Her singular perspective; her unaffected prose that leads us by the hand through the sordid and sublime; her urgent stories. A must-read writer." - Pilar Quintana

"Her first novel is out of this world. Her second one too." – Aitana Sánchez Gijón

"One of the best new voices from Spanish language literature." - Winston Manrique Sabogal

CENIZA EN LA BOCA / Eating Ashes

Novel, 196 p.

Winner of the Premio Cálamo Best Book of the Year 2023

Winner of the Premio de Libreros of Madrid and the CEGAL Gremio de Libreros of Spain 2023

Shortlisted for the Kirkus Award in Fiction 2026

Shortlisted for the Mario Vargas Llosa Novel Prize

Finalist for the Premio San Clemente

Best Books of the Year in Babelia, El Mundo, La Vanguardia, Esquire, RockDelux, La Sexta, Wmagazin, El Diario, and The Objective

Film directed by Diego Luna

Spain and Latin America: Sexto Piso, 2022

USA: Liveright, 2025

UK: Oneworld, 2025

France: Mémoire d'encrier, 2024

Brazil: Dublinense, 2024

The Netherlands: Das Mag, 2024

Italy: Nuova Frontiera, 2023

Sweden: Tranan, 2024

Greece: Carnivora, 2024

Poland: ArtRage

China: Writer's Publishing House

Korea: Munhakdogne

Turkey: Medusa

Arabic: Dar Tashkeel

Film: Diego Luna

Audio: Scribd

Alone and adrift in Barcelona, an unnamed narrator is haunted by the death of her teenage brother, Diego. Diego, the little boy she helped raise in Mexico while their mother struggled to make a living in Spain. Diego, who loved Vampire Weekend and dreamed of becoming a pilot. Diego, who hated Madrid as much as she did. Now, his ashes in hand, she must return to Mexico. Plagued by memories, she recounts their young lives leading up to tragedy in blistering detail: the acute loneliness that accompanied their emigration; the siblings' first separation, when she left for Barcelona to make her own way in the world; her activism against labor abuses, which is threatened by her tumultuous relationship with an entitled lover; and the final, heavyhearted

confrontation with her brother. Caught between rage and heartbreak over the loss of Diego, she pieces together a story of alienation, but also of surprising courage and hope. Shot through with flashes of dark humor, *Eating Ashes* boldly confronts both the intimate and systemic struggles faced by migrants striving to build a life worth living. Already an international sensation across Europe, this novel cements Brenda Navarro as a breathtakingly unique and vital voice in literature. An arrestingly beautiful, award-winning novel about separation, migration, and love left behind.

"A rising star of Latin American literature has written a novel that refuses to reduce grief to a scheduled tour through ennobling sorrows. Brenda Navarro dispenses with fairy tales about acceptance and considers mourning as a kind of backbreaking labor, like childcare or housecleaning. Unlike peddlers of platitudes, Navarro is a major talent who knows that the most important stages of grief are ambivalence and guilt."

—**Nicolás Medina Mora, *The New York Times***

"Navarro crafts a realistic depiction of memory's free association, as her narrator bounces like a pinball from one idea to the next. This sorrowful novel teems with life." — ***Publishers Weekly***

"A sensitive portrayal of sibling love, grief, and the trauma of dislocation... Navarro writes with authority and sympathy." — ***Kirkus, Starred Review***

"A vivid, visceral, and impactful novel." — ***Booklist, Stellar Review***

"Empathetic, almost humanist intent ...Brenda Navarro's second novel, *Ceniza en la boca*, has all of the above elements lurking in the background. However, the book considers them through the eyes of those who have grown so desperate to escape the cycle of violence that they leave their home and, at least temporarily, their family in search of a happier, safer, more prosperous life. McDowell's translation is characteristically excellent throughout." —**Cory Oldweiler, *Los Angeles Review of Books***

"Navarro's exploration of grief is deft and raw...The prose, in translation by Megan McDowell, is visceral and exploratory, the narrator exhibiting an almost childlike fascination with her subject."

– **Emily Goulding, *Times Literary Supplement***

"*Eating Ashes* hit me in the most profound way. With her trademark powerful prose, Navarro brilliantly tells a haunting, tragic story of siblings far from home, and the result is devastating. A moving take on migration, racism and inequality that is as pertinent as ever." - **Diego Luna**

"Extraordinary." — **Garth Greenwell**

"A tender story about how our families and places of origin, shape and warp and rattle us yet still resist comprehension. Brenda Navarro writes with wide open eyes and a relentless desire to understand."

- **Catherine Lacey**

"Brenda Navarro, one of Mexico's most brilliant new writers, *Eating Ashes*, transfigures trauma into a web of meaning... This wise, deeply felt work delves into profound grief and emerges with meaning."

Eric A. Ponce, *BookPage*

"Raw, ingenious and addictive." — ***El País***

"The first masterpiece of 2022." — ***El Mundo***

"Moving, urgent and beautiful. A lightning strike to the heart." - **Mónica Ojeda**

"She enriches her literature and addresses everyone... The author creates a pendulum in a silent clock, and a space as proof of Time, of movement." — **Winston Manrique Sabogal**

"A poignant novel about loss and starting over." — ***de Volkskrant***

"As poignant as it is necessary. An intense story about today's themes, such as the consequences of (sexual) violence, racism, poverty and social exclusion." — ***Het Parool***

"It's already a sensation, sweeping major literary awards in Spain – early praise describes the author as a fierce, electrifying new voice." — **Service95**

"There's much to admire in Brenda Navarro's *Eating Ashes*, but in our restless times, what is most outstanding in its pages is its refusal to pander to—or even locate—the construction of the Good Migrant. It is the latter state that formulates the Good Migrant, who is always hardworking, eager to learn, and desperate to prove themselves; the defiance of *Eating Ashes* in betraying this trope is to insist on fearlessness."

—**Asymptote Journal**, Xiao Yue Shan

"The novel is unapologetically political, and Navarro writes powerfully about xenophobia and the exploitation of immigrant and migrant workers, especially women. At its heart, though, this is an intimate story of love and loss."—**Pierce Alquist**, *BookRiot*

CASAS VACÍAS / Empty Houses

Novel, 164 p

Best Books of the Year in New York Times en Español

Film to be directed by Ángeles Cruz and produced by Perro Azul

Spain & Latin America: Sexto Piso, 2018

USA: Liveright

UK: Daunt Books, 2021

Germany: Lenos Verlag, 2023

France: Mémoire d'encrier, 2021

Netherlands: Bogerhoff & Lamberigts, 2018

Italy: Giulio Perrone Editore, 2020

Brazil: Dublinense, 2022

Greece: Carnivora, 2021

Poland: ArtRage

Russia: Livebook

Serbia: Clio

Slovakia: EJ Publishing

Turkey: Medusa

Korea: Munhakdogne

Iran: Tarh-e No

Spanish Audio: Storytel

Theatre: Caballera Producciones

Empty Houses unfolds in the aftermath of a child's disappearance. His mother is distraught. As her life begins to unravel, she is haunted by his absence but also by her own ambivalence: did she even want him in the first place? In a working-class neighbourhood on the other side of Mexico City another woman protects her stolen child. After longing desperately to be a mother, her life is violently altered by its reality. Alternating between these two contrasting voices, *Empty Houses* confronts the desires, regrets and social pressures of motherhood faced by both the mother who lost her child and the new one who risked everything to take him. A literary sensation on its original publication, *Empty Houses* is a kaleidoscopic inquiry into contemporary Mexico and a provocative exploration of motherhood. It announces an intrepid and breathtaking new literary voice.

"Brenda Navarro has written a meticulous study of pain as someone who knows that behind every affection there is a hidden evil. Entering this book is the kind of risk one must take at a time when there is no room for lukewarmness." - **Yuri Herrera**

"A brilliant and devastating novel. Brenda Navarro, perhaps one of the best kept secrets of Mexican literature has written a poignant first novel that speaks of the pain of the disappearance of a child and of one's life."

- **Fernanda Melchor**

"This powerful and strangely beautiful novel challenges and moves us with its unique and disquieting wisdom."

— **Alejandro Zambra**

"Very intelligent, dazzling, deeply human. Thus is the literature of Brenda Navarro, the last great news in Mexican literature. *Empty Houses* is destined to become the fundamental work about the reality that hides under the idea that we have of motherhood." - **Emiliano Monge**

"*Casas vacías* is more than a dazzling debut novel. It's a book that can't be easily forgotten. (...) pages of precise literature of the highest quality." - **Carlos Pardo**, *El País*

"A gripping study of motherhood (...) this powerfully bleak Mexican debut examines motherhood through the prism of a child's abduction." - **Anthony Cummins**, *The Observer*

MÓNICA OJEDA

on behalf of Claudia Bernaldo de Quirós - CBQ Agencia Literaria

Guayaquil, 1988

Mónica Ojeda is the author of the critically-acclaimed, award-winning novel *Nefando* (2015) and the groundbreaking *Mandíbula* (2018), longlisted in the USA for the National Book Award in Translation. In 2017, she was included on the Bogotá39 list, as one of the best Latin American writers under 40. In 2019, she won the Prince Claus Next Generation Award for her outstanding literary achievements. She was a finalist for the Mario Vargas Llosa Novel Prize and the Premio de Narrative Breve Ribera del Duero for her story collection *Las voladoras* (2020). She has several books of poetry published and has been included in many anthologies. In 2021, Granta chose her as one of the “Best of Young Spanish Language Novelists”. She lives in Madrid.



“She scares me, and she amazes me, and I think she is one of the most important writers working in Spanish today.” - **Mariana Enriquez**

“I read Mónica Ojeda with fear and fascination. As if I were reading a spell, as if I were eating meat fearing something sharp in it. So poetic, so disturbing and brutal.” - **Samanta Schweblin**

“One of the best writers of her generation.” - **Agustina Bazterrica**

“One of the most powerful Latin American novelists today.” - **Carlos Pardo, *Babelia*, *El País***

“Mónica Ojeda has at her disposal the most enviable combination I can imagine, and she has it in spades: a lucid mind, an exacting language, and a wild heart.” - **Andrés Barba**

“A breath of fresh air shaking Latin American literature.” - **Xavi Ayén, *La Vanguardia***

“One of the greatest promises among the new generations of Latin American writers.” - **Juan Ángel Juristo, *ABC***

“She might become addictive.” - **Ricardo Baixeras, *El Periódico de Catalunya***

“One of the indispensable names from the Latin American new narrative.” - **Revista Eñe**

CHAMANES ELÉCTRICOS EN LA FIESTA DEL SOL / Electric Shamans at the Sun Fest

Novel, 288 p.

Spain & Latin America: Random House, 2024

USA: Coffee House Press, 2026

UK: Granta, 2026

France: Gallimard

Brazil: Autêntica, 2025

Italy: Polidoro

Greece: Keimena

Turkey: Ithaki

Poland: ArtRage

Czech Republic: Paseka

Leaving behind the dread and decay of the city, Noa and her best friend, Nicole, travel up into the Andes, headed for Solar Noise: an eight-day festival that takes place in the infinite expanse of the páramo. Nestled on the side of a volcano, it is a world of mysticism, shamanism and underground music, a world in tune with the thunder of the earth and the bellows of the mountains, a world in which the belief systems of Ecuador's indigenous communities live on. Noa also harbours a secret motive for attending the festival: she's been drawn there in search of her father, who abandoned her as a child, and who now lives somewhere near the festival site. But soon after their arrival, she becomes prone to somnambulism and begins speaking in a voice that is not her own. Uncertain of whether Noa is in danger or is communing with something primal and eternal, Nicole struggles to care for her friend. Until, as the party spills into Inti Raymi – the Incan festival of the sun – the girls' desire for belonging burns, incandescent, collapsing the thin membrane separating life from death, trauma from

transcendence, and ecstasy from oblivion. Wild and incantatory, *Electric Shamans* is both an hallucinogenic trip of a novel, and a heartfelt meditation on love, family and kinship – one that announces the arrival of a major writer.

“Mónica Ojeda is a shining black sun on the birth chart of contemporary terror.” – **Fernanda Melchor**

“Ojeda invites you to an Andean retro-futuristic festival in the mountain. Psychedelia, volcanos, desintegration. And then the language that burns and nothing is what it seems. Following her on this journey is no doubt an intense experience.” – **Mariana Enriquez**

“The first great novel of the year.” – **Antonio J. Rodríguez**

“A breath of fresh air.” – **Xavi Ayén**

MANDÍBULA / Jawbone

Novel, 285 p.

Full English translation

Shortlisted for the National Book Award in Translation 2022

Spain & Latin America: Candaya, 2018

USA: Coffeehouse, 2022

UK: New Ruins, 2022

France: Gallimard, 2022

Italy: Polidoro, 2021

Turkey: Ithaki

Greece: Skarifima

Brazil: Autêntica, 2022

Norway: Solum

Portugal: Dom Quixote

Serbia: Akademska Knjiga

Fernanda and Annelise are so close they are practically sisters: a double image, inseparable. So how does Fernanda end up bound on the floor of a deserted cabin, held hostage by one of her teachers and estranged from Annelise? When Fernanda, Annelise, and their friends from the Delta Bilingual Academy convene after school, Annelise leads them in thrilling but increasingly dangerous rituals to a rhinestoned, Dior-scented, drag-queen god of her own invention. Even more perilous is the secret Annelise and Fernanda share, rooted in a dare in which violence meets love. Meanwhile, their literature teacher Miss Clara, who is obsessed with imitating her dead mother, struggles to preserve her deteriorating sanity. Each day she edges nearer to a total break with reality. Interweaving pop culture references and horror concepts drawn from Herman Melville, H. P. Lovecraft, and anonymous “creepypastas,” *Jawbone* is an ominous, multivocal novel that explores the terror inherent in the pure potentiality of adolescence and the fine line between desire and fear.

“A story full of different styles. One of the most daring novels of the year.”

- **Javier Rodríguez Marcos, Babelia, El País**

“It is well known that adolescence is a fascinating territory inhabited by ferocious identity and moral doubts. Ojeda’s skill to turn that into literature is astonishing.” - **Nadal Suau, El Cultural**

“An exceptional novel due to the versatility of the speeches and voices, the poetic rigor shown to name the unstable and the rich texture of the prose. Dazzling.” - **Carlos Pardo, Babelia**

“Ojeda surpasses the borders of the thriller and horror genres.” - **Ricardo Baixeras, El Periódico**

“A stunning language to show the atrocious and the perverse. It is heartless innocence.”

- **Luisgé Martín, El País**

“One of the best thrillers I was able to read in this time where you can find tons of them. Its intensity is surprising.” - **Juan Ángel Juristo, ABC**

“One of the books of the year: smart and shocking plot.” - **Elena Hevia, El Periódico**

“Borrowing from Stephen King and, above all, from Lovecraft, Mandíbula draws a theogony that reflects horror and its opposite and that is able to trap both the characters in the novel and its readers.”

- **La Stampa**

“There are echoes of Lovecraft and Shirley Jackson at play, but the vision is ultimately Ojeda’s own—delicious in how it seduces and disturbs the reader as the girls rely on horror both as entertainment and as a way of staving off the actual terrors of growing up. This is creepy good fun.” – **Publishers Weekly**

LAS VOLADORAS

Stories, 121 p.

Finalist of the VI Premio Ribera del Duero

Finalist for the Premio Finestres

Best Books of 2020 in El País, El Mundo and The New York Times en Español

Spain & Latin America: Páginas de Espuma, 2020

Brazil: Autêntica

Italy: Polidoro

Japan: Kokushokankokai

China: Writers Publishing House

Creatures that climb rooftops and start flying; a teenager fascinated by blood, a teacher that finds her neighbor's head in the garden, a girl unable to part with her father's teeth, two noisy twins in an experimental music festival, women who jump from the top of a mountain, apocalyptic earthquakes, a sorcerer that writes a spell to bring her daughter back to life. *Las voladoras* includes eight short stories located in cities, villages, wastelands, volcanoes where violence and mysticism, earth and heaven, belong to the same ritual and poetic level. Mónica Ojeda makes your head explode and her Andean Gothic proves that horror and beauty belong to the same family.

"This wise writer of earthy ambition." - **Marta Sanz**

"It has emotional, literary and aesthetic impact." - **Mariana Enriquez**

"Ojeda makes you sometimes wish to close your eyes while you are reading. Horror and violence criss-cross with beauty and pleasure." - **Paula Corroto, El Confidencial**

"A book of an astonishing forcefulness." - **Xavier González, El Periódico**

"A hypnotic rhythm that brands these new stories, close to allegory and fable, close to poetry too."
- **Andrea Aguilar, El País**

"Mónica Ojeda breaks the seams of every genre she touches. Always."
- **Inés Martín Rodríguez. ABC**

"Beauty, poetry and magic. Las voladoras confirms Mónica Ojeda as one of the outstanding names in contemporary Latin American literature." - **Xavi Ayén, La Vanguardia**

"The present of this writer marches towards a ferocious future." - **Xavier González, El Periódico**

"The narrator carves the silhouette of exceptional creatures. Her characters fly over Andean mythology with both fluency and precision." - **Daniel Gigena, Página 12**

PILAR QUINTANA

Cali, 1972

Pilar Quintana is one of the most celebrated authors in Latin America. Her novel *La perra* (2017) marked a huge milestone, being the most solid, bestselling literary novel over the past years in Colombia and winner of the coveted Premio Biblioteca de Narrativa Colombiana in 2018, and a finalist for the National Book Award. Her novel *Los abismos* (2021) won the 24th Alfaguara Novel Prize and is a 2023 finalist for the National Book Award. She is also the author of the novels *Cosquillas en la lengua* (2003), *Coleccionistas de polvos raros* (Premio de Novela La de Letras, 2010), *Conspiración iguana* (2009), and the story collection *Caperucita se come al lobo* (2012). In 2007, the Hay Festival chose her as one of the most noteworthy 39 authors in Latin America under 39. In 2011, she was a writer in residence at University of Iowa's International Writing Program and in 2012 she was visiting writer at Hong Kong's Bautista University's International Writers Workshop. Her work has appeared in magazines and anthologies around the world and in many languages. She studied social communication at Bogotá's Javeriana University. She has worked as a TV script writer, a publicist, a traveller, a jaguar therapist, a construction assistant, selling clothes, packing mangos, and walking dogs. She travelled three years around the world to then live on the Colombian Pacific Coast. She is co-screenwriter of the film *Lavaperros*, to premiere in 2020 and directed by Colombia's most famous Carlos Moreno.



"Full of literary power, her writing is characterized by her firm pace and serenity to narrate human passion, desire and folly, and also by the clarity and transparency of her detailed and complex novelistic tricks."

- **Fernanda Melchor**

"Pilar Quintana finds wounds we never knew we had, points to their beauty and then throws a fistful of salt over them." - **Yuri Herrera**

"How can I sum up everything that fascinates me about Pilar Quintana. Her incredible lyricism. Her path against the unexpected. The tension – razor sharp, poetic and uncompromising." - **Sara Mesa**

"Pilar Quintana is one of my favorite Colombian writers, period. Her books thrum with a feverish, propulsive, gorgeous sense of beauty, and they tell on lives that are intimate with joy, and not estranged from hardships and horrors. Pilar Quintana is a marvel." – **Ingrid Rojas Contreras**

NOCHE NEGRA / Blackest Night

Novel, 260 p.

Spain/Latin America: Alfaguara, 2025

USA: Riverhead

UK: Penguin Viking

Brazil: Companhia das Letras

Iceland: Angustura

Portugal: Dom Quixote

Sweden: Ramús

Italy: La nave di Teseo

France: Éditions du Sous-sol

Greece: Patakis

Rosa's internal and external state are under siege in every possible way, Rosa in her half-built dream house after renouncing her city life, material goods and steady job, Rosa over four full days leading up to the new moon, the blackest night. Her Irish partner Gene has gone to renew his visa, but they have yet to install the windows and doors, so it's just her and her chickens and the beach rainforest paradise that gradually turns into a nightmare in the flesh. Not only is she prey to the deadly Equis snake, tarantulas, termites, bats, the malicious neighbours and their male gaze, soldiers and rebels, but ultimately to herself as well: her mind, her memory, her own desire and her own violence she too is capable of. She fears dementia on both an individual and collective level. A country, Colombia, that has tragically forgotten...

"Highly accomplished." – **El Cultural**

"Pilar Quintana has a rare genius for orchestrating physical and emotional tension to a crescendo while keeping the focus on a single character, in a voice that feels completely crystalline. *Blackest Night* builds on the literary terrain she has made her own, takes bold new risks that pay off magnificently, and at the same time touches universally resonant experiences of attachment, betrayal, loss, and survival. We are thrilled to

have the opportunity to bring this gorgeous, haunting, extraordinarily moving book to North American readers and to bring this important international writer to the Riverhead list."

-- **Becky Saletan, Riverhead**

Blackest Night is a sensation, and it strikes me as that very rare thing: an unashamedly literary work that you could press into the hands of anyone you might know. It is a brilliant, frightening evocation of how doubt and suspicion creeps into our thoughts when we are left to ourselves, and how those feelings can transform a paradise into a hellscape, especially for a woman alone among men. There is such a marvellous ambiguity about this transformation, though, and I just adore how you alloy Rosa's dread and fear with her own history, and that of Colombia's, to forge a tale that is as mysterious as the Noche Negra is dark. To do all this while maintaining such a propulsive momentum, while conjuring such an incredibly compelling atmosphere, is nothing short of miraculous. Like *The Bitch and Abyss* before it, this is a novel of deep wells and cloudy heights and I can imagine it being picked over and discussed by readers here for years. It is a classic in the making." -**Edward Kirke, Penguin / Viking**

"It strikes me as a great suspense novel, but masterfully crafted. Kind of a mix between Poe + *Blood-Drenched Beard* (by Brazilian author Daniel Galera) + *The Invention of Morel* (suspense involving an uninhabited place, nature) + Lucrecia Martel. Quite a bit of Lucrecia Martel, actually. There's a constant sense that something terrible could happen at any moment. Also there's also something very Polanski about the book: a woman slowly going mad while alone."

– **Otávio da Costa, Companhia das Letras**

LOS ABISMOS / *Abyss*

Novel, 230 p.

Premio Alfaguara de Novela 2021 – More than 50,000 copies sold!

Shortlisted for the National Book Award in Translation 2023

Spain/Latin America: Alfaguara, 2021

World English: World Editions, 2023

Germany: Aufbau, 2022

France: Calmann-Levy, 2022

Italy: La nave di Teseo, 2024

Brazil: Intrínseca, 2022

Portugal: Dom Quixote, 2022

Sweden: Rámus Forlag, 2022

Netherlands: Meridiaan, 2023

Turkey: Can

Poland: Mova

Greece: Patakis

Russia: Popcorn

Japan: Bungei-Sha

Korea: Jjokk

Film: Optioned

Claudia is an only child and her mother is the centre of her universe. Her father, much older, spends all his time running the family supermarket with his sister who is recently married to a much younger man. A sudden heated affair brings Claudia's mother into a state of bliss, until she sinks back even deeper into depression. On her better days, she spends her time reading celebrity lifestyle magazines, cooking meals, and tending to her enormous collection of plants, which makes Claudia feel she is in the jungle with all its colour and steepness, reminiscent of the countryside her mother longs for and visits in a last attempt to heal. The more her mother is cold and distant, the more Claudia craves love and attention. In the end, Claudia is both a witness and hopeful saviour when it comes to her mother's absolute anguish, lack of agency, and psychological chains to all the conformity around her, bringing readers a surprisingly vivid, honest portrait of Cali in the 90s. With her acute observation and assimilation of urban hearsay, Claudia brilliantly reminds us that children are capable of recognising extremely complex situations and dynamics even if they cannot fully understand them.

The Depths is the psychologically gripping story of how a family can fall apart even when it stays together. At the same time, it painstakingly explores the contradiction of childhood; its fragility and its extraordinary resilience, and the burden of responsibility that weighs upon them. It also touches upon the traumas and obsessions that one generation inherits and then duly passes on to the next. It is no surprise that this novel took the Alfaguara Prize Jury by storm, establishing Pilar Quintana as one of the most captivating storytellers from Latin America.

"Readers will be dazzled." – **Starred Publishers Weekly**

"A marvellous and tender novel, that is both hard and subtle at the same time." - **Fernanda Melchor**

"Quintana's spare, atmospheric novel, succinctly translated by Lisa Dillman, explores Claudia's high anxiety and the terrors of the adult world." —**Anderson Tepper, The New York Times**

"At what depths does a child look down at, a child astonished at the mysteries of family and the world? Her apartment is a jungle, her home a supermarket, her country mountains covered in fog that hides its precipices. The reader falls into Pilar Quintana's abyss." - **Héctor Abad**

"With a powerful and disquieting voice, Pilar Quintana explores the fears of childhood together with the fragilities and violence of adults. Mixing lucidness, innocence, suspense and the labyrinths of desire, this novel traces an unforgettable map of the piercing path to freedom." - **Irene Vallejo**

"A voice with so much force, that takes us into the world of a young girl who faces adult reality from a visionary childhood. So very moving, Quintana has pulled off an incredible triple somersault." - **Ana Merino**

"Literature should tend to speak of the universal, the human, This novels speaks of questions that can reach any reader in any corner of the world. In its dialogues you can hear the unsaid." - **Xavier Vidal (Librería Nollegiu)**

LA PERRA / The Bitch

Novel, 112 p.

IV Premio Biblioteca de Narrativa Colombiana

Shortlisted for the National Book Award 2020

Longlisted for the Dublin Award 2022

Spain/Latin America: Random House, 2017

World English: World Editions, 2020

Denmark: Aurora Boreal, 2019

Holland: Meridiaan Uitgevers

Italy: La Nave di Teseo, 2021

Brazil: Intrínseca, 2020

Portugal: Dom Quixote, 2021

France: Calmann-Levy, 2020; J'ai lu (pb)

Germany: Aufbau, 2020

Greece: Patakis, 2023

Film: Optioned!

Israel: Xargol, 2022

Iceland: Angústúra, 2021

Russia: Popcorn Books, 2022

China: ThinKingdom, 2023

Sweden: Rámus, 2022

Turkey: Can, 2021

Poland: Mova, 2022

Japan: Kokushokankokai, 2022

Korea: Jjokk Press

Venezuela: Curiara

Arabic: Dar Al-Rafidain

Serbia: Dereta

Malayalam: Manorama

A novel on instinct, motherly love, treason, loyalty, guilt and the solitude of human relations. Beauty and violence coexist on this small village on the Pacific Ocean, where the rich and poor live separately, and so do the black population and the white. This is where Damaris' story takes place. Damaris, a black woman on the Pacific now in her forties, has spent many years living with Rogelio. Their turbulent relationship has been marked by the unsuccessful search of an offspring. They try everything possible but even so Damaris cannot get pregnant. With all hope lost, Damaris is newly energized and excited when she is presented the opportunity of adopting a puppy. This new and intense relationship will be for Damaris the experience that makes her reflect on instinct and maternity.

"A very sensual book that gets under your skin. An overwhelming exploration of maternal desire in the beautiful landscapes of Colombia." - **Leila Slimani**

"This book changes you. It looks deeply into motherhood, cruelty and just how unyielding nature can be, with its wild Colombian coast landscape, which is as gorgeous as it is brutal. The result is unforgettable." - **Mariana Enriquez**

"*La perra* is a novel of true violence. Pilar Quintana finds wounds we never knew we said, points to their beauty and then throws a fistful of salt over them." - **Yuri Herrera**

"The magic of this sparse novel is its ability to talk about many things, all of them important, while seemingly talking about something else entirely. What are those things? Violence, loneliness, resilience, cruelty. Quintana works wonders with her disillusioned, no-nonsense, powerful prose." - **Juan Gabriel Vásquez**

"A precise and dismal novel that is unsettling like the tropical forest itself, contained in the book like a sky that is about to burst." - **Melba Escobar, *El País***

"A story told with skill and great pace and rhythm." - ***El Espectador***

"On the Pacific Colombian coast, far from the postcard image, Damaris lives with her husband Rogelio. In this corner of the planet, life is never sage and dreams coexist with the cruelest nightmares. Everyone feels trapped, both the overwhelming landscape as well as its troubling internal horizons. In this novel, Pilar

Quintana shows extraordinary skill at threading human nature into the chaos of the universe. This is a novel full of mystery about unrealized desires, guilt and the places where love still circulates." - **Gabriela Alemán**

"I loved it, just as I thought I would. I found it to be a really powerful parable about rage and disempowerment. The translation was beautifully done and captures the tautness of the original. In my interpretation, there's a vitally important message contained here about compassion and transformation, and what it means to be a caretaker for the vulnerable and needy, and who gets acknowledged for their labour in society vs. who gets ignored. The class differences are subtly but powerfully captured, and the jungle setting effectively evokes the sticky, sweaty heat. An important story for our times. Congratulations to Pilar for such a striking novel, and to Lisa for such an accomplished translation!" - **Julianne Pachico**

"The brutal scenes unfold quickly, with lean, stinging prose. Quintana's vivid novel about love, betrayal, and abandonment hits hard." - **Publishers Weekly Starred Review**

"As Damaris' and Chirli's lives take increasingly tragic turns, their restless natures feel increasingly broadly symbolic of the difficulty of domesticating ourselves and others, even when it serves our best interests. An intense story despite its brevity. A somber and sensitive dog-and-owner tale scrubbed clean of the genre's usual sweetness." - **Kirkus Reviews**

"A powerful text about a woman in revolt who doesn't fully give in to suffering. This short yet intense novel's tour de force is its painting of a sordid violence about to explode at any second." - **Ariane Singer, Le Monde**

"A rising voice that affirms itself. Exploring the mysteries of motherhood, it powerfully questions the temptation of vengeance and death at the cusp of reflecting upon life. In three words: singular, stifling, disquieting. Four stars." - **Laëtitia Favro, Lire**

"Like Rachel Cusk, Pilar Quintana writes beyond the story. These pages flicker with hope and recurrent violence, shadows cast on and by her protagonist Damaris as she rescues a pup whose fecund, wild nature unearths primordial longing and resentments. Polished down to the line." - **Kristen Millares**

"Simply perfect." - **Margarita García Robayo**

"A gorgeous heartbreak of a novel." - **Bookriot**

"A devastating portrayal of the aching, unbearable weight that can be felt from guilt, violence, the drive to nurture and the need for human connection." - **Shelf Awareness**

"An extremely sad story that sinks the reader into the main character's emotional void. With an unsparing and laconic style, Pilar Quintana shows that she is one of the new most powerful voices from Latin America."
- **Dirk Fuhrig, Deutschlandfunk Kultur**

CAPERUCITA SE COME AL LOBO

Stories, 120 p.

Colombia, Spain, Mexico: Literatura Random House, 2020

Chile and Argentina: Cuneta, 2012

Peru and Ecuador: La Travesía, 2019

EASTON SMITH

Salt Lake City, 1989

Easton Smith lives in Western Massachusetts with his partner, his friends, and a couple of beautiful chickens. He writes, works very part time at the local library, and continues to try to make the world slightly less awful by organizing with his neighbors. His stories have been featured in The Rumpus, The Pinch, The Cincinatti Review, Gulf Coast Magazine and Quarterly West. His story "The Milk Incident" was the winner of the 2024 Kenyon Review Short Fiction Contest. Smith's nonfiction writing has also been celebrated, winning the 2018 Columbia Journal Nonfiction Contest and the 2017 Sonora Review Nonfiction Contest. After graduating from Sarah Lawrence College, he spent a decade working odd jobs so that he could dedicate most of his energy to community organizing. He was part of the Occupy Wall Street movement in New York City. He traveled frequently to the US-Mexico border to volunteer with the humanitarian group No More Deaths. He did collaborative political storytelling work with The Beehive Design Collective. He helped start a mutual aid fund in Salt Lake City. Levitations is his debut novel.



LEVITATIONS

Novel, 256 pages

USA: NYRB

UK: Pushkin

France: Actes Sud

Germany: Heyne

Sweden: Weyler

Italy: NN

Portugal: Quetzal

Spanish: Random House

Catalan: Club Editor

Greece: Antipodes

Millions of years ago, an asteroid crashed into the earth near what is now known as Leefield, a New England town that has seen better days. The mills and factories have long closed, as has the mine on the hill, which now plays host to a cult that rakes rocks in hopes of absorbing extraterrestrial dust. But when the mine on their hill is reopened by shady investors hoping to stir up speculation in "space rocks," Leefield is transformed overnight into a hotbed of conspiracy theorists, activists, and antagonists. It enters the twenty-first century. *Levitations* is a novel that contains multitudes. There's a fast-thinking, disillusioned activist who has fled to sleepy Leefield from southern California; a trio of high schoolers peering at the world through a haze of YouTube; a failed Marxist academic haunted by the specter of Slavoj Žižek; and then there's the cult. When one of the high schoolers disappears and another mysteriously levitates near an auxiliary entrance to the mine, a series of events are set in motion that spell disaster but also, maybe, renewal. Easton Smith's impressive debut gives voice to all of these characters, but also to chickens, knives, and even the town of Leefield itself. Like Joy Williams, Russell Banks, and George Saunders, Smith goes deep into American characters—their big-hearted hopes, their deep-rooted despairs, and, as Thomas Pynchon once put it, their "extended capacity for convolution."

"Very few writers can capture the world in one small story. A handful of characters, a town, and there you have it: humanity itself in its full breadth of feeling, pain, love, violence, and motives, which are sometimes altruistic, but mostly fickle, even absurd. This, in an interplay of tragedy and comedy, is the virtuosic feat of Easton Smith's *Levitations*."

– Gabriela Cabezón Cámara, National Book Award Winner, twice-shortlisted for the Booker

CAMILA SOSA VILLADA

Córdoba, Argentina, 1982

Camila Sosa Villada was born in La Falda (Córdoba, Argentina). She is a writer, actress, and singer, and previously earned a living as a sex worker, street vendor, and hourly maid. She holds degrees in communication and theater from the National University of Córdoba. Her play *Carnes tolendas, retrato escénico de un travesti* was selected for the 2010 National Theater Festival held in La Plata. Her debut novel, *Las malas* (2019), won the Premio Sor Juana Inés de la Cruz and the Grand Prix de l'Héroïne Madame Figaro. It was a bestseller all over the Spanish speaking world and voted the book of the year of most cultural supplements. She is also the author of the story collection *Soy una tonta por quererte* (2022), the book of poetry *La novia de Sandro* (2020), and the essay *El viaje inútil* (2019). She has been profiled in both *The New York Times* and *The New Yorker*.



"A wise, uncommon, and bewitching storyteller." - *Esquire*

TESIS SOBRE UNA DOMESTICACIÓN / A Domestication

Novel, 280 p.

Winner of the Prix Transfuges Best Latin American Novel of the Year 2024

Longlisted for the Prix Médicis, Prix les Inrocks, Prix André Malraux 2024

Spain & Latin America: Tusquets, 2024

USA: Riverhead, 2027

UK: Virago, 2027

France: Métailié, 2024

Italy: Sur, 2025

Brazil: Companhia das Letras, 2024

Sweden: Wahlströms & Widstrand, 2025

Norway: Gyldendal Norsk, 2025

Finland: Schildts & Söderströms, 2026

Portugal: Quetzal, 2025

Greece: Opera, 2025

Czech Republic: Argo

Croatia: Domino

Turkey: Medusa

A boundary-shattering actress finds herself sick to death of her own success story. "A single travesti is enough to undermine the foundations of a home, to undo the bonds of commitment, to break a promise, to turn your back on a life," reflects the unforgettable actress at the heart of this slyly subversive novel—travesti being Camila Sosa Villada's chosen term for trans women like herself, a reclaimed slur that celebrates the transgressive spirit. From tough rural beginnings, the actress has made no compromises in pursuit of her art, yet somehow she's arrived at a time of triumph, with not only a thriving stage career but all the other trappings of success: a beautiful home, an adoring husband, an adored child. So why does she feel so stifled and unfulfilled? When a family road trip to the actress's hometown takes some unsettling detours into the past, the whole glittering edifice she's built for herself threatens to implode. Sexy, funny, deeply moving, and unapologetic in its ambivalence, *A Domestication* reinvents the tragicomedy of domestic dysfunction for us all.

"Elegant, witty, cruel and delicious, *A Domestication* is thrilling to read - an amazing performance where the petty annoyance of everyday life competes with macho violence and female malevolence. Like all the great divas, Sosa Villada's narrator knows and feels it all." - **Chris Kraus, author of *I Love Dick***

"A gorgeous novel. Suspenseful, energetic, it's political and assertive." – **Begoña Mendez, *El Cultural***

"This novel is an aesthetic and political act, exposing the fragility and the sadness of attachments, relationships and institutions." – **IndieHoy**

"Unsettling and bold, Sosa Villada's writing reaches that place of rebellion where the unruly body merges with the written word." – **Carolina Esses, *La Nación***

"With her ferocious and crude style, Sosa Villada attacks the adoption of middle-class values, the family as an institution and the hypocrisy of cultural industries." – **Les Inrockuptibles**

"Sulphurous and visceral, it's a fiction that manages to be dark and luminous at the same time." – **Loraine Adam, *Rolling Stone***

"This ferocious and beautiful novel, while breaking your heart, gives a ruthless revelation on the poisons that erode couples." – **Elise Lépine, *Le Point***

LAS MALAS / Bad Girls

Novel, 240 p.

Bestseller in Spain and Latin America with over 20 reprints

Winner of the Sor Juana de la Cruz 2020 (Mexico)

Winner of the Finestres Prize 2021 (Spain)

Winner of the Gran Prix l'Heroine Madame Figaro 2021 (France)

Longlisted for the Dublin Literary Award 2023 and the Oxford-Weidenfeld Prize 2023

Spain/Latin America: Tusquets, 2019

USA: Other Press, 2022

UK: Virago, 2022

Germany: Suhrkamp, 2021

France: Métailié, 2021

Italy: Sur, 2021

Brazil: Tusquets, 2021

Portugal: BCF Editores, 2022

Netherlands: De Bezige Bij, 2024

Sweden: Prosak, 2022

Norway: Camino, 2022

Denmark: Skjodt

Finland: Schildts & Söderströms

Greece: Opera

Israel: Modan

Romania: Trei

Poland: Filtry

Croatia: Domino

Slovenia: Mladinska Knjiga

Czech Republic: Argo

Turkey: Medusa

Iceland: Benedikt

Korea: Daram

Film: Optioned

In Sarmiento Park, the green heart of Córdoba, a group of trans sex workers make their nightly rounds. When a cry comes from the dark, their leader, the 178-year-old Auntie Encarna, wades into the brambles to investigate and discovers a baby half dead from the cold. She quickly rallies the pack to save him, and they adopt the child into their fascinating surrogate family as they have so many other outcasts, including Camila.

Sheltered in Auntie Encarna's fabled pink house, they find a partial escape from the everyday threats of disease and violence, at the hands of clients, cops, and boyfriends. Telling their stories—of a mute young woman who transforms into a bird, of a Headless Man who fled his country's wars—as well as her own journey from a toxic home in a small, poor town, Camila traces the life of this vibrant community throughout the 90s. Imbuing reality with the magic of a dark fairy tale, *Bad Girls* offers an intimate, nuanced portrait of trans coming-of-age that captures a universal sense of the strangeness of our bodies. It grips and entertains us while also challenging ideas about love, sexuality, gender, and identity.

The most important book I've read on sexuality since Jean Genet. It's about friendship, desire, violence. It defies all the current frames of politics and literature, it's a fragment of future." – **Édouard Louis**

"Beautifully written...a stunning meditation on gender, our bodies, and the ties that bind." – **NPR**

"A fantastical world that is equal parts violent and tender. In beautifully rendered language, this debut novel...challenges contemporary ideas of gender, sexuality, and love with the magical touch of a fairy tale."

– **Wall Street Journal**

"After I finished reading Camila's story, it kept growing in me...As a story of gender oppression, *Bad Girls* (beautifully translated by Kit Maude) would sound familiar almost everywhere...To record the *travesti* experience, no matter how harrowingly painful, as something precious is [its] purpose."

– **Graciela Mochkofsky, *The New Yorker***

"Every so often, a slim book absolutely clobbers you with its exuberance and beauty—for me, this was that book." – **Torrey Peters**

"A beautiful novel, moving, disturbing, raw, and honest. In skillfully rendered language, charged with poetic energy, it takes us deep into the world of trans prostitution and explores the violent and tender bonds that unite the women who inhabit it." – **Fernanda Melchor**

"Remarkable...*Bad Girls* is a generational testimony as well as a personal one. It imagines a future and exorcises a past, being exceptional for what it promises and for the portrait of a life it leaves behind."

– **Astra Magazine**

"This is an important book: fun, tragic, political, and full of marvel. It makes you understand the lives of these women and the wonder and pain of being different and rejected. It's full of pride and exquisitely written. It will break your heart and at the same time make you want to laugh and dance, full of love and sorrow."

- **Mariana Enriquez**

"A gem to be savored." - **Elle (France)**

"[Sosa Villada] constructs a language that seems to come from dreams, fairy tales, and adventure novels...a literary sensation." - **Rolling Stone**

"From a life reminiscent of a Pedro Almodóvar film, Camila Sosa Villada has drawn a novel, an incredible piece of literature...powerful." - **Vanity Fair (France)**

"An homage to sex workers suffused with magic." - **Le Monde**

SOY UNA TONTA POR QUERERTE / I'm a Fool to Want You **Stories, 209 p.**

Full English galleys

The Millions Most Anticipated Spring 2024

Spain & Latin America: Tusquets, 2022

USA: Other Press, 2024

France: Métailié

Italy: Sur, 2023

Sweden: Prosak, 2024

In the 1990s, a woman makes a living as a rental girlfriend for gay men. In a Harlem den, a travesti gets to know none other than Billie Holiday. A group of rugby players haggle over the price of a night of sex, and in return they get what they deserve. Nuns, grandmothers, children, and dogs are never what they seem... These 9 stories are inhabited by extravagant and profoundly human characters who face an ominous reality in ways as strange as themselves. *I'm a Fool to Want You* confirms that Camila Sosa Villada is one of the most powerful and original voices in contemporary literature. With her daring imagination, she can speak the language of a victim of the Mexican Inquisition, or create a dystopian universe where travestis take their revenge. With her unique style, Sosa Villada blends everyday life and magic, honoring the oral tradition with unparalleled fluency.

"One of my favorite short-story collections of all time. I can't stop thinking about the world and characters: they haunt, provoke, excite the spirit—wow! I love this book so much!" - **Angie Cruz**

"Intoxicating stories that leave a deep impression. Filthy, ethical, sweetly quotidian, deviant, defiant, and dreamlike. A literature of the body and spirit. With her zeal for wild pleasures and bewildering humiliations, Camila Sosa Villada had me on a leash."

- **Quiara Alegria Hudes, Pulitzer Prize-winning playwright**

"Stunning. A collection as bright and sparkling as the precious stones one character believes she can find at the heart of a pomegranate. Camila Sosa Villada spins tales of mythic revenge, of magics great and small, and of finally finding sanctuary—in a sibling's bed, a homemade scone, a sudden jungle. Tenderly crafted and captivating, these stories offer a sanctuary in themselves." – **Morgan Thomas**

"A short story collection that runs the genre gamut from gritty realism and social satire to science fiction and fantasy. The throughline is Villada's boundless imagination, whether she's conjuring the chaos of the Mexican Inquisition or a trans sex worker befriendng a down-and-out Billie Holiday." – **The Millions**

EL VIAJE INÚTIL

Essay, 112 p.

Latin America: Documenta, 2019

Spain: La Uña Rota, 2021

Brazil: Fosforo, 2024

Portugal: Quetzal

Italy: Sur

France: Métailié

Croatia: Domino

A trailblazing autobiographical essay on writing, reading, and living, when you are being told not to. With surprising jolts of rage, intensity, nostalgia, compassion, Camila Sosa Villada traces her journey from childhood to prostitution, from transvestism to theatre, and the written text as a place of possibility and danger.

COLE STANGLER

Paris, 1990

Cole Stangler is a French-American journalist based in Marseille covering labor issues and politics. A correspondent for the international news network France 24 since 2018, Cole has also published work in *The New York Times*, *The Washington Post*, *The Guardian*, *Foreign Policy*, *The Nation*, *Jacobin*, *The Atlantic*, *Dissent*, *VICE* and *The New Republic*. He is also a former staff writer at *International Business Times*, where he covered labor and the workplace from 2015 to 2016, and *In These Times*, where he covered national politics in Washington DC from 2013 to 2014. Cole is a graduate of Georgetown's School of Foreign Service and has a masters' degree in contemporary social history from the University of Paris 1, Panthéon-Sorbonne. His masters' thesis was awarded the inaugural research prize from the CFDT labor confederation and released as a book in late 2021. Cole is also a member of the Anglo-American Press Association of Paris. He appears regularly on radio and TV, in France and elsewhere.



"Cole Stangler has had his finger on the pulse of uprisings in France and the U.S. for as long as I've known him. His writings on the struggles of people in and around Paris combine a unique sense of place with sharp insight into a global phenomenon: the unsustainable inequality destabilizing cities around the world."

– Sarah Jaffe

LE MIROIR AMÉRICAIN

NF, 192 p.

Enquête sur la radicalisation des droites et l'avenir de la gauche

France: Les Arènes, 2025

Greece: Polis

A Franco-American journalist investigates the radicalization of the French and American right. What if, to understand the democratic crisis in France, it was enough to look at what is happening on the other side of the Atlantic? Radicalization of the right, cultural fracture, return of the religious, rise of partisan media, erosion of the popular electorate of the left... Many political changes in the United States find an astonishing echo in France. For a year, Franco-American journalist Cole Stangler crisscrossed America to meet Donald Trump voters, Republican and Democratic elected officials, trade unionists, activists, but also journalists... While here as there the right is reinventing and imposing itself, a left in search of renewal is trying to cope. With this embodied narrative, Cole Stangler gives us a transatlantic mirror that could well reflect our future.

PARIS IS NOT DEAD

Surviving Hypergentrification in the City of Light

NF, 304 p.

Longlisted for the American Library in Paris Award 2024

USA: The New Press, 2023

UK: The Westbourne Press, 2023

A street-level people's view of one of the world's beloved cities, in a stunning debut that blends cutting-edge reporting and sweeping political analysis of a changing Paris.

The Paris of popular imagination is lined with cobblestone streets and stylish cafés, a beacon for fashionistas and well-heeled tourists. But French-American journalist Cole Stangler, celebrated for his reporting on Paris and French politics, argues that the beating heart of the City of Light lies elsewhere—in its striving, working-class districts whose residents are being priced out of their hometown today. *Paris Is Not Dead* explores the past, present, and future of the City of Light through the lens of class conflict, highlighting the out-sized role of immigrants in shaping the city's progressive, cosmopolitan, and open-minded character—at a time when

politics nationwide can feel like they're shifting in the opposite direction. This is the Paris many tourists too often miss: immigrant-heavy districts such as the 18th arrondissement, where crowded street markets still define everyday life. Stangler brings this view of the city to life, combining gripping, street-level reportage, stories of today's working-class Parisians, recent history, and a sweeping analysis of the larger forces shaping the city. In the tradition of Lucy Sante and Mike Davis, *Paris Is Not Dead* offers a bottom-up portrait of one of the world's most vital urban centers—and a call to action to Francophiles and all who care about the future of cities everywhere.

"An astute and accessible mix of history and policy, this will persuade readers of the positive impact affordable housing has on the character of a city." - ***Publishers Weekly***

"As the rapper Médine sang, the suburbs influence Paris, Paris influences the world... Cole Stangler's *Paris Is Not Dead* magnificently illustrates this sociological and aesthetic truth and reminds us how much working-class Paris is still a tangible reality and a political ideal to cherish."

—**Abdourahman Waberi, author of *The United States of Africa and Transit***

"As radically powerful an analysis of urbanity as we have seen since Mike Davis' classic *City of Quartz*, Cole Stangler presents a Paris that bursts with life—a city many privileged Parisians do not know exists. The writing is vivid. The stories are at turn joyous and wrenching. The politics, razor sharp. This is a book that unlocks the truth of a great global city, exposing every contradiction. But Stangler's gift is leaving the reader not with doomsday scenarios of the future but something akin to hope. All have 'the right to Paris'—and that rallying cry stays with you long after the last page."

—**Dave Zirin, sports editor for *The Nation* and author of *The Kaepernick Effect***

"*Paris Is Not Dead* invites us to a fascinating journey through Paris. This book is an original portrait and a beautiful take on a largely unknown and misunderstood city." —**Philippe Marlière, professor of French and European politics, University College London**

"Cole Stangler has had his finger on the pulse of uprisings in France and the U.S. for as long as I've known him. His writings on the struggles of people in and around Paris combine a unique sense of place with sharp insight into a global phenomenon: the unsustainable inequality destabilizing cities around the world." —**Sarah Jaffe, author of *Work Won't Love You Back***

"*Paris Is Not Dead* reveals that the cause of so much social unrest there is the harsh living conditions and the punishing wage-rent ratio. Thankfully, the book looks back to the historic roots of social conflict and is witness to the creative vitality of the oppressed." —**Edmund White, author of *The Flaneur: A Stroll Thought the Paradoxes of Paris***

LUCIANA SOUSA

on behalf of Claudia Bernaldo de Quirós - CBQ Agencia Literaria

Buenos Aires, 1986

Luciana Sousa is an up-and-coming literary voice from Argentina. She has studied under such authors as Alberto Laiseca, Vicente Battista and Juan Diego Incardona. In 2016, she published her first novel, *Luro*, to much critical acclaim. In 2017, she was chosen as one of Bogota 39's Best Latin American writers under 39. She studied Communication and Literature and works as a journalist in several media. In 2026, she was selected as one of the top 26 Spanish-language writers under 40 by the FIL Guadalajara.



"Sousa shows the sensibility of a lucid woman writer who, at the same time, avoids all stereotypes."
- Pablo Díaz Marengi, *Clarín*

CUANDO NADIE NOS NOMBRE /

When No One Names Us

Novel, 168 p.

English Sample by Miriam Tobin

Special Mention Sara Gallardo Award 2023

Spain & Latin America: Tusquets, 2022

After her grandfather passing away, Ana returns to her mother's house after more than ten years. The town of her childhood, founded a century ago next to the train tracks in La Pampa, hardly exists anymore: the house is isolated among a few empty ranches, and soon the fields, now dedicated to soy production, will also be sold. This return is a reunion with her mother and her grandmother, and the mending of a broken relationship. With the sale of the land, Ana unravels the history of the town and her own past, and she faces memories with which she will try to rebuild a new life. In this same town, live two brothers who they adopted when they were orphaned. The grandmother, a little lost, a little tired, confesses a secret of hers. And she asks for her help. Luciana Sousa writes with words that are both images and sensations: textures, sounds and colors give life to this family story, marked like so many others, by silences. *When No One Names Us* is a profound novel with its own atmosphere and rhythm, about those things that are forgotten. But also -and especially- on those that last.

"A subtle, stunningly beautiful and hypnotic novel." - Emiliano Monge, *El País*

"An excellent novel of atmospheres." - Mónica López Ocón, *Tiempo Argentino*

"Uncertainty accompanies the reader until the last page, with subtlety and without pretense."
- Pablo Díaz Marengi, *Clarín*

VALERIA TENTONI

on behalf of Claudia Bernaldo de Quirós – CBQ Agencia Literaria

Bahía Blanca, 1985

Valeria Tentoni writes fiction and poetry. She is the editor of Eterna Cadencia Blog, from where she also hosts the podcast 'Máquinas de escribir'. Her articles and chronicles have been published in *Clarín*, *Acción*, *Coolt*, *Santiago* and *Dossier* magazines, as well as the *Times Literary Supplement*. She has received the First Prize for Poetry from Editorial Ruinas Circulares (2011) and the First Prize in the Latin American Short Story Contest Marta Brunet, awarded by Universidad de Chile (2022). The Cuatrogatos Foundation for children's and young adult literature has recommended her book *Viaje al fondo del río* in 2023, and ALIJA awarded a mention in the illustrated poetry category for *¡Quién iba a decir!* in 2025. *La vida privada* is her first novel.



"Condensed and explosive, Tentoni's prose is darkly poetic."

- **Cynthia Rimsky**

"Perhaps it is her ability to move between prose and poetry that allows Valeria Tentoni to resort to metaphor with such a natural ease." - **Ángel Soto, *Milenio***

LA VIDA PRIVADA / Private Life

Novel, 168 p.

English Sample by Robin Myers

Spain & Latin America: Seix Barral, 2026

On a remote island lives the author of the most fantastic travel diary one could ever imagine: Virginia Mountweazel. A photographer, pilot and author of that one perfect book, she has decided to spend the final days of her life watching birds. Her peace is disrupted by hundreds of letters from readers, sent from all corners of the globe to her hideaway. Our protagonist also arrives there, having one fine day decided to leave the tedium of her city life behind to seek her out. The first novel by Valeria Tentoni, poet and journalist, *La vida privada* ventures into a profound reflection on the winding paths that connect life and work, without ever losing its pace, humour or the search for meaning beyond words.

"*Private Life* unfolds like a nightmare in which all the signs are gradually inverted: admiration into grievance, nature into menace, solitude into a chorus of lurking voices. Valeria Tentoni has written an astonishing debut that establishes her as one of the most original novelists of her generation." - **Daniel Saldaña París**

"With a gentle yet unpredictable style, Valeria Tentoni guides us along the fine line that separates reality from fiction, naivety from courage, admiration from resentment, and the danger of believing that what we read actually exists." - **Cynthia Rimsky**

"Valeria Tentoni is a poet, and this is evident in the delicacy of her writing, in the meticulous and vivid way in which she delves into the landscape, and in the skill with which an atmospheric novel transforms into an adventure, with a captivating voice that carries us along that river." - **Santiago Loza, *Página 12***

"With nods to Patricia Highsmith's *Ripley*, the narrator of this novel plunges into a labyrinth of identity theft as unexpected as it is captivating. *La vida privada*, however, dismisses the detective narrative and turns to cartography to become a magnificent demonstration that access to certain revelations and epiphanies is only achieved by forging a few maps." - **María Sonia Cristoff**

"With a relentless narrative drive and prose as finely crafted as a goldsmith's work, Valeria Tentoni leads us, without pause or respite, to a place that soon reveals itself to be uncomfortable, misty, uncertain. A taut, seamless plot, gripping from the very first page: reading *La vida privada* is like travelling up a river in Vietnam." - **Luis Sagasti**

MARIANA TRAVACIO

Rosario, 1967

Mariana Travacio was born in Rosario, grew up in São Paulo and lives in Buenos Aires. She used to work as a forensic psychologist and taught at the faculty of Psychology at the University of Buenos Aires. Her stories have received many prizes and have been published in anthologies and magazines such as *Latin American Literature Today* and *Two Lines Journal*. She has two story collections and two novels published.



"Travacio writes with sharp lyricism and a killer pace."
- **Marta Sanz**

"Travacio skillfully draws a desolate universe."
- **Dolores Reyes**

"An author I want to talk about all the time."
- **Andrea Abreu**

"The finesse Mariana Travacio achieves is such that we hear them before we read them and we know who says what by the texture of their voices." - **Debret Viana, *Página 12***

ME VERÁS CAER

Stories, 180 p.

Finalist for the Tigre Juan Prize 2023

Winner of the Premio CEGAL Todos tus libros 2024

Argentina: Tusquets, 2023

Spain: Las afueras, 2023

QUEBRADA / All that Dies in April

Novel, 166 p.

Three print runs in Argentina and three print runs in Spain

Finalist for the Sara Gallardo Prize, Tigre Juan Prize, Madrid's Bookseller Prize and the Spain's Bookseller Prize

Argentina: Tusquets, 2022

Spain: Las afueras, 2022

Colombia: Rey Naranjo

World English: World Editions, 2025

France: Cambourakis, 2024

Greece: Carnivora

Brazil: Pinard

Romania: Casa Cartii de Stiinta

Audio: Scribd

Film: Optioned

Set in a stark landscape of cliffs and precipices high above the Argentine pampas, Mariana Travacio's *All That Dies in April* follows the members of one small family as each makes a solitary journey out of their treacherous mountain home in search of a better life. Lina has dreamt for years of leaving her tiny village in the drought-stricken region. Her son left long ago to find work and a better fortune. Relicario, her husband, is content to stay put in the land of his ancestors, tending to their graves. Ignoring Relicario's pleas, a desperate Lina decides to abandon their home in search of her son, work, and water. She starts her journey on foot, and Relicario eventually follows behind, bringing a donkey and a sack with his ancestors' bones. Both witness unspeakable violence, cruelty, and folly, but the hope of reuniting their family keeps them alive. Poetically charged, restrained, and delicately condensed, this is a suspenseful ancestral tale rooted in a long Latin American history of rural displacement and perpetual inequality.

"Hypnotic, almost ancestral voices echo through this novel like whispers in the wilderness, like orphan cries and "wounds of light" accompanying us on a powerful journey from which none of us will emerge unscathed." - **Agustina Bazterrica**

"Spare and yet echoing with voices, Travacio captures the haunting cycles of death and displacement but also of life, joy, and the succor of community. An illuminating fable of family—both blood and found."
- **Kirkus Reviews**

"Mariana Travacio's prose endows the characters with bodies and Lina's voice with life to the point where we hear her whispering what she sees and what is happening in our ear, as if everything were a marvel and a secret... Travacio has written a roadless road novel, in which characters invent, through the country, the place where they can, a route that drags them step by step to meet a dark fate" - **Debret Viana, Radar/Página 12**

"This is a novel of ghostly voices resounding in huge spaces, with a language that goes straight to the bone: no stridency, no superfluous adjectives, as if to these characters only the concrete existed."

- **Walter Lezcano, Clarín**

"The woman protagonist of *Quebrada* abandons a place reminiscent of *Pedro Páramo*'s Comala, to discover the light of the plain of *The Adventures of China Iron* by Gabriela Cabezón Cámara... Travacio's novel finds a way to show the life inhabiting those territories where nothing seems to appear." - **Verónica Boix, La Nación**

"A timeless fable about disobedience. With a poetic and condensed tone, Mariana Travacio's second novel narrates an odyssey set not in oceans or battlefields but mountains and a rural setting."

- **Daniel Gigena, La Nación**

"Travacio's heroes are figures in transit, beings in search of a destiny they don't fully understand but chase nonetheless as if their lives depended on it. Or better: as if their lives depended on not reaching it."

- **Patricio Zunini, Infobae**

COMO SI EXISTIESE EL PERDÓN

Novel, 138 p.

Long English sample by Will Morningstar

Argentina: Metalúcida, 2016; Tusquets, 2020

Spain: Las Afueras, 2020

Colombia: Rey Naranjo, 2022

France: Cambourakis

Sweden: Prosak Forlag, 2022

Italy: Cencellada, 2022

Basque: Erein Argitaletxea, 2024

Germany: Pendragon

Romania: Casa Cartii de Stiinta

A story of vengeance and redemption that takes us through a desolate world, reminding us of the best pages of Juan Rulfo. All the characters are marked by fatality and the story is charged with symbolisms. Imagine a Kafkaesque Western or a rewriting of the gauchesco tradition. A moral fable on human nature, violence and justice.

"Not one word is excessive." - **Antonio Jiménez Morato**

"Part of the best Latin American tradition." - **Marcelo Carnero**

"Prose that you can read as a poetry collection." - **J.A. Masoliver Ródenas**

"One of the best books I read this year." - **Pilar Quintana**

"The best book I have read in ages. An old and new story on vengeance, men and the open land. It feels like curvy and soft lines that gradually flinch until they almost perforate the reader experience." – **Andrea Abreu**

"This is a rock that can't be moved in the middle of the desert. Travacio's words seem carved into the rock with the same roughness and brilliance derived from it. Each sentence is the simple logical consequence of the period right before it." – **Librería La Central**

"Hard to put down and even harder to stop thinking about. It sits at the intersection of several literary genres that cut deeply through psychological echoes, repetitions, and transgressions in an unsettling and unforgettable way." – **Latin American Literature Today**

AURORA VENTURINI

on behalf of Claudia Bernaldo de Quirós - CBQ Agencia Literaria

La Plata, 1922-2015

She graduated in Philosophy and Education Sciences from the National University of La Plata. She worked as an advisor at the Institute of Psychology and Education of Minors, where she met Eva Perón, with whom she collaborated and shared a very close friendship. After the coup d'état in Argentina, she went to exile in Paris in 1955. There she would share literary gatherings and bohemian nights with Violette Leduc, Jean-Paul Sartre, Simone de Beauvoir, Albert Camus, Eugène Ionesco, and Juliette Gréco. She wrote more than forty books. *El solitario* (1948), her first book of poetry, was awarded the Premio Iniciación, which was handed to her by Jorge Luis Borges himself. In 2007, at the age of 85, she wrote *Las Primas* and obtained the New Novel Prize, awarded by the newspaper *Página/12*. That's when the phenomenon began.



"Aurora Venturini lacks silly sanity." - **Vicente Aleixandre**

"She writes with admirable freedom for writing." - **Los InRocks**

"Venturini has the ability to make us completely lose our fear of language." - **Andrea Abreu**

LAS PRIMAS / Cousins

Novel, 118 p.

English sample + prologue by Mariana Enriquez

Página 12 New Novel Prize 2007, Otras voces, otros Ámbitos Prize 2010

Winner of the Leipzig Buchpreis for Translation 2023

Winner of the Premio Lorenzo Claris Appiani 2023

Spain & Latin America: Tusquets, 2020

US: Soft Skull (Catapult), 2023

UK: Faber, 2023

Germany: DTV

Netherlands: Podium

France: Robert Laffont

Italy: Sur

Brazil: Fosforo

Portugal: Alfaguara

Lithuania: Baltos Lankos

Russia: Eksmo

Slovakia: Ikar

Sweden: Prosak

Turkey: Siren

China: Folio

Croatia: Disput

Israel: Locus

Romania: Pandora

Estonia: Loomingu

Greece: Carnivora

Amidst a confusing atmosphere during the forties in the city of La Plata, this story unfolds the tortuous world of an obscure, dysfunctional middle class family. Matters such as suburban mythology, family, female sexuality and social class are displayed and scrutinized by the unmistakable voice of the narrator: Yuna, who stares wildly at the world she must live in; a voice that can be honest and brutal, sharp and pensive at the same time, and which is written in a prose that defies and endangers all conventions on the use of language in literature. Where delirious autobiography and intimate ethnography intersect, *The Cousins* is a unique novel, a piece of literature taken to the extreme, and one that is genuinely disconcerting. It corners the reader by calling into question all those things that books usually ignore or carefully hide in silence.

"Pessimistic and brutal, without clear heroines, it is a novel of extreme women, sick, obsessed, badly treated. Good to laugh out loud in the face of provocation and unheard of decisions. And at the same time, bodies at their limit, bloodlike torrents of writing." - **Mariana Enriquez**

"There is no alternative but to surrender to the wicked charm of Yuna Riglos. Venturini writes about a future which is progressively more tempting, where language, friendship and love of cities become important matters. If you ask me what kind of an old lady I want to be I will say, one that looks like Yuna Riglos."

- Camila Sosa Villada

"Cruel and strange and colorful—*Cousins* will be an immediate favorite for fans of Fleur Jaeggy and Leonora Carrington." - **Catherine Lacey**

"Halfway between a delirious autobiography and a shameless exercise of intimate ethnography, *Las primas* is a unique, extreme novel, of an incredible originality." - **Alan Pauls**

"A novel of depraved genius." - **Enrique Vila-Matas, *El País***

"Brimming with life, humor, and a vital twist of darkness, this marks the arrival of a singular voice with a sharp, visceral approach to story. Reading *Cousins* is like being inside the belly of a wild, rambunctious beast, going where it goes, exhilarated no matter how perilous the journey."

- **Alexandra Kleeman**

"Fearless, shocking, and utterly engrossing. Through art, it offers its characters the same startling freedom that Venturini offers herself." - **Lily Meyer, *NPR***

"Women are the fiery nucleus of *Cousins*, a hellishly tender and hilariously twisted *Little Women*. Venturini seems to caress the monstrosity of her invention like a dearly freakish pet, and that intimacy shines through the darkness of her writing, so full of candor and brilliance, like a creature of obsidian light." - **Pola Oloixarac**

NOSOTROS, LOS CASERTA / We, the Casertas

Novel, 215 p.

Domani Prize (Verona, 1969)

Pirandello d'oro Prize from the Collegiatura in Sicily (1969)

Spain & Latin America: Tusquets, 2011

USA: Soft Skull (Catapult), 2024

France: Laffont

Italy: Sur

Germany: DTV

Brazil: Fosforo

Portugal: Alfaguara

Denmark: Lindhart & Ringhof

The man who could have been hers has just died at the hospital in the arms of his legitimate wife. The image of this farewell in which the main character is only an intruder, makes her open up a trunk full of memories, photographs, objects and scenes of times long gone, which were not better. The memories of her childhood and her early adolescence, her journeys to Europe might help her give meaning to a whole life based on the hope of a love that never made it all the way. This novel is the candid, pretentious and useless effort to give meaning to a life through the ancestry, the genealogic tree and the more persistent memories. Like all novels by Aurora Venturini, *We, the Caserta* takes place in La Plata and also, like the rest of her work, the ghost of abnormality, the severity and the misunderstandings of elders give a strange meaning to everyday events.

"A brilliant, provoking, ambitious and deliberately anachronistic novel." - **Clarín, *Revista Ñ***

"In Venturini's writing there is a power that brands those who dare to read her. She enters literature in order to exit a wound." - **Página 12**

"Full of unexpected turns and darkly haunting imagery, this gothic tale is worthy of its resurrection."
- **Publishers Weekly, *Starred Review***

LAS AMIGAS / Friends

Novel, 232 p.

Spain & Latin America: Tusquets, 2012

USA: Catapult

Brazil: Fosforo

Portugal: Alfaguara

The sequel to *Cousins*.