The Infinite Shore

A fascinating journey through the thousand and one stories hidden in the emblematic neighborhood of Barceloneta, a love letter to the neighborhood of the author’s childhood and with it, to the city of Barcelona.

Iturbe is a physicist specializing in neutrinos who returns to Barceloneta, the neighborhood where he grew up, for a settling of emotional accounts after two decades abroad. Walking down its streets again, he will discover, among tourist apartments, multinational chains, and the tourists, the backstreets and bars where he used to hang out with his childhood friend González, he will have to rescue his past as he learns the fate of other members of his generation.

The Infinite Shore is a novel that serves as a sentimental guide to the lifestyle and backstreets of Barcelona in the last half of the twentieth century; a melancholic love letter to Barcelona; a defense of the power of the imagination, of literature, of fiction to fill in a portrait of the last half-century of Spanish history.

The Prince of the Skies

Three great friends change the history of aviation. One of them will also touch the lives of millions of readers with The Little Prince.

France 1922, a young Saint-Exupéry meets fellow pilots Jean Mermoz and Henri Guillaumet, and they become pioneering aviators, opening up mail routes in North Africa and South America for Aeropostale. As the years pass, their paths cross and re-cross through crashes, rescues, deaths and enormous changes in aviation technology. Mermoz goes on to become the most famous pilot in France, and Saint-Ex, a celebrated author. The one constant is their love of flying.

The Prince of the Skies portrays how exhilarating and dangerous the early years of civil aviation were for a handful of bold and intrepid pilots and also pays homage to the author of The Little Prince, an unforgettable writer who saw the world through a child’s eyes.

Seix Barral | 94,196 Words | June 2021
English sample available

Seix Barral | 140,000 Word | March 2017
Complete English translation

Antonio Iturbe was born in 1967 and grew up in Barcelona. Over the past twenty years he has worked as a cultural journalist, writer and professor. Currently, he is the director of the cultural magazine Librújula.

In 2005, he made his debut as a novelist with Rectos torcidos. In 2012, Planeta published his book The Librarian of Auschwitz inspired by the life of Dita Kraus, a survivor of Auschwitz, interviewed by Antonio Iturbe. The book is now an international best-seller that has been translated into 31 languages. Antonio Iturbe is also the author of The Prince of the Skies, a novel based on the extraordinary life and mysterious death of Antoine de Saint-Exupéry, author of The Little Prince. His last novel, The Infinite Shore was published by Seix Barral in 2021 and is an homage to Barcelona and the dock-side neighbourhood of Barceloneta where Antonio Iturbe grew up.

“A powerful narrator.”
Antón Castro.

“Antonio Iturbe combines the documentary precision of a born journalist with great narrative fluidity.”
Sergio Vila-Sanjuán.

About The Prince of the Skies:
“Iturbe does a wonderful job of dramatizing how exhilarating and dangerous the early years of civil aviation were for a handful of bold and intrepid pilots. He also recreates in sparkling fashion interwar French society. Saint-Ex, his colleagues, and their loves come to life in a novel that would do the author of The Little Prince proud.”
Publishers Weekly, starred review.

About The Librarian of Auschwitz:
“An unforgettable, heartbreaking novel.”
Publishers Weekly, starred review.

“A sophisticated novel with mature themes, delivering an emotionally searing reading experience. An important novel that will stand with other powerful testaments from the Holocaust era.”
Booklist, starred review.

“The Librarian of Auschwitz is a heartbreaking and ultimately inspiring work of art.”
Shelf Awareness, starred review.
JESÚS CARRASCO

Jesús Carrasco’s first novel, Out In the Open (Seix Barral, 2013), consecrated him as one of the most stunning debut authors in the international literary panorama and won the Book of the Year Prize from the Madrid Bookseller’s Association, an English PEN award, and the Prix Ulysse for the Best Novel. Carrasco was a finalist for the European Literature Prize in Holland and the Prix Méditerranée Étranger in France. Book of the Year in El País for 2013 and chosen by The Independent as one of the best books translated into English in 2014. Out In the Open has been translated into twenty-eight languages and was adapted for cinema by Benito Zambrano. His second novel, The Earth We Tread (Seix Barral, 2016) won the European Union Literature Prize.

“An excellent novel of contained feelings and laconic elegance.”

Iñaki Ezkerra, Diario Vasco.

“A lovely family portrait that is a sometimes bitter and sometimes luminous account of the ties that hurt and suffocate and soothe and heal.”

Francisco Camero, Diario de Sevilla.

“An absorbing novel of reproaches and secrets brought into the present.”

Jesús Ferrer, La Razón.

“An emotional book, not about freedom nor discovering one's own identity, but about responsibility and the discovery of the other.”

Clara Morales, InfoLibre.

“A magnificent prose. An everyday drama written with contained emotion.”

José María Pozuelo Yvancos, ABC Cultural.

Take Me Home

A great novel about family, the bonds that unite us and the wounds that divide us.

Juan has managed to leave the nest and move abroad when he finds himself forced to return to his hometown after his father dies. His intention is to resume his life in Edinburgh as soon as possible once the burial is done, but his sister breaks some news that compels him to change his plans. So, despite his best intentions, he finds himself back in the same place he wanted to flee, taking care of his mother, even though he barely knows her. In fact, the only thing he feels they have in common is the family’s old Renault 4.

In the author’s words, “Of all the responsibilities human beings take on, having children is probably the biggest one and the most transcendental. Giving life to somebody and... involves every aspect of a human being. But the responsibilities of being somebody’s child are rarely commented upon. Take Me Home deals with those responsibilities, and the consequences of accepting them.”

Take Me Home is a family novel that brilliantly describes the conflict between two generations: the parents who struggled to pass on their legacy, and their children, who need to move away in order to find their place in the world. In this emotional coming-of-age story, Jesús Carrasco once again creates formidable characters faced with vital decisions as life puts them up against the ropes.
ELVIRA LINDO

Elvira Lindo is worldwide known as the writer of Manolito Gafotas, the unforgettable character she created back in 1994. Manolito’s stories are a modern classic; wonderfully told in the 8 novels that have sold in huge amounts all over the world, won her the National Prize for Children’s and Youth Literature in 1998. There is also a forthcoming TV series, based on Manolito’s adventures, produced by a major L.A. studio, with Elvira Lindo herself at the helm of the writers room.

Equally impressive is Elvira Lindo’s career as Adult Fiction Books writer. She received, in 2005, the Biblioteca Breve Prize for her novel A Word from You. Her novels include The Other Neighbourhood (1998), Something More Unexpected than Death (2003), What I Have Left to Live (2010) and Places I Don’t Want to Share With Anyone (2011), all of them meeting both critical praise and relevant commercial success.

She has written numerous screenplays. Winner of the Atlántida Prize given by the Editors Union of Catalonia in 2009, she contributes regularly to El País newspaper.

“One of those writers who seem to slip into the bodies of their characters with a naturalness that starts from the ground up. She keeps her ear to the streets, juggles with language, with a deep understanding of children and a grasp of ordinary people.”

Jesús Ruiz Mantilla, Babelia.

“There is evident storytelling talent here, and an excellent ear for weaving together melodrama and humor.”

Maria José Obiol, Babelia.


Elvira Lindo’s Adult Fiction books have sold over 150,000 copies in Spain. An established and praised author, she is one of the pinnacles of Spanish contemporary literature for 25 years.

“Open Heart it is a long and emotional farewell for how it articulates reality and imagination, past and present, childhood and maturity. Memories, in their repetition and reiteration, generate ghosts, writes Elvira Lindo. Narrating weakens those ghosts, and if writing saves, it is because it opens the heart to our incredible capacity to love.”

Liza Ginzburg, Avvenire.

“Her masterpiece… a radical immersion in the heart of a woman who has managed to free herself not only from rancor and fear, but from the prejudices imposed by her family’s patriarchal morality.”

Manuel Rodríguez Rivero, El País.

Seix Barral | 82,111 Words | March 2020
English sample available

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Manuel Rodríguez Rivero, El País.

Rights sold to:
Ugo Guanda (Italy), Other Press (World English), Uitgeverij Signatuur (The Netherlands).
Juan Manuel Gil is a writer and a teacher. His first book, *Guía inútil de un naufragio* (2004), earned him the Andalusian Young Poet’s Award. Since then he has focused on novels: *Inopia* (2008); *Las islas vertebradas* (2017) and *Un hombre bajo el agua* (2019). He is also the author of two unclassifiable books: *Mi padre y yo. Un western* (2012), winner of the Argaria Prize, and *Hipstamatic 100*, a collection of texts that combine life and current events.

"A lively and intelligent declaration of love for literature, of those books that are branded into our skin and activate our desire to tell stories."

Ramón Rozas, *Diario de Pontevedra*.

"Salt of the Earth is written by someone who throws himself into the water fully aware of all the potential dangers, a castaway whose life raft is precisely his prose."

J. A. Masoliver Ródenas, *Cultura/s, La Vanguardia*.

"He vindicates the novel, since Cervantes, as a genre whose only limits are the imagination itself."

Ramón Crespo, *La Voz de Almería*.

"Literature that brings together free imagination with theory on the intricate workings of literary craft [...] Excellent."

Jesús Ferrer, *La Razón*.

“The Salt Of The Earth

“A novel narrated with stunning agility and a sense of humor, that portrays a fascination with a childhood spent in a marginal neighborhood on the outskirts of Almeria, and the nature of literary invention, evoking the passageways that connect the reading experiences we all carry within us.”

Jury of the Biblioteca Breve Prize.

The narrator of this story is playing a soccer game when he hops over a fence and takes off along an airport runway, just as a plane is about to land. It happens in summertime, as he’s approaching adolescence, and his friends cheer him on as he desperately chases a ball that the east wind wants to steal from him. Long after that frantic incident that will change their lives, when the facts seem to be already neatly folded and stored away in...

Simón, one of his best friends back in the day, who he hasn’t heard from in more than twenty-five years, sends him an email with a proposal: Why don’t you write about us? In a later message Simón regrets his request. From that moment on, the narrator, compelled by his obsession with finding the seed of his next book, insists on tracking down Simón and finding out why he no longer wants him to write their story.

The Salt Of The Earth is a mesmerising homage to literature, reading, and the work of telling stories, and a literary game about the limits of fiction.
Elisa Levi has fought with her body, taken Prozac, drunk, and smoked. She has written poetry and theater. She gave up a scholarship and changed her last name to take the reins of her identity. She would have liked to be Isabel’s lover, but she was born in the wrong era and instead decided to write about her generation. She studied Stage Arts and Cinema and is the author of the novel *Why Do Cities Cry* (Temas de Hoy, 2019) and the poetry collection *Lost in a Bowl of Cereal* (Espasa, 2016).

“Yesterday I finished Levi’s latest book after spending almost an hour reading the last 10 pages. I would get up from my chair, distract myself with whatever, change songs, all just to not get to the last page and leave behind its extraordinary protagonist. And ever since I finished it, I’ve been feeling mixed up, as if her heartburn is now in my stomach, as if my body were in that village, sitting beside her, with forest eyes, even though I’m a city dweller ignorant of her world. And this isn’t a new feeling for a bookseller, but it is still special when you feel that a novel—a work of art, a masterpiece—will stay with you for a long time, stuck in your throat, so that you want to talk about it, put it in other people’s hands, as an eminently necessary book. Thank you for giving me a book I can recommend so wholeheartedly. This is incendiary reading and I hope the critics explode and burn the way I have. Levi is a gunpowder that stays in your veins and all you can do is keep burning.”

*Angel, bookseller, On The Road bookshop.*

“In literature, I’m most interested in voice. And Elisa Levi’s here is full of strength and personality.”

*Jesús Carrasco.*

“Levi transcends millennial literature and sings a non serviam with a Romantic lineage. Heir to the generational fatalism of Werther and the “disorder and early sorrow” of Thomas Mann, Levi revives that tradition with intensity and intelligence.”

*Carlos Pardo, Babelia, El País.*
Raquel Taranilla was born in Barcelona and currently works as a writing professor at the Complutense University of Madrid. She previously taught at the University of Barcelona and at Hamad bin Khalifa University. She studied Law and Hispanic Philology, and has developed her academic career in the field of institutional discourse analysis. She is the author of the essay La Justicia narrante (2012), the autobiographical story My Body Too (2015) and the novel Night And Ocean (2020), with which she won the Biblioteca Breve Prize.

Winner of the Biblioteca Breve Prize 2020

Praise for Night And Ocean:

“A great novel for the end of an era.”
Carlos Pardo, Babelia.

“A clever and provocative novel.”
Manuel Rodríguez Rivero, Babelia.

“A real feast.”
Nadal Suau, El Cultural.

“An engaging narrative itinerary.”
Diario de Pontevedra.

“Raquel Taranilla dazzles with her first novel.”
El Periódico.

My Body Too

The fascinating tale of a survivor recovering the story of her own illness in her struggle against cancer.

An autobiographical tale without a trace of moralizing, My Body Too is an appeal to honor the voice of the ill and the sick person’s right to their own body, exploring along the way the power relations at play in the world of health care through the author’s own experiences. As with all sicknesses, there are two stories: the official one, the one that appears in the medical records, cold, impersonal, with many omissions (“Twenty-seven-year-old woman, afebrile, with back pain”) and the other one that the first one always hides.

My Body Too is a testimony about overcoming cancer and a defense of the ill from a humane point of view while also being a brilliant literary exercise.

Originally published in 2015, this edition has been expanded, polished, and brought up to date by the author.

Night And Ocean

Winner of the Biblioteca Breve Prize 2020.

Bea Silva is shocked when she comes across an article in the newspaper that says someone has stolen the embalmed skull of the legendary silent film director F.W. Murnau. What’s most surprising is that Bea is convinced she knows who the thief is: Quirós, an underemployed filmmaker who one day showed up at her enormous ramshackle house.

At almost thirty-two, Beatriz is a somewhat aloof college professor, weary of life and almost pathologically erudite. The arrival of Quirós brings out her lucid, hyperactive side and sets her up for a wildly unhinged fall.

Originally published in 2020, this edition has been expanded, polished, and brought up to date by the author.

Editions Métailié (France), Perseus Publishing (Bulgaria).
ISAAC ROSA

Isaac Rosa is the author of *Another Damn Novel about the Spanish Civil War!* (2007); *The Futile Yesterday* (2004), which in 2005 won the Rómulo Gallegos, Ojo Crítico and Andalucía Crítica Prizes and was later made into a film; and *The Country of Fear* (2008), which was honoured by the editors of the J. M. Lara Foundation as the best novel of the year and was later adapted for film by Francisco Espada, *The Invisible Hand* (2011), *The Dark Room* (2013), *Happy Ending* (2018) and *Red Chalk* (2020), all of them published by Seix Barral. A columnist and also a short story writer, he is co-author of the non-fiction book *Kosovo*.

Isaac Rosa’s work has been translated into different languages: French, German, Italian, Dutch, Portuguese, Russian, among others. Awarded with several literary prizes, he is an entirely original and compelling fictional voice that always seems able to find new unexplored aspects of everyday.

“**A social and generational portrait of love in precarious times.**”

*Fernando Díaz, El Cultural, on Happy Ending.*

“**An extraordinary and devastating novel about love that people in their forties must read.**”

*El Confidencial on Happy Ending.*

“**In the hands of Isaac Rosa, the novel acquires universal value.**”

*Martine Silber, Le Monde.*

“**Isaac Rosa exposes so many new aspects of the commonly considered exhausted genre of the romance novel that it should be read by anyone who feels even a spark of affection for his partner. Because this is a wise book about love - and also a political one.**”

*Karin Janker, Süddeutsche Zeitung.*

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**Happy Ending**

*Love is a luxury we can’t always afford.*

This novel reconstructs a great love story beginning with its end, the story of a couple who, like so many others, fell in love, lived a dream, had children and fought against everything -against themselves and against the elements, uncertainty, precariousness, jealousy-, they struggled not to give up, and fell several times. When love ends, the question arises: where did it all go wrong, how did we end up like this?

A relentless autopsy of the desires, expectations and mistakes of a loving relationship, in which rooted resentments and lies emerge, but also happy moments.

**Happy Ending** was chosen Best Book Of The Year 2018 by El Confidencial, El Cultural (El Mundo), Librotea (El País), Forbes and El Correo Gallego.

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**Red Chalk**

Seix Barral brings together all the stories of Isaac Rosa, an indispensable voice in contemporary Spanish literature.

The stories in *Red Chalk* are about contemporary issues in Spanish life in recent years, familiar tales that expand our understanding of the society we leave in. They include the biography of a person in invoices, the nostalgia of a man recently fired from the hotels that had become his home, the lives mothers and fathers live against the clock, and the routines of people who could be any of us.

*Red Chalk* includes fifty stories organized following the sections of a newspaper in acknowledgement of their links to the press, where all of them appeared in recent years. Revised, expanded, and at times modified, they represent Isaac Rosa’s attempt to examine social questions, viewing them as universal dilemmas, but through a personal perspective that welcomes new readers into the debate.

“**When we talk about love relationships we pay attention to technology, to social media. I find many articles about love in the time of Tinder, but I never find any about love in the time of unaffordable rents in Madrid.**”

*Isaac Rosa.*

**RIGHTS SOLD TO:**

Christian Bourgois (France), Liebeskind (Germany), Einaudi (Italy). Audiovisual rights optioned.
RICARDO MENÉNDEZ SALMÓN

Ricardo Menéndez Salmón is a regular contributor to the Spanish press. He is the author of a unique travel book, Asturias for Vera (2010, Llanes Award), he has published the short stories books The blue horses (2005, Juan Rulfo Award and Asturias Critics Awards) and Screams (2007), and the novels Philosophy in Winter (1999), Panopticon (2001), The Impetuous (2003), The Ferocious Night (2006, Casino de Mieres Award), the so-called Trilogy of Evil -which includes The offense (2007, Qwerty Awards from Barcelona Televisión y Sintagma XXI), Tremor (2008, Asturias Critics Award) and The Proof Reader (2009, Critics Award at the Bilbao Book Fair)-, Light is Older than Love (2010, Cáltamo Award «Another look»), Medusa (2012, Quim Masó Award for its theatrical adaptation by the company La Virgueria), Children in Time (2014, Las Américas Award), The System (2016, Brief Library Award ), Homo Lubitz (2018), Do Not Go Gentle into that Good Night (2020), and Horde (2021). His work has been translated into German, Catalan, French, Dutch, Italian, Portuguese and Turkish.

"Ricardo Menéndez Salmón explores the limits of art in a clever and poetic way. An author that deserves to be discovered."

Rolling Stone.

"Ricardo Menéndez Salmón is one of the few Spanish narrators capable of surprising us with each new work. To the stylistic ambition and density of ideas of his first titles, he has accomplished in the last novels an outstanding capacity to transform those stories in a laboratory in which prose and genres are renewed."

José Luis Argüelles, La Nueva España.

"The best representative of his generation."

Ángeles López, La Razón.

Do Not Go Gentle Into That Good Night

Ricardo Menéndez Salmón, winner of the Biblioteca Breve Prize, is back with a harsh but beautiful settling of accounts with his father.

What do a 1300-year-old Chinese painting, the poetry of Dylan Thomas, the ethnographic research of Lévi-Strauss, a famous quote from Kafka’s diaries, and a scene from Louis Malle’s masterpiece, The Fire Within, have in common?

The answer is in a room where a man is in his death throes while his son, the author Ricardo Menéndez Salmón, looks for a revelation that might not exist in the last landscape his father laid eyes on.

Like Philip Roth in Patrimony, Amos Oz in A Story of Love and Darkness, or Peter Handke in Worst Misfortune, Ricardo Menéndez Salmón dives into the waters of his family history to explain himself through his father lights and shadows.

With his first excursion into autofiction, setting his sights on his father, Ricardo Menéndez Salmón brings a new meaning to the themes already present in his work: evil, childhood, guilt, death...

Seix Barral | 39,675 Words | January 2020

English sample available

Horde

A brutal parable about a police state marked by the censorship of words and the tyranny of images.

In a world where words have been perverted until they’ve lost their meaning, children have taken power and have instituted silence as a law. Along with this, they have created a religion of the image, encoded in a gigantic device that endlessly emits visual stimuli. Any verbal or written communication is persecuted. In this deaf and mute reality, someone called HIM (in this fable there are no proper names) tries to find the meaning in existence with three singular companions: a book, a monkey, and laughter.

In this novel, Ricardo Menéndez Salmón focuses on the great themes that have marked his work through the years, such as the loss of meaning in collective discourse, the death of the word, the legacy we leave to those who outlive us, and the way technology transforms us into another species of human beings. Intense, stimulating, and impeccably written, Horde is a parable that aspires to convey a moral lesson.

Seix Barral | 17,384 Words | October 2021

English sample available

Marcos & Marcos (Italy).
IVÁN REPILA

Writer, editor, and cultural promoter, Iván Repila has worked for numerous national and international institutions producing, coordinating, and directing conferences, festivals, and sessions of theater, music, and dance. His novel The Boy Who Stole Attila's Horse (Libros del Silencio, 2013) was an international phenomenon and has been published in ten countries.

**An unclassifiable author and one of the major promises in European letters.**

“[The Boy Who Stole Attila’s Horse] is high literature, an imaginative allegorical novel with stirring, but restrained lyrical power... Exquisite and terrifying, startling and magnificent.”

*Eileen Battersby, Irish Times.*

“[The Boy Who Stole Attila's Horse] is an allegory of economic inequality and revolutionary rage.”

*John Self.*

“A brilliant satire.”

*Diario de Sevilla on The Ally.*

“A fresh and funny novel under which lies a deep reflection on the feminist movement and the role played by men in this revolution.”

*El País on The Ally.*

If suffocation and disgust are the dominant sensations, this book of beautiful language is a delight.”

*Le Monde des Livres on The Boy Who Stole Attila's Horse.*

“A provocative allegory.”

*The Guardian on The Boy Who Stole Attila's Horse.*

“In a harsh language and a brutal style of great accuracy, Repila has written a dazzling novel about brotherly love, survival and sacrifice, a fable that has the strength of the great books of childhood. As Zoé Valdés says in her preface, Repila has ‘earned his place in the pantheon of Jules Verne, Alam-Fournier and Antoine de Saint-Exupéry’.”

*Le Monde Diplomatique on The Boy Who Stole Attila's Horse.*

**The Ally**

Conceived initially as a story with one foot in the real world and another in a possible future, *The Ally* is a cleverly written novel filled with humor that contains pertinent reflections on the subject of feminism in contemporary life.

*The Ally* is an intense, extreme and provocative novel with an easy-to-grasp plot: boy meets girl. Girl is a feminist leader. Boy thinks he’s progressive, a feminist, but he soon realizes there is much still to be done. Boy is impatient and is in a hurry for feminism to triumph. Boy has a simple idea: incite the revolution. But in order to do this, he will have to pay a price: to turn his beloved into enemy number one.

**The Boy Who Stole Attila's Horse**

Repila’s unique allegory explores the depths of human desperation and, ultimately, our almost unending capacity of hope.

Two brothers, Big and Small, are trapped at the bottom of a well. They have no food and little chance of rescue. Only the tempting spectre of insanity offers a way out. As Small’s wits fail, Big formulates a desperate plan.

“A brutal Beckett-like tale.”

*Jorge Carrión, La Vanguardia.*

“Human desperation vs the necessity of hope, told via fairytale, this is big picture writing at it’s most imaginative and unpredictable.”

*Huffington Post.*

**RIGHTS SOLD TO:**

Suhrkamp (Germany), Jacqueline Chambon (France), Other Press (English World Rights), Sellerio Editore (Italy), Denoël (France), Pushkin Press (English world rights), Mirae N (Korea), Univers (Romania), De Bezige Bij (The Netherlands), Tokyo Sogensha (Japan), Lute Media (simplified Chinese), Marco Polo Press (Taiwan), Skarifima (Greece). Audiovisual rights optioned.

Seix Barral | 50,309 Words | January 2019

Complete English Translation available

Seix Barral | 18,980 Words | September 2017

English sample available
**GALDER REGUERA**

**Family Book**

A moving investigation into a father figure.

On Christmas Eve, 1974, Galder Reguera’s mother found out she was pregnant with him. That same day, his father died in a car crash. These pages bring together a moving family story filled with unexpected twists and turns, and the chronicle of an investigation: “For me, he is the past I never had, and for him, I am the future he was denied. He thought of me for one day. The last day of his life. His shadow has always been present for me.”

This story deals with families typical and atypical. What is family? Who makes it up? How is it sustained? How does it shape us and determine every aspect of our lives?

With documentation, photos, and interviews with family and loved ones, Galder Reguera reconstructs the personality, life, and death of his father, at the same time as he reveals his mother’s strength in getting their family ahead during those very difficult years. Surprised by how much has been left behind, events without which he wouldn’t be what he is today, the author carries out a search that is at the same time a beautiful exercise in self-understanding.

“A magnificent book that summons those absent and those present to reconcile you with the gift of life.”

David Trueba.

“An excellent novel about fate, the passing of time, and family secrets, a novel full of honesty and courage, a novel where the search for a missing father moves us, shakes us, and makes us fall in love with it.”

Manuel Vilas.

**TXANI RODRÍGUEZ**

**The Last Romantics**


Irvine’s life takes place between her home and the paper factory where she works in an industrial town close to Bilbao. This insecure, somewhat manic hypochondriac manages to face the world when she feels she needs to, and she tries to live in accordance with values society seems to have forgotten. Her circle of friends and acquaintances is reduced to her coworkers, her neighbor, and a train conductor she calls on the sly to ask the timetables of trains she never takes.

When a conflict comes up at the factory, without really knowing how, Irvine ends up taking a side. From then on, her life takes an unexpected turn and she finds an opportunity that was awaiting her even though she didn’t realize it.

_The Last Romantics_ is a hauntingly intimate book written with an elegant style about the dreams that move us to act and the quiet but meaningful life of the inconspicuous among us.

“Txani Rodriguez always makes the earth move. She has written a luminous novel, delicate and calm as an earthquake.”

Manuel Jabois.

“Incisive prose that gets its hooks into you without your knowing, then you find out you are passionately wrapped up in it.”

Adolfo García Ortega.
ARIADNA CASTELLARNAU

Darkness Is A Place

A collection of disturbing stories halfway between real and fantastical. Castellarnau is one of the most promising voices in contemporary Spanish prose.

In these eight tales, writer Ariadna Castellarnau enters the realm of fantasy to explore the strange and shadowy side of human relationships. A girl who takes refuge in the forest, running from her family, meets a feral teenager; two brothers, one of whose deformity turns him into an object of fascination, compete for the attention of their absent parents; a man who must leave a girl at a brothel will establish with her a bond for eternity; a couple on an island tries to find meaning in their life while they decide what to do with a mysterious baby that has appeared in front of their door; a girl hopes in vain to satisfy the expectations of her father by learning his profession.

In the line of Mariana Enriquez, Shirley Jackson or Samanta Schweblin, these short stories are intense, mesmerizing and open ended, its characters move in an uncertain, twisting terrain.

“Ariadna Castellarnau knows these desperate beings so well that she can trace them out with austere strokes in her lean and at times beautiful prose... Castellarnau writes about the end as if she had witnessed it, like a witness who knows, intuits, and suffers, who rages against the dying of the light.”

Mariana Enriquez.

JOSAN HATERO

The Intimacy Of Travelers

How many loves are we ready to live?

After four months living in Berlin, Yago Santos receives the offer of a large sum of money to seduce Matilda, a woman he doesn’t know. The plan is to win her confidence, start a relationship with her, and after some time has passed, abandon her.

This is the beginning of a story in which the protagonists, Yago, John, and Matilda, have decided to change the course of their emotional relationships. From there, we will plunge into each of their private stories and their past in Yago’s Barcelona, John’s London, and Matilda’s Munich, from their sexual awakening and their first loves and disappointments to the episodes that marked their maturity and made them the people they are and, finally, to their meeting in Berlin.

With a brilliant style and an unprecedented ability to acquaint readers with love in its different forms through the years, Josan Hatero establishes himself as one of the authors best equipped to portray desire, longing, deception, and loss—to talk to us about love and its various faces.

“With The Intimacy of Travelers, Hatero resumes, with greater ease, the trends that his first novel pointed to, and raises them to the category of what has been called “psychological novel.” That is, the mastery for characterizations, something he is especially good at.”

Juan Ángel Juristo, ABC.
“A book with a great existential depth. Gabriela, speaking of her father, tells us about our role in this world. The story she tells is everyone’s.”

Galder Reguera.

Gabriela Consuegra was born and grew up in Caracas, where she began to write this story. It ends, after much coming and going, in La Coruña, where she lives and works as a journalist. She prefers direct questions to keep from going in circles around the same issue, though with time she's starting to realize that can move forward even when you're going in a circle.

“Delicate, intelligent, an act of deep love for her father.”

Juan Tallón.

FRANCESC SERÈS

The House Of Fire

Winner of the Proa Novel Prize and the Catalan’s Booksellers Prize 2021.

With The House of Fire, Francesc Serés brings up to date one of the great themes in literature: a man alone with no obligations arrives, like a castaway, to an unknown place, a true “vale of tears,” isolated, indistinct, full of buried tensions.

He is a teacher, and he soon realizes that, while he is trying to teach newly arrived children to read and write, he too is in a kind of classroom, a true trial by fire where he will have to do everything to adapt. He will also have to learn to “read” the world he has just come to know, to treat with attention and respect the people and the landscapes they’ve inhabited since time immemorial, to decipher the signs that make possible the many lives of others and their infinite stories, to unveil the layers of reality that conceal truths that always leave their trace. Soon he learns that his function isn’t of their alienation, the presence of the dead and the absence of the living, the memory of the people and the land.

If Serés is an “all-terrain” narrator, his is a literature of “contact,” of proximity, capable of giving a voice to those who did not have one up to now, to the disfavored, the forgotten of History with a capital H, those who have suffered personal or collective trauma.

Francesc Serèş has published the trilogy of novels Of Women and Marble, the short story collections The Force of Gravity, Russian Rules, and Biting the Apple, and the nonfiction works Raw Materials and The Skin of the Frontier. He has won a number of prizes, among them the National Literature Prize and the City of Barcelona Prize.
CLARA QUERALTÓ

I’ll Call You R.

Lucía is a girl who leaves the village where her mother lives—a mother she can’t get along with—and tries to make her way in the big city. There she makes friends with Talita, a nursing student. Together, they share their joys, upsets, and hopes. Lucía works as a waitress and cook in restaurants trying to make a living. But everything takes a turn when she gets pregnant by Horacio, a young intellectual with iconoclastic ideas who will soon abandon her. Solitude, economic strife, and unrequited love make her life a big question mark, but meeting again with a person from her past will make her look at things from a different perspective.

A brave debut about big cities, anonymity, fleeting relationships, economic precariousness, and young motherhood from an uncompromising, emotional present-day perspective.

“An author of extreme situations.”

*Diari Ara.*

PEDRO SIMÓN

The Ingrates

A tender and nostalgic novel, a deeply felt family chronicle that describes the changes that took place in Spanish society in the final decades of the twentieth century.

*The Ingrates* portrays “the children of a decolonized generation. Spain without a safety belt, those who knew where to go—from the villages to the cities—and television in black-and-white.”

It’s 1975 when Mercedes, a young teacher, moves with her three little children to a village in the Spanish interior. Her husband has to stay in Madrid to work, and Mercedes hires Miss Emérita, a childless deaf-mute widow, to help her around the house and with the children. David, the youngest, establishes a precious and unique friendship with Emérita that will mark both of them for life. She will teach him everything she knows—harsh but useful lessons about life in the country—while David, with a child’s gentleness, will make her smile; and thanks to him, Emérita will get back something she thought she had lost forever, and will also learn how to read.

A warm and luminous novel about the power of love that depicts a time and a country. A tale about the loss of innocence and the passage into adulthood, and an homage to those—in some ways innocent, in some guilty—to those who brought us to where we are without asking for anything in return.

*Pedro Simón* is a journalist and writer. He currently works for the daily paper *El Mundo*. His journalism won him the Ortega y Gasset Prize in 2015 and the APM Journalist of the Year award for 2016. In 2020, he was a finalist for the Gabo Foundation Prizes. His books include anthologies of his journalism (*Total Goth and Barbarian Chronicles*) and his novel *Danger of Collapse*.

20K copies sold in Spain!
“Birth and death are the central topics of five darkly evocative short stories from Teresa Colom, which is Tim Burton crossed with the Brothers Grimm.”

*The Guardian.*

Set in an unspecified Gothic period and written with an exquisite lyricism, the fantastical and the everyday converge in these five interconnected stories. With the trigger of the birth of a baby, Teresa Colom creates an imaginary world, sometimes cruel, but full of tenderness and humour. Colom’s well-crafted, lyrical prose looks unflinchingly and tenderly at our longing to be parents, at our cruelty and our blinding love, at our obsessions and nightmares. Above all, these enigmatic tales remind us of the richness that those who are different bring to our world.

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“In Teresa Colom’s stories, life is hard, animalistic, but with moments of beauty, little details that salvage existence. Teresa Colom isn’t some delicate poetess: she is a storyteller, and a brutal one.”

*Diari Ara (Andorra).*

“She makes her fiction debut with these five interlaced stories, fantastical in tone and with Gothic notes, reminiscent of Mary Shelley.”

*Diari Bon Dia (Andorra).*

Winner of the 2016 Maria Àngels Anglada Prize for the book *Miss Keaton And Other Beasts.*
SANTIAGO ISLA

The Floral Games

In Madrid, Generation Z is surviving on precarious work, obsessed with their hobbies with a kind of melancholy that impregnates the end of an era. Such is the life of Ignacio Benavides, and to make matters worse, he has chosen literature as his life raft, and as we know, it’s hard to make a living at it…unless you have contacts, and he hasn’t got a one. A chance encounter brings him into contact with Julio Grasset, a man of the world who doesn’t need to work to live and who opens doors for him that had been closed until then. With the possibility of seeing his dreams fulfilled and of achieving love again through fame, Ignacio starts to frequent Grasset’s circle and the muses who gather around him, falling in to the web of love and searching for a success that in the end will be nothing more than a mirage.

An intelligent comedy that speaks to us of the frustration, promises, and disappointments of a generation.

“In this book, and in Santi Isla, one finds that rare thing that Coltrane and Casavella possess: height, elegance and enthusiasm.”

Javier Aznar (about Good Night).

“The story of Good Night gives off a natural and sophisticated humor. No one leaves these pages unscathed. Hence the freshness, intelligence and luminosity of this book.”

Karina Sainz Borgo (about Good Night).