Tusquets Editores Spain
RIGHTS CATALOGUE

FICTION
April 2023
(and selected backlist)
Fernando Aramburu (Spain)
HIJOS DE LA FÁBULA
(Children of the Fable)
Novel, 320 pages, February 2023, 2nd ed. March 2023
100,000 copies sold in the Spanish language

By the author of Patria, his new work about the Basque people: ironic, crushing, and highly entertaining

It is 2011 and two young men, Asier and Joseba, take off for the south of France with the intention of becoming militants for ETA. They are awaiting their instructions at a chicken farm, looked after by a French couple they can barely understand. Soon they learn that the terrorist organization has announced the end of its armed activities. Left to their fate, without money, experience, or weapons, they decide to continue the struggle on their own, founding a new organization, with one of them as the head ideologue and the other as his more relaxed sidekick. The contrast between their thirst for exploits and their preposterous missions undertaken beneath the constantly pouring rain turns this tale into a comic drama. Eventually they will meet a young woman who will propose a plan. After the success of Homeland, this new novel by Fernando Aramburu drags us, in an agile and surprising way, through an unexpected adventure and a masterly ending. Told with constant humor and caustic, bracing tone, written with virtuoso phrasing, Hijos de la fábula proves once again that Fernando Aramburu is one of the greats, a writer who tells stories in a way no one else can.

Fernando Aramburu (San Sebastián, 1959) is already considered one of the most remarkable writers in the Spanish language. He has won the Ramón Gómez de la Serna Prize 1997, the Euskadi Prize 2001 and, for his short story collection Los peces de la amargura, the Mario Vargas Llosa NH Prize, the Dulce Chacón Prize and the 2008 Prize of the Spanish Royal Academy while Años lentos won the Tusquets Editores Prize for Novel 2011 and was named Book of the Year 2012 by the Madrid Booksellers. His novel Patria was the last major Spanish literary success, with over 1.500.000 copies sold in the Spanish language, awarded the 2017 National Prize for Literature, National Critics Prize, Euskadi Prize, F. Umbral Prize, International Prize for Journalism, Strega Europeo Prize, Tomasi de Lampedusa Prize, Athens Price among others, translated into 34 languages and adapted for a prestigious HBO series. His previous novel, Los Vencejos, acid and tender, confirmed him as one of the best European writers.

Praise for Hijos de la fábula:
“An ironic, amusing, and crushing story, crushing above all.” Karina Sainz de Borgo, Abc
“I bow down before Fernando Aramburu. He’s just put out a highly entertaining novel. Humor is the mirror that reflects the pathetic image of those who think themselves heroes.” Sergio del Molino, El País
“No one was better positioned than Aramburu to pull it off. Not only has he done this in literary terms, but he has established a moral connection with his unforgettable Homeland.” Domingo Ródenas, Babelia (El País)
“This novel is full of wit… it is agreeable, full of pith, and denounces nationalist arrogance by ridiculing young would-be terrorists.” Santos Sanz Villanueva, El Cultural
“Humor and satire to shake up these brainless soldiers. the mastery of a veteran writer who knows like few the art of writing with talent and feeling.” La Opinión de Málaga
“Hilarious episodes make up this distinctive novel of growth by the great Aramburu, which hits the mark with its ethical and technical rigor.” Ricard Baixeras, El Periódico

Rights sold to: Ugo Guanda (Italy), Rowohlt (Germany) Publishers of Patria include, among other: Actes Sud (France), Wereldbibliotheek (Netherlands), Sonia Draga (Poland), Brombergs (Sweden), Picador (English, UK), Pantheon (English, US), Dom Quixote (Portugal), Bazar (Norway), Patakis (Greece), Gyldendal (Denmark), Shanghai Translation Publishing House (China), Fraktura (Croatia), Intrinseca (Brazil), WSOY (Finland), Kawade Shobo (Japan)
Fernando Aramburu (Spain)
LOS VENCEJOS (The Swifts)
Novel, 698 pages, 25th August 2021
7th trade ed. and 6th hardcover ed. in Spain
280,000 copies sold in the Spanish language / First positions at bestselling lists, among best books in 2021 as per La Vanguardia and Forbes / 5th best book in Italy by Il Corriere della Sera

A brilliant portrait of a contemporary man
“A splendid humanist novel about dignity and hope.” El Periódico

Toni, a high school teacher angry with the world, decides to end his life. A meticulous, serene man, he has already chosen a date: one year from now. Until it comes, he will spend every night in the apartment he shares with his dog Pepa and his slowly shrinking library, writing a personal chronicle—tough and disillusioned, but not lacking in tenderness and humor. With his chronicle, he hopes to discover the reasons behind his radical decision, reveal his every last secret, tell his past and episodes of everyday life from a Spain in political turmoil. Merciless with his scalpel, on every page he dissect his parents, his unbearable brother, his ex-wife Amalia, whom he still can’t let go of, his troublesome son, Nikita, and his sardonic friend, Patachula. And, unexpectedly, a woman named Águeda. In this succession of romantic episodes and family tales that create an addictive human constellation, Toni, a man disoriented but determined to take an account of the ruins around him, paradoxically teaches us an unforgettable lesson about life.

Five years after Patria—the last major Spanish literary success, translated into 34 languages and adapted for a prestigious HBO series—, The Swifts, caustic but touching, is a masterpiece that cements Aramburu’s status as one of Europe’s major writers.

Fernando Aramburu (San Sebastián, 1959) is already considered one of the most remarkable writers in the Spanish language. He has won the Ramón Gómez de la Serna Prize 1997, the Euskadi Prize 2001 and, for his short story collection Los peces de la amargura, the Mario Vargas Llosa NH Prize, the Dulce Chacón Prize and the 2008 Prize of the Spanish Royal Academy while Años lentos won the Tusquets Editores Prize for Novel 2011 and was named Book of the Year 20612 by the Booksellers of Madrid. But it is his novel Patria (Fatherland), a stunning success among readers and winner of unanimous acclaim (2017 National Prize for Literature, National Critics Prize, Euskadi Prize, F.Umbral Prize, International Prize for Journalism, Strega Europeo Prize, Tomasi de Lampedusa Prize, Athens Price among others) that has distinguished him as a writer who will leave his mark on the era.

Praise for Los vencejos:
“An admirable novel that will fly high and far.” Babelia (El País)
“He’s done it again. His sharp, lucid, and methodical genius has dazzled us again.” Woman
“The Swifts combines sorrow and dismay with hope and humor… In Aramburu’s tale, Madrid is present as another character.” El País Semanal
“A song to life, to friendship, to love, with the hopeful outlines of the flightpath of a swift.” ABC Cultural
“This isn’t a sad or sombre book. Its irreverent protagonist draws us in with dazzling memories of the past and mirthful bitterness in the present. The narrator’s voice loses nothing by comparison to the great master Nabokov.” Corriere della Sera

Rights sold to Ugo Guanda Editore (Italy), Rowohlt (Germany), Actes Sud (France), Wereldbibliotheek (Netherlands), Intrinseca (Brazil), Dom Quixote (Portugal), Frakture (Croatia), Columna (Catalan language), Corpus (Russia), Patakis (Greece), Inaque (Slovakia), WSOY (Finland), Editura Pandora (Romania), Sonia Draga (Poland), Dereta (Serbia) | Audiovisual rights sold to The Mediapro Studio
Almudena Grandes (Spain)

TODO VA A MEJORAR
(Everything will get Better)

Novel, 490 pages, 11th October 2022
200,000 copies sold, 2nd ed. both trade ppb and hc Oct22

The final novel by the National Prize for Literature 2018, the legacy of a major storyteller who manages once more to stir us and rouse our conscience

Among best books in 2022 as per Babelia/El País, La Vanguardia and The Objective

Spain in the near future. A new political party called Citizen’s Movement: Solutions Now! has swept the elections. Leading it from the shadows is a successful businessman who wants the Council of Ministers to function like a board of directors and has ambitious projects to repair the country. After a wave of vandalism, he will form a new Vigilante Corps; after the Great Blackout, he will offer limited Internet access; and, in the face of hardship, he will propose unlimited freedom to buy and consume. All these measures are extraordinary at a time when the country is facing new forms of pandemics and security has become the highest priority. But a group of ordinary women and men will dare to dismantle the lies of this new regime, under whose rule everything seems to be getting better while in reality the powerful and unscrupulous are preying ruthlessly on those below them.

The death of Almudena Grandes in November of 2021 left a deep impact and provoked a collective emotional response, with homages and tributes on the part of her thousands of readers. Todo va a mejorar, her final work, is a choral novel of political clairvoyance blending the collective portrait of a society of her novel Kisses on Bread with the intrigue of the resisters in her Episodes from an Endless War, and features an unforgettable cast of characters who refuse to yield in a society steeped in turmoil.

Almudena Grandes (Madrid, 1960-2021) became widely known as a writer with her novel Las edades de Lulú (Sonrisa Vertical Prize in 1989) which sold a million copies worldwide. She is the author of fourteen novels and two books of short stories that have established her as one of the most solid and internationally-known narrators in contemporary Spanish literature. Many of her works have been taken to the big screen. El corazón helado (Fundación Lara Prize, prizes of the booksellers in Madrid and Seville, Rapallo Carige in Italy and Prix Méditerranée in France among other) was one of the most acclaimed and long-running successes in current Spanish literature. Her cycle Episodes from an Endless War has sold over 1,6 million copies and includes the stand-alone novels Inés y la alegría (Critics Prize in Madrid, Elena Poniatowska Prize, Sor Juana Inés de la Cruz Prize), El lector de Julio Verne, Las tres bodas de Manolita (2014 best-selling Spanish novel), Los pacientes del Doctor García (2018 National Prize for Literature and Liber Prize, 2020 Prix Jean Monnet) and La madre de Franklinstein.

Praise for the author:
“One of Spain’s leading writers, she reveals herself as a powerfully perceptive writer who understands the subtleties of human nature... this is a hugely intelligent, wise novel. It also tells a gripping story that, as the characters’ lives are gradually revealed, balances on the keen edge of danger.” Sunday Telegraph

“Grandes is a powerful writer, a wonderful director of actors, lavish in emotions, who has managed to write yet another enjoyable and moving book.” Qué Leer

“Grandes’ prose is impeccable. The reader will fully enjoy the author’s mastery of language and the smooth creation and development of scenes.” La Razón

Rights sold to Ugo Guanda (Italy), J.C. Lattés (France) Publishers of previous works include Signatuur (The Netherlands), Sonia Draga (Poland), Norstedts (Sweden), Porto Editora (Portugal), Carl Hanser Verlag (Germany), Patakas (Greece), Alfa Yayınılari (Turkey), Writers Publishing House (China), Editura Trei/Pandora (Romania)
Leonardo Padura (Cuba)

PERSONAS DECENTES (Decent People)

Novel, 442 pages, September 2022, 3rd ed. October 2022
60,000 copies sold / #2 in bestseller lists

The best of the Mario Conde novels: the assassination of a former Cuban leader at the peak of Cuba’s elation over the visit of Obama

Awarded the 2023 Pepe Carvalho Prize for his oeuvre

Among best books in 2022 as per Babelia/El País, El Periódico and El Correo

Havana, 2016. Historic events are about to shake Cuba and turn the island’s rhythm upside down: the visit of Barak Obama –the first visit by a U.S. president since 1928– in what was called the “Cuban Thaw”, a Rolling Stones concert, and a Chanel fashion show. But when a former Cuban government leader shows up murdered and mutilated in his apartment, the police, taxed by the presidential visit, turn to Mario Conde to lend a hand. Conde remembers that the dead man was a cruel despot who once censored artists, making sure they wouldn’t deviate from the slogans of the Revolution, and ended the careers of those who refused to bow to his pressure. A few days later, a second body is found killed under similar circumstances, and all the alarms go off. Conde will recall a story from a century before, when Havana was the Nice of the Caribbean and people were living the high life under the threat of Halley’s comet. In 1909, two women were murdered in Old Havana, exposing the feud between Alberto Yarini, the powerful and refined son of a good family and a bigshot in gambling and prostitution, and his French rival, Louis Lotot. To Mario Conde’s surprise, present and past will turn out to have unsuspected links.

Leonardo Padura (Havana, Cuba, 1955) graduated in Spanish Literature from the University of Havana and has worked as a scriptwriter, journalist and critic. He’s best known for his crime novels starring Detective Mario Conde, which have been translated into many languages, adapted to cinema and television (Vientos de la Habana received the Platino Prize) and won prestigious literary awards (Café Gijón Prize, several Hammet and Cuban Critics Prizes, Prix des Amériques Insulaires, Raymond Chandler Award). Among his last works, El hombre que amaba a los perros (among others, Premio Gelmi di Caporiaco 2010 in Italy, Prix Initials and Roger Callois 2011 in France, Prix Carbet de la Caraïbe 2011), Herejes (Ciudad de Zaragoza Prise 2014, shortlisted for Médicis and Femina prizes in France), La transparencia del tiempo (Barcino Prize for Historical Novel 2018) and Como polvo en el viento (Carlos Fuentes Medal 2020, Prix Transfuge 2021, longlisted for Médicis and Femina Étranger prizes 2021, #2 at the Palmarès Livres Hebdo des Libraires 2021). He was awarded the National Prize for Literature 2012 in Cuba and the Princess of Asturias Prize for Literature 2015 in Spain.

Praise for Personas decentes:

“A feast of complex characters. Padura is a creator of surprising figures, not only because they are so full of life, but because their perspectives aren’t vitiated by political correctness… and it’s a pleasure to see them file past in their complex and contradictory facets.” ABC (Cultural)

“Padura has just completed the best of the Mario Conde novels. The fullest, most complex, most fascinating story of the nine Conde has featured in. Decent People is excellent news for the genre. It’s not easy to pull off a novel like this at this point in the series.” Babelia (El País)

“Decent People is the proof that what developing countries need, more than anything else, is writers who can put their collective past in black and white. Padura has spent thirty years explaining Cuba’s recent history.” Cultura/s (La Vanguardia)

Rights sold to Éditions Métailié (France), Porto (Portugal), Unionsverlag (German language), Kastaniotis (Greece) Publishers of his previous works include Bompiani (Italy), Boitempo (Brazil), Al-Mada (Arabic language), Suiseisha (Japan), Noir sur Blanc (Poland), Slovart (Slovakia), FSG (English language, USA), Bitter Lemon Press (English language, UK)
Luis Landero (Spain)
UNA HISTORIA RIDÍCULA (A Ridiculous Story)
Novel, 283 pages, February 2022, 3rd ed. April 2022
50,000 copies sold

National Prize for Spanish Letters 2022
Among 10 best books in 2022 as per Babelia/El País, El Cultural/El Mundo, Forbes, La Vanguardia and El Correo
“If there is a safe value in contemporary Spanish literature, it is the prose, the stories, the memories and pertinent reflections of this extraordinary writer.” Fernando Aramburu

Marcial works in a large meat processing company. He’s proud of being a self-taught man, eloquent, with his own philosophy of the world, of his neighbors, and himself. He’s got his life in order, but one day he meets a woman who not only fascinates him, but represents everything he craves: beauty, elegance, good taste, social standing, relationships with interesting people. That woman, Pepita, is an art specialist from a cultured, wealthy family. But Marcial has a high opinion of himself: he believes he deserves her and has the qualities and the charm he needs to win her over. In his own voice, he tells the crazy story of his attraction, his tricks to make her fall in love with him, his strategies to push her other suitors aside, his hopes and his grief, up to the day when he is finally invited to a party at his beloved’s house, where his fate will be decided and the story will reach its unexpected choral conclusion. Landero once again shows his mastery, his sharp irony, and his precise gaze with a singular and laughter-inducing account of the human condition.

Luis Landero (Alburquerque, 1948) has a degree in Spanish Language and Literature from the Complutense University in Madrid. He worked as a literature teacher in the School of Dramatic Arts in Madrid and was a visiting professor at Yale University. He made a successful literary debut in 1989 with the novel Juegos de la edad tardía (Critics Prize and National Fiction Prize in 1990), which was followed by Caballeros de fortuna, El mágico aprendiz, El guitarrista, Hoy Júpiter (XIV Arzobispo Juan de San Clemente Prize 2009), Retrato de un hombre inmaduro, Absolución, El balcón en invierno (2015 Dulce Chacón Prize 2015, Book of the year by the Booksellers Association in Madrid, best novel by El Cultural), La vida negociable (2017 Madrid Cultural Prize for Literature). After his last great success, the acclaimed Lluvia fina which sold 150,000 copies in the Spanish language and was unanimously selected as the best Spanish novel of 2019 and awarded the Critics Prize in Madrid), he published El huerto de Emerson, a blend of memoir and love for literature. He was awarded the prestigious National Prize for the Spanish Letters to his oeuvre in 2022.

Praise for Una historia ridícula:
“A masterpiece. A feast of intelligence and wisdom. Who knows where Landero will end up if he continues in this vein.” Abc Cultural
“Landero returns with a voluptuous, total fiction… Landero is at the height of his powers, but inwardly vulnerable, firm but stripped of all illusions.” La Lectura (El Mundo)
“The mastery of the author of Fine Rain just keeps growing.” Juan Cruz, El Periódico
“The great writer from Extremadura returns with one of his finest creations, in vivid, harmonic, rhythmical prose. A must-read title.” El Imparcial
“Landero once more shows his immense talent for weaving poignant and lucid stories in enviable prose… Combines ironic tenderness and a tone part uninhibited, part resigned. Landero has done it again.” La Razón
“Landero returns with another narrative feat that reveals the amusing love (and collapse) of a man whose self-esteem knows no limits until he runs into a woman beyond his reach.” XL Dominical

Publishers of Lluvia fina include: Wereldbibliotheek (The Netherlands), Porto Editora (Portugal), HBKU Press (Arabic language), Writers House (China), Sonia Draga (Poland), Fazi Editore (Italy), Editura Trei/Pandora (Romania) | German sample available
Unable to visit his father, the narrator of this book decides to write about his family without his parent’s words. His fear of the old man paralyzes him. And, like a pervasive infection, a tale of hell rises to the surface. His mother, who was a beauty, let herself be seduced in her late teens by the narrator’s father, a man charming to friends and generous with his colleagues, but an egocentric abuser at home. In this portrait of family life, we also witness the beginnings of tourism in Malaga in the seventies, when money from European vacationers and investors arrived in the midst of dictatorship to bring entertainment, revelry, and a breath of fresh air for a society that never in its wildest dreams would have imagined endless nights of orgies. Miguel Ángel Oeste descends into the abyss of his memories and, in a painful chronicle, brings together his recollections and those of relatives and acquaintances to compose a heartbreaking testimony that is also a chronicle of the last forty years in Spain. A journey with fear as the protagonist, appearing first as a suffering and then as the driving force behind the writing.

Miguel Ángel Oeste (Málaga, 1973) studied History and Communication. He is author of the novels Bobby Logan (2011) and Far Leys (2014). His stories have appeared in a number of anthologies, and he has coordinated several publications related to cinema and literature. He is also author of several books about the seventh art. He contributes to numerous media outlets, including El Cultural, Rockdelux, Caimán, Cuadernos de cine, and Fuera de series. Director and scriptwriter for such documentaries as Vibrations, Melillans: A Personal History, and 69 and Something Else, he is part of the Directive Committee of the Malaga Film Festival and Melilla’s Cinema Week.

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Miguel Ángel Oeste (Spain)

VENGO DE ESE MIEDO (I Come from That Fear)

Novel, 304 pages, September 2022, 4th ed. March 2023

Awarded the 2022 Finestres Prize for Narrative and shortlisted for the 2023 Mario Vargas Llosa Biennial Prize for Novel.


“This with this book, Spanish literature enters adulthood. We’d be a better country with more books like this, a freer, braver one.” Manuel Vilas

Praise for Vengo de ese miedo:

“It’s shocking how little all this is talked about. All I want to tell this people is read this book and look around. Try to find at least a bit of the bravery Oeste scatters around and read the whole thing, without skipping a line.” Sara Mesa

“A tale of the survivor of a ferocious, monstrous family. Spanish letters should pay homage to the first voice that’s survived to tell it and done so successfully. Because not only is it a miracle to transform existential destruction into Literature... His work isn’t something you read, it’s something you live. Oeste’s writing is a milestone, powerful, dark, necessary.” Laura Fernández

“He has turned the abuse of a child while those around him remain silent, into a kind of Cinderella capable of making the prince (the public) fall in love by dressing in the dazzling gown of a tale that entraps, grabs hold, and awakens the conscience of a society blind to pain.” El País

“A lifesaver of a book whose very existence is evidence of victory.” El Mundo (La Lectura)

“This is one of those books that dig into your guts and wound you until you bleed. Despite everything, I firmly believe it is a luminous work. A hymn to overcoming, to self-love, and to the desire to be as happy as one can...” El Periódico

“A confession this frank and harsh touches the heart of any reader, no matter how insensitive they are.” El Cultural

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A girl sitting on a bench. The day dawns and the last gasps of yesterday’s party are still palpable in the air. The people going to work mingle with others returning home, still drunk or hungover. On the way to the bus stop, Tallie stops suddenly by the boulevard. She thinks she recognizes her classmate from high school, Miriam Dougan, sitting on the bench, hair tousled and face stained with runny mascara. Just a few days before, that group of young people was whiling away their vacation at the pool, happy, unworried. Now nothing will be the same. If Miriam’s life was already complicated, dealing with her overweight and attempting to appear secure and defiant with boys, now everything will be far more terrible, after a night when she’s confronted the worst.

*Look at That Girl* is a story -full of subtlety and insightful psychology- about Miriam, her group of friends, and how a young woman and her acquaintances react to such a deeply traumatic situation. In doing so, it reveals the bravery and misery of our society in all their shades.

The **Jury of the Tusquets Editores Prize for Novel 2022**, chaired by Antonio Orejudo and made up by Sara Mesa, Eva Cosculluela, Marta Barrio -winner of its previous edition- and Juan Cerezo on behalf of Tusquets Editores, has unanimously agreed to award the prize to *Mira a esa chica*, “a dazzling, addictive, necessary novel about a dramatic experience in a girl's late teens. The debut of a powerful writer who will give a lot to talk about.”

**Cristina Araújo Gámir** (Madrid, 1980) studied English Language and Literature at the Complutense University of Madrid. After graduating, she worked at a dubbing studio revising translations of documentaries for the History Channel, National Geographic, the Discovery Channel, the BBC, and Telemadrid. She has been writing since an early age, and her stories have won numerous prizes and appeared in such literary journals as *Archiletras*. Since 2011 she has lived in Frankfurt, where she has picked back up the writing habit. *Look at That Girl* is her first novel.

**Praise for Mira a esa chica:**

“Exceptional as a first novel, and just plain exceptional… for the quality of its prose, the clearly thought-out structure of the tale, the analytic distance, the emotional empathy devoted to understanding a human tragedy… A hypersensitive novelist, intelligent, wise, compassionate. A major novel whose corrosiveness lies in its discovery of the perfect degree of distance. A powerful literary mind. A great story.” **Jordi Gracia, Babelia/El País**

“Look at That Girl not only reveals a new voice to us, that of Cristina Araújo, it is also an instant classic of the contemporary novel in our country.” **El Periódico**

“Before judging, look at that girl. Put yourself in her place and then in the place of those who look.” **Antonio Orejudo**

“A novel of great psychological depth, precise, excellently constructed. With unfailing intelligence, it dissects the twists of patriarchal thinking and dares to look it in its face without ignoring its complexities.” **Sara Mesa**

“A sharp novel that picks the scab and looks at the wound beneath it.” **Marta Barrio**

“It’s impossible to finish this novel without feeling indignation and rage. This book shakes you and hits you in your deepest depths.” **Eva Cosculluela**
Mercedes Abad (Spain)

ESCUELA DE ESCRITURA
(Writing School)

Novel, 184 pages, March 2023

A fast-paced, succulent story about creative writing workshops and our need to create

How far would you be willing to go to surprise the world with a masterpiece? What would you do to get your talent recognized? Where does the passion for literature end, and where do insane ambition and mere vanity begin? Those are the questions at the heart of this bold, succulent story, which begins in a cemetery and reconstructs the experiences of a writing workshop where one of the most brilliant students dies unexpectedly, leaving a great novel unfinished. In Writing School, no one is who they seem to be, not even the narrator. As perceptive as we think we are, often our interpretations of the world - and the curious creatures that populate it - are simply fictions that reality is determined to pull the curtain away from so to put us in our place.

Writing School is a brilliant reflection on the need to create, on the complex relationship between writers and their work, and on the mirages of art and individual talent.

Mercedes Abad was born in Barcelona in 1961 and studied journalism at the Universidad Autónoma de Barcelona. In 1986 she was awarded the VIII La Sonrisa Vertical Prize with Ligeros libertinajes sabáticos (Slight Sabbatical Licentiousness), which was a big success among the critics and the public. It was followed by several volumes of short stories such as Felicidades conyugales (Conjugal Bliss, 1989), Soplando al viento (Blowing in the Wind, 1995), Amigos y fantasmas (Friends and Ghosts, 2004 Mario Vargas Llosa prize for the best short story published), all with Tusquets Editores, as well as Media docena de robos y un par de mentiras (Half a Dozen Thefts and a Couple of Lies, 2009), La niña gorda (The Fat Girl, 2014) and Casa en venta (House for Sale, 2020, illustrated by Álvaro Ardévol). She has also published the novels Sangre (Blood, Tusquets, 2000) and El vecino de abajo (The Downstairs Neighbor, Alfaguara, 2007). Her theater writings include the original plays Pretèrit perfecte (1992), Si non é vero (1995), and Lenten Buns (1998), along with adaptations of Christopher Hampton’s Dangerous Liaisons and the Marquis de Sade’s Philosophy in the Bedroom. Her books have been translated into several languages. Since 1996, she has contributed to the German magazine Ecos, and at present, she teaches narrative lessons at the writing school of the Ateneu Barcelonès.
Like a medieval Philip Marlowe, poet and scribe Gonzalo de Berceo doggedly searches for a monk’s murderer in the Monastery of Silos

It is the first half of the thirteenth century, when the abbot of the Monastery of San Millán in La Rioja sends one of his servants, Gonzalo de Berceo, on a mission to the Monastery of Silos: he has to copy a Latin manuscript and compose a poem in Spanish on the basis of it. However, the secret purpose of this journey is for the two monasteries to join forces against the pope and his bishops, who want to retain the profits from winegrowing, and to strike out against the upstart Castilian nobles greedily trying to take a part of the monasteries’ business. But, amidst the wine fever, a series of murders as comical as they are truculent makes the situation more complicated. Worst of all, a boozer pilgrim called Lope and Elo, the young and sharp woman who runs the local tavern, insist on helping Berceo, and become a constant bother that can put the entire mission at risk.

Through the investigations of a Berceo inspired by Philip Marlowe –but from a funnier point of view–, La taberna de Silos is both an amusing journey through La Rioja and the world of wine in the Middle Ages, and a criticism of the powers that be and their systems of corruption and exploitation, then and now.

Lorenzo G. Acebedo is the pseudonym of a writer who abandoned his theology studies in his youth to retire to a monastery, only later to abandon the monastery for a woman. He currently resides in a village in La Rioja. The Tavern in Silos is his first novel.
The Llorentes are owners of a funeral home in Zaragoza and have a series of apparently hereditary obsessions that prevent them from feeling normal. Cosme, the grandfather and founder, has a growing fear of being buried alive. Matías, the father, can’t suppress his secret attraction to the beautiful deceased women who show up at the funeral home. And Tristán, the grandson who will be the one to eventually keep the business alive, is somehow inclined towards fetishism. When Tristán falls in love with Gracia, who reminds him of a beautiful Hollywood actress, he will realize he’s surrounded by unconventional people who feel no will to live and are uncappable of happiness, and he fears he’ll follow in their footsteps. But despite the unpredictable pressures coming from all sides, the unexpected arrival of love will suffice for a yearning for life to revive in every member of the family. A sharp, brilliant, moving comedy about those who long for happiness.

Joaquín Berges (Zaragoza, 1965) has a degree in Spanish Language and Literature from the University of Zaragoza. His first novel was El club de los estrellados (The Club of the Starred, Best Debut Novel written in Spanish in 2009 at the Festival du Premier Roman in Chambéry, France) was followed by Vive como puedas (Live as You Can, 2011, a tribute to classic screwball comedies, selected by FNAC bookshops as ‘new talent’), Un estado del malestar (Cálamo Prize 2012) and Nadie es perfecto (No One is Perfect, 2015) that confirmed his talent for comic novels. In another line, close and emotive, Berges also captivated readers with La línea invisible del horizonte (The Invisible Line on the Horizon, 2014), Una sola palabra (A Single Word, 2017), a story of restrained emotion concerning relations between mothers and daughters, Los desertores (The Deserters, 2018) about First World War, abandonment and reconciliation, and Peregrinas (Pilgrims, 2021) a funny but also moving road movie starring three ladies in their eighties. In 2015, he received the Premio Artes & Letras from the newspaper Heraldo de Aragón for his oeuvre.

Praise for the author:
“What a wonderful novel! A book that is so surprising, so hilarious, and moving, and tender that you have to read it… please, promise me that you are going to read it.” Almudena Grandes, El País Semanal
“The main narrative virtues of Joaquín Berges are his comic force and his ability to discover the most laughable aspects of people and behaviors. A fun novel with true humor.” El Mundo
“It is always refreshing to know that behind the big-time names, new novelists are willing to challenge their readers with hilarious works, with humorous scenes, and at the same time, to move with their narrations. This is the case of Vive como puedas. Don’t miss it.” La Opinión de Málaga
“Pure talent. If you want to read a good book, read Berges. I enjoyed it. A lot. Berges knows like none other how to shift back and forth between humor and tenderness. A powerful narrator.” Diario de Málaga
“Somewhere between David Lodge and Almodóvar.” Heraldo de Aragón
“A brilliant, ribald author with his own particular sense of humor, rooted in a deep literary culture and an audacious and brilliant facility with language… Holding back laughter proves impossible on more than one occasion.” El Cultural

Publishers of his previous works include: Circulo de Lectores (Bookclub, Spain), Wereldbibliotheek (The Netherlands), Bastei Lübbe (Germany)
Bárbara Blasco (Spain)
LA MEMORIA DEL ALAMBRE
(The Memory of Wire)
Novel, 187 pages, February 2022, 2nd ed. May 2022

By the winner of the 2020 Tusquets Editores Prize for Novel and the 2021 Critics Prize in Valencia.
"I know I’m not discovering anything, that everyone already knows, but what a great writer Blasco is. I regret letting pressing matters put off me reading something so important for so long. What intelligence, what narrative skill."
Sergio del Molino

What happens when the mother of your former best friend reappears twenty-five years later, to ask you what her daughter had in her pockets the day a train ran her over? After receiving an enigmatic, painful email, the narrator, a singer in a fairground band who goes from village to village singing songs she hates, digs around in her memories, returning to her adolescence and looking for answers. With music as a leitmotif, she calls up the memories of her experiences with her best friend Carla, their rebelliousness, their discovery of sex, their overwhelming longing to live and all that suffused the city of Valencia in the eighties—a time when music still mattered, and the sonic landscape was the catalyst for emotions and the last refuge of youth. The narrator reconstructs her memories all the way up to Carla’s death and what happened afterwards, when the melodies and her innocence both met their end.

Bárbara Blasco (Valencia, 1972) worked as a sales clerk, a phone operator, a waitress, a magician’s assistant, a cabaret dancer, a pump jockey, a supporting actress and an encyclopedia seller before getting her degree in Journalism. She studied cinema directing at the Center for Cinema Studies in Catalonia and scriptwriting at the San Antonio de los Baños Cinema School in Cuba. At present she is a regular contributor to several media, such as El País and Valencia Plaza, and an instructor at the Fuentetaja Creative Writing Workshop. Her third novel Dicen los síntomas (Symptoms Say), a magnificent portrait of a woman in crisis, was awarded the 2020 Tusquets Prize for Novel and 2021 Critics Prize in Valencia. Tusquets now presents a new edition of her novel La memoria del alambre (The Memory of Wire).

Praise for La memoria del alambre:
"A dialogue that might take place between adolescence and maturity or better, what a woman around age forty might have to say to the girl she was, sustains this magnificent, brilliantly written, poised novel." La Lectura, El Mundo
"An explosion of music, discovery and melancholy, in which two teenagers learn about life... and death."
Juan Cruz, El Periódico
"This excellent novel about the wild girls of the eighties is already one of the best of the year." Alberto Olmos, El Confidencial
"How well Bárbara Blasco writes, I always end up with her books full of underlined sentences." Esquire
"The Memory of Wire is many things, but the first adjective I’d put forward is vertiginous... A story that echoes in your head for weeks. A delight for those of us who love literature and like very good books, those books that have a lot to say and that also say it very well." El Imparcial

Previous novel Dicen los síntomas sold to Elliot Edizioni (Italy)
Rubén and Amalia, former brother- and sister-in-law, bump into each other in the doorway of the enormous apartment building where they both live. Not only do they find out they’ve been neighbors for some time, they realize that neither of them has felt in control of their lives. Scared of hurting or getting hurt, they’ve let other people’s desires drag them along: Rubén keeps trying to fit into his family, overwhelmed by a constant fear of rejection. Amalia is selfish and dishonest, and has been competing with her sister since they were girls. On their own at first, then together, they try to put their memories in order and inject some meaning into what their lives have been up to this time.

*Bit Players* gives a voice to two of the background characters from *Diary of Disgust* (2020), people whose identity we only grasped through the words of Mateo, Rubén’s brother and Amalia’s ex.

**Isabel Bono** was born in Málaga in 1964. She has a long career as a poet, and her first novel, *Una casa en Bleturge* (*A House in Bleturge*, 2017), was awarded the 2016 Café Gijón Prize. Her poetry books include *Los días felices* (*Happy Days*, 2003, León Felipe Poetry Prize), *Pan comido* (*Eaten Bread*, 2011), *Hojas secas mojadas* (*Dry Wet Leaves*, 2013), *Cahier* (2014), *Desde otra vida* (*From Another Life*, 2017) and *Lo seco* (*Dry*, 2017). She is also author of *Diario del asco* (*Diary of Disgust*, 2020) a novel at once raw and lyrical, highly praised by the critics. *Bit Players* and *Diary of Disgust* form an extraordinary diptych that confirms Isabel Bono as one of the most distinct voices in Spanish literature.

**Praise for her previous work “Diario del asco”:**

“As usual in Isabel Bono’s literature, there is a great deal of venom, the good kind, wisely served up in a prose free of rhetorical makeup, that constantly takes our breath away, both for what she says and for the way she says it.” *Fernando Aramburu, El Mundo*

“Bono’s writing shows a special poetic beauty. Straightforward and brutal. Extraordinary novel.” *Forbes*

“She writes with bravery uncommon for the Spanish novel, and instead of making concessions to political correctness, she discloses the politically incorrect depravities of the human soul.” *El Correo*

“A splendid novel that cuts no deals with convention. The author plays with language, structure, dialogue, and situations, molding them at her will. The book abounds with beautiful and powerful images. It has a rare intensity, it radiates a hard-to-describe energy, and this makes it a vibrant text that resounds in your memory long after you’ve finished it.” *Heraldo de Aragón*

“A brave generational account of the emotions.” *El Cultural (El Mundo)*

“An author who reveals herself in every phrase. Without a shield and without a net.” *Sur*

“Isabel Bono tells it easy, humane, with humorous touches reminiscent of Buster Keaton.” *Opinión de Málaga*

“At the end, all that’s left is death and the desire to die. But first, read the powerful *Diario del asco!*” *Cultura/s (La Vanguardia)*
Manuel Calderón (Spain)

DESCAMPADOS
(Abandoned Lots)
Novel, 288 pages, March 2023

An evocative and moving chronicle of the construction of a moral territory

The empty lot is a place without memory, without past, without future. It is the present of the people who live in it in all its splendor. Like the ruins of a past era, it is never fully destroyed and remains eternal in its decrepitude. It is a place outside of time, abandoned, free, like a paradise lost. 

Abandoned Lots is a story about the outskirts of a city, in this case Barcelona, but also the outskirts of Algiers where Camus played soccer as a boy; the place where Pasolini’s body was found; it is the eternally open wound of the Berlin Wall; it is the margins of our fever for development, inhabited by anonymous beings. But above all, it is the site for discourse about the construction of a moral territory.

Manuel Calderón (Peñarroya-Pueblonuevo, Córdoba, 1957) is a journalist. He studied philosophy at the University of Barcelona. He is the author of the novels Bach for the Poor, the Unfinished Man, and the Gulag Musician. He has collaborated with El Noticiero Universal, El Sol, Abe Cultural, and La Razón, where he oversaw the literary supplement Caballo Verde. He was also editor-in-chief for El Guía, a pioneering journal on contemporary art published in Barcelona between 1989 and 1993. He is currently a professor in the Master’s in Cultural Journalism program at San Pablo-CEU University and contributes to La Lectura, Revista de Libros, and Revista de Occidente.

Praise for the author:
“Through his taste for details, from one work to the next, Manuel Calderón raises his voice implacably against the immorality and mendacity of contemporary society, trying to unravel the most perplexing paradox of human character: how, despite the universality of ignominy and greed, human beings continue to preserve their desire for art.” Sabino Méndez

“What [Calderón] has to offer us is no light reading.” Sergio Vila-Sanjuán. Cultura/s. La Vanguardia
Gonzalo Celorio (Mexico)
MENTIDEROS DE LA MEMORIA
(Gossip Mills of Memory)
Novel/memoir, 280 pages, June 2022

An encounter with great authors of Latin American literature, in a delightful memoir full of humor and passion, by the winner of the National Prize in Linguistics and Literature in Mexico 2010

Part fiction, part testimony, part essay and memoir, this book recounts facets of the lives of several writers Gonzalo Celorio met and knew well: Arreola, Cortázar, Rulfo, Fuentes, Monterroso, García Márquez, Loynaz, Eco. Celorio's critical admiration outshines any possible indiscretions: it is not the author, but these writers who take center stage. And his admiration for their works -both in literature and life- stands above any trifling or mean-spirited gossip in this book rich with literary passion but also humor, and irony. Delightful pages that invite rereading.

Gonzalo Celorio (Mexico, 1948) studied Spanish language and literature at the Faculty of Philosophy and Arts of the Autonomous National University of Mexico, where he has been a professor of Latin American Literature since 1974 and holds the Masters of the Spanish Exile chaired professorship. He is Creator Emeritus of the National System of Art Creators in Mexico and in 2019 he was chosen as director of the Mexican Academy of Language. He has obtained prizes such as The Prix des Deux Océans 1997 in Biarritz (France) and the IMPAC-Conarte-ITESM Prize 1999. His novels Tres lindas cubanas (Three beautiful Cubans, Finalist for the Rómulo Gallegos Prize 2007) and El metal y la escoria (Metal and Slag, Mazatlán Prize of Literature 2015) was joined in 2020 by Los apóstatas (The Apostates) in a saga the author has given the ironic title An Exemplary Family. Gonzalo Celorio was awarded the Mexican National Prize for Arts and Sciences in the Field of Linguistics and Literature in 2010. His most recent work, between fiction and memoir, is Mentideros de la memoria.

Praise for his previous novel, Los apóstatas:
"Heterodoxy, courage, love, criticism and pain, all this has a space in this splendid story.” El Cultural
“…A punch in the mouth of a pederast.” Juan Cruz, El País
"In these novels the border between fiction and reality is diluted in the search for the truth, and that is part of the attraction. … An author who offers an endless journey." Culturas (La Vanguardia)
"An extraordinary novel, a desolate portrait of a family." El Correo
"Two immense characters, made larger by Celorio in a story detailed and subtle, brave and honest, loving and critical, and of course, wonderfully written… Heterodoxy, courage, love, criticism and pain, in a splendid story." El Cultural
"One of the most clear-sighted testimonials about the loss of faith. ... A beautiful lyrical exercise by a writer who awakens the world and uncovers all the pain that lay dormant.” La Opinión
"A J’accuse runs through the whole text from cover to cover.” El Periódico

Publishers of his previous works include: Neri Pozza (Italy), GEMA Publications (Greece), Quetzal Editores (Portugal), The University of Wisconsin Press (English language)
Three people meet in a disturbing Buenos Aires. The summer and the humidity worsen the violence in the city, a storm that is brewing but never quite starts to pour. Alejandro, a dejected writer getting on in years, hits a prisoner with his car. This violent but strangely natural act sets in play a secret mechanism that connects him to Ángel, practitioner of an ancient religion who arrives ready to take over a post with the metropolitan police that is far different from what it seems. Ángel believes himself the possessor of a wisdom inherited from his grandmother that allows him to hear the lamentations of the dead. The circle closes with the arrival of Alejandro’s daughter, Mariana, who will find herself wrapped up in one of her father’s hunts.

Cozarinsky guides us by the hand through a city on the verge of apocalypse, a world between the real and fantastical that is at the same time a brilliant portrayal of the turn Western society has taken in recent years.

Edgardo Cozarinsky (Buenos Aires, Argentina, 1939). In 1974 he moved to Paris and, since 1988, he has split his time between Buenos Aires and the French capital. Among his literary works, some of which feature introductions by Susan Sontag, Guillermo Cabrera Infante and Ricardo Piglia, one can find essays, books of short stories and novels. He is a film director as well as a writer and has directed numerous movies such as La Guerre d’un seul homme, Le violon de Rothschild, Fantômes de Tanger, and Ronda nocturna. His films have won awards and honours at the Musee du Jeu de Paume in Paris and prestigious international film festivals. He won the Academia Argentina de Letras Prize for the best novel 2008-2011 with Lejos de dónde (2009). His last novels include La tercera mañana (2010), Dinero para fantasmas (2012), En ausencia de Guerra (2014), Dark (2016) and Turno noche (2021). He was awarded the Trayectoria prize for Literature 2016 by the Argentinean Fondo Nacional de las Artes. His collection of short stories En el último trago nos vamos obtained the renowned 2018 Gabriel García Márquez Hispano-American Prize for the Short Story.

Praise for Cielo sucio:
“A fierce novel, with an apocalyptic and dangerously disturbing tinge” La Razón
“Cielo sucio reveals a creator endowed with outstanding sagacity and subtlety” El Cultural

Praise for the author:
“One of the essential authors in Spanish language literature.” Alberto Manguel, El País
“He is one of those unique creators who conquers an audience that feels touched by both the voice and the talent.” Luis Antonio de Villena, El Mundo
“Cozarinsky offers us a literary excellence that is little known in Spain. We should look to him more often.” J. Ernesto Ayala-Dip, El País (Babelia)
“One of the most original and audacious, “youngest” veteran writers in the Spanish language. A novel about appearing ghosts that is perfect to freeze over the summer heat.” ABC Cultural
“Cozarinsky masterfully creates stories within other stories… Scenes and brilliant characters that can easily be recognized as his diverse alter egos who represent different stages of his life… An unsettling novel in the very perfection of its prose.” J.A. Masoliver, La Vanguardia (Cultura/s)

Publishers of previous works include: Ugo Guanda (Italy), Editions Grasset & Fasquelle (France), Kastaniotis (Greece)
Abilio Estévez is back with stories as intense as they are beautiful, a plea for freedom and memory in a Cuba whose politics have taken a dark turn

Written far from the Cuba of his birth, these short stories nonetheless took shape in the infinite Cuba that Abilio Estévez carries around inside him, for better or for worse. They try to formulate a response to the secret of a country in danger of extinction, take a different perspective on the history Cubans have lived through, observe it from another point of view, a distant place untouched by cliches or overblown praise, to understand the pandemonium the island has become. Stories that are testimonies of disaster. That stand as witness to a longing to live even in the midst of frustration. Their heroes have lost their memories, or else they remember too much—and that is itself another form of forgetting. These characters create a parallel reality to bear the paltriness of their day-to-day lives, determined to resist in the midst of incomprehensible disaster.

Abilio Estévez was born in Havana in 1954 and lives in Mallorca. He has a degree in Spanish Language and Literature and also studied Philosophy in his native city. He is the author of the critically-acclaimed novels, which have been translated into several languages, Tuyo es el reino (Thine is the Kingdom, 1997), winner of the Cuban Critics Prize in 1999 and of the Best Foreign Book Award in France in 2000; Los palacios distantes (The Distant Palaces, 2002), named Book of the Year in 2004 by the Spanish newspaper La Vanguardia; El navegante dormido (The Sleeping Seafarer, 2008), El bailarín ruso de Montecarlo (The Russian Dancer from Montecarlo, 2010) and Archipiélagos (Archipelagos, 2015). He is also the author, among other works, of Manual de tentaciones (Manual of Temptations), winner of the 1986 Luis Cernuda Prize in Seville, as well as the theatrical monologues Ceremonias para actores desesperados (Ceremonies for Desperate Actors).

Praise for the author:
“Archipiélagos is a living fresco, throbbing with interest, both for its anecdotes and the gallery of original and magnificent types figures enliven them.” El Mundo
“Perhaps the most accomplished Cuban novel since Paradiso.” The Times Literary Supplement on Tuyo es el reino
“Astonishing and Proustian, one of the most original works to come from Latin America in some time.” La Quinzaine Littéraire on Tuyo es el reino
“Cuba’s fascinating decadence has never been described with such beauty.” Sunday Telegraph on Los palacios distantes
“A masterful novel.” Lire on Los palacios distantes
“The essence and culmination of a formidable trilogy. An absolutely beautiful novel.” ABC on El navegante dormido

Publishers of his previous works include Éditions Grasset et Fasquelle (France)
A large corporation proposes an experiment to a renowned anthropologist. The company has recreated life in a village in the 1980s, in an idyllic and inaccessible valley in southwestern Germany. The majority of the inhabitants are androids indistinguishable in appearance from human beings. There, existence seems to flow on the margins of the rest of the world. The protagonist must try to solve a series of ritual suicides of three adolescents that keeps repeating without any apparent motive. According to the professor, no machine would commit suicide of its own accord, and hence solving this dilemma would mean erasing forever -or not- the barrier between man and machine. In the course of his investigation, he will also struggle against doubts about his own past and whether what is happening is real or some kind of performance.

*Noise and Insects* is an absorbing tale about technological singularity, a daring philosophical thriller in which the protagonist is never on firm ground.

**Ignacio Ferrando** (Trubia, Asturias, 1972), writer and engineer, is the author of the novels *Nosotros H (Us H), La oscuridad (Darkness), Un centímetro de mar (A Centimeter of Sea, Ojo Crítico Prize* from RNE and the *City of Irún Prize*. He has also published the short story volumes *La piel de los extraños (The Skin of the Others, Setenil Prize 2013), Sicilia, invierno (Sicily, Winter) and Ceremonias de interior (Ceremonies of the Interior, Tiflos Prize 2006)*. His stories have won, among others, the *International Juan Rulfo Prize*, the *Gabriel Aresti Prize*, the *NH Mario Vargas Llosa Prize*, the *UNED Prize for Narrative*, the *Hucha de Oro*, and the *City of San Sebastián Prize*. He is currently head teacher at the Master’s Program of the Writer’s School in Madrid, where he gives workshops on the novel, the short story, and critical reading. As of his most recent novels, in *La Quietud (Quietude, 2017)* Ferrando confronted conventional thinking about paternity, and in *Referencial (Referential, 2019)* he composed a moral thriller about the possibility of originality and uniqueness.

**Praise for the author:**

"*Referential* is a complex, demanding novel that pulls us along as we read: the intellectual parts of the writing don’t place themselves above or beyond life, clinging instead to its flesh and making us feel our own splendor and our imminent end.” Marta Sanz

"On the subject of processes of growth, few books this season are better than *La quietud*... Ferrando writes in a light and progressive manner about the processes of growth that a father undergoes when adopting a child. A delight hidden in a fabric of novelties.” Heraldo de Aragón

“There are writers devoted to broadening the frontiers of narrative with works as stunning as they are transgressive…Ignacio Ferrando is one of them.” La Opinión de Murcia

“The Skin of Others confirms Ferrando as one of our finest short story writers.” Sergi Bellver, BCN
Eugenio Fuentes (Spain)

PERROS MIRANDO AL CIELO
(Dogs Looking at the Sky)
Novel, 377 pages, January 2022

“With a profound humanistic message and a compassionate look at earthly weakness, this magnificent novel combines a potent plot and incomparable architecture with the collapse of the healthcare system in the background.” El Diario Vasco

Santiago, an emergency room physician at one of the most important hospitals in Madrid, is enjoying a well-deserved vacation after the first wave of the pandemic. He travels with his wife and his son to Breda, a village in Extremadura where he first worked as a doctor twenty years before, just after getting his degree. When he shows up dead a few days later, his wife hires Ricardo Cupido, a detective already well known to readers of Eugenio Fuentes, to solve the case. Cupido, who failed his previous case –never figuring out all the details of a traffic accident on the highway through Breda that killed a pregnant woman– will throw himself into this new assignment, trying to grasp whether the motives for the murder are in the present or buried in the past.

Fuentes goes back to his own territory and to the painful circumstances of the pandemic, in a plot with surprising twists and interlocking mysteries.

Eugenio Fuentes was born in Montehermoso (Cáceres, Spain) in 1958. He is among the Spanish crime fiction writers with international projection thanks to the novels starring detective Ricardo Cupido: El interior del bosque (The Depths of the Forest), La sangre de los ángeles (The Blood of Angels), Las manos del pianista (The Hands of the Pianist), Cuerpo a cuerpo (One on One), Contrarreloj (On Close Quarters), Mistralia and Piedras Negras (Black Stones). He has been awarded the Prizes Extremadura a la Creación, the IX Alba/Prensa Canaria Award, and the 2008 Brigada 21 Prize for the best crime fiction novel written in Spanish. He has also published at Tusquets the novels Venas de nieve (Veins of Snow) and Si mañana muero (Should I Die Tomorrow), a novel about the ability of music to give sense to our lives, as well as the essay La hoguera de los inocentes (The Bonfire of the Innocents) about the multiple forms intolerance has adopted over the course of History. Perros mirando al cielo (Dogs Looking at the Sky) is his most recent novel in the Ricardo Cupido series.

Praise for previous novels in the Ricardo Cupido series:
“Detective Cupido is back with a magnificent story that travels between the Spain of the Civil War and the same forces of exploitation as always, corruption and the moral decline of the boom years, money laundering…” El Diario Vasco

“Cupido has by all rights won an essential place in Iberian noir. A private eye worth paying attention to.” La Voz de Galicia

“There are pages of great literary quality here. Fuentes avoids the formulas of the traditional noir novel to explore others that link Cupido to the great figures of the genre, like Sherlock Holmes, whom he is an avowed admirer of.” El Correo Español

“How well a good writer suits the noir genre! A wonderful novel, with the best of noir literature. You’ll enjoy it, because it offers much more than just entertainment.” Abc Cultural

“Mistralia is splendidly written. Eugenio Fuentes has laid out a complex plot, twisted like the culprit’s mind and suspended until the final pages from Cupido’s implacable intuition.” Babelia (El País)

“Detective Cupido has hit home. Fuentes’ novels are similar to his character: impeccable. He writes effective prose and presents mysteries well suited to contemporary Spanish reality.” La Razón
Rafael Reig (Spain)

Carlos Clot series #2

GUAPA DE CARA (A Pretty Face)

Novel, 240 pages, new edition May 2023

A writer’s ghost investigates her own murder

"An excellent novel that walks through several genres with a great ability to parody them all in such a smart way but -and this is the most difficult thing- doing so caringly at all times." Antonio G. Iturbe, Qué Leer

In a Madrid crisscrossed by waterways, some time after oil has run out, a writer of children’s stories, Lola Eguíbar, is murdered with no apparent motive. The victim observes the scene of the crime, witnesses her body being taken away, even follows the work of the undertakers as they prepare her for her funeral. Now bodiless, Lola investigates her own death, trying to figure out who could have wanted her to disappear. This mad inquiry will lead her to review her life and ask herself what the ultimate point of her existence was. This amusing story, full of brilliant humor and lucid reflections on writing, forms together with Blood on the Saddle and All is Forgiven, the trilogy starring detective Carlos Clot.

Rafael Reig was born in Cangas de Onís (Asturias, Spain) in 1963. He studied Philosophy and Literature at Madrid’s Autonoma University, and taught literature in New York, where he received his doctorate degree, and at several American universities. He is currently a bookseller, a chess player and a contributor to several publications. His novels include Todo está perdonado (All is Forgiven) which won the Tusquets Editores Prize for Novel 2010, Lo que no está escrito (What is Left Unwritten), which won the Pata Negra Prize for the best noir novel of 2013, and Un árbol caído (A fallen Tree). He is the author of two brilliant novels about the history of literature, Señales de humo (Smoke Signals, III Solar de Samaniego Prize for Novel) y La cadena trófica (The Food Chain), which make up his Manual de literatura para caníbales (Manual of Literature for Cannibals). Tusquets has brought back into print The Autobiography of Marilyn Monroe, Sangre a borbotones (Blood on the Saddle) which won the Asturias Critics’ Prize and was chosen by the Lara Foundation as one of the five best novels written in Spanish in 2002, and now Guapa de cara (A Pretty Face).

Praise for Sangre a borbotones:
“An exuberant mix of comedy, satire and mystery, all overlaid with a dollop of surrealism.” The Times
“A refreshingly unconventional little book which takes the crime novel into a new dimension… a gloriously absurd spoof, amusing, provocative and occasionally touching.” Sunday Telegraph
“Reig’s prose threatens to burst through the confines of the story; his writing fizzes with ideas, hilarious asides, colourful characters and absurdist dialogue… There is something exhilarating about a fiction that follows none of the usual rules.” TLS
“A cult classic… he has subverted language, shuffled genres and generally had mucho fun.” Time
“Eccentric, dizzying and wonderful.” Observer

Praise for Guapa de cara:
“An excellent novel that traverses genres with great skill, parodying them brilliantly but—and this is the hardest thing—never losing its tenderness as it does so.” Antonio G. Iturbe, Qué leer
“A Pretty Face is a very good novel… it stands out for its conception of the novel as an artifact of the human interior without losing its imagination or its playful sense of adventure.” J. Ernesto Ayala-Dip, Babelia ()
“This author’s enormous possibilities stand out readily against the unimaginative, unstimulating panorama of the contemporary novel in general.” R. Senabre, El Cultural (El Mundo)

Publishers of his previous works include Éditions Métailié (France), Ekdoseis Carnivora (Greece)
Rafael Reig (Spain)
EL RÍO DE CENIZAS
(The River of Ash)
Novel, 256 pages, June 2022

Among best books in 2022 as per Babelia/El País

Rafael Reig’s most moving novel, about the final days of a man who tries to redeem himself as a pandemic drags on.

A wealthy old man has suffered a stroke that has left him with lingering symptoms, and goes to live in a nursing home, where he is surprised by a pandemic. Between reading and his routine activities with the other elderly people, he writes a confession that he leaves behind for his son, to settle accounts with the past and try to give meaning to his life before he disappears. The initial comedy of the thing, the mad distortion of reality the pandemic causes in politicians, caregivers and patients, all give way gradually to diffuse anguish amid the late remembrance of his life and regrets, the memory of loved ones, and the search for an impossible redemption. Sharp reflections, dazzling elegiac passages that touch on such classics as Death in Venice or The Legend of the Holy Drinker, unforgettable characters: all the talent of Rafael Reig shines in this story of muted distress with a hopeful ending.

Rafael Reig (Cangas de Onís, Asturias, 1963) studied Philosophy and Literature at Madrid’s Autónoma University, and taught literature in New York, where he received his doctorate degree, and at several American universities. Apart from two brilliant and original novels about the history of literature, Señales de humo (Smoke Signals, III Solar de Samaniego Prize) and La cadena trófica (The Food Chain), which make up his Manual de literatura para caníbales (Manual of Literature for Cannibals), his novels include Sangre a borbotones (Blood on the Saddle, Asturias Critics’ Prize and chosen by the Lara Foundation as one of the five best novels written in Spanish in 2002) Todo está perdonado (All Is Forgiven, Tusquets Editores Prize for Novel 2010), Lo que no está escrito (What is Left Unwritten, Pata Negra Prize for the best noir novel of 2013), Un árbol caído (A fallen Tree), Para morir iguales (To Die All the Same, Premio de la Crítica de Madrid 2019) and Amor intempestivo (Stormy Love). His most recent novel is El río de cenizas (The River of Ash).

Praise for El río de cenizas:
“It is an almost choral novel, rife with original human subject matter that is interesting on its own. But The River of Ash goes beyond this initial appeal and offers much more. It is a story of ideas (about happiness, family, sex...) but also a historical novel that interprets contemporary Spain. Moreover, it tackles the problems of old age and is a reflection on death. A thrilling tale that confronts the very meaning of existence without pathos. Reig has given us his best novel.” El Cultural

“With consummate writing and subtle and witty irreverence, Rafael Reig’s The River of Ash will prove one of the best Spanish novels of 2022.” La Lectura, El Mundo

“The author steps out of his comfort zone with this profound, emotional and accomplished work about old age and memory. A moving story about the passage of time, making peace with old age, the consolation of memories, and the intimation of death’s approach.” La Razón

Publishers of his previous works include: Éditions Métailié (France), Ekdoseis Carnivora (Greece)
DE TIGRES Y GACELAS
(Of Tigers and Gazelles) / audiovisual rights optioned
Novel, 416 pages, January 2023

A girl robbed too soon of her beauty, a corrupt businessman and sex addict, a dealer in Asian art, and a hidden treasure everyone is looking for

Rocío Martínez suffered a terrible accident when she was fifteen years old, and the sequels force her to hide half her face behind a mask. Rocío will be the involuntary inspirer of the robbery that two of her friends plan against the corporation of Don Jorge Illescas, a famous businessman whose prestige conceals a dark organization. Time later, Don Jorge mysteriously disappears, and his own organization commissions Chino Mendoza, a savage and seriously ill thug, to find him. As the investigation goes on, El Chino will find out that he is facing a clever plot that will make it extremely difficult to obtain reliable information. What did really happen to Don Jorge? While El Chino tries to put in order what he uncovers -stories that don’t always fit- the destinies of Rocío, Don Jorge and his own will begin to intertwine hopelessly.

Of Tigers and Gazelles is a narrative feast that never ceases to amaze the reader, full of plot twists, an explosive mix between The Maltese Falcon and Death Proof.

Ginés Sánchez (Murcia, 1967) has a degree in Law and was a practicing lawyer for over ten years, until 2003 when he decided to leave everything behind and travel around the world. He was a columnist for the newspaper La Verdad and lived in Ireland for several years, as well as in Sicily, Cuba, Mexico and Costa Rica, working a wide variety of jobs. After a startling debut with Lobisón (Werewolf, 2012, named FNAC New Talent), he was awarded the Tusquets Editores Prize for Novel 2013 with his second work, Los gatos pardos (The Gray Cats) for which the jury emphasized “the narrative vigor of three raw stories that come together on a single summer night, told with a growing sense of vertigo.” It was followed by Entre los vivos (Among the Living, 2015), Dos mil noventa y seis (Two Thousand and Ninety-Six, 2017, “a novel that Rulfo would have signed” as per La Verdad), Mujeres en la oscuridad (Women in Darkness, 2018) and Las alegres (The Revelers, 2020). Drawing comparisons to Cormac McCarthy, Tarantino or Juan Rulfo, he is one of the most crucial authors in contemporary literature.

Praise for the author:
“One of the most original and interesting voices in the contemporary Spanish novel.” El Cultural
“Sánchez has consolidated his reputation as a storyteller with The Grey Cats. A staggering novel that marks him as one of the most interesting Spanish writers of the day. He is unique because he knows how to display the sinister everyday, the hidden folds of perversions that surpass all conventions about what should be displayed, and he does so with stylistic courage and a strong election of uncommon images.” ABC Cultural
“The Grey Cats is written with rage and intelligence that takes us to the most sinister and devastating part of the human soul, where the roots of love and violence converge.” La Vanguardia/ Culturas
“Ginés Sánchez is building up a solid reputation with novels that take risks and break with conventions…2096 draws on all that is best in Cormac McCarthy and his post-apocalyptic The Road.” El Diario Vasco
“This confirms the great quality of an important writer. I read with the pleasure obtained from accomplished style, intelligence, but also aesthetic labor, a sense for narrative time…” Babelia/El País
“Las alegres, with its American turns of phrase, its careful prose, its bold narrative rhythm, its well-constructed characters, and its sharp critical eye combines social protest with dramatic intimacy, and ironic distance with ethical commitment.” La Razón

Audiovisual rights optioned by Exile Concepts
FICTION:
SELECTED BACKLIST
This novel recounts the story of two families, once friends and neighbours, who are pitted against each other by the ideology and violence of the terrorist group ETA, in Fernando Aramburu's dramatic re-imagining of events in the Basque Country over the last thirty years, from the unrelentingly grim 1980s to 2011, when the group announced an end to the violence. The day when Bittori, one of the mothers, hears about ETA's official communiqué, she pledges before the grave of her husband, an ETA victim, that she will return to their village home and find out whether over time people have come to regret the way they once persecuted them. She undermines the phony peace in the community and forces her children, who are reluctant to trigger resentment, to become involved, as well as her once friend, Miren, mother of an ETA activist in prison, suspected of collaborating in her husband's assassination, and Miren's invalided daughter, Arantxa. The lives of both families, with their grief and their beliefs, their mean moves and generous gestures, reveal how difficult it is to overcome the old traumas, how impossible it is to forget, and how necessary it is to forgive and achieve reconciliation in a community fractured by fanaticism and political violence.

Fernando Aramburu (San Sebastián, 1959) has a degree in Spanish Language and Literature from the University of Zaragoza. He lives in Germany since 1985. Considered one of the most outstanding writers in the Spanish language, he has won the Ramón Gómez de la Serna Prize 1997, the Euskadi Prize 2001 and, for his short story collection Los peces de la amargura, the XI Mario Vargas Llosa NH Prize, the Dulce Chacón Prize and the Prize of the Spanish Royal Academy 2008. Among his most recent novels, Años lentos won the Tusquets Editores Prize for Novel 2011 and was named Book of the Year 2012 by the Booksellers of Madrid.

Praise for Patria:
“A humane, memorable work of literature.” Kirkus Reviews (starred)
“Aramburu’s remarkable novel is an honest and empathetic portrait of suffering and forgiveness, home and family.” Publishers Weekly (starred)
“An extremely powerful work (…) which density and emotional complexity reminds us once again how overwhelming and powerful literature can be. A thoroughly impressive book.” Die Zeit
“Memorable, a great and deeply considered novel. What Tolstoy’s War and Peace accomplished, Aramburu has also achieved here.” Babelia/El País
“Indispensable reading for anyone who wishes to understand the recent history of the Basque country. An extraordinary novel, with an enormous and unsettling evocative power. Exceptional.” Diario Vasco

Rights sold to: Circulo de Lectores (bookclub, Spain), Ugo Guanda (Italy, preempt), Actes Sud (France, preempt), Rowohlt (Germany), Wereldbibliotheek (Netherlands), Sonia Draga (Poland), Brombergs (Sweden, preempt), Picador (English language, UK), Pantheon (English language, US), Dom Quixote (Portugal), Bazar (Norway), Patakis (Greece), Alma Littera (Lithuania), Corpus/AST (Russia), Botime Dudaj (Albania), Kafka/Epsilon (Turkey), Akropolis (Czech Republic), Gyldendal (Denmark), Shanghai Translation Publishing House (China), Fraktura (Croatia), Intrinsicva (Brazil), Inaques (Slovakia), WSOY (Finland), Litera (Romania), Dereta (Serbia), Columna (Catalan language), Folio (Ucrania), Toledo (Estonia), Kawade Shobo (Japan), Rewayat (Arabic language), Modan (Israel), Artkonekt (Macedonia), HKZ (Slovenia), Newmag (Armenia), BookArt (Hungary) TV series rights sold to: Aitor Gabilondo / HBO
In 1530, young Paolo Manuzio visits his widowed mother in a villa in the Modena countryside to show her a draft of a biography of Aldo Manuzio, his father and the most important printer of all time. He doesn’t know how radically the truth of his father’s life differs from the chronicle he hopes to write. From the time Aldo Manuzio arrived in Venice in 1489, with his plan of manufacturing exquisite editions of the treasures of Greek literature, he faced unexpected difficulties, from the theft of manuscripts to the commercial restrictions imposed by the owner of the print shop (the influential Andrea Torresani, who would later become his father-in-law) or the censorship of the powerful against the diffusion of epicureanism that Aldo’s young wife and collaborator, Maria, sought out with passion. With just the right dose of irony mixed with hidden erudition, with characters and details from the golden age of the pioneers of book printing, The Printer From Venice recreates the birth of the book business in a dazzling manner, in the midst of a city struck with madness—better suited to love affairs than to intellectuals—and a time of crisis and change in the very concept of the book, in which the challenges faced by publishers today are recognizable.

Javier Azpeitia (Madrid, 1962) is the author of the novels Mesalina (1989), Quevedo (1990), Hipnos (1996, Hammett Prize for Crime Fiction, film version by David Carreras), Ariadna en Naxos (2002) and Nadie me mata (Tusquets Editores, 2007). As literary editor he has published, among others, the anthologies Poesía barroca (1996), Libro de amor (2007), and Libro de libros (2008). He has served as literary director of the publishers Lengua de Trapo and 451 Editores and as professor in the Master’s in Creative Writing at Hotel Kafka and the Master’s programs in Publishing at the Universidad Autónoma de Madrid and the University of Salamanca. In 2015, he was curator of the exhibition 500 years without Aldo Manuzio, produced by the Spanish National Library, and participated in the exhibition The fortune of books at the Lázaro Galdiano Museum, where a Manuzio incunabula was among the key works on display.

Praise for El impresor de Venecia:
“Azpeita knows the background well and is a narrator with a very agile style, hence his recreation of that literary setting and of that society—of the theft of manuscripts, of merchants’ tricks, Epicurian fervor, cultured ladies, and erotic transports—is enormously alluring.” Babelia (El País)
“Thrilling historical recreation… Epicureanism, technical innovations, and grand humanists all in one excellent novel.” Esquire
“A bittersweet reading of its time and of our own.” Babelia
“Confirmed mastery… In this great novel, Azpeitia once again puts his best talents on display… An extraordinary novel, full of memorable moments.” Leer
“An homage to those who live by and for books.” La Vanguardia

Rights sold to: JC Lattès (France), Wereldbibliotheek (The Netherlands), Ugo Guanda Editore (Italy), Sakuhinsha (Japan)
Javier Azpeitia (Spain)

MÚSIKA
(Musiké)
Novel, 396 pages, May 2021

Life, intrigues and art in ancient Greece, through the eyes of an unforgettable female character

This novel plunges us into Greece at the end of the fifth century B.C. Through the eyes of Mora, a water priestess who escaped the ruins of Tartessos and wound up becoming a slave, we will witness the final years of the great tragic poet Euripides and the dark circumstances that follow his death. The enigma of the death of the most revolutionary of playwrights will take us to the court of the wise men of Arquelaus of Macedonia and the intrigues and envy that divided poets, philosophers, and other participants in the “symposium of the blessed.” At the same time, Mora will tell us about her own life and her journey from one end of the Mediterranean to the other in an absorbing story of survival through the, at the time, known world.

Musika is a dazzling recreation of life in classical Greece, told with intelligence, humor, suspense and a great female protagonist.

Javier Azpeitia (Madrid, 1962) is the author of the novels Mesalina (1989), Quevedo (1990), Hipnos (1996, Hammett Prize for Crime Fiction, film version by David Carreras), Ariadna en Naxos (2002) and Nadie me mata (Tusquets Editores, 2007). As literary editor he has published, among others, the anthologies Poesía barroca (1996), Libro de amor (2007), and Libro de libros (2008). He has served as literary director of the publishers Lengua de Trapo and 451 Editores and as professor in the Master’s in Creative Writing at Hotel Kafka and the Master’s programs in Publishing at the Universidad Autónoma de Madrid and the University of Salamanca. In 2015, he was curator of the exhibition 500 years without Aldo Manuzio, produced by the Spanish National Library, and participated in the exhibition The fortune of books at the Lázaro Galdiano Museum, where a Manuzio incunabula was among the key works on display.

Praise for previous work El impresor de Venecia:
“Azpeitia knows the background well and is a narrator with a very agile style, hence his recreation of that literary setting and of that society –of the theft of manuscripts, of merchants’ tricks, Epicurian fervor, cultured ladies, and erotic transports– is enormously alluring.” Babelia (El País)
“Thrilling historical recreation… Epicureanism, technical innovations, and grand humanists all in one excellent novel.” Esquire
“A bittersweet reading of its time and of our own.” Babelia
“Confirmed mastery… In this great novel, Azpeitia once again puts his best talents on display… An extraordinary novel, full of memorable moments.” Leer
“An homage to those who live by and for books.” La Vanguardia

Rights sold to Ugo Guanda Editore (Italy), Wereldbibliotheek (The Netherlands)/ Publishers of his previous work, El impresor de Venecia, include: JC Lattès (France), Sakuhinsha (Japan)
Alberto Barrera (Venezuela)

PATRIA O MUERTE
(Homeland or Death)

Novel, 248 pages, November 2015

Tusquets Editores Prize for Novel 2015
Shortlisted for the Internationaler Literaturpreis 2017

“One of the essential names in Venezuelan literature.”
Babelia/El País

Doctor Miguel Sanabria suffers from insomnia and is persistently concerned ever since he has retired. He feels that the political situation has poisoned his country, Venezuela, as well as his life, affected by the anti-Chávez extremism of his wife and the Bolivarian radicalism of his brother. The situation is aggravated when his nephew Vladimir, just arrived from Havana, asks him to hide a cellphone containing a compromising and secret recording of Hugo Chávez in an advanced stage of his illness. At the same time, Fredy Lacuna, an unemployed journalist attempting to investigate the president’s disease, is reluctant to leave his apartment claimed by its owner, a woman who has just returned from Miami; Madelaine, an American scholar, obtains an important contact for her essay on charisma. And María, a nine-year-old girl who lives locked up at home with her mother due to their fear of the street violence, has finally made a friend online.

The jury made up by Juan Marsé, Almudena Grandes, Juan Gabriel Vásquez, Juan Trejo and Juan Cerezo noted the courage to narrate Venezuelan reality in a non-indulgent manner, as well as the author’s absorbing narrative pace that reflects the increasing anxiety and complications of such lives, conditioned by hysteria and the strains of a country dependent on a charismatic leader.

Alberto Barrera Tyszka was born in Caracas in 1960. He graduated from the School of Literature of the Universidad Central de Venezuela, where he currently works as a professor. He is the author of the novels También el corazón es un descuido (2001), La enfermedad (Premio Herralde, 2006) and Rating (2011); the books of short stories Edición de lujo (1990), Perros (2006) and Crímenes (2009); as well as the poetry collections Coyote de ventanas (1993) and Tal vez el frío (2000). He wrote, along with the journalist Cristina Marcano, the first documented biography of the Venezuelan president: Hugo Chávez sin uniforme. Una historia personal (2005). For years he worked as a television script writer for television in Venezuela, Argentina, Colombia and Mexico. He is a regular contributor to several Venezuelan and international printed media such as El País, Letras Libres, Etiqueta Negra, Gatopardo and others. Since 1996, he is a columnist of the newspaper El Nacional.

Praise for Patria o muerte:
“His devilish ability to bring together distinct storylines that converge in the apotheosis of a brilliant finale is proof of Barrera’s awareness of the finer points of deft and intelligent writing. More than fulfills the expectations of readers looking for an author who can take an X-ray of the desires and disappointments, the torments and the hopes of an entire country.” El Periódico

“Barrera’s prose is clear, rousing, borne of authenticity when it comes to expressing the contradictions of human beings.” Cultura/s (La Vanguardia)

“The best novel about charisma I’ve read in a long time. Everything it tells us rings true.” Babelia

“This has everything: well-drawn characters, rhythm, depth, a portrait of a country and of an epoch, timeless reflections on weighty themes.” El Correo de Andalucía

“Why is Barrera’s Patria o muerte so good? Because, from the first phrase to the last, he keeps us interested, curious, and concerned for what will happen. This flair of his reveals a great deal of cultivation, study, and insight into the art of creating suspense.” El Nacional

Rights sold to Gallimard (France), Hanser/Nagel&Kimche (Germany), Wereldbibliotheek (The Netherlands), Porto Editora (Portugal), MacLehose Press (English language, UK), Kafka Kitap (Turkey), University of Texas Press (English language, US), Sonia Draga (Poland), É Realizações (Brazil).
Marta Barrio (Spain)
LEÑA MENUDA
(Kindling)
Novel, 315 pages, October 2021, 2nd ed. November 2021

Awarded the 2021 Tusquets Editores Prize and the first edition of the Almudena Grandes Prize in 2022

“A novel that will leave no reader unaffected. An implacable chronicle of suffering that projects light and hope for the future.”

Almudena Grandes

A young woman is overwhelmed with joy when her pregnancy is confirmed. Her and her partner’s life become a carousel, with plans for outfitting the house for their child, choosing a name, imagining what life as a family will be like. Then one day, something happens on the way to work: taking a shortcut through a park, she is surprised by a group of dogs that knock her down before their owner can get hold of them. At the hospital, they tell her the fetus is unharmed, but a more experienced doctor sees something in the X-rays that should have been detected earlier. Kindling tells, with icy restraint, the heart-breaking tale of a premature loss and the strength required to recuperate and reaffirm oneself in life.

As per the jury of the Tusquets Editores Prize for Novel 2021, chaired by Almudena Grandes and made up by Antonio Orejudo, Eva Cosculluela, Bárbara Blasco, and Juan Cerezo this is “a stunning and surprisingly mature story about a young woman’s dramatic experience with unexpectedly tragic motherhood, a tale that strikes a subtle balance between pain and strength as the protagonist struggles not to succumb to loss, and the confirmation of a new voice with a bright future ahead of her.”

Marta Barrio García-Agulló (New Haven, US, 1986) is an editor. She studied Spanish language and literature and East Asian Studies at the Autonomous University of Madrid and has a master’s in editing from the University of Salamanca-Santillana. Los gatos salvajes de Kerguelen (The Wildcats of Kerguelen, 2020), her first novel, was a finalist for the Silverio Cañada Memorial Prize at Gijón’s Semana Negra.

Praise for Leña menuda:
“A heartrending story told with extraordinary lucidity. Marta Barrio transforms pain into literature with a story that shakes and moves you.” Eva Cosculluela

“An unnerving physical and literary journey through the female body. A sober, sensitive novel that traps you from beginning to end.” Bárbara Blasco

“An overwhelming and traumatic nightmare told with serenity, humor, and gentleness.” Antonio Orejudo

“A great novel, moving and heartbreaking, with a certain hopeful gaze on the assimilable memory and also the need for the overcoming oblivion.” La Razón

“A perfect novel from beginning to end. It should be on the list for every literary award worth its salt, or that aims to be. Every page of this novel is imposing, precious, beautiful. Barrio has a singular narrative voice that leaves eternal echoes in the reader’s memory.” Público

“It is above all a story that succeeds in its engaging tone and a style free of artifice, in a sensitivity that begins like the logbook of a pregnancy and ends, despite itself, as a heartrending testimonial.” El Cultural

“There are realities like motherhood or miscarriages that anyone can write about in theory, but only a woman is capable of doing so from the complex perspective that mingle physical and emotional the way Kindling does.” El País (Babelia)

“A brave book. A poetic marvel in a literary landscape where everything seems too much alike. A story that will leave no one indifferent.” La Verdad

Rights sold to Sonia Draga (Poland)
Joaquín Berges (Spain)
PEREGRINAS
(Pilgrims)
Novel, 318 pages, April 2021, 3rd edition December 2021

A road movie full of humour, between *The Golden Girls* and *Wrinkles* by Paco Roca

Dorita, Fina, and Carmen are three women in their eighties who escape the nursing home where they live in the summer when confinement is lifted. Dorita has something to take care of in Tarragona, and has convinced Carmen—who has a driver’s license— and Fina—who owns an old Volvo and whose one wish is to travel the Camino de Santiago—to come with her. During the trip, Dorita will have to convince Fina, who is starting to suffer dementia, that they are on their way to Santiago de Compostela, though in fact the road goes the opposite way: toward the Mediterranean. As we read about their journey and the trials the three of them face in the Spanish interior, the novel reconstructs their difficult and eventful lives and the motives for their departure.

Between Paco Roca’s *Wrinkles* and *The Golden Girls*, *Pilgrims* is a road movie full of humour and awkward situations, but also a profoundly emotional look at the personal histories of each of the protagonists.

Joaquín Berges (Zaragoza, 1965) has a degree in Spanish Language and Literature from the University of Zaragoza. His first novel was *El club de los estrellados* (*The Club of the Starred*, Best Debut Novel written in Spanish in 2009 at the Festival du Premier Roman in Chambéry, France) was followed by *Vive como puedas* (*Live as You Can*, 2011, a tribute to classic screwball comedies, selected by FNAC bookshops as ‘new talent’), *Un estado del malestar* (*Cálamo Prize 2012*) and *Nadie es perfecto* (*No One is Perfect*, 2015) that confirmed his talent for comic novels.

In another line, close and emotive, Berges also captivated readers with *La línea invisible del horizonte* (*The Invisible Line on the Horizon*, 2014), *Una sola palabra* (*A Single Word*, 2017), a story of restrained emotion concerning relations between mothers and daughters, and *Los desertores* (*The Deserters*, 2018) about First World War, abandonment and reconciliation. In 2015, he received the *Premio Artes & Letras* from the newspaper Heraldo de Aragón for his oeuvre.

**Praise for the author:**

“What a wonderful novel! A book that is so surprising, so hilarious, and moving, and tender that you have to read it… please, promise me that you are going to read it.” Almudena Grandes, *El País Semanal*

“The main narrative virtues of Joaquín Berges are his comic force and his ability to discover the most laughable aspects of people and behaviors. A fun novel with true humor.” El Mundo

“It is always refreshing to know that behind the big-time names, new novelists are willing to challenge their readers with hilarious works, with humorous scenes, and at the same time, to move with their narrations. This is the case of *Vive como puedas*. Don’t miss it.” La Opinión de Málaga

“Pure talent. If you want to read a good book, read Berges. I enjoyed it. A lot. Berges knows like none other how to shift back and forth between humor and tenderness. A powerful narrator.” Diario de Málaga

“Somewhere between David Lodge and Almodóvar.” Heraldo de Aragón

“A brilliant, ribald author with his own particular sense of humor, rooted in a deep literary culture and an audacious and brilliant facility with language… Holding back laughter proves impossible on more than one occasion.” El Cultural

**Publishers of his previous works include:** Circulo de Lectores (Bookclub, Spain), Wereldbibliotheek (The Netherlands), Bastei Lübbe (Germany)
Virginia has never had a good relationship with her father, but she feels obliged to visit him daily and keep him company after he is admitted to a clinic in Valencia with a grave illness. She is obsessed with illness, and for her symptoms are always truer than words. In that hospital room, her bond to her mother and sister is put to the test at a critical moment in Virginia’s life, when she herself is longing for children. A new patient, an enigmatic man, not unattractive, moves into the neighboring bed. At first, Virginia barely speaks a word to him, but slowly the two come to an understanding totally distinct from the antiseptic ambience of the hospital, and together they discover a place they can share, where they can take shelter: a place where, when all is lost, maybe something unexpected and authentic can emerge. The Symptoms Say achieves, in a raw and very original prose, an excellent portrait of a woman in crisis.

As per the jury of the Tusquets Editores Prize for Novel 2020, made up by Almudena Grandes, Antonio Orejudo, Eva Cosculluela, Elisa Ferrer (winner of the previous edition) and Juan Cerezo, “an striking story of a single woman in crisis, disenchanted with work and with her inner life, who doesn’t give up on the search for happiness, even when everything is against her. A turbulently written novel and an excellent portrait of a generation with a twist ending.”

Bárbara Blasco (Valencia, 1972) has worked as a sales clerk, a phone operator, a waitress, a magician’s assistant, a cabaret dancer, a pump jockey, a supporting actress and an encyclopedia seller before getting her degree in Journalism. She studied cinema directing at the Center for Cinema Studies in Catalonia and scriptwriting at the San Antonio de los Baños Cinema School in Cuba. She is the author of the novels Suerte (Luck, 2013) and La memoria del alambre (The Memory of Wire, 2018), and at present she is a regular contributor to the digital media Valencia Plaza, and an instructor at the Fuentetaja Creative Writing Workshop.

Praise for Dicen los síntomas:
“From a situation as hard and mineral as a visit to a father in the hospital, Bárbara Blasco manages to extract precious literature full of humor, tenderness, and sarcasm.” Antonio Orejudo

“A sharp, incisive, unerring voice that speaks about sickness, motherhood, the body, love, and family from a disturbing, uncomfortable and absolutely fascinating place.” Elisa Ferrer

“She ably constructs a brave protagonist who struggles to find her place, gives us an acid portrait of family relations and reminds us that the best things in life can come from the most unexpected places.” Eva Cosculluela

“It deserves readers because of its sharp psychological portraits, the clarity of its style, its raw subtlety, and its ambition.” El Cultural / El Mundo

“A great Tusquets Prizewinner. Blasco has created an excellent character whose conflicts represent those of her generation. Her clear, exquisite prose situates her among the finest Valencian writers.” Las Provincias

“Disturbing, bewitching, like an epiphany. One of the most marvelous books of the year.” Literaturbia

“Draws the reader in through episodes that concern many women of her generation: motherhood, work, love, family relations. Written with mastery and an agile style, stirring, with many poetic touches.” Diario de Navarra

Rights sold to Elliot Edizioni (Italy)
Gonzalo Celorio (Mexico)
LOS APÓSTATAS
(The Apostates)
Novel, 407 pages, September 2020

By the winner of the National Prize in Linguistics and Literature in Mexico 2010

“An extraordinary novel” El Comercio

“Cursed be the hour I decided to write this novel.” With this sentence, Gonzalo Celorio opens *The Apostates*, a novel that reveals, in the course of writing, the secret and terrible stories of the two main characters: the author’s brothers, Eduardo and Miguel, men compelled to adopt a religious vocation. Both fail, but in different ways, and the experience marks them forever. After their apostasy, their destinies are diametrically opposed: one follows the path of liberation theology, works with Mexico’s indigenous communities, and engages in the political process that will bring Somoza’s dictatorship in Nicaragua to an end. The other brother studies Mexican baroque architecture and fails possessed by a satanic obsession that overshadows his final years. A painful, critical, trenchant, admirably written novel, *The Apostates* is a heart-rending portrait of a family, a time, and a country.

Gonzalo Celorio (Mexico, 1948) studied Spanish language and literature at the Faculty of Philosophy and Arts of the Autonomous National University of Mexico, where he has been a professor of Latin American Literature since 1974 and holds the Masters of the Spanish Exile chaired professorship. He is Creator Emeritus of the National System of Art Creators in Mexico and in 2019 he was chosen as director of the Mexican Academy of Language. He has obtained prizes such as *The Prix des Deux Oceans* 1997 in Biarritz (France) and the IMPAC-Conarte-ITESM Prize 1999. His novel *Tres lindas cubanas* (Three beautiful Cubans) was Finalist for the Rómulo Gallegos Prize 2007 while *El metal y la escoria* (*Metal and Slag*, 2014) was awarded the Mazatlán Prize of Literature 2015. *The Apostates* joins these two novels in a saga the author has given the ironic title *An Exemplary Family*. Gonzalo Celorio was awarded the Mexican National Prize for Arts and Sciences in the Field of Linguistics and Literature in 2010.

Praise for this novel:
“Heterodoxy, courage, love, criticism and pain, all this has a space in this splendid story.” El Cultural

Praise for previous novel, *Metal and Slag*:
“Celorio has written a book that you shouldn’t miss out on.” Juan Cruz, El País

“The reader holds in their hands a fresco of limestone and marble providing a moving representation of the shifts from the Porfirio regime to the Tragic Decade, from poverty to prosperity, from exploitation to vengeance, from love to collapse, from abandonment to clandestine conflict... *Metal and Slag* is another volley in the battle that literature has always waged against oblivion.” La Razón de México

“The narrator has the skill of enriching the perspective so much that he transcends the page and starts to whisper directly into your ear, the creative approach of which Italo Calvino approved, necessarily modifying contemporary narrative processes (...). Celorio’s prose is elegant, balanced, rich in language, ample, didactic and comic.” Élmer Mendoza, El Universal

“A multi-generational saga, a family photo album featuring images that the novelist has chosen to show us and make come alive.” Sergio Ramirez, El Boomerang

Publishers of his previous works include: Neri Pozza (Italy), GEMA Publications (Greece), Quetzal Editores (Portugal), The University of Wisconsin Press (English language).
When Nuria, an artist for a satiric magazine, is downsized as a result of the economic crisis, she must confront the wasps that slumber in her childhood. A phone call is the sting that sets everything in motion. Her true father, whom she and her brother Raúl lost track of years ago, has reappeared. And he’s in the ICU. Her idyllic childhood with her father, her confrontations with her mother, her fear of wasps—a terror that Nuria purges by drawing them obsessively—all of that erupts forth, marking a contrast with the insecurity and precariousness of her life at present. Nuria will finally discover the hidden story of her father, the reasons he abandoned them, and perhaps will understand many other things, giving herself a second opportunity when she goes after the last wasps’ nests in the garden. Wasp Season is the discovery of an original and singular voice, the first novel by an author with a long career ahead of her.

The jury of the 15th Tusquets Editores Prize for Novel 2019, chaired by Almudena Grandes and made up by Antonio Orejudo, Eva Cosculluela, María Tena (winner of the previous edition) and Juan Cerezo representing the publishing house, agreed unanimously to award the prize to this work which “tells, in a very personal voice, at once natural and emotionally effective, the story of a young woman who reunites with her absent father and relives her troubled infancy—a sentimental education in permanent conflict with her mother and brother. A seemingly simple tale that reveals itself as deep, fascinating, complex, multifaceted. The first novel by a young author who is a major literary discovery.”

Elisa Ferrer (L’Alcúdia de Crespins, Valencia, 1983) studied Audiovisual Communication at the University of Valencia. She has a diploma in Writing for Television and Film from the School for Cinema in Madrid and a Master’s degree in Creative Writing in Spanish from the University of Iowa, where she was one of the editors of Iowa Literaria. She worked as a television scriptwriter and script analyst for the Fiction Department at RTVE (Spanish Radio and Television Corporation). She has published articles and poems in a number of literary journals, including New York University’s Revista Temporales or Contratiempo from Chicago. She is author of the essay "The Royal Tenenbaums" in Wes Anderson (Plan Secreto, 2014) and of the story "Don Hipólito" in the anthology Historias de clase (RiE, 2014). Wasp Season is her first novel.

Praise for Temporada de avispas:
“A moving story of parents and children told in a refreshing and intelligent voice. Don’t miss it.” Almudena Grandes

“An enormous little story. Little in the sense that it is a web of everyday stories, of unheroic people who are neither vain nor ridiculous. Enormous because it has been written without any wild gesticulations or faults, with just the right dose of tenderness, pain, significance, and humor.” Carlos Zanón, Babelia/El País

“A fresh and emotional novel, sardonic and tender. Its natural voice and its easy pace shouldn’t deceive us, though: this is a beautiful novel with deeper layers.” Antonio Orejudo

“An intense and delicate tale about those things we don’t know about ourselves.” María Tena

“Ferrer has put together a luminous, tender tale, and she tells it in a voice bursting with personality. In Wasp Season, she shows herself as an established storyteller, a writer with a great deal to say.” Eva Cosculluela

Rights sold to: Colibri (Bulgaria)
Friday, November 13, 2015, ten minutes to 10:00 PM, Bataclan concert hall, Paris. One thousand five hundred people are enjoying a rock concert by the band The Eagles of Death Metal. Three terrorists burst into the venue and the jarring report of a rifle drowns out the riffs of the electric guitars. For the narrator of this story, a Spanish resident of Paris who was on the scene with his girlfriend and some friends, this is the beginning of an odyssey that will not end even when he emerges, still alive. After the attack, he will set forth on a road of destruction and of recreation, abandoning his former life and rebuilding his personality. Based on real events, the harsh echoes of which have still not died down, this first book by Ramón González, the unexpected culmination of a long literary quest, is a precise portrayal of the raw reality he lived through that November 13, and of all the things that didn’t make the front pages of the papers and only literature can deal with: the aftereffects of a traumatic experience after which his daily life will never be the same.

Ramón González (Daimiel, 1984) is a graduate in Chemical Engineering at the University of Castilla-La Mancha. He has lived in a number of European cities, among them Madrid and London, and has resided in Paris since 2011. For six years, he worked as an IT consultant, and currently teaches Spanish at the secondary level in Paris. Peace, Love, and Death Metal, the chronicle of an event that could easily have ended his life, is his literary debut.

“I started to write about my experience in Bataclan two weeks after the attack, at the urging of a psychologist. While I was writing this book my life changed profoundly. My way of seeing the world is no longer the same as it was: my humor, my social ties, the priorities I now have… Professionally, the change was radical. After the attack, my job as an IT consultant became existentially pointless. Something similar happened with my writing. And so, this book represents both the culmination of a long literary quest and the beginning of a new stage in my life which, I hope, will be shaped by literature. From my perspective, this book is, more than anything, a story about change. Changes in ways of perceiving and comprehending life, professional changes, even changes in things that the past seemed to have buried forever. But the most important of all is the change the novel begins with, which marked a profound alteration of the daily rules of reality: the moment when the thing I never thought could happen did. After that, for better or for worse, nothing was ever the same.”

Ramón González, July 2018

Praise for the work:
“The author begins with the challenge of making readers grasp the horrible realization that a bullet can end your life at any second, and he passes with flying colors. There is not a single excessive word in this book, which reads like the best thriller because, apart from its autobiographical character, it possesses real literary value. The writer was there even before the events recounted in the text took place.” El Correo Español
“A true story that tells the attack from within. A book divided in three parts that follows the trail of deconstruction and reconstruction of González, his girlfriend, and their friends.” El Confidencial
“This description of life is so powerful that reading it inevitably becomes something deeply visceral.” El Periódico de Catalunya

Audiovisual rights sold to Bambú/StudioCanal, director Isaki Lacuesta is already shooting the Spanish-French coproduction starring Nahuel Pérez and Noémie Merlant
Almudena Grandes (Spain)

**LA MADRE DE FRANKENSTEIN**
(Frankenstein’s Mother)

Novel, 558 pages, February 2020, 13th trade ed. in Spain July 2022
300,000 copies sold in the Spanish language

By the author awarded the 2018 National Prize for Literature
#2 among the best books of 2020 as per Babelia/El País

An improbable love story that becomes an unforgettable tale of redemption

In 1954, the young psychiatrist Germán Velázquez arrives at the Ciempozuelos asylum for women in the south of Madrid. He escaped from the Civil War with his father’s help and took shelter with the Goldstein family in Switzerland, where he studied. In the asylum, Germán will meet a patient, the extraordinary Aurora Rodríguez Carballeira, a highly cultured schizophrenic parricide, and her assistant, María, a modest young woman whom she has educated and taught to read. Attracted by María, Germán grows disturbed when she avoids him and refuses to see him alone, and he suspects that she harbors many secrets she can only speak about outside the hospital’s walls. María’s humble origins as the granddaughter of the gardener, her years as maid to a powerful family in Madrid, her disenchantment with her first lover, her relationship with Aurora and the nuns, will become clear to readers as they learn in parallel of Germán’s life in Switzerland, where he witnessed the devastation suffered by a Jewish family amid the ravages of the Second World War. Soulmates yearning to flee their respective pasts, Germán and María want a new opportunity. Unfortunately, they come to see they are living in a country on its knees, where every sin is a crime and puritanism and repression provide cover for abuses and vileness of all kinds.

Almudena Grandes (Madrid, 1960-2021) became widely known as a writer with her novel *Las edades de Lulú* (*Sonrisa Vertical Prize in 1989*) which sold a million copies worldwide. She is the author of fourteen novels and two books of short stories that have established her as one of the most solid and internationally-known narrators in contemporary Spanish literature. Many of her works have been taken to the big screen. *El corazón helado* (*Fundación Lara Prize, prizes of the booksellers in Madrid and Seville, Rapallo Carige* in Italy and *Prix Méditerranée* in France among other) was one of the most acclaimed and long-running successes in current Spanish literature. Her cycle *Episodes from an Endless War* has sold over 1,6 million copies and includes the stand-alone novels *Inés y la alegría* (*Critics Prize in Madrid, Elena Poniatowska Prize, Sor Juana Inés de la Cruz Prize*), *El lector de Julio Verne*, *Las tres bodas de Manolita*, *Los pacientes del Doctor García* (*2018 National Prize for Literature and Liber Prize, 2020 Prix Jean Monnet*) and *La madre de Frankenstein*. Her final novel, published in 2022, is *Todo va a mejorar*.

**Praise for La madre de Frankenstein:**
“A cascade of superb fiction and throbbing credibility, seamless, With a perfect sense of pacing and narrative tension. This luminous novel has brought me immense literary pleasure.” *Babelia/El País*

“She is a beacon for those of us who want to know where we’ve come from. Beyond the pleasure of reading a major novel and identifying with the author and the characters, *Frankenstein’s Mother* is the best antidote to worry in this day and age.” *Pedro Almodóvar, Eldiario.es*

“The best of the *Episodes* series. Revealing the twin virtues of Almudena Grandes: her portrayal of people and settings, which recollects Galdós, and her skill as a plotter, in a novel as gripping as any page-turner. Excellent, it seems to me.” *Abc Cultural*

“She has written another page-turner. A well-rounded, balanced, ably structured and moving story.” *Levante*

**Rights sold to** Ugo Guanda (Italy), Signatuur (The Netherlands), J.C.Lattès (France), Sonia Draga (Poland), Porto Editora (Portugal), Blum (Serbia) | **Audiovisual rights sold to** DeAPlaneta /DiagonalTV | **Publishers of her previous works include** Norstedts (Sweden), Carl Hanser Verlag (Germany), Patakis (Greece), Alfa Yayinlari (Turkey), Dar Athar (Arabic), Trei/Pandora (Romania)


After a long time without seeing them, Gabriel decides to call his sisters and bring the whole family together to celebrate their mother’s eightieth birthday and try to heal the old wounds they all harbor and that have pushed them apart through the years. Aurora, sweet and even-keeled Gabriel’s wife, the confidante of everyone, the only one who knows how many of the demons from the past are still alive, tries to dissuade him, afraid that this attempted reconciliation will fatally aggravate the conflicts they have repressed up to now. The first phone call leads to others, to conversations that start off innocently and veer further and further into rage, and this introduces us to the lives of Sonia, Andrea, Horacio, Aurora, Gabriel himself, and their mother, showing the family history from the siblings’ childhoods up to the present day. Just as Aurora feared, old disagreements reappear like a light rain that threatens to turn into a storm and sweep them all away. Light Rain is the most moving and unforgettable novel by Luis Landero, with a force and determination that destine it to be a classic.

Luis Landero (Alburquerque, 1948) has a degree in Spanish Language and Literature from the Complutense University in Madrid. He worked as a literature teacher in the School of Dramatic Arts in Madrid and was a visiting professor at Yale University. He made a successful literary debut in 1989 with the novel Juegos de la edad tardía (Critics Prize and National Fiction Prize in 1990), which was followed by Caballeros de fortuna, El mágico aprendiz, El guitarrista, Hoy Júpiter (XIV Arcebispo Juan de San Clemente Prize 2009), Retrato de un hombre inmaduro, Absolución, El balcón en invierno (2015 Dulce Chacón Prize 2015, Book of the year by the Booksellers Association in Madrid, best novel by El Cultural), La vida negociable (2017 Madrid Cultural Prize for Literature). After his acclaimed success Lluvia fina, which was unanimously selected as the best Spanish novel of 2019 and awarded the Critics Prize in Madrid, he published El huerto de Emerson, a blend of memoir and love for literature. His most recent novel is Una historia ridícula. He was awarded the prestigious National Prize for the Spanish Letters to his oeuvre in 2022.

Praise for Lluvia fina:
“With the admirable prose we have grown accustomed to, Lluvia fina takes us into the tortuous mazes of family relationships, of nagging memories, and of unanswered dreams. It’s difficult for the reader not to be dragged away by the whirlwind of this intense novel.” Fernando Aramburu

“An exceptional novel that speaks to us of family secrets turned to demons in darkness. Landero has become our Dostoevsky. He is one of the great world writers.” Manuel Vilas

“It is not only a good book, it is eminently recommendable for those who want to understand life, especially in Spain. The novel is an enormous metaphor, like Mme Bovary or The Brothers Karamazov.” Juan Cruz

“A masterpiece that no lover of quality literature should to miss. His best novel, classic but also contemporary, a tragedy of our time, moving, lucid, with a brilliantly rendered cast of characters.” El Imparcial

“Moving fiction of great emotional heft. An excellent novel.” La Razón

“An admirably written book about a hellish circle of secrets… with a splendid ending.” Babelia (El País)

Rights sold to: Wereldbibliotheek (The Netherlands), Porto Editora (Portugal), HBKU Press (Arabic language), Writers House (China), Sonja Draga (Poland), Fazi Editore (Italy), Editura Trei/Pandora (Romania) | English sample available
The protagonist of this novel feels a piece of her life has been torn away when she finds out her grandparents’ house, where she spent much of her childhood, has been put up for sale. A buyer soon appears, and in a desperate attempt not to let the place go, she applies for a loan of her own. The days pass, the banks keep turning her down, and the investor gets impatient with the various schemes she cooks up to try and pause the sale. While she waits for an answer from her final loan application, she moves into the house to try and enjoy what might be her last days there, recollecting her happy moments at the place: her father’s jokes, her first groups of friends, that family lexicon that sets the pattern for interactions between parents and children, the stories that get told over and over during family meals…

The discovery of the world and the passage from childhood to adolescence, told in a fresh and luminous voice, alternate with the story of an adulthood in which, little by little, an unsuspected family secret is revealed.

Lola Mascarell (Valencia, 1979) is a journalist and teacher of Spanish language and literature. From 2008 to 2012, she led the Narrative Workshop at the Polytechnic University of Valencia. She is the author of the poetry collections *Mecánica del prodigio* (*Mechanics of the Miracle*, 2010) and *Mientras la luz* (*While the Light* (2013, winner of the *Emilio Prados International Poetry Prize* and the *Alcalá Poetry Prize*). Her work has been published in numerous journals and anthologies. She has also published criticism in numerous media outlets, literary supplements, and on her blog.

Praise for *Nosotras ya no estaremos*:
“Rarely have I seen the world of childhood with its uncertainties, its manias and fears, evoked with the magic that the main character tries to preserve in this book full of charm and poetry.” Luis Landero

“Written in a prose of strange transparency, exactitude, and lightness. The astonishing debut novel of a magnificent writer.” Carlos Marzal

“Lola Mascarell’s debut novel is a consummate story that reveals her to be one of the most interesting writers in contemporary Spain.” ahoraqueleo.com (laSexta)

“Mascarell’s narrative debut is a magical literary journey through Valencia and its countryside.” Joan Carles Martí, Levante

“A book that is simply wonderful.” Al Rojo Vivo (laSexta)

“A luminous novel that reconciles you to the human race. And that’s something we’ve needed for a long time.” Librería Ramon Llull

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Eduardo Mendicutti (Spain)

UNA MALA NOCHE LA TIENE CUALQUIERA
(Everyone Has a Bad Night Now and Then)
Novel, 181 pages, new edition February 2021

A moving tale of the darkest days for freedom and democracy in Spain on the fortieth anniversary of the attempted coup of 23 February

It’s the night of February 23, 1981, and the military has taken over the congress. The coup d’etat terrifies Madelón, an Andalusian trans woman with an irresistible personality, a sensitive chatterbox but above all, a girl who cares about others: she’s afraid of going back to the past, of losing the freedoms it took so much suffering to achieve. In those dark hours when the Spanish were glued to their radios and televisions, Madelón tells us with feeling, wit, and humor about her adventures, her thoughts, and her memories of other times. A fervent declaration of love to liberty and an homage to all those who had to live in hiding for political, cultural, economic, or sexual reasons and who feared once again for their rights in the long hours of that fateful night.

Originally published in 1982, this new, revised edition allows us to present again Eduardo Mendicutti’s first novel.

Eduardo Mendicutti was born in Sanlúcar de Barrameda (Cádiz) in 1948. In 1972 he moved to Madrid where he obtained a degree in Journalism. He has published over fifteen books that have been translated into several languages and enthusiastically acclaimed by critics and readers alike, and won prizes such as the Café de Gijón and the Sésamo Prize. He was awarded the 2017 Pluma Literaria Prize «for his career and commitment to personal and professional visibility of the diversity of LGBT people». His novels El palomo cojo (The Limping Pigeon) and Los novios búlgaros (The Bulgarian Boyfriends) have been brought to the big screen, the first directed by Jaime de Armiñán and the second by Eloy de la Iglesia. His novel El ángel descuidado (The Careless Angel) won the Critics Prize in Andalucía in 2002, and his complete works were awarded the Nino Gennaro Prize in Italy in 2012. Among his recent works, Otra vida para vivirla contigo (Another Life to Live it With You) is without a doubt his greatest love story, while Furias divinas (Divine Furies) is one of his most hilarious books and Malandar his most enduring novel. His last novel is Para que vuelvas hoy (So You’ll Come Back Today, 2020).

Praise for the author:
“Mendicutti goes straight to the heart.” Le Nouvel Observateur
“An author who has helped re-educate the reader’s moral sensitivity.” El Placer de la Lectura “Mendicutti will take the reader from a smile to a burst of laughter, all the while showing him the pain and bitterness and how time defeats us.” El País
“A great care for language has impregnated this writer’s style whose work is an X-ray of the evolution of the Spanish mentality.” Diario de Cádiz
“One of the most serious writers in contemporary Spanish narrative. Through the use of humor, idle subjects, frivolity and matters of the heart, his words always add salt to the open wound.” Luis García Montero

Publishers of his previous works include: Pergaminho (Portugal), Voland Edizioni (Italy), GEMA Publications (Greece), Muza (Poland)
Mayra Montero (Cuba)
LA MITAD DE LA NOCHE
(Half The Night)
Novel, 381 pages, October 2019

A brave woman and a compelling story of family secrets, set between Cuba and Europe during the first half of the twentieth century

One Sunday in August 1926, as the well-off Laparra family is enjoying a day at the beach in Biarritz, Magdalena Laparra takes her two children and walks into the sea with the intention of drowning the three of them. Elsa, her seven-year-old daughter, notices something strange in her mother and manages to escape, but her two-year-old brother drowns. No one understands Magdalena’s madness: she is the daughter of an influential, strong-willed businessman from San Sebastián and wife of a young, ambitious industrialist who moved his family to Cuba to run a distillery when Elsa was still very small. In 1944, now twenty-five and fleeing from a failed marriage, Elsa will leave Cuba for the first time since to return to San Sebastián and Biarritz and find out the truth about what happened all those years ago, a truth no one has wanted to tell her. For her, this journey means not only the discovery of her family’s darkest secrets, but plunging into a turbulent love triangle with a German official and a shady fisherman with connections to the Resistance. Elsa must finally take the reins of her life. Half the Night pulls the reader in compelling, masterly prose through the shocking secrets of a mother and a daughter and the protagonist’s unforgettable turmoil.

Mayra Montero was born in Havana in 1952 and has lived in Puerto Rico for over thirty years. She is the author of two memorable erotic novels La última noche que pasé contigo (The Last Night I Spent with You, finalist for the XIII Sonrisa Vertical Prize in 1991) and Púrpura profundo (Deep Purple, XXII Sonrisa Vertical Prize in 2000), as well as of the novels Del rojo de su sombra (From the Red of His Shadow), Tú, la oscuridad (In the Palm of the Darkness), which established her internationally as a writer after being published in the United States, Como un mensajero tuyo (The Messenger), El capitán de los dormidos (The Captain of the Sleeping), Son de almendra (Almond Song) and El caballero de San Petersburgo (The Gentleman from Saint Petersburg). Her works have been published in the US, France, Germany and Italy, among other countries.

Praise for La mitad de la noche:
«This powerful, threatening, beautiful, carnal story will hypnotize you from its mastery beginning. Love and death, poisonous secrets, fury, and redemption. The best novel by one of the best writers in the Spanish language today.» Rosa Montero
«A journey into the hell of the most hidden passions and family secrets. A dark and dazzling mirror set between two world wars, in the murky reflections of which a mother and daughter try to recognize each other, from one side of the sea to the other, from Cuba to the Basque Country. A plot drafted with a master’s hand that frightens and seduces. When you finish reading, you can’t forget it. We remain there in the bottom of the abyss.» Sergio Ramírez

Publishers of her previous works include: Gallimard (France), HarperCollins (USA), Carl Hanser (Germany), Harvill (UK), Feltrinelli (Italy), Patakis (Greece), Wereldbibliotheek (The Netherlands), Northern Light Publishing Co. (China), Asa (Portugal), Editura Paralela 45 (Romania), Plato Books (Serbia)
Miguel Ángel Oeste (Spain)
ARENA
(Sand)
Novel, 302 pages, November 2020

2021 Memorial Silverio Cañada Prize
“A story of memory gaps we can peek through to imagine infernos, and dreams, and the perpetual search for a happiness that never seems to be where the protagonist is. A hard but tender book.” El País

Warm beer, mopeds, dead hours on the white sand of the beach… An endless, muggy summer somewhere on the Malaga coast and the feeling that nothing good will come of the marginal adolescence of Bruno and his group of friends: nicknamed Horn, One-handed, Pipo. Their days are filled with waiting on the beach for the wind to pick up so they can get on their boards and surf the long-awaited waves, and parties in fashionable nightspots or at the homes of their better-off friends. Bruno’s father keeps saying over and over he needs to leave behind comics and novels and get a law degree, but in fact neither Bruno’s parents nor their friends lead by example, and he will have to decide on his future alone. Sand contains the blinding light of the south, but the reader will also discover the dark side of Bruno’s life and how his family, friends and even society will betray him.

Sand was awarded the 2021 Memorial Silverio Cañada Prize for the best first noir novel at the Semana Negra in Gijón. The jury valued the “noir atmosphere, heir of dirty realism and coming of age novels of the 80s, which reading provokes and hits the reader” as well as “the development and psychological strength of the main character”.

Miguel Ángel Oeste (Málaga, 1973) studied History and Communication. He is author of the novels Bobby Logan (2011) and Far Leys (2014). His stories have appeared in a number of anthologies, and he has coordinated several publications related to cinema and literature. He is also author of several books about the seventh art. He contributes to numerous media outlets, including El Cultural, Rockdelux, Caimán. Cuadernos de cine, and Fuera de series. Director and scriptwriter for such documentaries as Vibrations, Melillans: A Personal History, and 69 and Something Else, he is part of the Directive Committee of the Malaga Film Festival and Melilla’s Cinema Week.

Praise for the novel:
“A magnificent book. The book Oeste had to write from the pain and the loss of innocence. With reminiscences of Fitzgerald, elegiac and poetic, but with touches of dirty realism and Dostoevsky’s Demons. And the end –the only end it could have– is devastating.” Marta Sanz

“A story of memory gaps we can peek through to imagine infernos, and dreams, and the perpetual search for a happiness that never seems to be where the protagonist is. A hard but tender book.” El País

“A splendid read. A return to the summers of our youth, to their music, and to unforgettable moments that return to our memory through its pages. A thousand thanks for this wonderful gift.” Montxo Armendariz

“An amazing, raw novel with profound truths that emerge on every page.” Ignacio Martínez de Pisón
After checking her husband into a psychiatric ward, a woman takes the train back into Madrid. A stranger onboard suddenly asks her, “Would you like to hear my life story?” He is Ángel Sanagustín, a psychiatrist who works in the same clinic and a specialist in personality disorders, which he studies through the writings of his patients. He carries those texts in a red folder which contains cases of schizophrenia, double lives, or paranoid patients convinced of government control over the masses. When the psychiatrist gets off in one of the stops to buy a drink, he misses the train, and the woman is left with the red folder. We will irresistibly want to read the texts along with her. In a Cervantine manner, the stories are humorous, creepy, labyrinthian, full of unending inventiveness, and they bring on a novel with a circular structure that is masterfully resolved. Furthermore, in the process of reading, the narration itself will question the pact of credibility with the reader, the limits of sanity and insanity, the supplanting of identity, and the distinction between reality and imagination.

Antonio Orejudo was born in Madrid in 1963. He has a doctorate in Spanish Language and Literature and, for seven years, he worked as a Spanish literature professor in different universities throughout the United States and is currently a professor at the University of Almería (Spain). His works have made him one of the most original and admired authors in contemporary Spanish literature. He is the author of Fabulosas narraciones por historias (Fabulous Narrations for Stories, awarded the XX Tigre Juan Prize 1997, and published by Tusquets Editores in 2007), Reconstrucción (Reconstruction, 2005, described as “the year’s most impressive Spanish book”, according to the Frankfurter Allgemeine Zeitung), Ventajas de viajar en tren (The Advantages of Train Travel, awarded the XV Andalucia Prize for Novel), Un momento de descanso (A Moment’s Peace, 2011) and Los Cinco y yo (The Famous Five and Me, 2017).

Praise for Ventajas de viajar en tren:
“A daring, brilliant and masterful jewel.” Juan Bonilla, El Mundo
“An excellent work, full of inventiveness, that brings the reader to worlds where humour and ferociousness are compatible.” Ricardo Senabre, El Cultural
“Orejudo’s books appear small on the outside, but they contain much more for the head than they weigh in your hands.” Rodrigo Fresán, Letras Libres

Rights sold to: Passage du Nord-Ouest (France, now cancelled), Edições 70 (Portugal & Brasil), Círculo de Lectores (Bookclub, Spain), Cinar Yayinlari (Turkey), Polidoro Editore (Italy); Vleugels (The Netherlands) // Audiovisual rights sold to Morena Films / Sr. & Sra.
The day starts off bad for Adela, a young woman from a Cuban background raised in NY, when she gets a call from her mother. They’ve been angry with each other for more than a year, not only because Adela moved to Miami, but also because she’s living with Marcos, a young man from Havana who just arrived in the US. Marcos tells Adela about his childhood on the island surrounded by a group of his parents’ friends called the Clan, and he shows her a photo of the last time the friends were together, when he was still a boy. Adela had a feeling the day was going to get strange, and when she looks at those faces, she sees a familiar one, and a void opens up beneath her feet.

Like Dust in the Wind is the story of a group of friends who survived a destiny of exile, scattered across Barcelona, the Northwestern US, Madrid, Puerto Rico, Buenos Aires. What did life do to these people who loved each other so much? What happened to those who left and those who decided to stay? Will the force of their affections, bring them back together? In the trauma of the diaspora and the disintegration of deep bonds, this novel is also a hymn to friendship, to the invisible and powerful ties of love and old loyalties, a moving human portrait.

Leonardo Padura (Havana, Cuba, 1955) graduated in Spanish Literature from the University of Havana and has worked as a scriptwriter, journalist and critic. He’s best known for his crime novels starring Detective Mario Conde, which have been translated into many languages, adapted to cinema and television (Vientos de la Habana received the Platino Prize) and won prestigious literary awards (Café Gijón Prize, several Hammett and Cuban Critics Prizes, Prix des Amériques Insulaires, National Prize for Novel and Raymond Chandler Award). Among his last works, El hombre que amaba a los perros (Premio Gelmi di Caporiaco 2010 in Italy, Prix Initiatives and Roger Caillilois 2011 in France, Prix Carbet de la Caraïbe 2011 and Cuban Critics’ Prize 2011), Herejes (Ciudad de Zaragoza Prize 2014, shortlisted for Médicis and Femina prizes in France) and La transparencia del tiempo (Barcino Prize for Historical Novel 2018). He was awarded the Cuban National Prize for Literature 2012 and the 2015 Princess of Asturias Prize for Literature in Spain.

Praise for Como polvo en el viento:
“The great novel of Cuban exile” El País | “A masterpiece” ABC | “A great political novel.” France Culture
“An impressive novel of love and exile that concentrates all the author’s talents: a sense of the romantic, a documentary curiosity proper to the journalist he used to be, and a mastery of the art of suspense fitting the crime writer that he is now.” Livres Hebdo | “Perhaps the most sweeping, analytical, heartfelt, and emotional recreation of the bitter experience of exile ever written in Spanish. Valuable as a universal metaphor of the feeling of identity and belonging.” El Cultural/El Mundo | “A novel full of unforgettable moments, that reaches surprising levels of excitement and addictiveness.” La Vanguardia | “Padura depicts the Cuban diaspora with a master’s hand.” El Periódico | “Padura tells about Cuba and tells something universal, how friends are a fatherland of their own, one made of affection, and how trauma is inherited. Addictive.” Zenda

Rights sold to Éditions Métailié (France), Unionsverlag (German language), Boitempo (Brazil), Porto (Portugal), Bompiani (Italy), Kastaniotis (Greece), Al-Mada (Arabic language), Suiseisha (Japan), Noir sur Blanc (Poland), Slovart (Slovakia) | Audiovisual rights sold to K&S Films | Publishers of his previous works include FSG (English language, USA), Bitter Lemon Press (English language, UK), Sohn/Lindhardt (Denmark), People’s Literature Publishing House (China)

Leonardo Padura (Cuba)
COMO POLVO EN EL VIENTO
(Like Dust in the Wind)
Novel, 665 pages, Aug 2020, 7th ed. Spain, 12th in Latam
125.000 copies sold in the Spanish language / Top positions in Spain, Argentina, Colombia and Uruguay

The day starts off bad for Adela, a young woman from a Cuban background raised in NY, when she gets a call from her mother. They’ve been angry with each other for more than a year, not only because Adela moved to Miami, but also because she’s living with Marcos, a young man from Havana who just arrived in the US. Marcos tells Adela about his childhood on the island surrounded by a group of his parents’ friends called the Clan, and he shows her a photo of the last time the friends were together, when he was still a boy. Adela had a feeling the day was going to get strange, and when she looks at those faces, she sees a familiar one, and a void opens up beneath her feet.

Like Dust in the Wind is the story of a group of friends who survived a destiny of exile, scattered across Barcelona, the Northwestern US, Madrid, Puerto Rico, Buenos Aires. What did life do to these people who loved each other so much? What happened to those who left and those who decided to stay? Will the force of their affections, bring them back together? In the trauma of the diaspora and the disintegration of deep bonds, this novel is also a hymn to friendship, to the invisible and powerful ties of love and old loyalties, a moving human portrait.

Leonardo Padura (Havana, Cuba, 1955) graduated in Spanish Literature from the University of Havana and has worked as a scriptwriter, journalist and critic. He’s best known for his crime novels starring Detective Mario Conde, which have been translated into many languages, adapted to cinema and television (Vientos de la Habana received the Platino Prize) and won prestigious literary awards (Café Gijón Prize, several Hammett and Cuban Critics Prizes, Prix des Amériques Insulaires, National Prize for Novel and Raymond Chandler Award). Among his last works, El hombre que amaba a los perros (Premio Gelmi di Caporiaco 2010 in Italy, Prix Initiatives and Roger Caillilois 2011 in France, Prix Carbet de la Caraïbe 2011 and Cuban Critics’ Prize 2011), Herejes (Ciudad de Zaragoza Prize 2014, shortlisted for Médicis and Femina prizes in France) and La transparencia del tiempo (Barcino Prize for Historical Novel 2018). He was awarded the Cuban National Prize for Literature 2012 and the 2015 Princess of Asturias Prize for Literature in Spain.

Praise for Como polvo en el viento:
“The great novel of Cuban exile” El País | “A masterpiece” ABC | “A great political novel.” France Culture
“An impressive novel of love and exile that concentrates all the author’s talents: a sense of the romantic, a documentary curiosity proper to the journalist he used to be, and a mastery of the art of suspense fitting the crime writer that he is now.” Livres Hebdo | “Perhaps the most sweeping, analytical, heartfelt, and emotional recreation of the bitter experience of exile ever written in Spanish. Valuable as a universal metaphor of the feeling of identity and belonging.” El Cultural/El Mundo | “A novel full of unforgettable moments, that reaches surprising levels of excitement and addictiveness.” La Vanguardia | “Padura depicts the Cuban diaspora with a master’s hand.” El Periódico | “Padura tells about Cuba and tells something universal, how friends are a fatherland of their own, one made of affection, and how trauma is inherited. Addictive.” Zenda

Rights sold to Éditions Métailié (France), Unionsverlag (German language), Boitempo (Brazil), Porto (Portugal), Bompiani (Italy), Kastaniotis (Greece), Al-Mada (Arabic language), Suiseisha (Japan), Noir sur Blanc (Poland), Slovart (Slovakia) | Audiovisual rights sold to K&S Films | Publishers of his previous works include FSG (English language, USA), Bitter Lemon Press (English language, UK), Sohn/Lindhardt (Denmark), People’s Literature Publishing House (China)
An English ship carrying coal for the blast-furnaces in Bilbao becomes stuck on the coast of Biscay until its shell finally breaks and drops its load into the sea. The entire town of Algorta goes to the coast at night, like a human tide pulled by their need, to pick up the coal which the waves have carried onto the shore. Sabas Jáuregui knows that he cannot let this opportunity pass by and he involves his entire family. Through the violent storm, Sabas, along with his sons and his brother-in-law, struggle in the cliff to pull up the coal. At midnight, a tragedy will trigger the family’s progressive fall into misfortune. Each member must fight his own particular battle, but all are overcome by Sabas’ tenacity, his strong willpower that pushes all of them in spite of the hate that it provokes. Only Ismael, the youngest son, will defend his father unconditionally.

Ramiro Pinilla submerges the reader into the deep desolation of an imminent tragedy, which is the result of an obstinate mentality and of the adverse destiny which the characters must face. Fifty years later, the definitive edition of a legendary novel.

Ramiro Pinilla (Bilbao, 1923-2014). After winning the Nadal and Critics Prizes in 1961 for his first novel, Las ciegas hormigas (The Blind Ants), and becoming a finalist of the Planeta Prize in 1971, he decided to stay away from commercial circles for over thirty years. In 2004, the publication of his exceptional trilogy Verdes valles, colinas rojas (Green Valleys, Red Hills) won the Euskadi Prize in 2005, and the National Critics Prize and the National Prize for Fiction in 2006. After that, Pinilla reaffirmed his prestige with four new novels: La higuera (The Fig Tree), a portrayal of the Spanish Civil War that has achieved success abroad, Aquella edad inolvidable (That Unforgettable Age, Euskadi Prize 2013), a story of despair and filial love, and three volumes in his original crime series featuring Samuel Esparta, a Cervantine homage to noir fiction and popular novels, Sólo un muerto más (Just Another Corpse), El cementerio vacío (The Empty Cemetery) and Cadáveres en la playa (Bodies in the Beach). Tusquets has published not only his new works but is also rediscovering his previous novels and short stories books.

Praise for Las ciegas hormigas:
“One of the best Spanish novels in the last fifty years”. Rafael Chirbes, Livres Hebdo
“We have finally been able to recover (…) this first novel by Pinilla, awarded with the Nadal Prize in 1960. And what a lesson it is for the current market!” ABC
“Pinilla is one of the most well-established figures in contemporary Spanish narrative. Fifty years later, Las ciegas hormigas deserves the label of 20th century classic.” La Vanguardia
On the author, “Pinilla is one of the five big names in Spanish literature of the past one hundred years.” El Mundo, (El Cultural)

Audiovisual rights sold to Igor Legarreta / Publishers of his novel La Higuera include: Deutscher Taschenbuch Verlag-DTV (Germany), Uitgeverij Cossee (The Netherlands), Le Temps des Cerises (France), Fazi Editore (Italy)
Pedro, Lorite, “el Rubio”, Sebas and Marcelo have been friends since high school. They’ve gotten through lots of ups and downs together, and even if they chose different roads, some have triumphed while others have failed, they’ve always stuck together. They and their wives and girlfriends have a WhatsApp group called “Friends Forever” and plan to meet tonight to celebrate the fiftieth birthday of the oldest member of the group, Pedro: the successful CEO of an industrial company, owner of a chalet in one of the most exclusive areas of the city, an art aficionado, and the husband of the alluring but unstable Belén. In attendance will be Lorite, a lawyer, and Aurora, two people who always keep up appearances; “el Rubio”, a plumber and petty drug dealer, with his young and attractive girlfriend, Noelia; Marcelo, a high school teacher, with Luci, his combative and boisterous wife; and Sebas, the gay single, who is going through a rough patch in his life. Everyone’s hoping it will turn out great: there will be alcohol, music, good friends… The night needs to be unforgettable. And it will be, no doubt. The most unforgettable night of their lives.

Daniel Ruiz García (Seville, 1976) is a writer, journalist and specialist in communications. His first novel, Chatarra (Junk), obtained the Universidad Politécnica de Madrid Prize for Short Novel and was the inspiration for a short film by Rodrigo Rodero awarded numerous international prizes and preselected for the 2006 Oscars. His following works obtained such awards as the Villa de Oria Prize for Short Novel, the Onuba Prize for Novel and became finalist for RNE’s Ojo Crítico for Fiction. His most recent novels, already at Tusquets, are Todo está bien (Everything’s Fine, 2015), enthusiastically received by readers for its critical vigor, freshness and mordancy and La gran ola (The Big Wave, 2016) awarded with the Tusquets Editores Prize for Novel 2016. It was followed by the triptych of stories entitled Maleza (Thickets, 2017) which pointed Ruiz as “the poet of the outskirts of Spanish cities” as per Abc Cultural. He has appeared in numerous short story anthologies and contributes frequently to several print and digital media, including Estado Crítico of which he is one of the founders.

Praise for Amigos para siempre:
“A furious portrait of Generation X. A new corrective to contemporary society. Daniel Ruiz makes no concessions from novel to novel as he continues his portrait of present-day Spain, a choral image marked by fury against the tumultuous realities of its society.” Elena Hevia, El Periódico
“A loutish journey and a delirious ending with a group of screw-ups who could easily be friends of yours.” ToteKing

Praise for previous work El calentamiento global:
“Ruiz is heir to that Spanish tradition that includes Galdós, Baroja, Delibes, Mendoza, and Marsé, and so he knows how to tell a story. And he rightly flaunts that irony and that humor so typically Cervantine, never stooping to silly, easy laughs. He has created convincing characters, full of literary health.” La Verdad
“A cheeky, amusing, mordant, and at the same time tender book.” Abc
“Ruiz writes wonderfully. He is a master of narrative rhythm, has an excellent ear for popular speech, and knows how to mix voices into beautiful polyphonies. His characters are impossible to forget.” 20 Minutos

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