



oh!books literary agency

ILLUSTRATED BOOKS - AUTUMN 2018 / FOREIGN RIGHTS LIST

juanjoboya@ohbooks.es

SUMMARY

ILLUSTRATED BOOKS

| | |
|----------------------------|----|
| Atlas of Polar Exploration | 2 |
| The Art of Being Happy | 3 |
| I Would Prefer to Be Loved | 4 |
| The Forged Coupon | 5 |
| Walking | 6 |
| The Nutcracker | 7 |
| Picasso's Landscapes | 8 |
| 155 | 9 |
| Cortázar. A Life | 10 |
| I Feel Fabulous! | 11 |
| The Upright Revolution | 12 |

LAST BOOK AWARDS

SELECTED BACKLIST

CHILDREN'S BOOKS

| | |
|---------------------------------|----|
| Imagodont | 21 |
| Smack!! | 22 |
| Atlas of Norse Mythology | 23 |
| Jungle Tales | 24 |
| Peggy Sue's Escape | 25 |
| Neighbourhood Colours | 26 |
| Jason and the Argonauts | 26 |
| The Mouse and the Mountain | 27 |
| The Carriot | 27 |
| Under the Hat of a Man in a Hat | 28 |
| The Same Thing | 28 |
| Books by Nono Granero | 29 |
| Books by M. Pérez de Arteaga | 30 |
| Big Names for Little People | 31 |

Juanjo Boya

Passatge Alió, 10, 2, 2
08037 Barcelona (Spain)
juanjoboya@ohbooks.es
(34) 656 392 482
(34) 930 075 196

This beautifully illustrated book tells the story of two of the most remarkable adventures of the 20th century: the discovery of the North Pole by Norwegian Fridtjof Nansen, and the journey of his compatriot, Roald Amundsen, to the South Pole.

Nansen's driving ambition was to explore further north than had ever been achieved before, but to do so he had to solve a technical problem that had thwarted other polar adventurers: how to prevent his boat from being crushed by the ice. His great idea was to build a boat capable of escaping the pressure of the ice, with a rounded hull and no keel, so that the ice would push it upwards without destroying it: the result was the Fram ("Forward" in Norwegian), the vessel that would

feature in all the most important Arctic and Antarctic explorations between 1893 and 1912, including those led by Nansen and Amundsen.

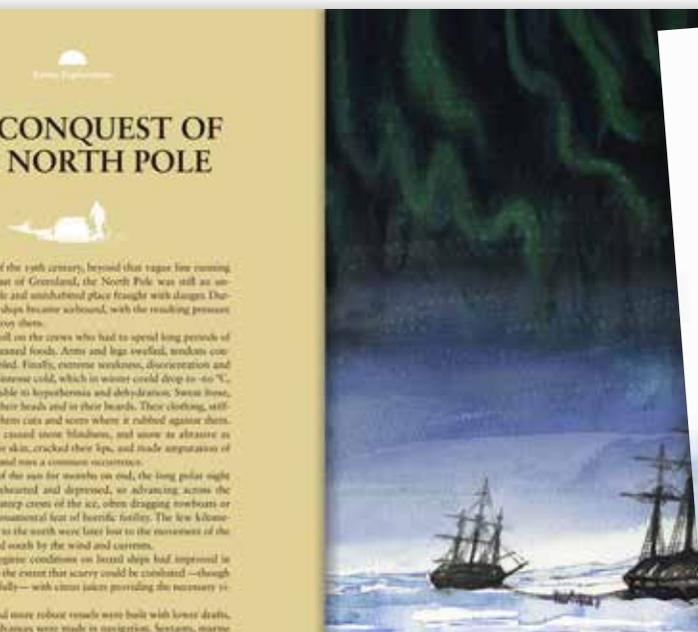
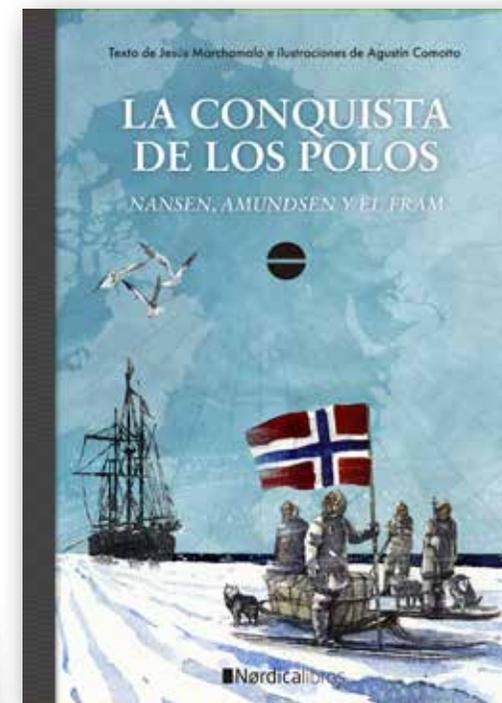
In 1893, Nansen set sail for the north in his new boat, on the start of one of the greatest adventures of the epoch. Despite excellent planning, the expedition failed to reach the North Pole, but it did beat the latitude record, with its most northerly location logged at 86°13.6 'N.

Fifteen years later, in June 1910, it was Amundsen's turn as he set sail for the South Pole in the Fram, a voyage that was kept secret until the last moment because other expeditions were also being prepared. On 14 December 1911, five weeks ahead of the British

group led by Captain Scott, Amundsen and his team reached the South Pole. On returning to base, they discovered that Scott and his four companions had all died on their way back from the Pole.

JESÚS MARCHAMALO (Madrid, 1960) is a writer and journalist. He is the author of several books among the graphic *Cortázar* also published by Nórdica (see page 10).

AGUSTÍN COMOTTO (Buenos Aires, 1968) is the author and illustrator of several books, both for children and adults, like *155*, also published by Nórdica (see page 9), or *The Upright Revolution*, published by Rayo Verde (see page 12).



**ATLAS OF POLAR EXPLORATION:
FROM NANSEN TO AMUNDSEN**
Jesús Marchamalo
Agustín Comotto

16,8 x 24 cm / 160 pages
Hardcover / Colour

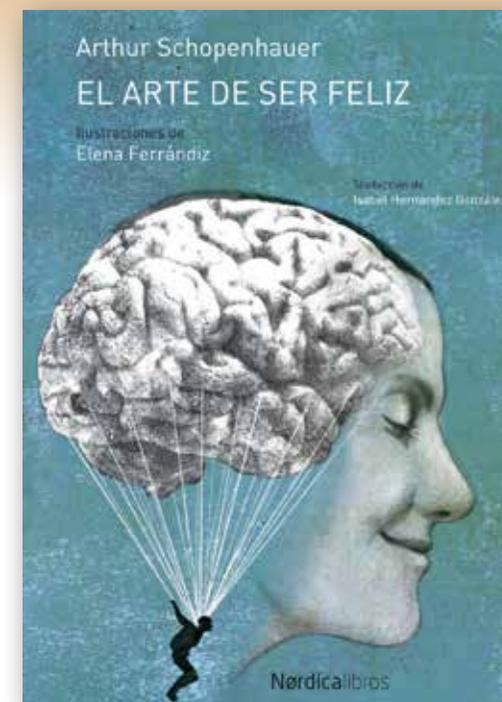
ENGLISH SAMPLE AVAILABLE



Starting from the pessimistic conviction that the lives of human beings swing between pain and boredom and that, as a result, this world is nothing but a vale of tears, Schopenhauer draws on human ingenuity and practical moderation to identify rules for behaviour and for life that help us to avoid suffering and the blows of fate, in the hope that, while absolute happiness is unachievable, we can at least arrive at that relative happiness that consists in the absence of pain.

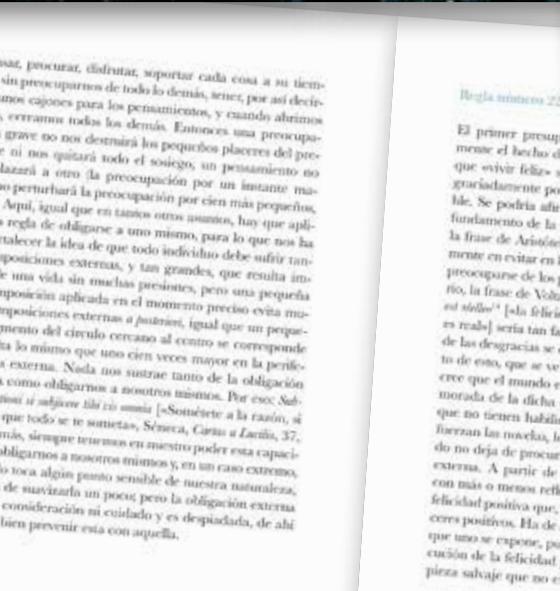
ELENA FERRÁNDIZ spent her childhood in Cadiz, in the south of Spain, surrounded by coloured crayons. She studied Fine Art at the University of Seville, and since then has worked as an illustrator for numerous publishing houses and publications. She has also produced several illustrated albums, published in Spain, France and Brazil.

<http://elenaferandiz.blogspot.com>



THE ART OF BEING HAPPY
Arthur Schopenhauer
Elena Ferrándiz

14,5 x 23 cm / 128 pages
Hardcover / Colour





Emily Dickinson wove a distinctive epic, based on the glory of small things, the mystery of the everyday, the universality of the domestic and the private, the insurmountable incomprehensibility of the immediate.

This book reveals its author's most intimate side and brings together a selection of her letters and of the mysterious poems she wrote on her envelopes. An essential book for anyone keen to discover the work and life of Emily Dickinson.

"There is not, as far as I know, a more passionate and yet more solitary life than the life of this woman. She preferred to dream about love, perhaps to imagine it and to fear it."

JORGE LUIS BORGES

ELIS MERVI (Madrid, 1988) I studied illustration in Madrid. After graduation, I moved to The Hague, where I started to work as a freelancer. I currently live in Sintra, Portugal and work with companies and publishers across the globe. My work was selected for the Young Illustrator Award in 2014 and exhibited in Berlin. I have also been invited to join the Residency Program at the Redbubble Artists' House in San Francisco. In my art I seek above all to make each illustration with true motivation. To identify with what I'm illustrating. I collect situations from reality, personal or other people's stories, fragments from books, characters, landscapes... Parallel worlds, layers in space-time, dreams.

<http://www.eliamervi.com/about-and-contact.html>



I WOULD PREFER TO BE LOVED

Emily Dickinson
Elis Mervi

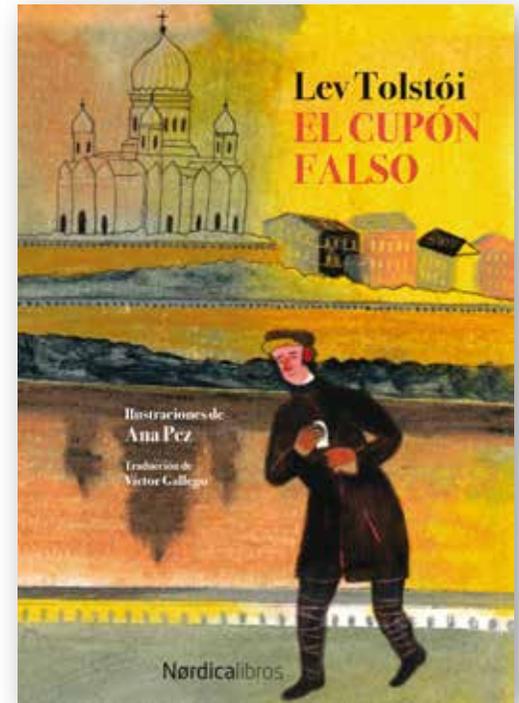
15 x 22 cm / 128 pages
Hardcover / Colour





Tolstoy tells the story of a minor fraud, a crime without importance. The money obtained so dishonestly will pass from hand to hand, bringing ruin upon whoever touches it. This novella, with a clear moral message about the consequences of crime, brilliantly shows how apparently small misdeeds can have dramatic consequences. In 1983, Robert Bresson made it into a movie.

ANA PEZ (Madrid, 1987) has worked in publishing since 2012, illustrating fiction, children's books and comics, and designing paper engineering and pop-up books. Her work has been selected and shown at illustration festivals such as the Illustrators' Show in Bologna, the Guadalajara Book Festival, and the Ilustrarte Biennial in Portugal. Her book *My Invisible Little Brother* won various prizes and awards, including a special mention for First Book at the Bologna Ragazzi Awards in 2015.



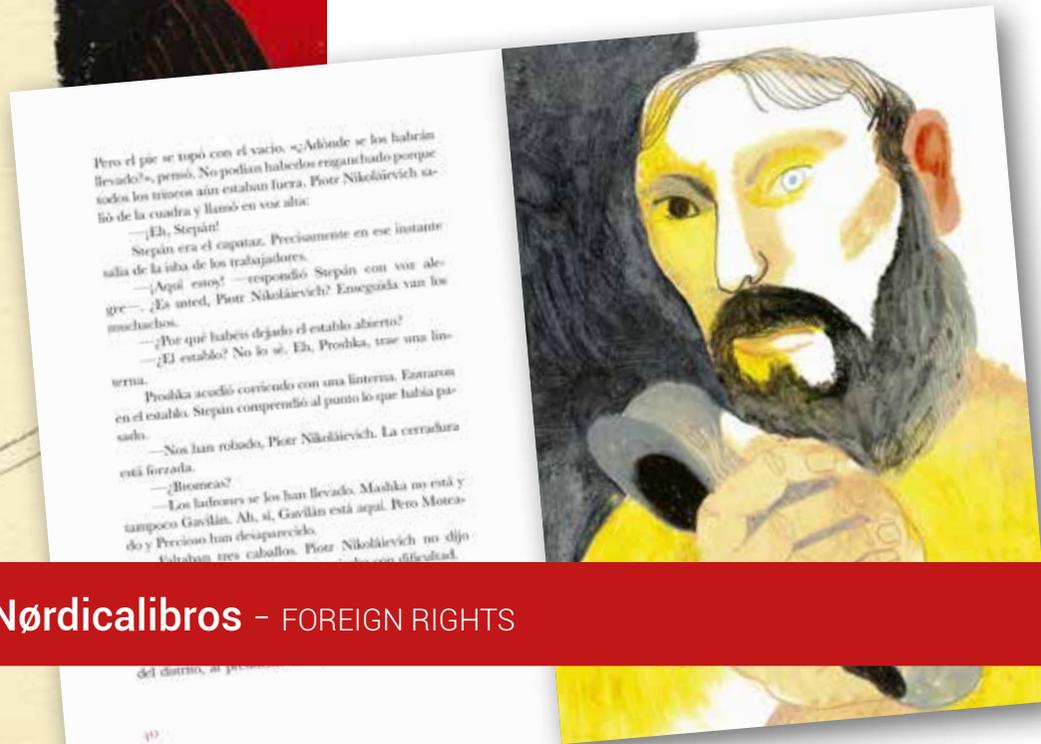
THE FORGED COUPON

Lev Tólstói

Ana Pez

13 x 19 cm / 80 pages

Softcover / Colour



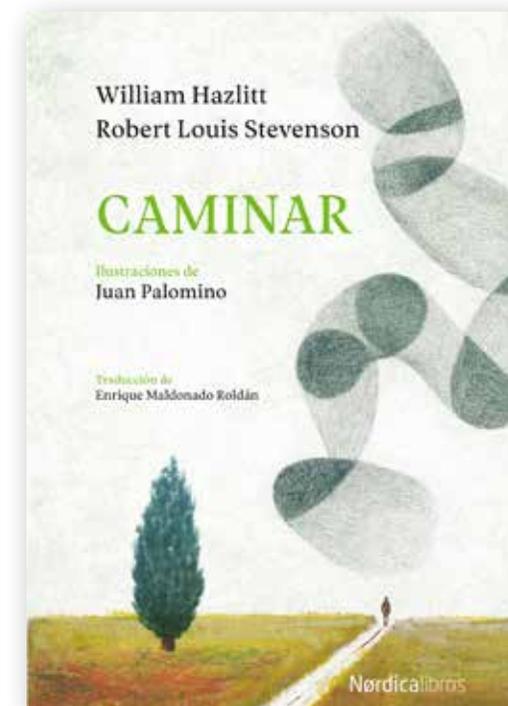
Pero el pie se topó con el vacío. ¿Adónde se los habrán llevado?, pensó. No podían haberlos enganchado porque todos los trineos aún estaban fuera. Piotr Nikoláievich salió de la cuadra y llamó en voz alta:
—¡Eh, Stepán!
Stepán era el capataz. Precisamente en ese instante salía de la iba de los trabajadores.
—¡Aquí estoy! —respondió Stepán con voz alegre—. ¿Es usted, Piotr Nikoláievich? Empegada van los muchachos.
—¿Por qué habéis dejado el establo abierto?
—¡El establo! No lo sé. Eh, Proshka, trae una linterna.
Proshka accedió corriendo con una linterna. Entraron en el establo. Stepán comprendió al punto lo que había pasado.
—Nos han robado, Piotr Nikoláievich. La cerradura está forzada.
—¿Bicomas?
—Los ladrones se los han llevado. Mashka no está y tampoco Gavilán. Ah, sí, Gavilán está aquí. Pero Moteado y Precioso han desaparecido.
Estaban tres caballos. Piotr Nikoláievich no dijo...

Aun así, regresaría en alguna otra ocasión a este lugar hechizado, si bien lo haría en soledad. ¿A qué otro ser podría encontrar con el que compartir esa oleada de ideas, de remordimiento y placer, cuyos fragmentos apenas puedo con dificultad evocar para mí mismo, pues tan despedazados y desdibujados han quedado? Podría ascender a alguna alta roca y observar el precipicio de años que me separa de quien era entonces. En ese momento me disponía a visitar poco después al poeta al que antes nombré. ¿Dónde está ahora? No solo yo he cambiado; el mundo, que en aquellos días era nuevo para mí, se ha hecho viejo e incorregible. Sin embargo, regresaré a ti mentalmente, oh, silvestre Dee, alegre, joven y agradecido como tú entonces fuiste, y serás siempre para mí el río del Paraíso, donde beberé con toda libertad las aguas de la vida!

Difícilmente encontraremos algo que muestre la cortejidad de miras y lo antojadizo de la



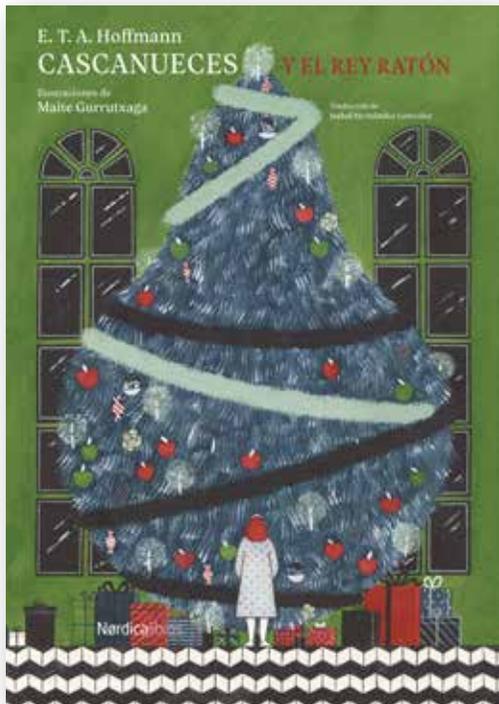
Illustrated edition of two of the best texts on the art of walking. Hazlitt and Stevenson reflect on this activity and the freedom it implies. There is a big difference between going for a stroll and walking. While strolling is a civil ritual and a social activity, walking is an animal, almost wild act, even when it takes us through city streets. The stroller imagines himself in the act of strolling or enjoys observing himself from the perspective of others; the walker is, in this sense, an extrovert, concerned only with that which lies outside of himself. Walking is fundamentally linked to our independence and our freedom.



WALKING
William Hazlitt & Robert Louis Stevenson
Juan Palomino

13 x 19 cm / 112 pages
 Softcover / Colour





sensó el fruto inusualmente y ¡oh, milagro!, su figura deforme desapareció y en su lugar había una sencilla figura femenina, el rostro como un espejo de copos de nieve blanco como la luna y supe como las rosas, todas las rosas encorvadas como con bellas de oro. Desapareció y también se desvanecieron con el alboroto del pueblo. El rey y toda su corte bailaban a la pata coja como cuando nació Peliqueo, y a la misma vez que llevaba Edo de Coligny porque se había desmayado de pura dicha y felicidad. El gran tambor no desconcertó poco al joven Drosselmeyer, que aún tenía que completar sus siete pasos, sin embargo, logró dominarse y justo en el momento en que entraba el pie derecho para dar el séptimo paso, doña Ratonska salió chillando y gritando del suelo, de manera que cuando Drosselmeyer fue a apoyar el pie, la piola y trazo de tal forma que estuvo a punto de caer. ¡Oh, infierno! De repente el joven quedó tan deforme como lo había estado antes la princesa Peliqueo. El cuerpo se había movido y apenas podía soportar aquella gorda cabeza deforme con los ojos saltones y la gigantesca boca colgando. En lugar de la trenza le colgaba por dentro una estrecha capa de madera, con la que accionaba la mandíbula inferior.

El reflejo y el aturdimiento estaban entorpecidos de espanto y de temor, pero vieron cómo doña Ratonska se retorció sangrando en el suelo. Su maldad no había quedado sin venganza, pues el joven Drosselmeyer la había pisado tan fuerte en el cuello con la punta del tacón de su zapato, que estaba a punto de morir. Pero mientras la muerte se apoderaba de doña Ratonska, esta chillaba y gritaba muy lastimera:

—¡Cascanueces, dura más... por la que yo morí...! ¡A, hi, pip, pip, Cascanueces pobrecito, tú también vas a morir... mi hijo vive sus siete años, a Cascanueces no perdona, a su madre vengará en tí, Cascanueces, pobrecito... ¡oh, vida joven y bella, de ti la muerte me lleva...! ¡Hi, hi, hi, hi!

Con este grito empezó doña Ratonska y el calorero real se la llevó de allí.

Nadie se había preocupado del joven Drosselmeyer, pero la primera le recordó al rey su promesa y ordenó al punto que llevara a su prometida al joven héroe. Mas cuando el joven apareció con su figura deforme, la princesa se llevó las manos a la cara y gritó:

—¡Fuera, fuera con ese repugnante cascanece!

Al momento el mariscal de la corte lo cogió por los hombros y lo echó de allí. El rey se puso muy furioso porque hubiera querido darle un



THE NUTCRACKER
E. T. Hoffmann
Maite Gurruchaga

17 x 24 cm / 128 pages
 Hardcover / Colour

The Nutcracker and the Mouse King was written by Ernst Theodor Amadeus Hoffmann in 1816. It tells of Marie Stahlbaum's new toy, the Nutcracker, which is given to Marie on Christmas Eve. The toy comes to life and, after defeating the Mouse King in a hard-fought battle, it takes its owner to a magic kingdom populated by dolls.

MAITE GURRUTXAGA (Guipúzcoa, 1983) studied Fine Arts at the University of the Basque Country (Bilbao) and the University of Barcelona. He began to illustrate books in 2008. His work has been recognized with different awards such as the Euskadi Prize for Literature and the Lazarillo Prize for Illustrated Album in 2015.

<http://www.maitegurrutxaga.com>



oh!books literary agency

7

Nørdicalibros - FOREIGN RIGHTS

juanjoboya@ohbooks.es





Este lugar, la ciudad anfibia, fue el primer taller de Pablo Ruiz Picasso. Todos esos identidades, esos recursos, inspiran y aparecen en su obra germinal. Hay un alejamiento de Franz Kafka en forma de pregunta y que contiene su respuesta: «¿Cómo puedo disfrutar del mundo si no es refugiándote en él?». Pablo, en A Coruña, volvió hacia el mundo. Pintó los arboles campesinos, el mar del faro, los ancianos, los enfermos, los mendigos, las lavanderas... y la muchacha de los pies descalzos.

Y en la ciudad anfibia hizo su primera exposición en una tienda-almacén-carpintería. Buen lugar para empezar, en un establecimiento que era también taller. En el poema *Paysage*, tan situacionista, dice Machado:

*Je me suis fatigué qui chavir et qui hanche
(Veni el taller que canta y parlotra).*

Picasso era un taller en sí mismo. Donde cada día hacía el viento Noroeste Cuarta Onda, su primera energía alternativa.



Cecilia Orueta – one of Spain's finest writers and a leading expert in Picasso's work – explores the relationship between the places where Picasso lived and his art.

most universal painter, following the trail of those landscapes in his iconography, in his character and even in his brushstrokes."

"This photographic study, which reflects three years of my work, arose from my discovery of Pablo Picasso's stay in the Spanish provincial city of La Coruña, an episode of which both the general public and Picasso's admirers were almost completely unaware.

CECILIA ORUETA

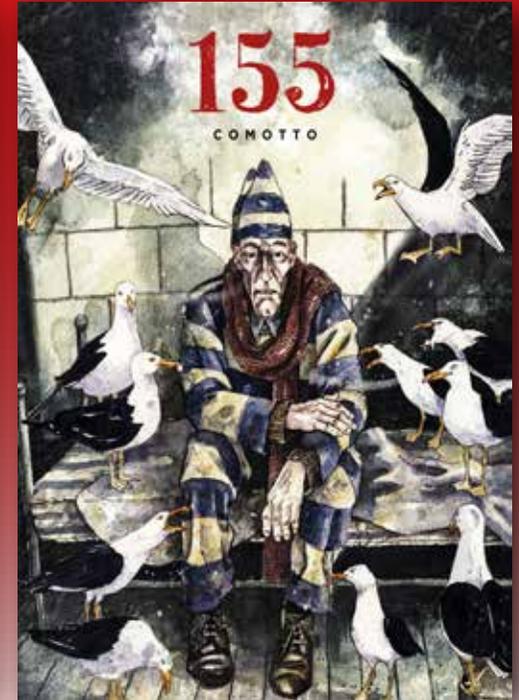
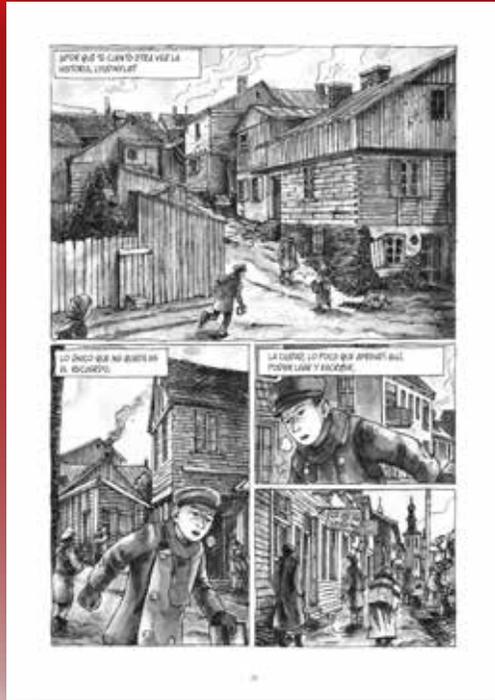
Orueta holds a degree in Art Restoration, and from 1983 to 2004 worked for both public and private organizations in Spain, France and Germany, enabling her to explore the techniques of Spanish masters such as Goya and Zurbarán and some of the great Flemish painters, an experience that would subsequently influence her photographic style. Photography gradually became her main activity. She is fascinated by the medium as a narrative construction that is related to the passage of time and the search for people's traces.

This initial project, retracing Picasso's footsteps in La Coruña, how the city affected him, and how it was reflected in his work, became a far more ambitious undertaking: exploring the six landscapes that would influence both his life and his work as Spain's



PICASSO'S LANDSCAPES
Cecilia Orueta

21 x 21 cm / 144 pages
Hardcover / Colour

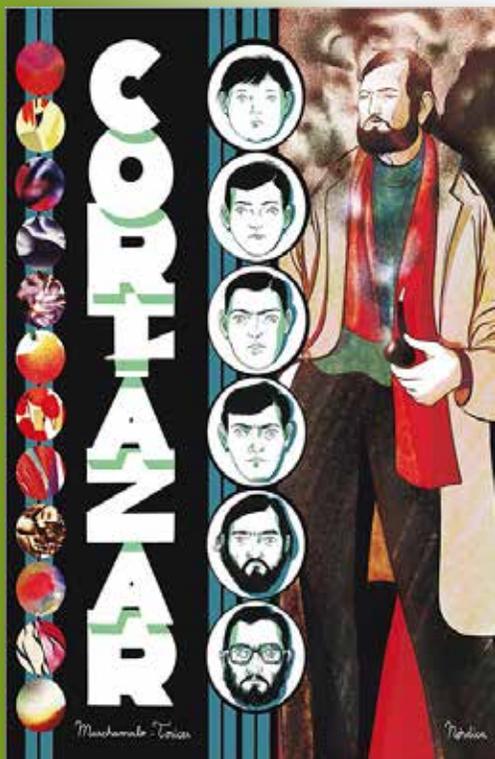


In 1909, an unknown young Russian killed the police chief of Buenos Aires. He was an anarchist and hardly spoke Castilian. The police investigation revealed that he was Jewish and that he had been in the country for hardly two years. No one knew him, he had no friends and he did not belong to any organization. Who was Simon Radowitzky? Who was that stubborn anarchist who paid for his act 22 years in one of the most ruthless prisons in Argentina? But most of all, being an absolute stranger, how did he become one of the most important symbols of the workers' struggle at the beginning of the

century? Because Radowitzky ended up being amnestied in the early thirties as a result of the international workers pressure calling for his cause. After his amnesty, Radowitzky traveled to Spain to fight the fascism; in Europe he witnessed the defeat of anarchism but he maintained until the end of his life the idea to keep justice as the only possible form of human coexistence and he spent his latest years in Mexico with the Spanish Republican exile. The graphic novel **155** (his number as a prisoner in Argentina) is the story of his life.

AGUSTÍN COMOTTO (Buenos Aires, 1968) began his activity in the field of illustration publishing comic books in local newspapers and magazines. In 1999 he moved to Barcelona, Spain. In 2000 he won the award "A la orilla del viento" for his illustrated book *Seven million beetles*, published in México, France, Belgium, Sweden and Brazil. In 2006, he won the Best Illustrated Book Mention ALIJA, IBBY for *The Bookworm*, published in Argentina and Brazil. For Nórdica Libros he has done illustrated editions of adult classics such as *20,000 Leagues Under the Sea* or *The Fall of the House of Usher*.

155
Agustín Comotto
Graphic Novel
 21,6 x 28 cm / 270 pages
 Hardcover / Colour
SOLD:
French (Vertige Graphics)
English (AK Press)
Spanish Lat. (Planeta)
German (Bahoe Books)
Turkish (Hayali Kitabevi)



CORTÁZAR. A LIFE
Jesús Marchamalo
Marc Torices
Graphic Novel

19 x 24,7 cm / 236 pages
 Softcover / Colour

SOLD:
 French (Presque Lune)
 Turkish (Tudem)

Once, in a trip that Cortázar made to Lisbon, a friend of his mentioned to him a small guest house where he had been, but he did not remember the exact address. So, he indicated to Cortázar how to get there, starting from a small square near to the train station, from where he had to walk up a street, make a left, and then, next to some steps, he would find a small street...

Cortázar followed the instructions and found the guest house, which was as his friend had described. It wasn't until the next day that he realized that he had gone to the wrong square and the street was not the one he had been looking for, therefore the guest house was not the same one.

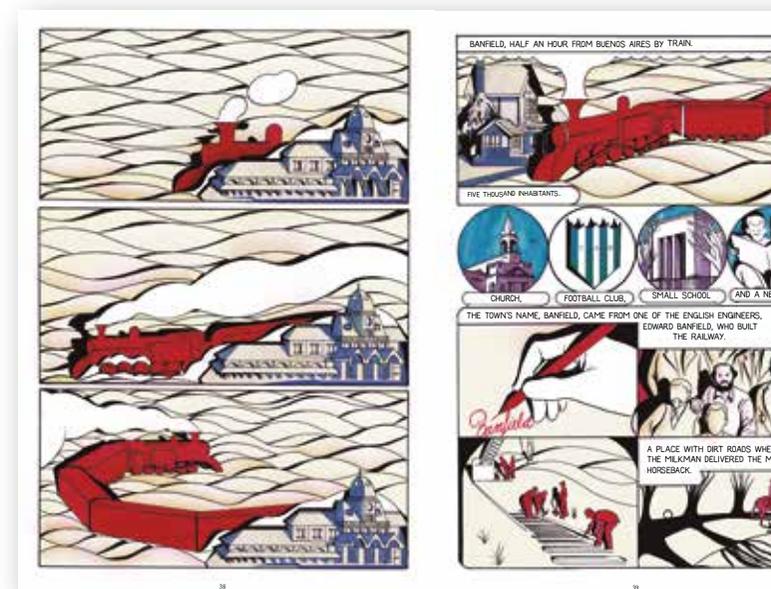
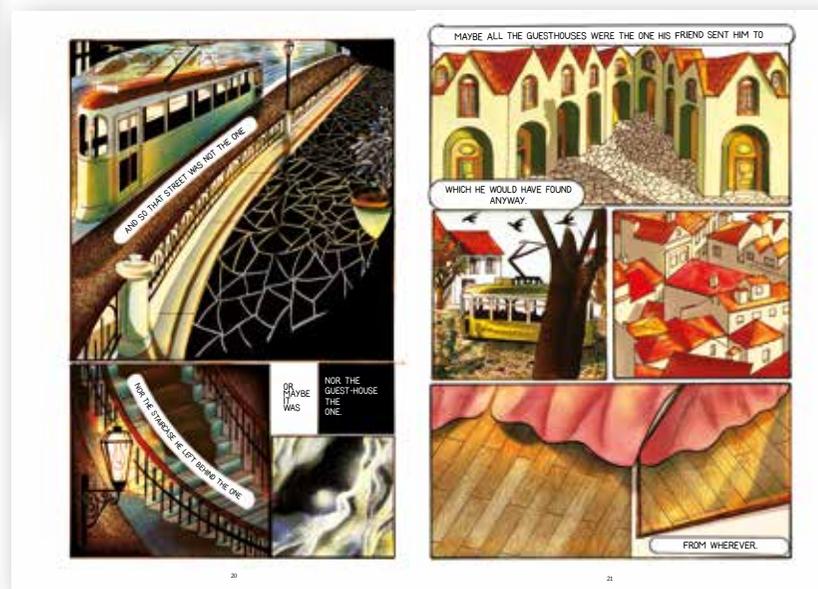
In this book we start a journey in search of Julio Cortázar that will lead us through different episodes of his life: his first years in Europe, Banfield in Argentina; his last job as a university professor; Paris and the literature, his political commitment, his books, his friends, boxing, jazz, his travels and that world of inexplicable fates that made up somehow his life.

We will follow the steps of his black hair, his plastic frame glasses and his enigmatic smile, framed in that beard of his of eternal adolescent and perhaps, as in that trip to Lisbon, the wrong path will lead us finally to the place where we wanted to be; with Cortázar one never knows!

JESÚS MARCHAMALO (Madrid, 1960) is a writer and journalist. He is the author of more than ten books, among them *Cortázar y los libros* y *Donde se guardan los libros*, dedicated to the personal libraries of twenty writers. His last book, *Kafka con sombrero*, is also published by Nórdica.

MARC TORICES (Barcelona, 1989) is one of the young promises of the Spanish comics cartoon scenario. His work has appeared in several alternative publications and he is a common collaborator in publications such as *Nobrow*, *Quimera* and *Playground*. *Cortázar* is his first graphic novel.

<http://marctorices.blogspot.com.es>



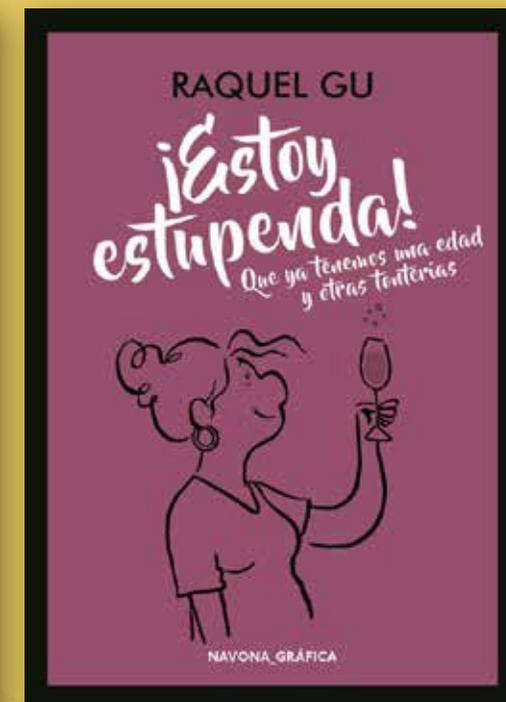
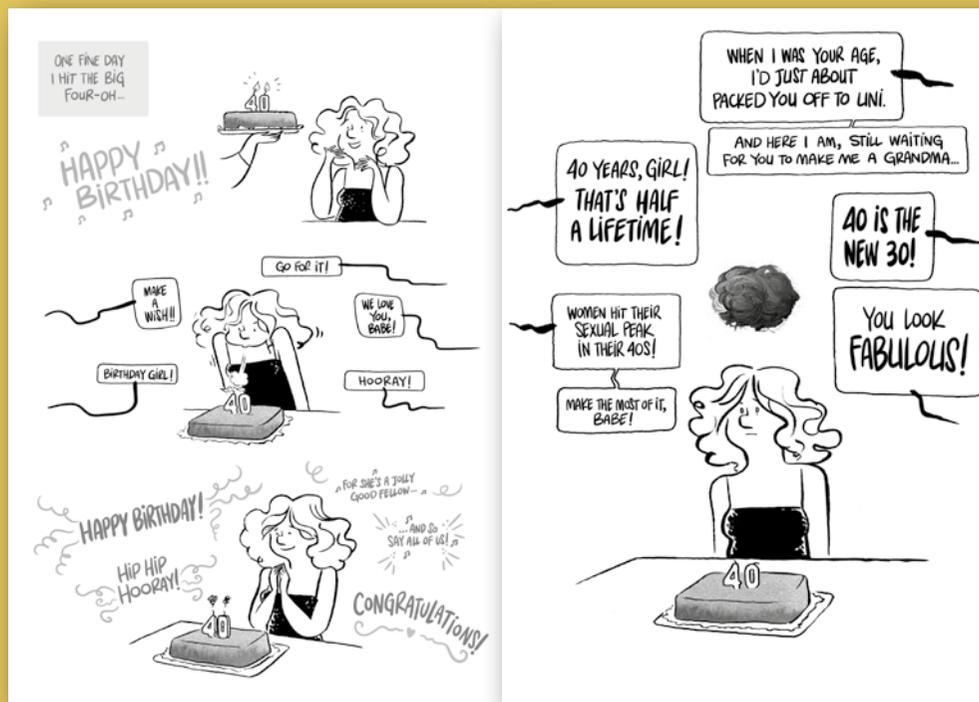
A HUMOROUS LOOK, IN GRAPHIC FORM, AT HOW WOMEN DEAL WITH THE CRISIS OF REACHING THEIR 40S

By the time we hit 40, Raquel Gu explains, we are the product of all the experiments and mistakes of our former selves. It is as if, all of a sudden, all the wisdom we have accumulated is revealed to us, enabling us to truly know who we are, to understand both our virtues and our defects:

"Okay, I don't like every single thing about me, but now I know that it's mine. I'm clear about things, I'm at peace with myself, I feel capable, powerful, intelligent, and I see the same in a lot of women of my age who are part of my life."

Things may go better or worse, but at least we know how to reject toxic situations or people, how to say no, how to negotiate for our own good and deal with life with the calm that we previously lacked.

But let's not fool ourselves: we usually have to go through some kind of crisis before we reach this sense of contentment. And it is this crisis that Raquel Gu addresses, with irony and gentle self-mockery, using humour to tell the stories of five women, and helping us to laugh at ourselves in the process.

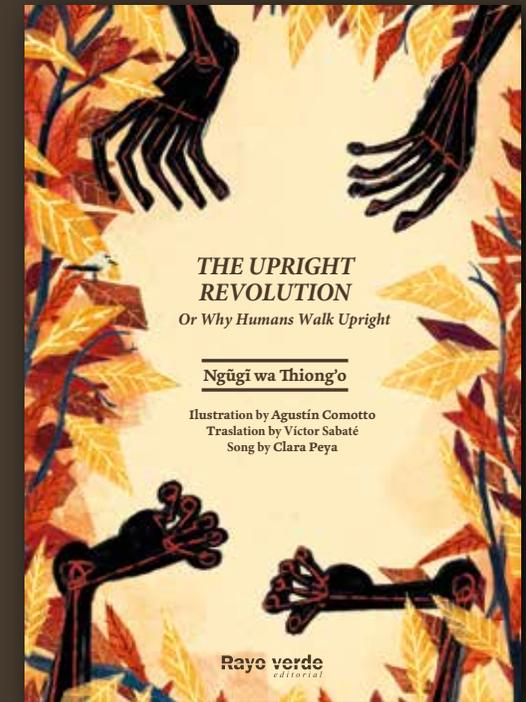
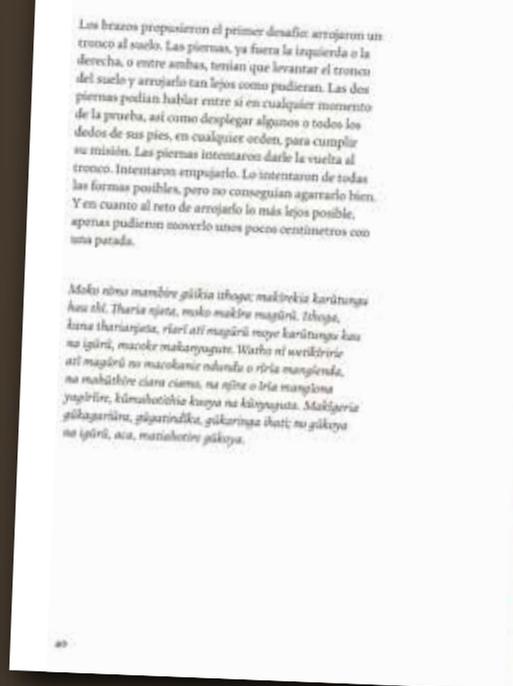
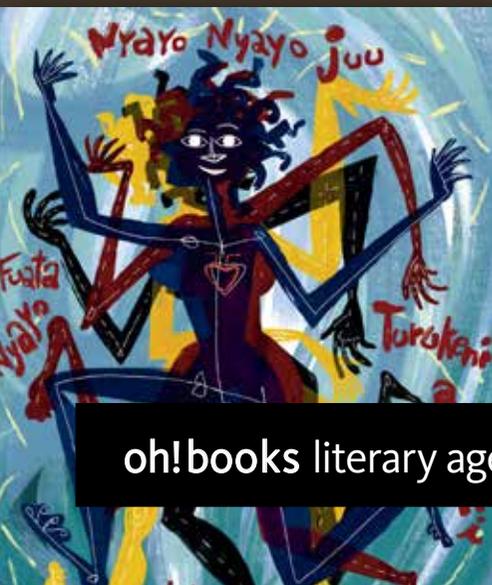


RAQUEL GU (Raquel Garcia Ulldemolins) is a linguist and a translator, but has drawn ever since she was old enough to hold a pencil. She contributes to *Jot Down*, *El Salto*, *Principia* and *El jueves*, and draws the news live on Catalan TV. She is the author of several graphic humour titles, including *Mum, dad... you don't know anything about life* (2012), and picturebooks such as *Dragonario* (2015), *Monstruopedia* (2016) and *Más que mascotas* (2017).



I FEEL FABULOUS!
The ups and downs
of turning 40
Raquel Gu

17 x 24 cm / 156 pages
Softcover / BW



This African fable wrote by the major Kenyan author Ngūgĩ wa Thiong'o tells the story of how " a long time ago humans used to walk on legs and arms, just like all the other four limbed creatures", but how "their rhythm and seamless coordination made the other parts of the body green with envy", and "they started plotting against the two pairs".

The Argentine artist Agustín Comotto offers a beautiful, colourful illustrated approach of the story, a version that adds a feminist nuance to the story by embodying the human being in the figure of a woman, an interpretation that Ngūgĩ wa Thiong loves.

Text available in English. Text's rights available via Marsh Agency.

Design and illustration's rights via Oh! Books

NGŪGĪ WA THIONG'O (Kenya, 1938) is a writer formerly working in English and now working in Gikuyu, a language of the Bantu family spoken primarily by the Kikuyu people. His work includes novels, plays, short stories, and essays, ranging from literary and social criticism to children's literature. He is the founder and editor of the Gikuyu-language journal *Mũĩĩri*.

More info: https://en.wikipedia.org/wiki/Ngūgĩ_wa_Thiong'o

AGUSTÍN COMOTTO (Buenos Aires, 1968) is the autor and illustrator of several books, both for children and adults, like *Atlas of Polar Exploration* (see at page 2) or *155* (see at page 11), both published by Nórdica.

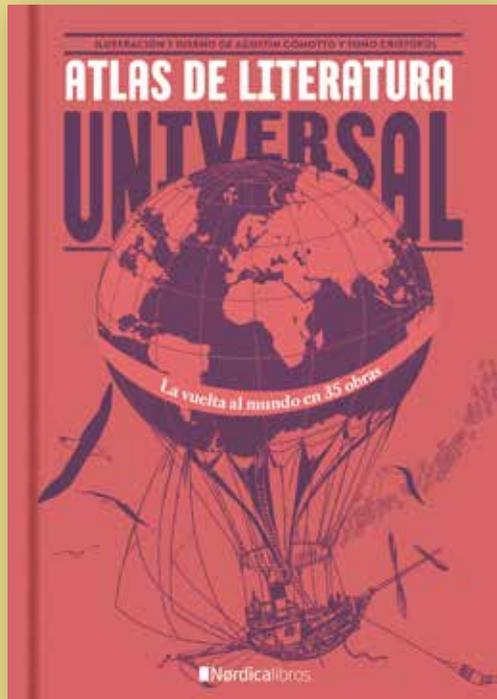
THE UPRIGHT REVOLUTION
Ngūgĩ wa Thiong'o
Agustín Comotto

15,8 x 21,6 cm / 96 pages
Softcover with flags / Colour



LAST BOOK AWARDS

THIRD PRIZE AT THE
NATIONAL BEST EDITED
BOOKS 2017 (SPAIN)



**ATLAS OF WORLD
LITERATURE**
Various authors
Agustín Comotto

18 x 26,5 cm / 196 pages
Hardcover / Colour

FIRST PRIZE AT THE
NATIONAL BEST EDITED
BOOKS 2016 (SPAIN)

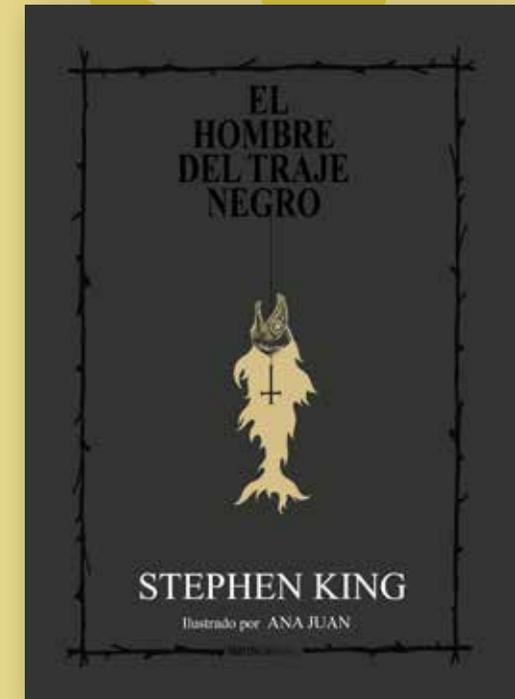


THE NATURAL SELECTION
Charles Darwin
Ester García

22 x 30 cm / 128 pages
Hardcover / Colour

**SOLD: Greek (Patakis)
China (Chongqing Publishing)**

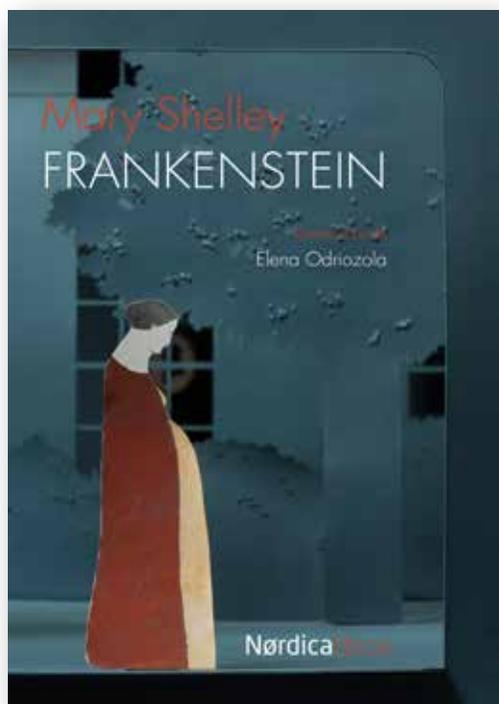
SECOND PRIZE AT THE
NATIONAL BEST EDITED
BOOKS 2017 (SPAIN)



THE MAN IN THE BLACK SUIT
Stephen King
Ana Juan

16 x 22 cm / 116 pages
Hardcover / Colour

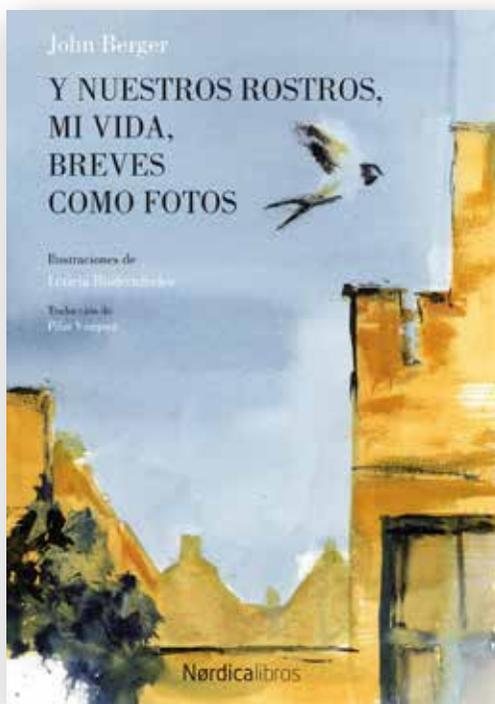
SELECTED BACKLIST



FRANKENSTEIN
Mary Shelley
Elena Odriozola

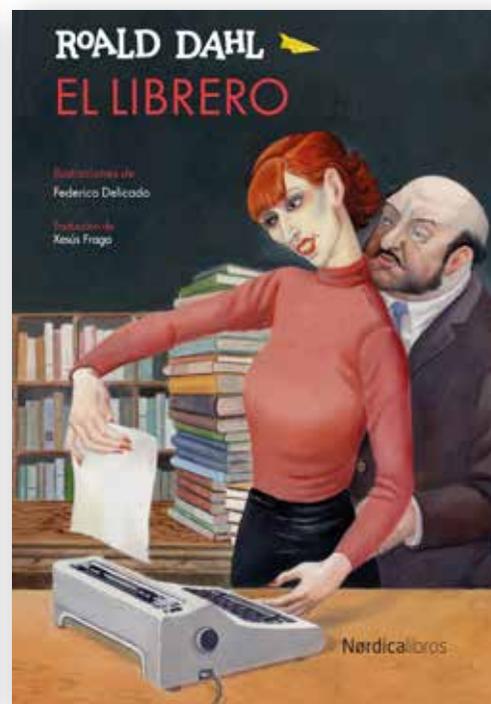
16 x 22 cm / 264 pages
Hardcover / Colour

Golden Apple Award at the Biennial
of Bratislava 2015 (Slovakia)



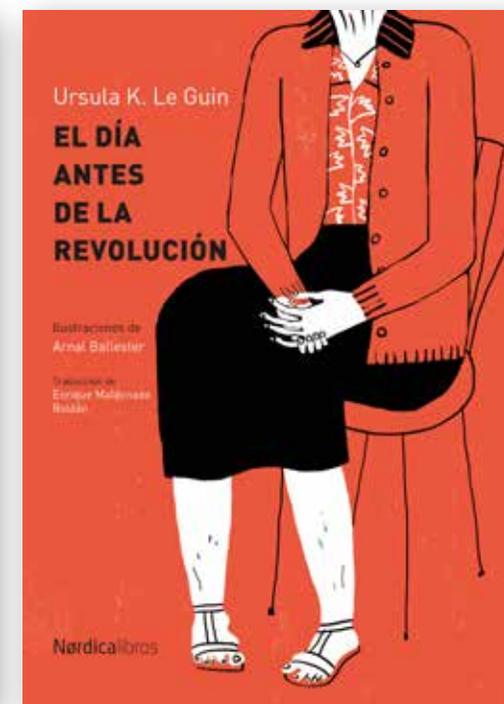
**AND OUR FACES,
MY HEART, BRIEF
AS PHOTOS**
John Berger
Leticia Ruifernández

15 x 21 cm / 208 pages
Hardcover / Colour



THE BOOKSELLER
Roald Dahl
Federico Delicado

15 x 21 cm / 88 pages
Hardcover / Colour

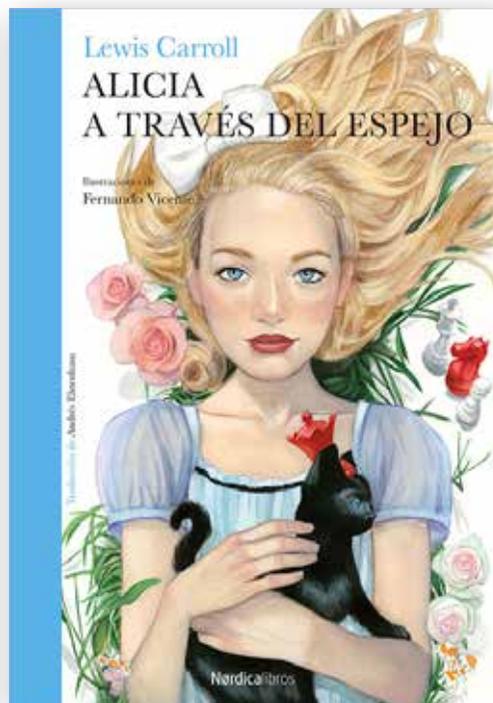
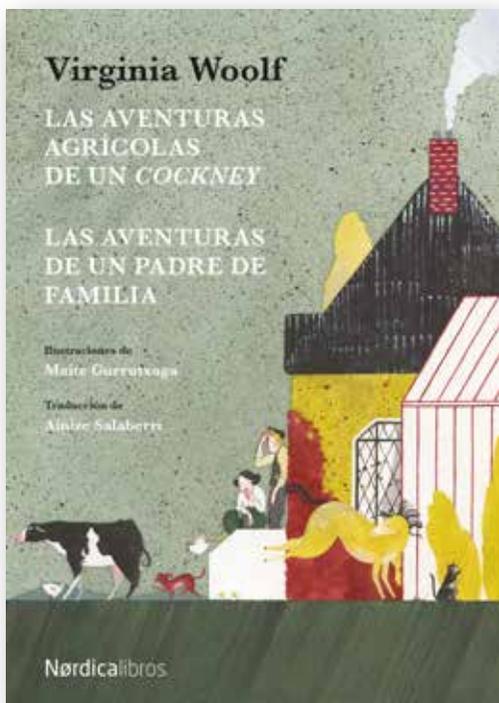


**THE DAY BEFORE
THE REVOLUTION**
Ursula K. Le Guin
Arnal Ballester

15 x 21 cm / 88 pages
Hardcover / Colour

SOLD:
Turkish (Hayali)

SELECTED BACKLIST



**THE AGRICULTURAL
ADVENTURES OF A COCKNEY**
Virginia Woolf
Maite Gurrutxaga

13 x 19 cm / 88 pages
Softcover / Colour

**TEN DAYS THAT
SHOOK THE WORLD**
John Reed
Fernando Vicente

17 x 24 cm / 440 pages
Hardcover/ Colour

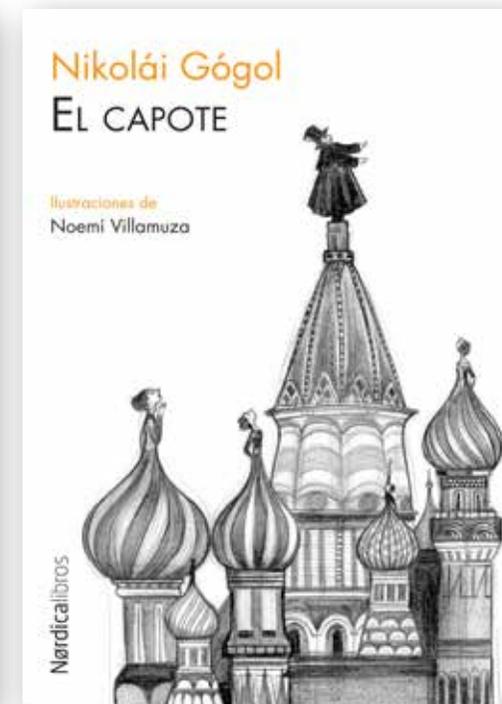
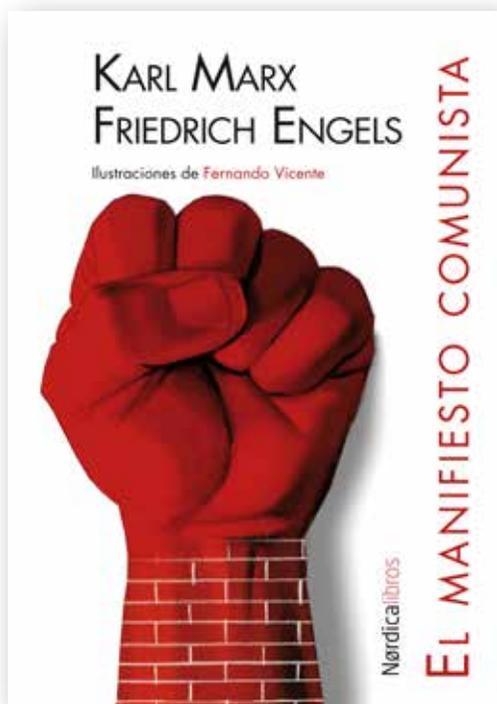
**ALICE THROUGH
THE LOOKING GLASS**
Lewis Carroll
Fernando Vicente

22 x 30 cm / 144 pages
Hardcover / Colour

Third Prize at the National
Best Edited Children's
Books 2016 (Spain)



SELECTED BACKLIST



THE COMMUNIST MANIFESTO

Marx & Engels
Fernando Vicente

13 x 19 cm / 136 pages
Softcover / Colour

SOLD:
Greek (Patakis)
Spanish Lat. (PRHouse)
Korean (Open Books/Mimesis)

A WRONG COSTUME

Fernando Pessoa
Adolfo Serra

13 x 19 cm / 152 pages
Hardcover / Colour

SOLD:
Turkish (Kolektif Kitap)

THE WATSONS

Jane Austen
Sara Morante

13 x 19 cm / 128 pages
Softcover / Colour

SOLD:
Portuguese Brazil (Pulo do Gato)
Spanish club (Círculo)

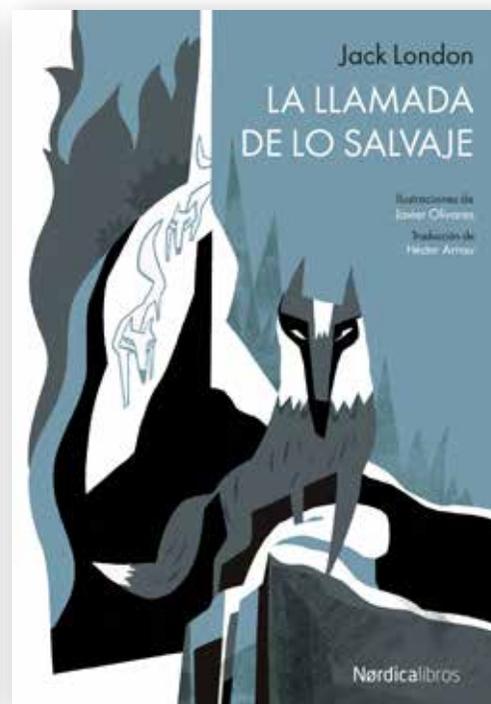
THE CLOAK

Nikolai Gogol
Noemí Villamuza

13 x 19 cm / 136 pages
Softcover / Black & White

SOLD:
Turkish (Kolektif Kitap)
Greek (Patakis)

SELECTED BACKLIST



BIG BLONDE

Dorothy Parker
Elisa Arguilé

13 x 19 cm / 112 pages
Softcover / Colour

SOLD: Spanish club (Círculo)

THE CHRYSANTHEMUMS

John Steinbeck
Carmen Bueno

13 x 19 cm / 64 pages
Softcover / Colour

THE CALL OF THE WILD

Jack London
Javier Olivares

13 x 19 cm / 176 pages
Softcover / Colour

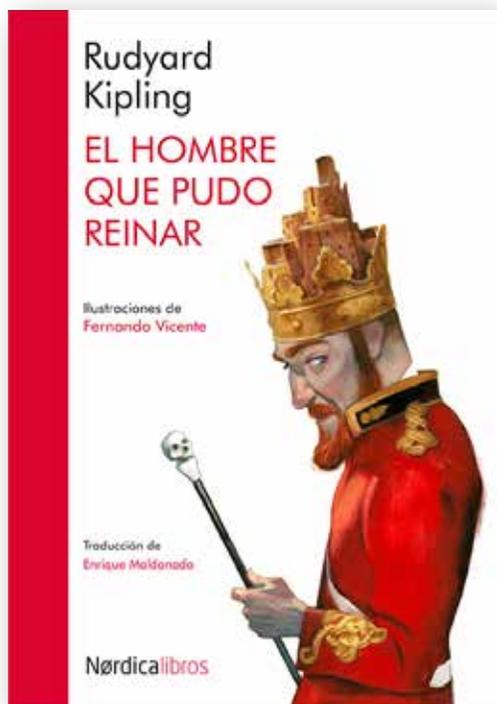
SOLD: Greek (Patakis)

BARTLEBY THE SCRIVENER

Herman Melville
Javier Zabala

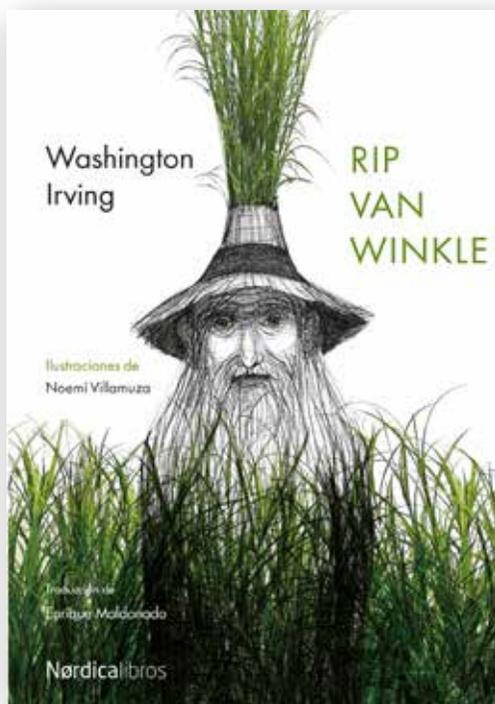
19,5 x 26 cm / 88 pages
Hardcover / Colour

SELECTED BACKLIST



**THE MAN WHO
WOULD BE KING**
Rudyard Kipling
Fernando Vicente

15 x 21 cm / 104 pages
Hardcover / Colour



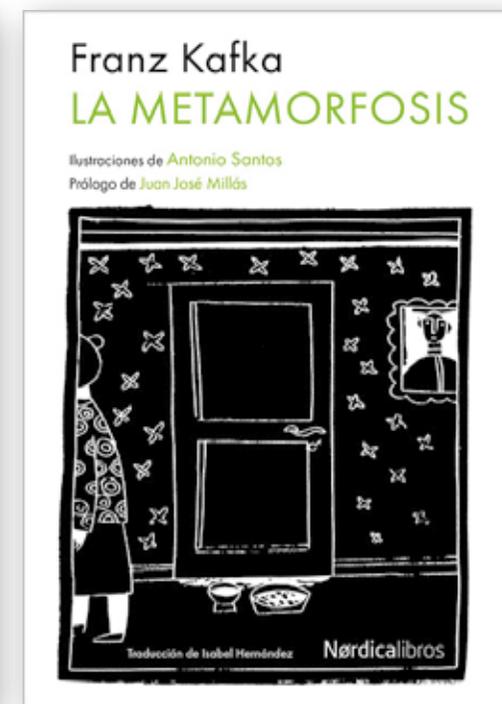
RIP VAN WINKLE
Washington Irving
Noemí Villamuza

13 x 19 cm / 96 pages
Softcover / Colour



ITHACA
C. P. Kavafis
Federico Delicado

13 x 19 cm / 56 pages
Hardcover / Colour

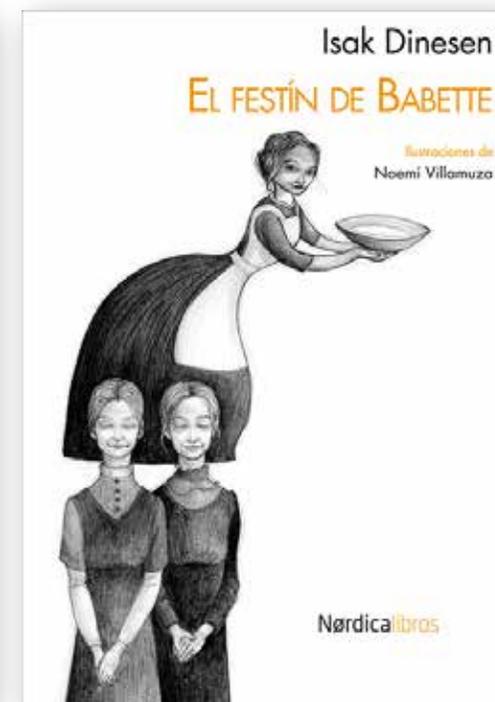
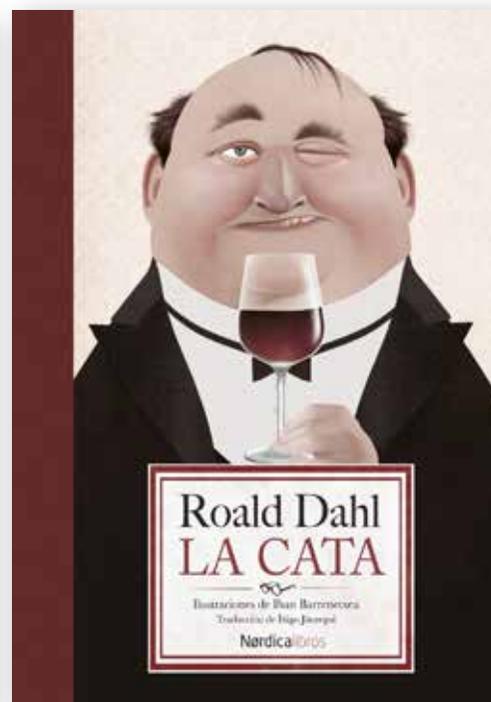
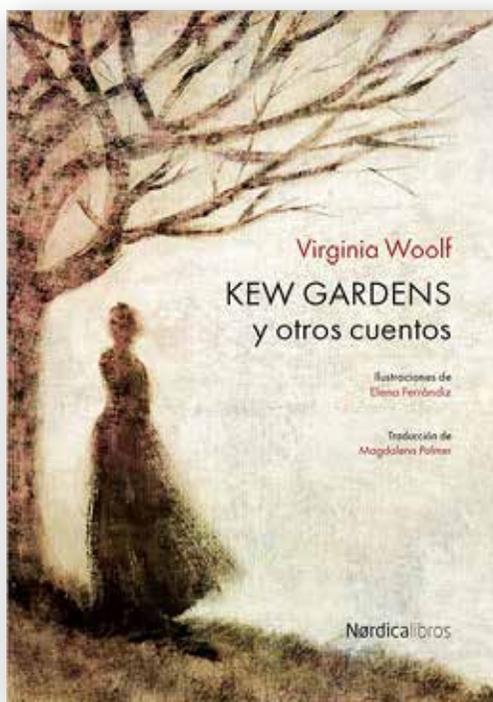
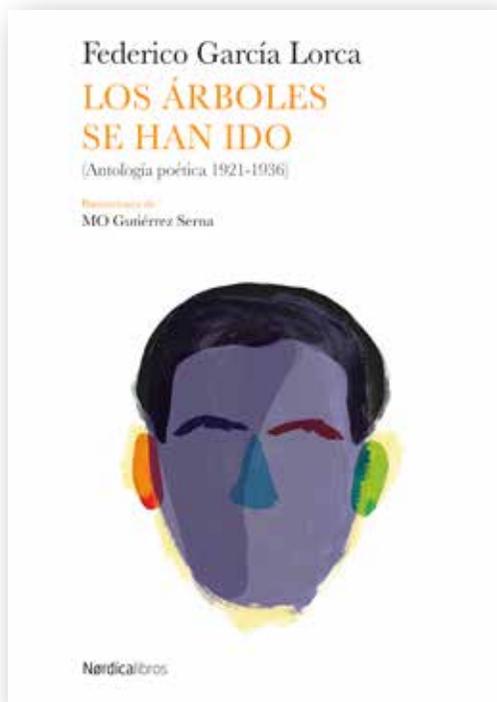


THE METAMORPHOSIS
Frankf Kafka
Antonio Santos

13 x 19 cm / 152 pages
Softcover / Black & White

SOLD: Greek (Patakis)

SELECTED BACKLIST



**THE TREES HAVE GONE
(ANTHOLOGY 1921-1936)**
Federico García Lorca
MO Gutiérrez Serna

19,5 x 26 cm / 88 pages
Hardcover / Colour

**KEW GARDENS
AND OTHER SHORT STORIES**
Virginia Woolf
Elena Ferrándiz

13 x 19 cm / 96 pages
Softcover / Colour

SOLD: Spanish club (Círculo)

THE TASTING
Roald Dahl
Iban Barrenetxea

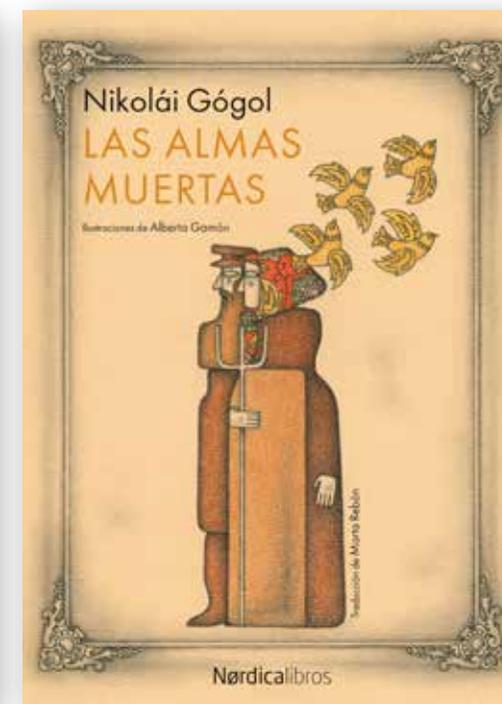
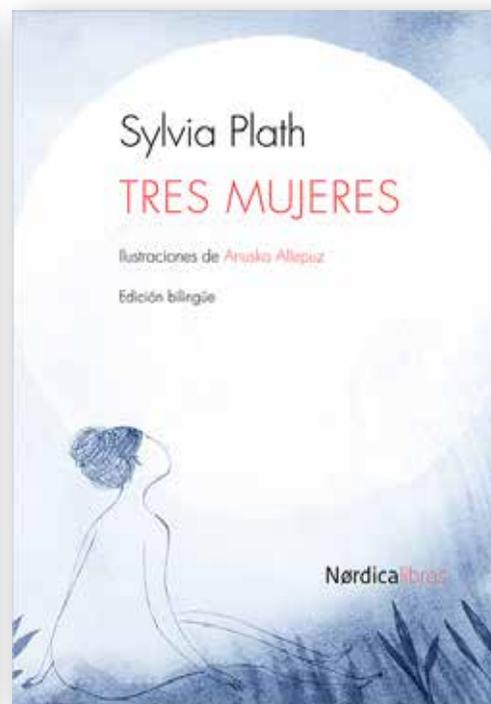
15 x 21 cm / 80 pages
Hardcover / Colour

BABETTE'S FEAST
Isak Dinesen
Noemí Villamuza

13 x 19 cm / 114 pages
Softcover / Colour

SOLD: Spanish club (Círculo)

SELECTED BACKLIST



WHITESNOW
J. & W. Grimm
Iban Barrenetxea

13 x 19 cm / 58 pages
Softcover / Colour

SOLD:
Portuguese Brazil (Pulo do Gato)

**TWENTY THOUSAND
LEAGUES UNDER THE SEA**
Jules Verne
Agustín Comotto

16 x 22 cm / 408 pages
Hardcover / Colour

THREE WOMEN
Sylvia Plath
Anuska Allepuz

13 x 19 cm / 124 pages
Softcover / Colour

DEAD SOULS
Nicolái Gogol
Alberto Gamón

16,5 x 23 cm / 520 pages
Flexycover / Colour



oh!books literary agency

CHILDREN'S BOOKS - FOREIGN RIGHTS



IMAGODONT
Gracia Iglesias & Nana Granero

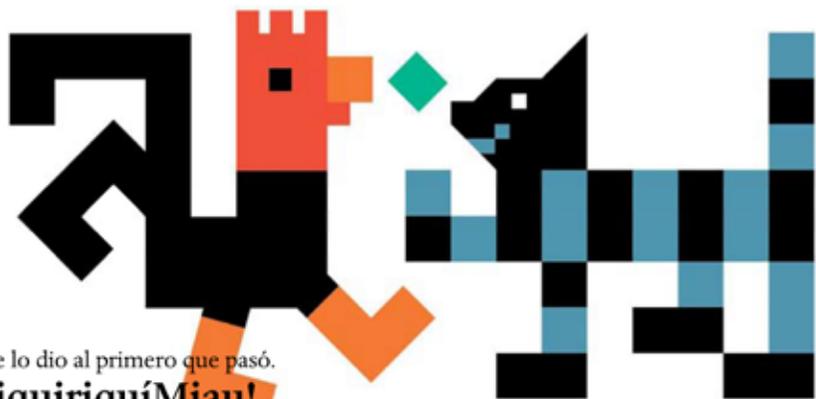
25 x 20 cm / 30 pages
 Hardcover/ Colour

The imagodont is so difficult to find that plenty of people will happily claim it doesn't even exist (but their scepticism will cost them dear, as the reader of this book will discover).

There are also some who confuse it with the domestic camisaurus, a completely unrelated beast. Nobody has yet managed to capture an imagodont, so if you want one the best thing to do is find one of its eggs and incubate it for yourself. Although nobody has managed to do that, either...



La rana se convirtió
en un príncipe.
En un príncipe verde
que no para de croar.
¡Croac, croac!



Gallo se lo dio al primero que pasó.
¡QuiquiriquíMiau!



Y, como la rana no callaba,
yo se lo devolví.



SMACK!! The story of a green kiss

16 x 16 cm / 24 pages
Hardcover/ Colour

Not all frogs are the same. The protagonist of this story catches a kiss in a garden. But it's not just any old kiss; this one is green. Instead of keeping it for himself, he shares it. And that is only the beginning as the kiss continues on its merry way.

Smack! is a new version of the story of the frog who becomes a prince: a funny, dynamic, visual retelling of a children's classic that will enchant both those encountering it for the first time and those who have grown up with this tale.

Children have always been fascinated by the Norse myths. This book will introduce them to the lives of the gods, their dealings with mortals, the landscapes of the north, and how it all began. And in its pages they will meet Freya the goddess of love, Odin the sorcerer, Thor the warrior and many more.

EVA MANZANO

Manzano is a native and resident of Madrid, where she gives workshops on creativity for schools and other organizations. She combines the visual arts with writing.

EUGENIA ÁBALOS

Madrid-based artist Eugenia Ábalos is originally from Argentina. She graduated in Graphic Design before going on to study Illustration at Arte 10 in Madrid. Her first publication was *Tic-Tac*, which came out in 2008 and won several prizes.

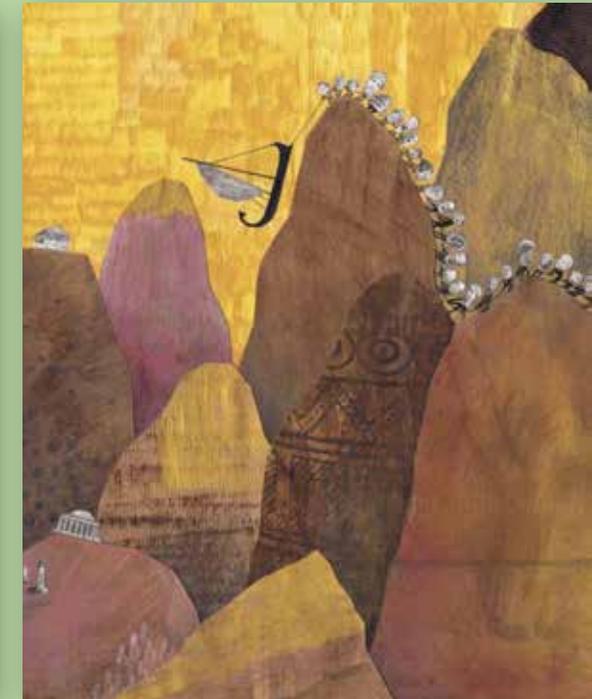
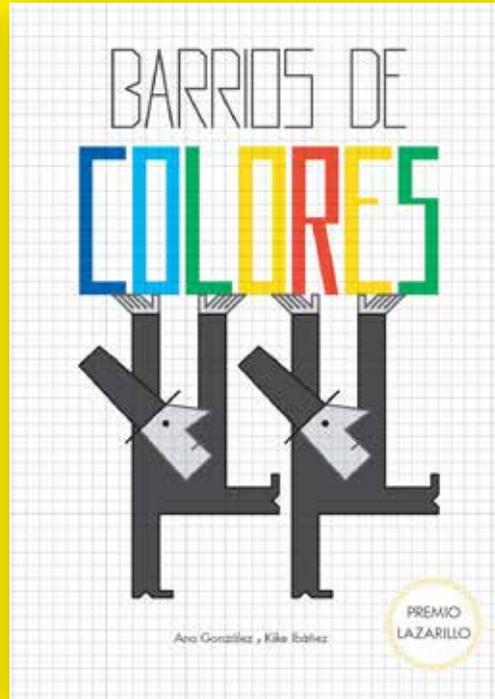
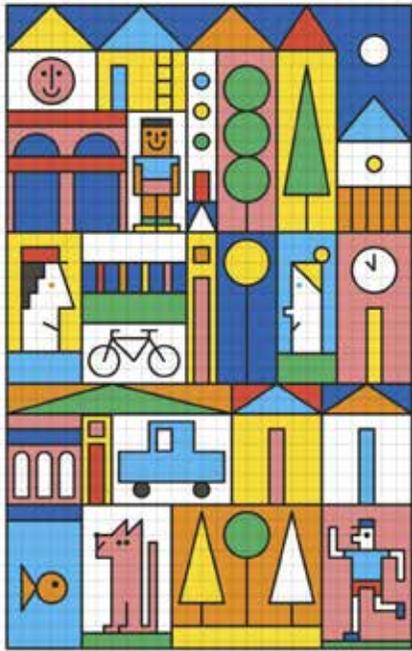


ATLAS OF NORSE MYTHOLOGY

Eva Manzano & Eugenia Ábalos

20 x 30 cm / 80 pages
Hardcover / Colour





Winner of the 2016 Lazarillo Prize.

Neighbourhood colours tells the story, in a gentle, cheerful tone, of a neighbourhood's collective efforts to regain a decent life. One fine day, some gentlemen in top hats turn up in the neighbourhood and start removing things: first the benches in the park where people used to sit and chat, then the streetlights, until finally they end up taking away all the colours. But the children find a ray of hope which they nurture together with all the other neighbours, and finally they regain what belongs to them.

NEIGHBOURHOOD COLOURS

Kike Ibáñez (illustration)
Ana González Menéndez (text)

17 x 24 cm / 40 pages / Hardcover
 From 5 years old
 Primary publisher:
 Milratones, 2017 (Spain)

www.kikeibanez.com

JASON AND THE ARGONAUTS

Kike Ibáñez &
Paloma Corral (illustrators)

22 x 31 cm / 36 pages / Hardcover
 From 5 years old
 Primary publisher:
 Milratones, 2017 (Spain)

A classic legend about our need to follow impossible dreams

Jason and the Argonauts have to journey a long route, filled with dangers, before they can finally win the Golden Fleece and return home. But the biggest threat is not the warrior giant, or the horrifying harpies or the other fabulous creatures. They have a bigger cloud hovering over their heads: the fear that they won't achieve their goal!

www.kikeibanez.com
www.palomacorral.com

ALSO AVAILABLE



THE CARROT Laia Domènech

14,2 x 33 cm / 32 pages / Hardcover

From 3 years old.

Primary publisher: Milratones, 2016 (Spain)

This tale is a version of a traditional Chinese story and won the illustration award Eva Tolrà 2014. In an unexplored forest, a rabbit finds a huge carrot. But that very day the rabbit is not hungry. What can he do with his great find?

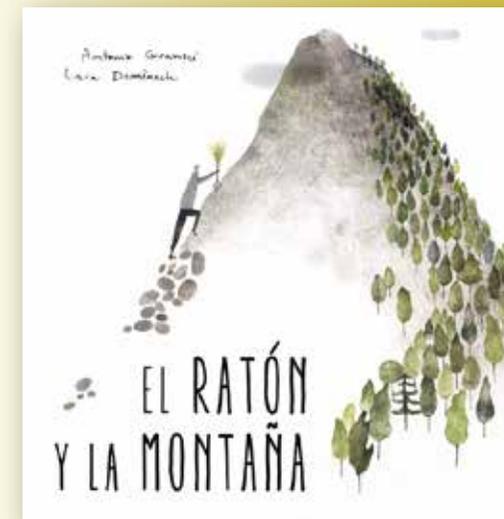


A tale about the importance of altruism

A free adaptation of a story written by Antonio Gramsci in his prison cell which tells the story of a mouse that drinks up a child's breakfast milk. When the little boy wakes up and begins to weep with hunger, the mouse realises that he must solve the problem he has created, and he asks for some milk from the goat. But the



goat doesn't have any milk because she can't graze, and there's no grass on the meadow or water in the fountain; everything has been destroyed by war and speculation. The mouse promises in the name of the child that he will plant trees when he grows up, and everyone starts working so the little boy can have his breakfast... and the village regains its previous vitality.



THE MOUSE AND THE MOUNTAIN Laia Domènech

23 x 25 cm / 36 pages / Hardcover

From 5 years old

Primary publisher: Milratones, 2017 (Spain).

**SOLD: Germany (Abac Books)
Brazil (Boitempo)
Turkey (Tudem)**

LAIA DOMÈNECH graduated in fine arts at the Massana School of Barcelona and participated in some individual and group exhibitions. After a few years dedicated to graphic design, she decides to study illustration. Since then she has published several illustrated book, both for adults and children.

<http://laiado.blogspot.com.es>

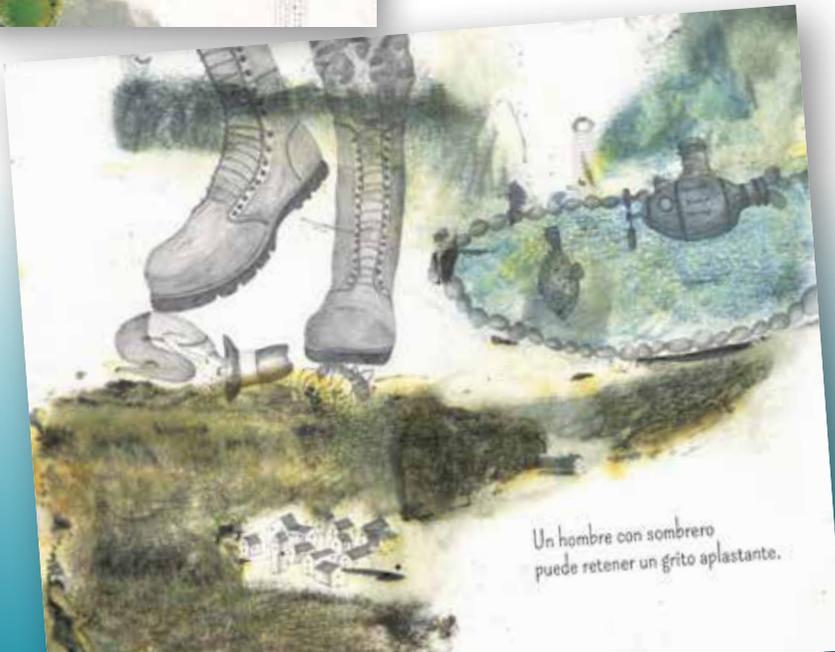


UNDER THE HAT OF A MAN IN A HAT!

Fran Pintadera (text)
María Beitia (illustration)

19,2 x 31 cm / 32 pages
From 7 years old
Primary publisher: Milratones, 2017 (Spain)

As we all know, beneath a hat there's usually a head, but – what might there be in that head? Secrets, dangerous ideas, monsters, poems, cities – lots of surprises! This book aims to take the reader by surprise by proposing a game of discoveries in which there's something unexpected on every page.



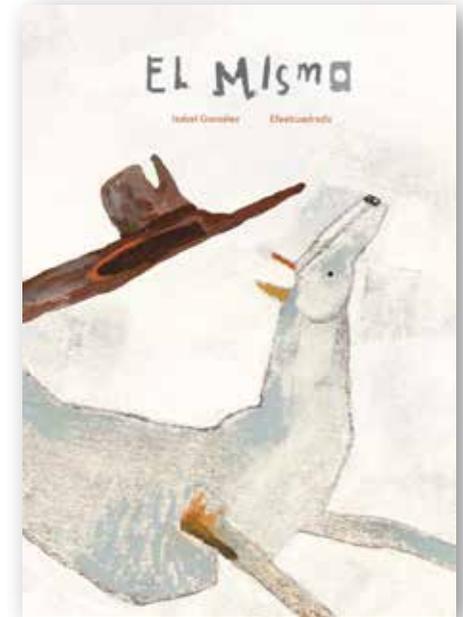
THE SAME THING

Isabel González (text)
Raquel Fernández (illustration)

21,9 x 31 cm / 32 pages
From 7 years old
Primary publisher: Milratones, 2017 (Spain)

An intelligent look at those little everyday annoyances

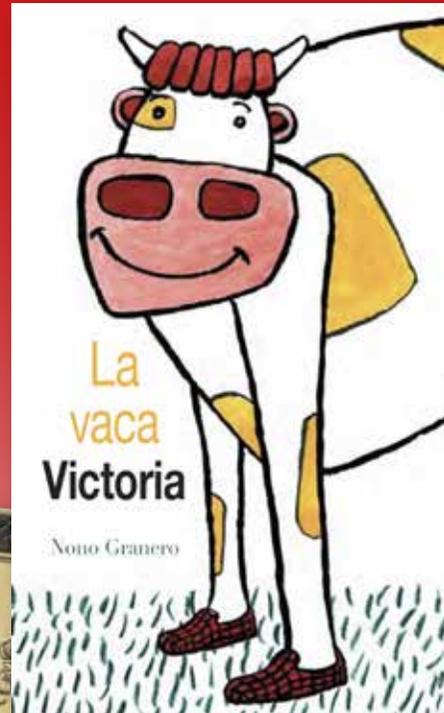
Sometimes the wind might blow the hat off your head, or a ball might smash your glasses. But the wind, that same wind, is the one that carries hats to the people who need them, and you might end up scoring a goal, blindly, without your glasses. In The same thing, what might seem like a disaster becomes an advantage: all we have to do is to give up our first impressions and widen our field of observation.



BOOKS BY NONO GRANERO

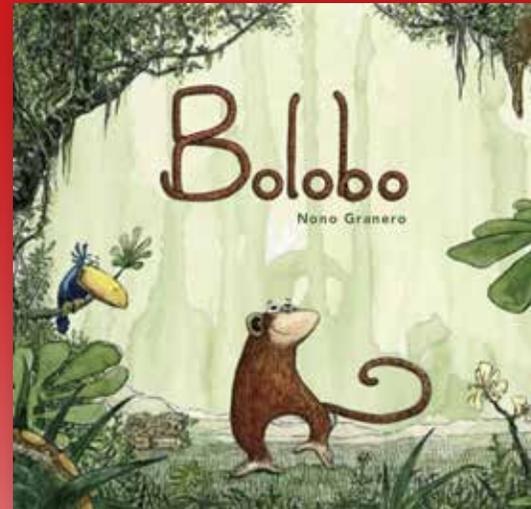
PUPPETEER, WRITER, STORYTELLER AND ILLUSTRATOR
[HTTP://NONOGRANERO.BLOGSPOT.COM.ES](http://NONOGRANERO.BLOGSPOT.COM.ES)

This is the story of Victoria the cow: "the cow died and the story ended". So reads the folktale, just a bit longer than the short tale "The Dinosaur" by Monterroso. Nono Granero thought it was too short, and decided to start adding details to the story to finally reach this truly joker and dazzling version, which explores alternative lives for this miserable cow. The explosive sense of humour and nonsense rhymes lead us to an ending that is, with circular logic, another beginning.



VICTORIA THE COW

20,4 x 33 cm / 48 pages / Hardcover
From 3 years old
Primary publisher:
Milratones, 2014 (Spain)



BOLOBO

22,5 x 24,5 cm / 48 pages / Hardcover
From 5 years old
Primary publisher:
Milratones, 2013 (Spain)



Bolobo is more than a story of self-improvement. We do have an endearing hero, which starts with disadvantage and must face a huge challenge that he overcomes in a very moving adventure. But Bolobo also tells us, with a fine sense of humour, the twisted vision of the others, and parodying our wrong prejudices and projections. That hidden speech, full of irony, but also full of tenderness and deep empathy, is what makes this album a different bet. An intelligent reflection in favour of the weakest.

BOOKS BY MIGUEL PÉREZ DE ARTEAGA

GRAPHIC DESIGNER, ARTIST AND ILLUSTRATOR

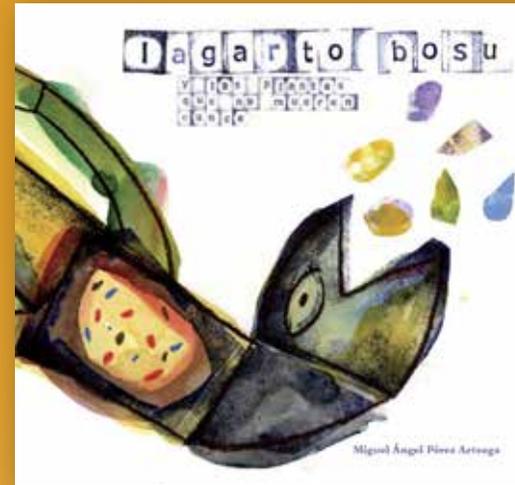
<http://www.milrazon.es/Autores/Miguel-Angel-Perez-Arteaga-Bosu.aspx>



The cloak and the crown chose the King but sometimes the chosen doesn't feel like. Occupying the role assigned. Soon other candidates appear who do want the role... A very simple and funny illustration that tells a simple and fun story, but where you can find other hidden meaning if you want.

THE KING WHO DIDN'T WANT TO BE KING

21 x 21 cm / 36 pages / Hardcover
From 5 years old
Primary publisher:
Milratones, 2015 (Spain)



Based on an African oral tale tradition from the Kingdom of Barib, in northern Benin, this tale tells us why humans do not have the immortality that the demiurge wanted for us. It was actually Bosu's fault, the lizard messenger of the god who thought that so many beautiful plants and trees that he kept encountering on his way should not die. He gave away the medicine aimed at men and women until he was left with nothing. What did remain was a gentle story (and the reason why children throw stones to lizards) and now also these wonderful illustrations.

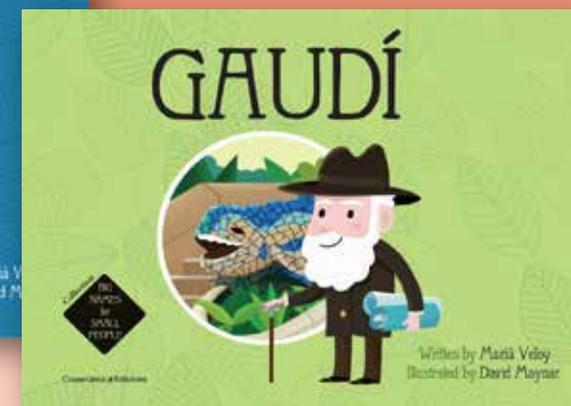
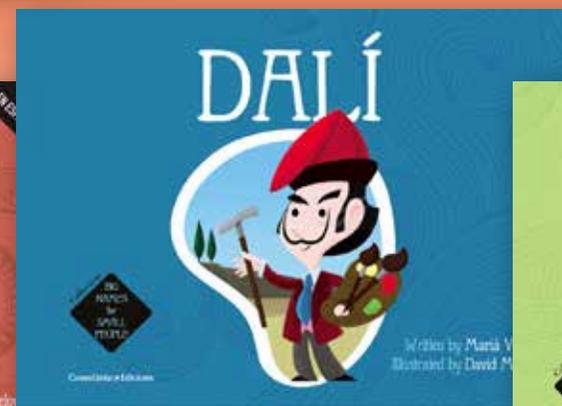
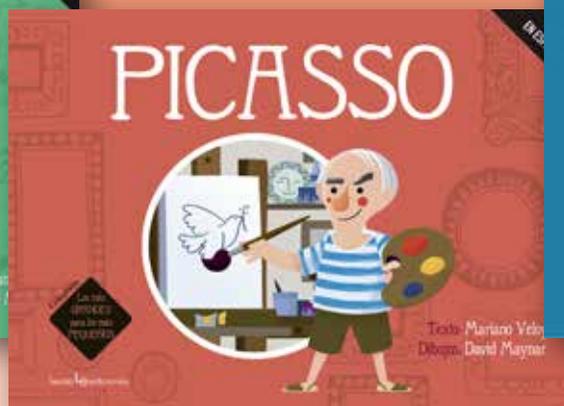
BOSU THE LIZARD AND THE PLANTS THAT NEVER DIE

22,5 x 24,5 cm / 32 pages / Hardcover
From 5 years old
Primary publisher: Milratones, 2013 (Spain)



BIG NAMES FOR LITTLE PEOPLE

ALSO AVAILABLE IN ENGLISH

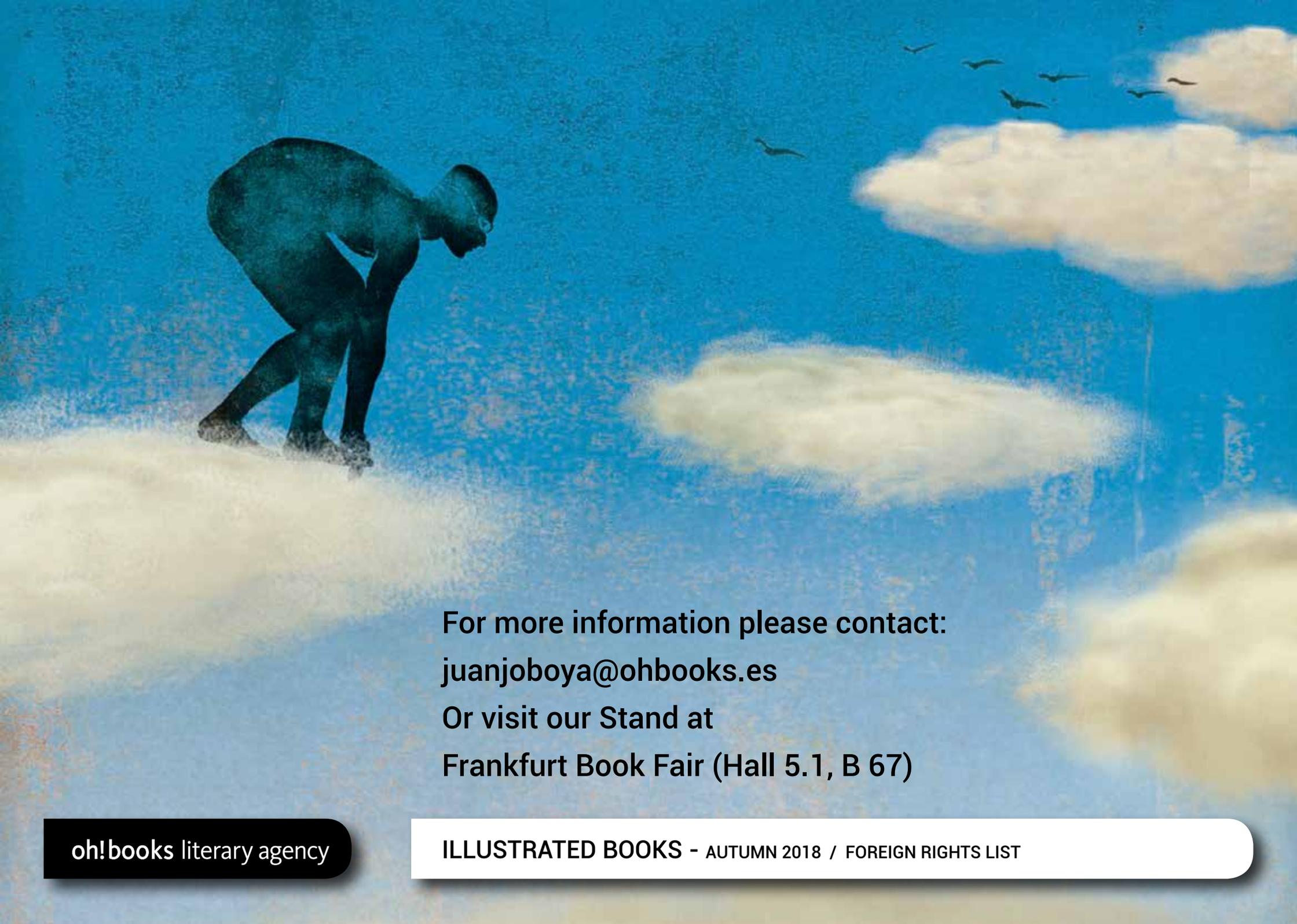


The lives and careers of great geniuses of art and culture, including Mozart, Picasso, Dalí and Gaudí, each described in under 600 words. Each book includes, after the biography, six pages featuring crosswords, alphabet soups and other pastimes for children.

Books available in English. Read a sample here:
<http://www.cossetania.com/tasts/DALlangles.TAST.pdf>

BIG NAMES FOR LITTLE PEOPLE

17 x 24 cm / 32 pages / Softcover
From 6 years old
Primary Publisher: Lectio, 2017 (Spain)



**For more information please contact:
juanjoboya@ohbooks.es
Or visit our Stand at
Frankfurt Book Fair (Hall 5.1, B 67)**