

# CATALOGUE

## FICTION & NON-FICTION

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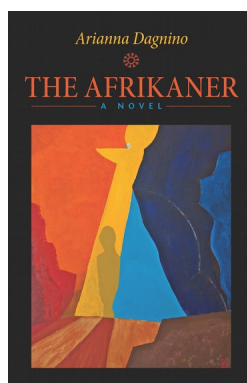
#### WINTER/SPRING 2020



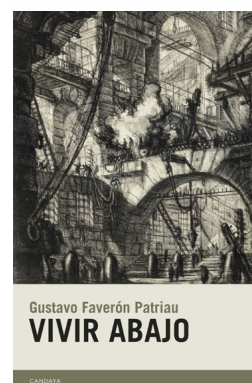
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*La última vez que fue ayer / Novel*  
**Agustín MÁRQUEZ DÍAZ**



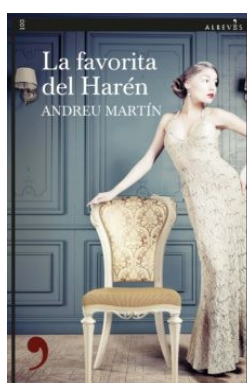
*The afrikaner / Novel*  
**Arianna DAGNINO**



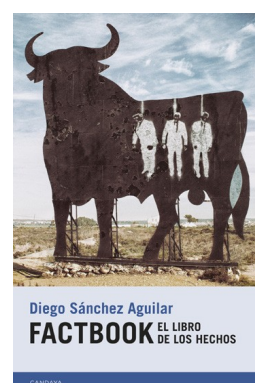
*Vivir abajo / Novel*  
**Gustavo FAVERÓN PATRIAU**  
Short list Vargas Llosa prize



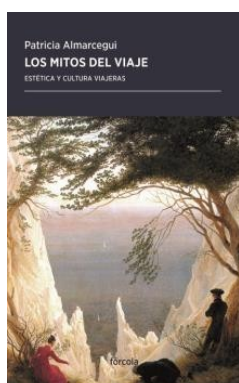
*Los cuerpos partidos / Narrative*  
*Non-fiction / Alex CHICO*



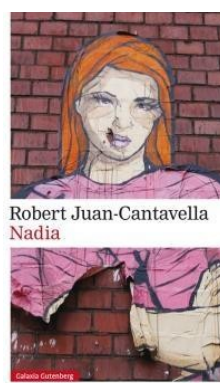
*La favorita de l'harem/ Black novel*  
**Andreu MARTIN**



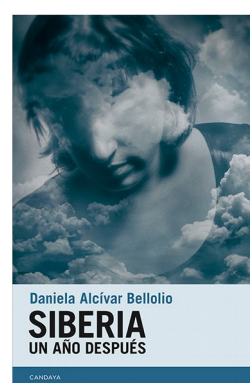
*Factbook / Novel*  
**Diego SÁNCHEZ AGUILAR**



*Los mitos del viaje/ Essay*  
**Patricia ALMARCEGUI**



*Nadia / Novel*  
**Robert JUAN-CANTAVELLA**



*Siberia / Novel*  
**Daniela ALCÍVAR BELLOLIO**

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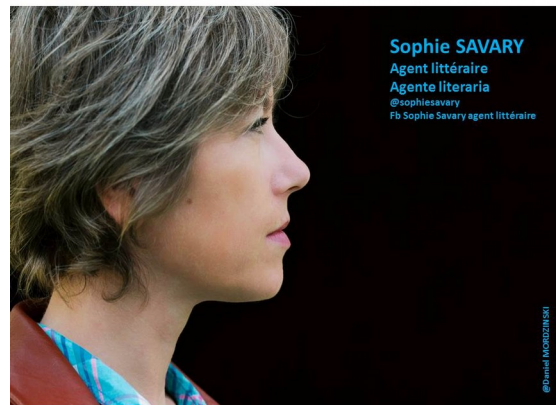
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Representation of authors and publishing houses from all around the world.  
Specialist in books of all genres from Spanish / Catalan speaking and Francophone areas. Working for spanish agencies as co-agent in France.

### Rights recently sold in French

Actes Sud (Fernando Clemot, Juan Trejo)  
Asphalte (Jordi Ledesma)  
Atlantica ("Chapu" Apaolaza)  
Editions Intervalles (Patricia Almarcegui)  
Indigène éditions (Manuela Carmena)  
Les fondeurs de briques (Francisco Perejil)  
Les forges de Vulcain (Gerard Guix)  
Les Presses de la Cité (Leila Nashawati)  
Presque Lune (BD, Jesús Marchamalo-Marc Torices)  
Seuil (Gilles Del Pappas, Emmanuel Petit)  
So Lonely  
Vertige graphic (BD, Agustín Comotto)

### Rights recently sold in spanish

Fórcola (Patricia Almarcegui)  
Galaxia Gutenberg (Robert Juan-Cantavella)  
Tajamar (Andreu Martín)  
Audible-Amazon (Gustavo Faverón, Rafael Guerrero, Agustín Marquez Diaz, Andreu Martín)



## Worldwide Representation

Patricia ALMARCEGUI (SPAIN / Fiction and Non-Fiction)

Anne-Laure AMILHAT SZARY (FRANCE / Non-fiction)

Mònica BATET (SPAIN catalan / fiction)

Álex CHICO (SPAIN / Fiction)

Fernando CLEMOT (SPAIN / Fiction)

Arianna DAGNINO (CANADA, english, Fiction) / Representatio in EUROPE

Gilles DEL PAPPAS / Emmanuel PETIT (FRANCE / Fiction)

Gildas GIRODEAU (FRANCE / Fiction)

Óscar GUAL (SPAIN / Fiction)

Rafael GUERRERO (SPAIN / Fiction)

Robert JUAN-CANTAVELLA (SPAIN / Fiction / Non-fiction)

Andreu MARTÍN (SPAIN / Fiction)

Pablo MARTÍN CARBAJAL (SPAIN / Fiction)

Juan TREJO (SPAIN / Fiction)

CANDAYA PUBLISHING (SPAIN)

**NEW**

See catalogue <https://www.candaya.com/wp-content/uploads/2019/05/Cat99.pdf>

## **CANDAYA's NEWS** Selection

Daniela ALCÍVAR BELLOLIO (ECUADOR / Fiction)

Gustavo FAVERÓN PATRIAU (PERU / Fiction)

Agustín MÁRQUEZ DÍAZ (SPAIN / Fiction)

Mónica OJEDA (ECUADOR / Fiction)

Solange RODRÍGUEZ PAPPE (ECUADOR / Fiction)

Eduardo RUIZ SOSA (MEXICO / Fiction)

Diego SÁNCHEZ AGUILAR (SPAIN / Fiction)

Miguel SERRANO LARRAZ (SPAIN / Fiction)

Literary Non-Fiction selection. Collective works with DVD.

# Patricia ALMARCEGUI ELDUAYEN



(Zaragoza, 1969). Lives in Menorca.

Dancer in her youth, writer, lecturer and great traveller. She has lived in countries such as Yemen, Uzbekistan, Japan, India and Iran (where she made a documentary), Sri Lanka... Patricia Almarcegui was a guest researcher at EHSS and the Sorbonne in France, at Colombia University in New York.

Author of seven books, five non fiction books and two novels, she regularly writes daily or feature articles in the fields of orientalism and travel literature (some translated into Arabic, French and English). She regularly collaborates with the newspaper La Vanguardia, El País, the ABC cultural supplement, eldiario.es, the travel magazine Altaïr, etc.

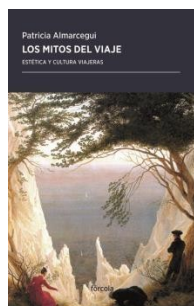
She is one of the leading European specialists in travel stories and orientalism.

His third novel entitled *La herida* (The wound) is carried by the voices of 3 women of different ages, Japanese, Iranian and Spanish. It will be published in 2019.

Author's Website: <https://patriciaalmarcegui.wordpress.com/biografia-2/>

## FOREIGN RIGHTS SOLD

*El pintor y la viajera* (FRANCE, *Le peintre et la voyageuse*, Intervalles, 2016)



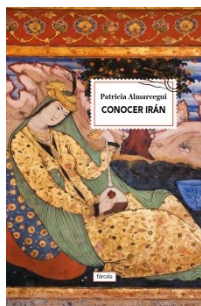
## *Los mitos del viaje. Estética y cultura viajeras* (*The myths of the Travel. Traveling aesthetics and culture*)

FÓRCOLA EDICIONES, 2019, 312 p. Non-fiction, essay, spanish

An essay, in short, erudite and entertaining, which reformulates the traveller's imagination from the perspective of the genre.

Since Antiquity, travel has been one of the preferred ways of representing human beings. Getting to know new places and new people is a form of culture and describes the society and mentality of men and women. It is impossible to think of a culture without the encounter with otherness, and the travel story becomes the aesthetic, documentary and testimonial proof of that encounter. Patricia Almarcegui, a renowned chronicler and essayist who has travelled to Egypt, Yemen, Uzbekistan, Sri Lanka, Kyrgyzstan, Japan, India and Iran, aims in this volume- which brings together an anthology of her best writings on the subject over the last decade and several unpublished ones- to advance the study of travel aesthetics and culture, in an attempt to identify the elements that organise it and the literature it generates. Almarcegui unravels the myth of travel from the adventures of Marco Polo and Ruy González de Clavijo; from the journeys to the East of Lady Montagu, Alí Bey and Carsten Niebuhr; and from the literature of Annemarie Schwarzenbach and Ryszard Kapuściński.





## *Conocer Irán* (*Knowing Iran*)

FÓRCOLA EDICIONES, 2018, 144 p. Non-Fiction, spanish. 2<sup>nd</sup> edition.

New edition of the book *Escuchar Irán* (Newcastle, 2016) enhanced with articles and photographs.

“Desde mi primer viaje, he vuelto en varias ocasiones y he residido en Shiraz. En cada visita, los iraníes me han mostrado un país diferente. El cambio entre 2005 y 2017 es enorme, al igual que ha sucedido en tantos lugares. Irán es una de las grandes potencias mundiales y, sin embargo, apenas se sabe de ella. Oriente no interesa; Irán, tampoco”. Patricia Almarcegui.

*Conocer Irán* is the story of a trip that Patricia Almarcegui took alone for seven weeks in 2005, but also the compilation of articles written since then, from her repeated travels to the present day. On each trip the Iranians revealed a different country to her. In this book she expresses the impressions she had noted in two notebooks that she informed every day. Transcribing them allowed her to rediscover this past and to witness his own experience as a character. Writing the journey is an intimate act: his way of seeing the places visited, of reflecting on the world is through writing a way of knowing herself as much as of meeting the other, of listening to them.



## *La memoria del cuerpo* (*The Body's Memory*)

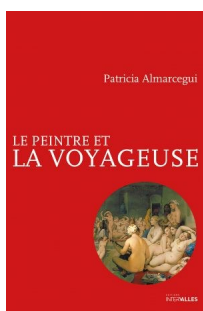
FÓRCOLA EDICIONES, 2017, 192 p. LITERARY FICTION, spanish

The origin of this novel is a question by Patricia Almarcegui: what would have happened if, instead of continuing her studies in Zaragoza, she had gone to Russia and become the first Spanish dancer to enter the Mariinsky Theatre in St. Petersburg, the most important ballet in the world? This experience, she realizes it in this false autobiography, she becomes the first dancer of the famous theatre.

A feminine novel, very personal, yet universal.

From her retreat in St. Petersburg, in her fiftieth year, the dancer and protagonist of the *Memoria del cuerpo*, remembers her life through her loves, her body, and especially music and dance, to which these pages pay particular tribute. In these dummy memories, the reader is a witness to what a life entirely dedicated to an art can be like. She brings us her most intimate, most painful (like the exile of a teenager far from her family), most fabulous experiences. Against the backdrop of the city of La Neva, its palaces, theatres and grand avenues, she shares with us her thoughts on ambition and competition, fame, sacrifice, personal relationships biased by an invasive profession, pleasure and desire, but also the melancholy that gradually intrudes into the heart of the woman who is witnessing her own decadence, the wear and tear of her body, and who has no other remedy than to be reborn anew.

## BACKLIST



### *El pintor y la viajera* (*The Painter and the Traveller's Woman*)

Ediciones B, 2011, 208 p. LITERARY FICTION, spanish.

Translated in french by par Marianne Millon

*Le peintre et la voyageuse*, Intervalles, 2016, 217 p.

Historical novel. A fiction that is both entertaining and theoretical. Both the aesthetic debates and the beautiful friendship imagined between Ingres and Lady Montagu in Paris delight the reader.

In *The Painter and the Traveller's Woman*, Ingres, tormented and lacking inspiration, fled Paris and isolated himself in the countryside. He regained his confidence and the desire to create thanks to Lady Montagu's company, an independent and liberated traveller, famous throughout Europe for her oriental notebooks. Although these two characters lived a century apart, Patricia Almarcegui brings them together in this delicious novel, whose reading takes us through the Louvre's rooms and into the passionate debates that Ingres, Delacroix, Baudelaire and Nerval have been having together, but also on the path of passion between two great visionaries. A brilliant and tasty uchronia on the representation of women in art and on the place of art in society.



### *Una viajera por Asia central. Lo que queda del mundo.* (*A traveller in Central Asia. What's left of the world*)

Universitat de Barcelona, 2016, 172 p. NON-FICTION, spanish.

Very little is still known about Central Asia in the West; travel books written by a woman about these regions are rare. In 2007, Patricia Almarcegui travelled alone through Uzbekistan and Kyrgyzstan for two months. Tashkent, Samarkand, Bujara, Jiva, Fergana, Osh, Biskek, Karakol..., magical names that invite you to dream and fantasize. This trip was seen as the continuation of a journey that had begun in Morocco, Egypt, Syria, Lebanon, Jordan, Tunisia, Yemen and Iran. It draws an imaginary line linking countries with a Muslim majority in order to understand the stereotypes forged by the West on this East and to confront them with reality, her reality. In her travel experiences, she has thus built her own East, a living and dynamic East, an East that is nevertheless always imagined.

# Anne-Laure AMILHAT SZARY



(1971, Paris)

Geographer whose research focuses on border dynamics, Anne-Laure Amilhat Szary (PhD. and former student of The Ecole Normale Supérieure) is Professor at the University of Grenoble-Alpes and member of the renowned "Institut Universitaire de France". She directs the PACTE social sciences research lab and is one of the co-founders of the 'antiAtlas of borders' collective (<http://www.antiatlas.net/en/>), a science-arts project.

## Websites

<http://www.pacte-grenoble.fr/blog/membres/amilhat-szary-anne-laure/>

<https://univ-grenoble-alpes.academia.edu/AnneLaureAmilhatSzary>



## *What is a border today ?*

NON-FICTION, French

Presses Universitaires de France, Hors collection, 2015, 142 p.

English sample with Introduction and extract of the third part.

« C'est un livre sur les frontières écrit dans le pressentiment de ce qu'il est aujourd'hui courant d'appeler la "crise des migrants". S'appuyant sur un compagnonnage de longue date avec les écrits scientifiques sur le fait frontalier (textes pluridisciplinaires pensés en différentes langues), il s'échappe des contraintes universitaires pour proposer une écriture ouverte à tous. *Qu'est-ce qu'une frontière aujourd'hui?* pose une thèse, celle que les limites internationales contemporaines ne sont pas simplement des lignes découpant le monde en Etats posés côte à côte sur les planisphères : filtres de la mondialisation elles sont devenues des éléments constituant de la vie des individus comme des institutions, et il devient urgent pour tout un chacun de prendre conscience de leur poids croissant dans notre devenir politique. »

Today, the importance of borders in people's lives is more than theoretical. Borders unite and divide; they have become mobile and individualized, letting some move around freely and restricting access to others. Hence, whether they are opening or closing, borders have become an object of public policy as well as an essential resource for private interests; they are both a governing tool and an advantageous one for the market economy. They represent a point of political, social, economic exacerbation, a laboratory of our times. For the moment, international borders remain the basis of citizenship, on which democracy is built... But the manner in which they oscillate reveals the uncertain future of our political systems. To understand what a border constitutes today means raising fundamental questions in order to visualize our future societies, as well as redefining our relation to the world.

Press review available

# Mònica BATET

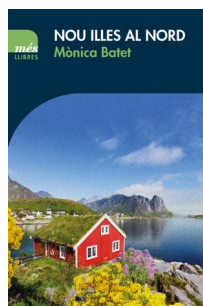


(El Pont D'Armentera, Tarragona, 1976)

Writer and professor of Catalan at the Universitat Rovira i Virgili (Tarragona). She has written several short stories, one of which won an award (Premi Just Manuel Casero in 2005) and three novels. The last one written in part in New York where she was offered a writing residency.

Her voice, cold and simple, poetic, arouses beautiful reading emotions. It serves the reflection and construction of universes that remind us of Agota Kristof.

Mònica Batet's books are eligible for TRANSLATION GRANTS from the RAMÓN LLULL INSTITUTE in Barcelona.



## *Nou illes al Nord* (*Nine Islands in the North*)

FICTION, catalan

BROMERA, 2019, 224 p.

Can I tell a story that doesn't belong to me? What can I talk about and what can I keep quiet about? These are some of the questions raised by the six narrators of this story, which tells the story of a past that may also be the present. In any case, we are talking about certain islands that seem to come from a very distant world, where exotic trees grow that bloom during the sleepless nights in a village on the island of Skogar, a ferry that the inhabitants take on summer Sundays to spend the day on the mainland, a school teacher who does not want to get married, a young boy who only dreams of travelling when his mother abandoned by her husband refuses the idea that he is leaving her.... a light that belongs only to the northern landscape. About world maps that make you dream, make you travel. Finally, everything is a journey in this history, a journey to discover the world and language.



## *Neu, òssos blancs i alguns homes més valents que els altres* (*Snow, Polar Bears and some Braver Men than the Others*)

METEORA, 2015, 184 p. LITERARY FICTION, catalan

A 10-year-old girl is left at home with her paternal grandfather when her parents have to flee, for political reasons, from an Arctic country that is currently experiencing a climatic phenomenon called the Great Snowfall. Paris is the destination of fugitives. Time passes and the little girl and then the young girl will gradually understand this hasty escape and learn about her father's link with a political and literary movement, "We Don't Think Like You", a movement that fuels resistance to the dictatorial regime and provides a framework for reflection for new generations. The child, driven by the desire to go to Paris to join her parents, will discover the atrocities that are taking place in her country and will be comforted only by the memorable gesture of explorers Roald Amundsen and Robert Falcon Scott in their quest to discover Antarctica. These braver men than the others will be his imaginary supporters and his refuge during the Great Snowfall and Oppression.

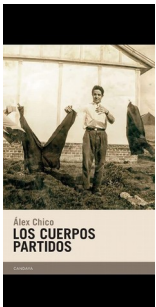


# ÁLEX CHICO



(1980, Plasencia-Extremadura. Lives in Barcelona)

Álex Chico has a degree in Hispanic Philology and a DEA in Spanish Literature. He has published the notebook *Sesenta y cinco momentos en la vida de un escritor de posdatas* (2016), the fictional essay *Un hombre espera* (2015), four books of poems and the anthology *Espacio en blanco 2008-2014* (2016). His poems have appeared in different anthologies and prestigious publications such as Turia, Suroeste, Aerea, Litoral, Estación Poesía or Librújula. He has worked as a literary critic in different media, such as Ínsula, Cuadernos Hispanoamericanos, Nayagua, El Cuaderno, Ulrika, Revista de Letras and Clarín. He was co-founder of the humanities magazine Kafka. He is currently a member of the editorial board of Quimera.



## *Los cuerpos partidos* (*The Split Bodies*)

CANDAYA, 2017, 256 p. NARRATIVE NON-FICTION, spanish.

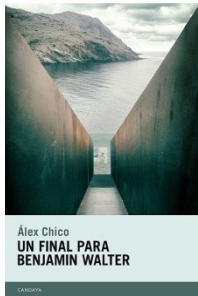
A sharp reflection on language, memory and emigration

"This book is, above all, poetry. A precious sum of poetic prose. What gentleness in his writing, what gentleness in the way Alex Chico narrates. And moreover, with an impressive narrative maturity, as if it was written by someone who has visited several worlds and lived several lives" Rubén Darío Fernández, Excodra Magazine, December 22, 2019

Press and blurbs : <https://www.candaya.com/libro/los-cuerpos-partidos/>

During the 1960s, many Spanish workers left their place of origin and sought employment in Europe. Some time later, with the oil crisis and the rise of xenophobic movements, some took the road back. However, not everyone returned to their hometown, but to an intermediate area that had already served as a welcoming city years before: Barcelona. This novel relates one of those journeys, the one undertaken by Manuel Chico Palma from a village in Granada to a small town on the Franco-Belgian border. The narration branches out and becomes a choral story in which the conflicts posed by any process of displacement and the split personality of the person who carries them out are tackled. Characters fractured between nostalgia and amnesia, the past and the present or reality and fiction and who, in their own way, fulfilled Emmanuel Carrère's phrase: "Promises to tell the truth and lies as best as possible".

Split bodies is also a sharp reflection on language, memory and writing as tools to reconstruct an absent being, someone we did not know and yet who is part of our lives. A hybrid narrative that moves through different genres and that converts this border literary space into a reflection of those places of blending that little by little the men and women who inhabit them are constructing.



## *Un final para Benjamin Walter* (*An Ending for Benjamin Walter*)

CANDAYA, 2017, 256 p. ESSAY/FICTION, spanish.

The last hours of Walter Benjamin's life in Portbou  
The end of an european cross-border village

“Está escrito con pulso de poeta y con ambición de filósofo. Es una sabia novela.”, Jorge Carrión,  
recomendación en Librería Berlín

Recommended by Enrique Vila-Matas (blog [enriquevilamatas.com](http://enriquevilamatas.com), enero 2018)

Press and blurbs : <https://www.candaya.com/libro/unfinalparabenjaminwalter/>

In September 1940, a group of refugees left France through a clandestine passage in the Pyrenees. They hoped to cross Spain and follow their route to America, fleeing the barbarism that had taken over Europe. Their first stop is a small border town, Portbou, a bay lost between hills and paths, and a key place in the long march of exile. However, not everyone manages to continue on their way. One of them, a stateless man without nationality who the Spanish authorities renamed Benjamin Walter, was found dead a few hours later.

Seventy-four years later, the narrator of this story decides to travel to Portbou in order to find out what happened during Walter Benjamin's last hours. Nevertheless, his initial investigation is branching out and giving way to new questions that affect this self-absorbed border town and the events that have occurred there from the end of the 19th century to the present day.

Halfway between the essay, the novel, the diary or the travel chronicle, *An Ending for Benjamin Walter* proposes a two-way reading from Portbou to Walter Benjamin and vice versa, as well as a melancholy reflection on the past that questions the present and on the difficult art of surviving.

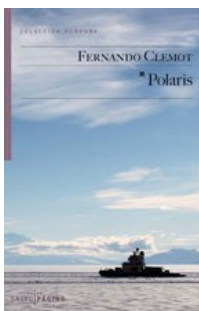
# Fernando CLEMOT



©I. Wagemann

(1970, Barcelona)

Fernando Clemot has published the books of short stories *Unforgettable Safaris* (2012) and *Chiado tobacco stores* (2009), which was a finalist for the National Prize for Narrative and the Setenil Prize for the best book of short stories published that year. He is the author of the novels *The Book of Miracles* (2011) and *The Gulf of Poets* (2009). He has also published a creative narrative essay entitled '*How to Create and Uncreate a Story*' (2014) and his work has been included in numerous anthologies. His last book of short stories, *The Language of the Drowned*, was published in November 2016 (Menoscuarto). He currently balances his time between working as a teacher at the Escuela de escritura de l'Ateneu de Barcelona and Escuela de escriura de Madrid, with his role as director of the literary magazine *Quimera*. Two new novels, will be published in 2020, *FIUME* and *The Savages*.



## Polaris

**SALTO DE PÁGINA, 2015, 192 p. LITERARY FICTION, spanish.**

"Consigue, efectivamente, trasladar al lector la atmósfera opresiva del barco y someternos a una navegación lectora que nos llena de zozobra". **S. Birado, Librújula**

"En palabras del propio Clemot "ningún narrador es fiable", pero el de *Polaris* nos llevará a la cúspide de las inseguridades". **M. Suero, La cueva del erizo.**

**New Spanish books forms in german** (<http://www.newspanishbooks.de/bucher/polaris>), **japanese** (panel choice 2017 <http://www.newspanishbooks.jp/search/node/Fernando%20Clemot>), **portuguese** (<http://www.newspanishbooks.br.com/author/fernando-clemot>).

The Arctic Ocean, 1960. Everything has changed on board the Eridanus, an old prospecting ship anchored off the island of Jan Mayen. In just a few days the crew's cabins have become prison cells and the pantry has been transformed into an interrogation room where Vatne and the mysterious Mr Dodt viciously carry out their work. Now comes their turn to question Dr Christian, the ship's sick and tormented doctor, who suffers from gaps in his memory but also sudden flashes of lucidity that illuminate the dark passages of his story. During this unrelenting interrogation the strange relationship between the doctor and Mutter, his assistant, as well as other members of the crew, begins to surface. Amongst it all hovers the traumatic memory of the war, of other voyages and of the never-failing presence of the Central, the shipping company for which they all work and which exercises a strict control over the ship.

**FOREIGN RIGHTS SOLD : France (Actes sud, 2017)**



## ***La lengua de los ahogados** (The language of the Drowned)*

MENOSCUARTO, 2016. **SHORT STORIES**, spanish.

Tragic memories, visceral reactions, equivocal geographies, absurd situations, lost battles and meager revenges, spectral visions, infidelities and blackmail, indiscreet rooms ... In the sixteen stories that make up The Language of the Drowned the reader will find a brief compendium of human nature, a universe of diverse and intense emotions expressed with a firm and tense narrative rhythm and with a structure that combines ellipsis, ambiguity and irony. The consummate master of the short story, Fernando Clemot, unfolds himself in different narrators and memorable characters who probe the folds of his memory in search of a reason that gives meaning to his present, a detail that supports his existence. All this with an original and unmistakable, elegant and precise style, which is the mark of Clemot and that flees from the everyday of the word towards a lyrical, personal language, with multiple connotations, to unveil what is hidden behind the reality. An ambitious, deep book that does not end with a first reading.

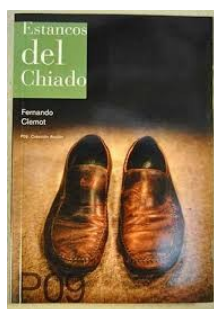
### BACKLIST



## ***El golfo de los poetas** (The Gulf of Poets))*

BARATARIA, 2009, **LITERARY FICTION**, spanish.

The protagonist and narrator, Leo Carver, is a perceptive figure who takes a tragic approach to life through an excess of alcohol, sex, and parties, even though he knows his struggle against the void is condemned to failure. Looking for something to give meaning to his life, he sets off on a journey in search of lost memories: the clues he needs to clear up the death of a young woman poet with whom he was in love thirty years ago. Unable to retain his recent memories, he forces himself to write down everything in a journal to try to reconstruct key moments in his life by means of contact with places and people from the past. But his deformed vision of reality forever imposing itself, giving rise to a different story and a subjective reality that takes over what he is trying to do, and creating a parallel scenario that is more real if it fits in Leo's tortured mind.



## ***Estancos del Chiado** (Chiado tobacco stores)*

PARALELO SUR, 2008, **SHORT STORIES**, spanish.

Distinguished and terrible characters, echoes of childhood, looks of yearning and of disgust at life run through 'Estancos del Chiado', a volume that brings together the best stories by the Barcelona author Fernando Clemot, all written before 2005. Disappointment and irony go hand in hand in all the stories here, in a less than idyllic vision of a time that, in a journey to the incorruptible memories that refuse to be sweetened or let their most traumatic recollections be erased, was aware that true greatness lies in the fall, if by this we mean a self-aware starting point from which to begin afresh. The book sheds light on every sphere of human existence, but above on memory, in a multitude of different perspectives grouped into three great thematic blocks: Mythologies, The garden of memory, and Twilights.

Guernica editions, 2019, 240 p. CANADA, english.

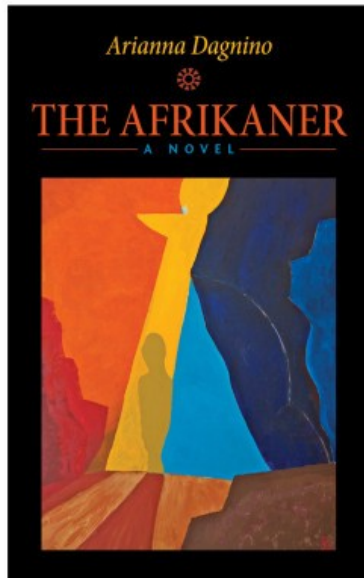
Territory of representation : Europe, except Germany and Italia

Fiction

Chapter 1 in audio read by South African author

Dennis Kleinman: [https://www.youtube.com/watch?](https://www.youtube.com/watch?v=Rogbi6kmmkw)

v=Rogbi6kmmkw



Spring 2019  
9781771833578  
5"x8"  
240 pages



## The Afrikaner

Love, loss, and atonement in the era of Apartheid

Zoe Du Plessis's story unfolds against the backdrop of 1996 South Africa, caught in the turmoil of the transition from the Apartheid regime to the first democratically elected black government. A paleoanthropologist at Witwatersrand University in Johannesburg, her world collapses when her lover and colleague, Dario Oldani, is killed during a fatal carjacking. Clinging to her late companion's memory, Zoe sets off to the merciless Kalahari Desert to continue his fieldwork. It's the beginning of an inner journey during which Zoe comes to terms with her sense of guilt as a privileged white Afrikaner while also confronting a secret that has hung over her family for generations.

Trailer <https://www.youtube.com/watch?v=GXmKFWMLgKM>

RIGHTS SOLD: German, Italian.

Links to the reviews/ ITWs

<https://www.guernicaeditions.com/title/9781771833578>

*"North Americans have gleaned a deeper awareness of South Africa through Alan Paton's Cry the Beloved Country, Sir Laurens Jan van der Post, Nadine Gordimer and J.M. Coetzee. We've also seen Invictus or A Dry White Season or Richard Attenborough's Cry Freedom about Stephen Biko, the man that Nelson Mandela described as "the spark that lit a veld fire across South Africa. The Afrikaner deserves its place in that pantheon."*

- BC Booklook

### Arianna Dagnino

Arianna Dagnino's cultural and professional experience crosses many borders and four continents. Born in Genoa, Italy, she studied in London, Moscow and Boston before entering journalism and international reporting, which led her to spend several years in Southern Africa and Australia. She has published books – both in Italian and English – of fiction, creative nonfiction, as well as essays. Dagnino is a member of the Writers' Union of Canada, the Literary Translators' Association of Canada and the Society of Translators and Interpreters of British Columbia. She holds Italian, Australian and Canadian citizenship.



[WWW.GUERNICAEDITIONS.COM](http://WWW.GUERNICAEDITIONS.COM)



## Gilles DEL PAPPAS, french Emmanuel PETIT, french

*Football polars by a black novel master and a football champion*



(1949, Marseille), writer  
Great Price of Literature of Provence for his work  
as a whole

Born in the popular district of Racatti in Marseille and of Greek origin, Gilles Del Pappas was a photographer, film director and frequent traveller. He has been writing polars books for the past fifteen years, with 40 books published, including his famous series of Constantine the Greek, the last episode of which (22) appeared in De Borée in 2018, he is now one of the acknowledged masters of the Marseille adventure criminal novel.

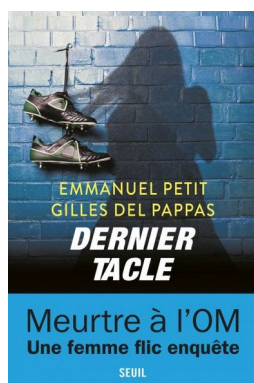
**Author's web :** <http://www.delpappas.fr>



(1970, Dieppe), ex-footballer, TV and radio  
columnist, writer  
World Champion, European Champion, French  
Champion, English Champion

Emmanuel Petit, who was selected 63 times for the French national team, ended his football career in 2004, after having been world champion and ultimate scorer in the France-Brazil final in 1998, European champion in 2000, French champion with Monaco and English champion with Arsenal. He has written three books in collaboration, the latest *My Passionate Dictionary of the French Team*, Hugo sport, 2017 (with Daniel Riolo); *Franc-tireur* (Sniper), 2015, Solar édition, (with Kader Boudaoud); *À fleur de peau* (Very sensitive), éditions Prolongations, 2008 (with Jérôme Le Fauconnier).

**FOREIGN RIGHTS SOLD : turkish**



***Dernier tackle*** (Last Tackle)

SEUIL, 2019, 256 p. **POLAR FICTION**

First opus of the Trilogy of football *polars*

**The second opus will be published by Seuil in early 2020**

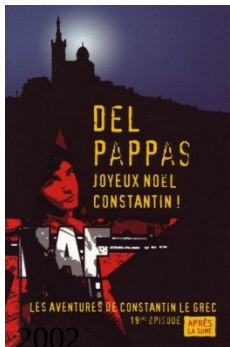
Immersed in FIFA's hot topic, Clémentine Paccini, a young commissioner at *36 quai des Orfèvres*, with a strong head and a passion for gastronomy, was sent to Marseille as a matter of urgency. Astonishment throughout France: the charismatic OM coach was found murdered. Alongside the director of the investigation, Romain Dugrand, Clémentine will have to manoeuvre for advantage in an almost exclusively male environment and is reluctant, to say the least, to see a woman get involved in the ultimate national sport. However, nothing can stop the young woman whose flair is as sharp as the palate. When other murders follow one another at the Commanderie, the Marseille training centre, Clémentine will awaken painful secrets...

**HOT TITLE**

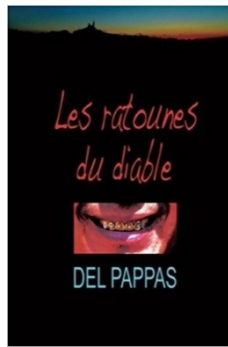
# Gilles DEL PAPPAS

## BACKLIST selection and NEW titles available

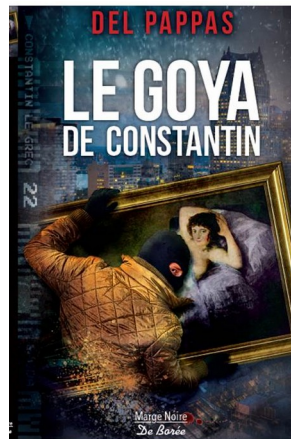
Serie of adventure polar books **Constantine the Greek**,  
22 volumes



2012



2014

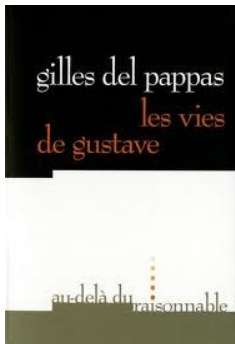


2018 Last published  
Constantin n°22

Two new titles, **rights available in french and in foreign languages**

Manuscripts : *The Palerme's momy* and *The 7 lives of Constantin*

### OTHER BACKLISTS



2012



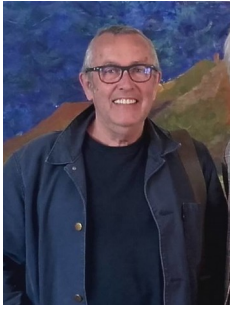
2017 (réédition)

Inedit manuscripts **available in french and in foreign languages**

*Blizzard*, young adults / adults NOVEL

*Le pif dans la truffière*, polar NOVEL

## Gildas GIRODEAU, french



(Collioure, 1953. In addition to writing since his youth, he had many trades as a navigator in the commercial navy and is now a farmer of olive trees. He wrote several books of detective novels (*Paul FEDER* series, recently republished). He writes as well Fantasy novels (*Xavi el valent* series, a medieval catalan heroe, with three other authors). His last three black novels were published by Au-delà du raisonnable, now disappeared. *Peace more than Truth* (2013) *Antonia* (2015) and *Xangô* (2018) are available to be republished in french.

Author's website: <http://gildasgirodeau.wix.com/ecrivain>

Delta noir Prize 2015 / Virtual Prize of the detective novel 2012



### *Xangô*

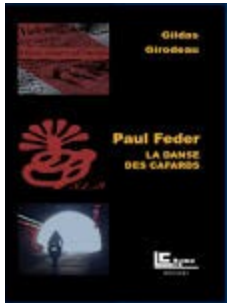
*Au-delà du raisonnable*, 2018, 250 p. FICTION, black novel

"After *Antonia*, Gildas Girodeau once again offers us a superb portrait of a woman... This novel is simply brilliant..." , Pierre faverolle, Blacknovel

"*Xangô*": behind this enigmatic title, hides a feverish and ample thriller that takes its roots in the rites of South America and takes us from France to Argentina!" The Passerelles bookshop.

On a beach near Perpignan, the body of a decapitated man is discovered. Around him, in the sand, there are signs calling out to a young PJ investigator recently posted in the South, a woman called Laurence Guéguen.

"Miguel Cesplugas stopped chewing his meat and stared at it with astonishment. When he saw that she was not joking, the colossus burst out with a thunderous laugh. - It's my turn not to understand, Miss Guéguen. No one has ever told you about the role of the French in Argentina from the 1950s until the end of the military dictatorships?"



### *Paul Feder, la danse des cafards* (*The Cockroach dance*)

CHAMP LIB, 2017, 319 p. FICTION, detective novels

Between the Sardinia and the Balearic Islands, the schooner Miquel Caltés rescues two clandestines who were thrown from a ship of passengers who were to take them to Europe. Paul Feder and his crew are involved in a scandal linked to the Rwandan genocide and the dirty business of Françafrique. This very black polar explores the corridors of power where cynicism, conspiracies, low blows have replaced all forms of humanism.



### *Paul Feder, origines*

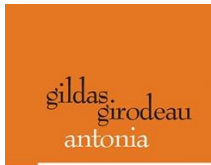
CHAMP LIB, 2016, 325 p, FICTION, black novel

Paul Feder Origines is an edition of the first three opus of the Paul Feder series started in 2005. *Rouge Tragique à Collioure* (Tragic Red in Colliure) when a drama forges Paul Feder's personality. *Nuclear parano*, where we find the sparkling Ayala, Jaoued the owner of the refuge bar, the policemen Costes, McKennit and Ménard. *Malaguanyat*, where the ghost of Nathalie resurfaces in more than dramatic rolls. Paul Feder always answers "yes" to those who call for help, although he knows it will be to get into bad business.

## FOREIGN RIGHTS SOLD

*Nuclear parano* and *Malaguanyat* are published in Catalan by Curbet edicions (*Deliri nuclear a Portvendres*, 2011 and *Malaguanyat*, 2019).

## BACKLIST



## Antonia

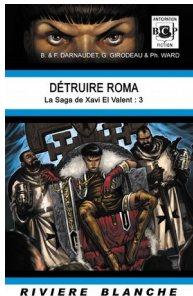
Au-delà du raisonnable, 2015, 250 p. FICTION

A brave woman like the Captain, like the Passionaria, like so many who found energy and strength to fight for ideas and for life. It makes us want to follow in her footsteps, it awakens our longing for political and ordinary heroism.

Her name was Antonia.



The press in the '70s called it the Pistolera. Antonia, a young activist and her friends from the Brigades alert all the carabinieri in Italy. Forced to flee her country, she finds help and hope in a religious congregation that offers her a career in humanitarian action. But two policemen organize a chase that will never leave her alone. In her escape, Antonia is divided between the strength of her political commitments and her impossible love for her cousin Anselme, her healing with whom she does not share the faith, her duty of silence to stay alive, and her impulse to act in the countries she crosses or resides in. In Rwanda, he shouts to warn of the first barbarities in the 90's, but who listens? Once upon a time, a woman wanted to sound the alarm...



## La saga de Xavi el Valent *Détruire Roma* (*Destroy Roma*) #3

Rivière blanche, 2019, 220 p. FICTION, medieval fantasy

"Mood, humour and a real sense of epic..." François Rahier, Sud-ouest Dimanche

The previous opuses were also published by Rivière blanche, the first re-released by Mnemos (Helios collection)

Montsegur resisted! But the fight continues. Xavi El Valent and his Katalans are leading the reconquest against the Evil Forces. In disarray, Pope Posel Virt Schneesturm and Seneschal Laguerre asked for help from the terrible Teutonic knights. As for the alien cardinals, they gather their reptilian forces in the eastern deserts. Ready for all-out war. Between betrayals, ambushes, clashes with liches and necromancers, surveillance of enemy lines by goelaks and other joys, the Xavi saga transports us into an original and suspenseful Pyrenean heroic-fantasy. The key to victory is now in Roma, the holy city. For the anti-pop supporters, we must destroy Roma!

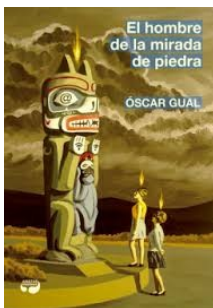


(Almassora-Valencia, 1976)

Óscar Gual (Almazora, 1976) is a qualified Computer Engineer and works at the Jaume I University of Castellón. He is the author of a novel quadrilogy entitled *Sierpe* (name of the invented city where each of the opuses of the quadrilogy takes place), and he is co-author of the short novel *Julia's Heart* (Morsa, 2011). His stories have appeared in collected works such as *I Hate Barcelona* (Melusina, 2008) and *You'll Never Have a House in All Your Fucking Life* (Melusina, 2009).

## Finalist of the Herralde Prize 2014: *The last day of Roger Lobus* (2014)

“Los novelistas de raza tienen esto: hacen, aunque no se lo propongan, metafísica profunda; esclarecen simbólicamente, partiendo incluso de los elementos más intrascendentes, los problemas clave de los hombres de su tiempo.” Vicente Luis Mora, *Quimera*.



## *El hombre de la mirada de piedra*

(*The Man with the Look of Stone*)

ARISTAS MARTINEZ, 2018, 252 p. LITERARY FICTION, spanish  
Quadrilogy “*Sierpe*” #4

Óscar Gual continues to scrutinize the nooks and crannies of this territory called *Sierpe* where all his stories have been told for the past ten years. Once again, the arbitrariness of his story is imposed through the power of irony and laughter, and plunges us into a fierce and tragic sadness.

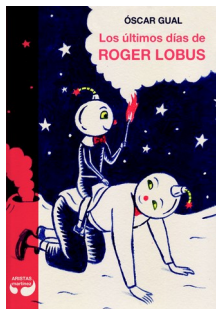
A journalist and writer whose name is unknown, follows in the footsteps of a certain Drákos Vasiliás who, according to rumours, is able to "see" the global flow of speculative investments, give it meaning and predict its behaviour. A strange being with Savant syndrome who nevertheless paid a high price for turning into this kind of human super computer and who now lives prostrate in one of the highest skyscrapers in the City of London. Is it possible to predict the future in this way? Who exactly is behind Drákos Vasiliás? Our hero will try to answer these questions by reconstructing the different lives of the enigmatic Drákos who, before turning into an oracle, tried to develop a curious program to communicate with Mother Nature, and before that triumphed in the industry of self-confidence and motivation under the name of Milhomes, and above all was a poor devil named Chema who transformed the boring market of office equipment into a bloody battlefield.

His investigation becomes even more complicated with the appearance of other characters, such as Tony Drákos' assistants invaded by his own demons, Tella y Yazir two tramps living in the Millionaire's villa away from the world, “the Hobbits” a gang of hackers and activists who appear and disappear from history in silence.

A novel that moves between unauthorized biography, plot novel and failed investigation. Or, as Vladimiro Rascón says in the voice giving the orders by telephone, an epistemological thriller. A novel in which macroeconomics, personal development, positive psychology, naturism and investigative journalism all turn out to be powerful belief systems, endowed with the narcotic talent to calm the human being.

"It seems that with God's corpse still warm, the man began to wander around looking for another dealer who could offer him the same thing. But he no longer found good products, only substitutes of dubious quality that certainly fulfilled the same functions: to calm down, not to ask questions. But the effects disappear more quickly.





## *Los últimos días de Roger Lobus*

*(The Last Days of Roger Lobus)*

ARISTAS MARTINEZ, 2015, 288 p. LITERARY FICTION, spanish  
 Quadrilogy "Sierpe" #3

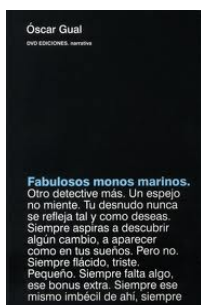
Finalist for the 2014 Herralde Prize

"Gual ha asumido las convenciones del formato novelísticos para someterlas a una reprogramación sistemática al servicio de un nuevo realismo : una mirada insólita sobre una realidad en mutación expansiva" Juan Francisco Ferré

"Hubo un tiempo en que la literatura española admitía en sus pabellones la brutalidad, la ironía, la bufonada, la insolencia y la diversión bajo el auspicio de una humanidad militante. Pues bien, para restaurar aquel estado ha venido Óscar Gual." Santiago García Tirado

New spanish books forms in german (<http://www.newspanishbooks.de/bucher/los-ultimos-dias-de-roger-lobus>), portuguese (<http://www.newspanishbooks.br.com/author/oscar-gual>)

Junior, the poly-addicted son of the former mayor Roger Lobus, decides to return to the city of Sierpe where, after suffering an overdose that is on the point of killing him, he finds out that his father has been diagnosed with terminal cancer. This coincidence, along with Junior's old obsession with death, will drive to him to rebuild his damaged relationship. The novel describes the final days that the two men will spend together in the hospital room, where they come across a parade of characters including a psychopath with a fondness for martial arts who blames all his problems on Kurt Cobain and the deformed gangster owner of a brand of perfumes. This third novel expands the boundaries of the universe of Sierpe, the imaginary city where the author recreates his previous works, and approaches the subject of the death of the father from a sharp and uncomfortably funny perspective.



## *Fabulosos monos marinos* *(Fabulous Sea Monkeys)*

DVD ediciones, 2010, 241 p. LITERARY FICTION, spanish  
 Quadrilogy "Sierpe" #2

"Number Two begins to give up. To gut a notary with a moustache and then tie him to the mast of a flag using his own bowels, that is an arduous task. Nor does he have more tool than an old rusty screwdriver."



## *Cut and Roll*

DVD ediciones, 2008, 330 p. LITERARY FICTION, spanish  
 Quadrilogy "Sierpe" #1

Cut and Roll is one of those alien novels that DVD ediciones has discovered.

Moving between the worlds of Tarantino and Chuck Palahniuk, Cut and roll is like a detective novel that goes off the rails, a novel that affirms in its title omnipresent mechanisms and references: music, cinema, computer, rock and copy and paste. Twenty-five "tracks" that we explore with the same pleasure as an album of relatively autonomous tracks, yet intimately linked by a story that keeps us on the edge of our seats.

# Rafael GUERRERO



©A. Portnoy

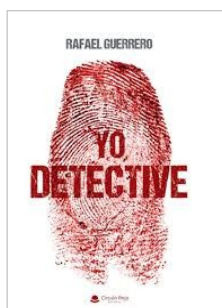
(Madrid, 1969)

Private investigator, Director of the "Grupo Agency World Inv. agency", criminologist at the Complutense University of Madrid, Director of Security for the Rey Juan Carlos University of Madrid and member of the United States Private Investigators Association. Author of four detective novels by an eponymous character, the detective Rafael Guerrero, *Un guerrero entre halcones*. *Diario de un detective privado* (A Warrior in the Midst of Falcons. Diary of a Private Investigator, 2011), *Muero y vuelvo* (I Die and Return, 2013), *Ultimátum* (2015) and the last one *Yo detective*. Passionate about black movies and novels, he regularly participates in the major festivals of the genre in Spain.

Author's website [rafaelguerrero.org/](http://rafaelguerrero.org/)

«El detective Rafa Guerrero, el de la novela, quizás también mi amigo real Rafael Guerrero, resulta ser un hombre que ya no cree en nada y en nadie. Aunque no lo suficiente para dejar ese mundo de aventuras». Juan Madrid

Audiobooks sold in spanish (Audible, Amazon) for *Un Guerrero entre halcones*



## *Yo Detective (I, detective)*

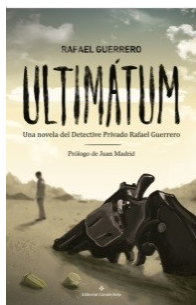
CÍRCULO ROJO, 2018, 195 p. DETECTIVE NOVEL, spanish  
Republished by EOLAS, 2019.

Last in the "Rafael Guerrero" serie, #4

A woman threatened with death by her ex-husband is forced to flee without a trace by adopting a new identity. She loses everything to try to save herself.

A young man in love travels to India to meet his future in-law family and ends up disappearing, kidnapped, perhaps dead, perhaps reincarnated.

Detective Guerrero will try to keep the first one hidden and far away while he searches for the second one to the bottom of his ashes. Those who leave cross paths with those who don't come because no one is where they should be or would like to be.



## *Ultimátum*

CÍRCULO ROJO, 2015, 238 p. DETECTIVE NOVEL, spanish

"Rafael Guerrero" serie, #3

Prefaced by Juan Madrid

Sicily, Madrid and Syria at war are the places where Rafael Guerrero's new investigations are taking place in 2014. Places that will lead the author and character to an ultimatum. Prostitutes, mobsters, spies and private detectives form the crowd of characters involved in the same story. A story that is rooted in the reality of a detective for real, both lived and written, reinvented in writing. Rafael Guerrero catches you in his ironic, sarcastic and not always glamorous canvas to show you the most sordid and tragic facets of our world.

# Robert JUAN-CANTAVELLA



©Jordi Vidal

(Almassora, Valencia, 1976. Lives in Barcelona)

Considered one of the most talented writers of his generation, Robert Juan-Cantavella is also a French translator (notably of Mathias Enard) and a professor at the Ateneu Writing School in Barcelona. He was a contributor to the Barcelona literary magazine *Lateral* in the 1990s (alongside Mathias Enard, Juan Gabriel Vásquez, Juan Trejo, Jordi Carrión, etc.) and *Quimera* which he managed several years. He is the author of several books, including *Otro* (2001) his first novel, *El Dorado* (Literatura Mondadori, 2008), the collection of short stories *Proust Fiction* (2005, translated by Mathias Enard), *El corazón de Julia* (2011, with Óscar Gual), the collection of poems *Los sonetos* (2011), *Asesino cósmico* (Literatura Mondadori, 2011). His last book published before *Nadia* is an essay, *La realidad: crónicas canallas* (Malpaso, 2017).

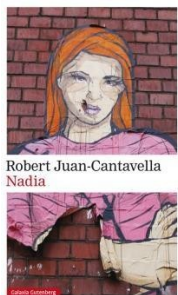
« *Proust Fiction* s'amuse avec d'autres styles et d'autres genres, sans plus de respect, guidé par le goût rafraîchissant des beautés imprévues et du sens éparpillé ». Nils C. Ahl, *Le Monde des livres*, 06/10/2011.

## FOREIGN RIGHTS SOLD : FRANCE

*Proust Fiction* (Le Cherche midi, 2011.)

*Eldorado* (Le Cherche midi, 2014)

Translated in german a short story in a collection published by Klaus Wagenbach Verlag



## Nadia

GALAXIA GUTENBERG, 2018, 340 p. LITERARY FICTION, spanish

A magnificent novel about subversion, the subversive, the use of the enemy's language to turn it against itself. The enemy is the European Union, the institutions of this Union, which the European people, like myriads of worms, nibble on with humour and rebellion.

A grammar of revolt, which the novel masterfully adopts.

## Interviews

Interview in the diary Levante (Óscar Gual)

<https://www.levante-emv.com/castello/2018/12/23/politicas-austeridad-han-traido-partidos/1813072.html>

Interview in the magazine Otra Parte (José Ignacio González)

<https://www.revistaotraparte.com/literatura-iberoamericana/nadia/>

Interview in Radio-3, program: Efecto Doppler (Laura Barrachina)

[https://www.ivoox.com/efecto-doppler-robert-juan-cantavella-busca-de-audios-mp3\\_rf\\_31283068\\_1.html](https://www.ivoox.com/efecto-doppler-robert-juan-cantavella-busca-de-audios-mp3_rf_31283068_1.html)

Qwerty, a Brussels official, thinks he is being sued and does not know why. He suspects a woman who calls herself Nadia Europa, although he knows very little about her. He then hires Ariel Kempes (a detective without a map, a shadow agent) to find out more about her. Two assistants accompanied him: Circa Bonnekil and Juan Doshermanas. They then set off in pursuit of him, constantly frustrated, since not only did Europa always escape them but she also used the three accomplices on her own account. The story is told by Doshermanas, and the reader follows the three characters throughout the novel. The reader will experience the same sensations as the poor detectives, feeling lost, manipulated, deceived.

Europa is part of a worldwide underground network of activists from Fluxus and post-situationism. A group of small isolated groups that use the enemy's language to fight him, with irony as their main weapon, and organize actions to ridicule their opponents by hiding behind collective names such as Luther Blisset or Karen Eliot. Europa, and with her the reader (and again behind the three characters Kempes, Bonnekil and Doshermanas, always lagging behind, the poor) follows many of these small groups around the world (collectives that exist in reality, such as the Provo, the Hippies, los neos, Ariadna Pi, Class War, La Oficina de Medidas Insólitas, La Fiambrera Obrera, The Yes Men, Le Comité

Invisible, etc. that Europa calls its "cousins". Like Forrest Gump, Europa participates in many actions organised by these small groups (actions that have actually taken place).

Kempes, Bonnekil and Doshermanas will eventually discover what Europa was looking for: to study the street actions of the "cousins" in order to carry out its own great action, which effectively has Qwerty and the European Union as its victim.

Not only will the three accomplices fail to stop Europa, but they will also serve as an audience for its action, and ultimately join its fight.

## BACKLIST Literary fiction



### *Y el cielo era una bestia* (And The Sky Was a Beast)

Anagrama, 2014, 375 p. LITERARY FICTION, spanish

A choral novel, of love and literature, which handles the registers with mastery.

A fabulous reading pleasure.

“Una fantasía traspasada de suspense, humor e irracionalidad, en el enrarecido ambiente de ese estrambótico sanatorio, metáfora crítica y distanciada de nuestro enloquecido mundo actual”.

Jesús Ferrer, *La Razón*.

New spanish books **forms in german** (<http://www.newspanishbooks.de/bucher/y-el-cielo-era-una-bestia>),

**japanese** (<http://www.newspanishbooks.jp/book-jp/y-el-cielo-era-una-bestia> ), **french**

(<http://www.newspanishbooks.fr/rapport-de-lecture/y-el-cielo-era-una-bestia>)

**Interview.** *Blisstopic*, S. García-Tirado, <http://www.blisstopic.com/libros/entrevistas/item/2954-robert-juan-cantavella-entrevista>

Sigurd Mutt returns to Barcelona. Nearly thirty years have passed. Back then he was a young cryptozoologist determined, alongside his colleagues Belaire and Sjögren to unravel the mysteries of Hidden Naturalism and trace, against the dictates of official science, the track of dangerous animals and animals that no longer exist. 'Official Science', that's what they scornfully call it, as their teacher before them did. But now, at the end of 2007, beaten and tired, Sigurd Mutt heads for Vor, a village in the Pyrenees where he intends to spend a short while in an old aristocratic spa: the Vulturó spa. He takes with him the last wishes of his colleague Belaire, which were sent to him in Hamburg together with what seems to be a fragment of an unusual text entitled Tras Columbkil. If he wants to discover its impact and meaning, he will have to complete it.

Author supported by the Ramón Llull Institute, translation grants



### Author's Blog

<https://andreumartin.wordpress.com/>

(1949, Barcelona)

Andreu Martín is one of the great masters of the Spanish black novel. Accomplice of Manuel Vázquez Montalbán and Francisco González Ledesma, he is now the last living Barcelona author of this generation who introduced the Spanish criminal and detective novel to France in the 1980s and 1990s, particularly through his novels published in the Série Noire (Gallimard). His work includes both adult novels (more than fifty) and novels for young people, including the Flanagan series published by Gallimard jeunesse, written in collaboration with Jaume Ribera. Very active (he has published several novels in the last five years) he is also a screenwriter of films, comics and playwrights. **It has been awarded the highest prizes for noir fiction and children's literature and is translated into several languages including French, German, Italian and Dutch.** His latest novel, *Everyone will remember you*, was published in February 2019 by Alrevés.

- Pepe Carvalho Prize from the BCNegra Festival (Barcelona, 2011)
- Dashiell Hammett Prize of the Semana negra de Gijón (three times winner)
- Deutsche Krimi Prize (Germany, 1993)
- National Prize for Children's Literature (1987)

and about twenty other awards Prix Pepe Carvalho du Festival BCNegra (Barcelone, 2011)

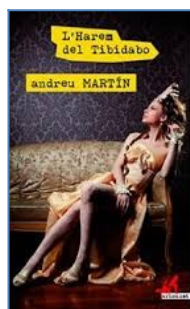
### Rights recently sold

- x **Audiobooks** : 30 titles, Audible for serie Flanagan and several polar titles in catalan and spanish; Storytel (*El haren del Tibidabo*, *Todos lo recordarán*, *La favorita del harén*).
- x Works translated in France

*Société noire* (Asphalte, 2016), *Bien sous tous rapports* (série noire Gallimard, 2005), *Un de ces jours* (Caribéiennes, 2004), *L'homme au rasoir* (série noire Gallimard, 2001), *Le Poulpe : Vainqueurs et cons vaincus* (1999, Libro 2001), , *Barcelona connection* (série noire Gallimard, 1998), *Jésus aux enfers* (série noire Gallimard, 1996), *Un homme peut en cacher un autre* (Seuil, 1995), *Prothèse* (série noire Gallimard, 1994), *Pour l'amour de l'art* (1988, série noire Gallimard 1994). Série Flanagan : 5 titles (Hachette and Gallimard, 2 youth titles (Gallimard and Flammarion).

Available : PDFs in english (one Flanagan), french; ebooks in italian, german.





## *La favorita de l'harem* (The Harem's favorite)

ALREVÉS, 2020, 256 p. Black novel, catalan, spanish

## *L'harem del Tibidabo* (The Tibidabo's Harem)

ALREVÉS, 2018, 355 p. Black novel, catalan, spanish

Among the top 5 black novels sold in Catalan in the 1st quarter of 2018.

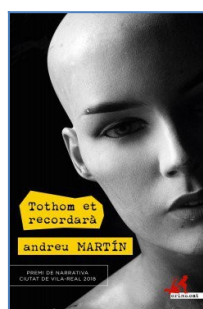
The art of intrigue, of shaping spectacular characters, the truculent language in the dialogues, all the qualities found in Andreu Martín's novels, are particularly remarkable in this novel.

### **La favorita de l'harem #2**

*The Tibidabo Harem* is back, the most luxurious Modernist brothel in Barcelona, with its oak doors, heraldic stained glass windows and castle gargoyles. It's like something out of a fairy tale if it weren't for the brothel's regent, the histrionic Emili Santamarta, who will be immersed in a plot where he will have to defend innocents in a fight between corrupt cops and, above all, between two clans that want to take over the monopoly of the city's arms and drug trafficking: the De Santiago, dangerous yet sophisticated, and the Klein, led by two ruthless, extremely cruel, five-foot-tall dwarves who are only seeking revenge for the death of their beloved son, Delfín. Once again, the writer immerses us in a violent, dark and sordid Barcelona with a gallery full of extravagant characters and, of course, all spiced up with the acidic and corrosive humour of his main character, the exaggerated and theatrical Mili. After *The Harem at Tibidabo*, Andreu Martín returns with the second installment of his Harem, where once again the action and violence runs at the speed of a shot.

### **L'harem del Tibidabo #1**

Up there, on Tibidabo Avenue, where the old Blue Tramway runs, among the modernist and imposing villas is "El harem", an exclusive brothel, which was already very popular during the Franco era. The most luxurious in the city: golden doors, coloured stained glass windows, curtains and tapestries, it multiplies hidden refuges, elegant clandestine rooms and secret passages. As secret as the mysteries surrounding the colourful characters of the place. Mili Santamarta, histrion and sole heir to family secrets, manager of the club her missing mother owned, receives the news that her body was found with two bullets in her neck. Assisted by his adoptive mother and right hand of the brothel, Sancha (whose son had been murdered years earlier), he undertook to shed light on the facts that led to his mother's disappearance and to try to mourn by knowing the truth. His path will be punctuated by surprises, disappearances, traffickers of women, satanic sects and voodoo rituals, sadomasochist clubs, which also constitute the flesh of Barcelona.



## *Tothom et recordarà* (Everyone Will Remember You)

ALREVÉS, 2019, 312 p. Black novel, catalan, spanish

In *Tothom et recordarà*, Andreu Martín returns with a story that delves into the author's obsession with the world of mafias and corruption everywhere in the city of Barcelona.

A few months after the Jihadist attack on Barcelona's Ramblas, and with days to go before controversial regional elections, the lifeless body of National Police inspector Santiago Ortuño appears in the port, between concrete blocks and a raging dark sea. Weeks earlier, Ortuño, an inspector who had been less relegated to the Foreign Brigade, had been visited at the police station by the fascinating vocalist Leire Alfaro - also called Dorothy Gale - with the aim of applying for a residence permit for Abduh Fayad, a Moroccan electrician who works in the suspicious business of the Shaddad brothers and with whom she has a relationship. Instantly, Ortuño will fall under Leire's spell and, in his eagerness to conquer her, will meddle in a crucial anti-terrorist investigation carried out by the Mossos d'Esquadra in the Raval district, with a focus on the Shaddad shop.

## BACKLIST



### *Les escopinades dels escarabats no arriben al seté soterrani del pedestal on s'aixeca la meva estàtua. (The cockroach sputum does not reach the seventh basement of the pedestal from which my statue rises).*

BROMERA, 2014, 336 p. BLACK NOVEL, catalan  
CIENTO CUARENTA EDITORIAL, 2014, spanish

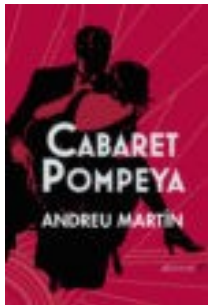
The murder of two partners in a financial consulting firm triggers a major police operation involving Germán Rojo, a powerful man who believes he is untouchable and far above the other mortals, those annoying cockroaches he can crush whenever he wants. However, it has a weakness. Melba, a young woman, who will show her how cockroaches struggle to death to survive, and can take revenge. Corruption, scandals, money laundering, espionage, violence, sex... are the ingredients of this noir novel in which Andreu Martín paints a particularly critical portrait of the times we live in, as Andrea Camilleri in Italy and Petros Markaris in Greece does.



### *La violencia justa (The FairViolence)*

RBA, 2016, 448 p. BLACK NOVEL spanish  
LA MAGRANA, 2016 , catalan

"I prefer to reassure myself that it was self-defense. That I used fair violence, no less, no more than was necessary. Everyone knows that Alexis Rodón is a good, very good person. The best. The man Teresa Olivella needs to carry out her plans. Violence against women, police brutality and organized crime are at the heart of this terribly harsh and absolutely realistic crime novel.



### *Cabaret Pompeya*

EDICIONS 62, 2011, 664 p. LITERARY FICTION, catalan  
ALEVOSIA, 2012, spanish

Barcelona, 1920. A period shaken by the convulsions of bombs and pistolerismo. Fernando, Miguel y Víctor met at the Pompeya, one of the most prominent music halls on Parallèle boulevard at the time. Fernando plays the bandoneon, Miguel and Víctor work on the port. They are twenty years old, cheerful and seductive, enjoy themselves and are full of ambition, and do not remain alien to the political ideals around them. The novel recounts the friendship of these characters, who resisted the Civil War. Double agents, tango musicians, curators, anarchists and Maquis are the protagonists of this fascinating novel. Love and hatred, injustice and revenge are the driving forces behind them.

# Pablo MARTÍN CARBAJAL



(Tenerife, Canaries, 1969)

Writer, economist and Director General of the Service for Relations with Africa in the Canary Islands Government since 2007. To date, he is the author of four novels, the first *Tú eres azul cobalto* (You are Cobalt Blue), which has been widely published in Spain and Mexico. Several of his short stories have been published in the anthology of Canarian authors (*Generación XXI, nuevos novelistas canarios*) or in the journal *Ñ*. In 2002, he won the Vega Isaak short story competition. His latest published novel, *Tal vez Dakar* (Maybe Dakar), places his story in Senegal. His new novel is about to be published by Almuzara ediciones.

Author's website [pabломartincarbajal.wordpress.com/](http://pabломartincarbajal.wordpress.com/)



## *Tal vez Dakar* (Maybe Dakar)

M.A.R. editorial, 2016, 420 p. LITERARY FICTION, spanish

"La construcción de la identidad es un tema central de la novela *Tal vez Dakar*. Posiblemente el más importante, y se esboza en la trama de tal manera que nos invita a proyectar esa cuestión a esferas mayores. En la actualidad, la identidad también se ha convertido en un asunto crucial en España, en Europa, y lógicamente en África." Johari Gautier Carmona, El País.com.

Trailer <https://www.youtube.com/watch?v=ScUpJkqehnY>

Press [http://www.mareditor.com/narrativa/tal\\_vez\\_dakar.htm](http://www.mareditor.com/narrativa/tal_vez_dakar.htm)

Interview <https://www.youtube.com/watch?v=vJ8vSQBdyHA>

## French translation available

Spain, 2012, the hardest year of the current economic crisis. Álvaro Camino, a young Canary Islands businessman, is convinced by his father to make a trip to Dakar to look for new economic opportunities for the family business. But what does he know about Africa, which is so close? On the first day of his arrival, he met an attractive woman at the hotel who sold African art objects. Álvaro, without knowing why, is interested in a mask that is not for sale. What secret is behind this little mask that reminds us so much of those who inspired Picasso when he painted *The ladies of Avignon*?

Thanks to Musa, a local businessman with whom he quickly discovered a great complicity, Álvaro penetrated the Senegalese urban reality. He seeks to understand the mystery of the woman he met, the mystery that hovers around the desired mask, and through them seeks to understand who he is.

His quest will lead him to discover the essential role that African art has played for European artistic avant-gardes: cubists, dadaists, surrealists, Pablo Picasso, Tristan Tzara, André Breton. The role played by the first great black intellectuals who lived in Paris, the Senegalese Léopold Sédar Senghor, the Martinican Aimé Césaire and also Jean Paul Sartre in the process of decolonisation of the French-speaking African continent.



## *Tú eres azul cobalto* (You are Cobalt Blue)

LITERARY FICTION, spanish

Ediciones Idea, 2006 (1ère édition), M.A.R. editorial, 2014, 148 p.

The story of a woman who sought her way through the art and life of Frida Kahlo.

"It is a journey that will leave you covered with scars, but it will also show you the poetry of life."

Ignacio del Valle

FOREIGN RIGHTS SOLD : (Colombia, Oveja negra), Distributed in Mexico

## Juan TREJO



(Barcelona, 1970)

Juan Trejo graduated in Hispanic Philology from the University of Barcelona, he was a member of the editorial team of the magazine Lateral and co-director of the literary magazine Quimera from 2006 to 2009. At present he is a literary translator from English and contributes to the cultural supplement of La Vanguardia and The Altaïr's magazine. His first novel, *El fin de la Guerra Fría* (The End of the Cold War, 2008) was celebrated as "a superb exercise in the recovery of sentiment written with new tools" (Robert Juan-Cantavella) and translated in France by Actes Sud. In 2014 he won the Túsquets price with the novel *La máquina del porvenir*, and has since published in this publishing house. His 4th novel is just being published in October 2019.

Túsquets Price 2014 for *The machine of the future*

FOREIGN RIGHTS sold : *El fin de la guerra fría* (France, Actes Sud, 2017)



### *El fin de la guerra fría* (The End of the Cold War)

BELACQVA, 2008, 299 p. LITERARY FICTION, spanish

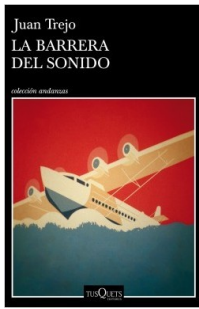
"Con esta opera prima, y con un ojo en la gran tradición del realismo norteamericano (DeLillo, Roth y Franzen aparecen travestidos), Trejo inicia un personal proceso de renovación de la literatura realista española, lejos del manido costumbrismo y con un importante grado de sofisticación", Robert Juan-Cantavella, The Barcelona review. Com.

En attendant Nadeau « [...] ce récit va bien au-delà du constat politique et de la redistribution des cartes du pouvoir : en réalité, il les retourne et sollicite notre jugement sur ce qui se passe vraiment dans la tête de tout un chacun. » Albert Bensoussan, En attendant Nadeau.

The End of the Cold War unfolds the parallel stories of three characters, Dona (flight attendant), Tomás (young Barcelona native) and Zheng (young Chinese). The reader is immersed in their lives, which have in common the uprooting, the feeling of strangeness and alienation in a world they do not understand; despite this, these characters are animated by a life impulse that pushes them to seek a space of their own. We follow Dona, Tomás and Zheng, who drift without diving, who take us into their waters. Barcelona is the crystallizing place where their lives meet at a point, in time and space. What is going on at this crossing? How do the city, daily or exceptional events, affect the course of their lives?

This polyphonic novel is a literary work of a masterful composition that leads to a surprising end, a firework display mixing sublime and intimate emotions, very cinematographic in style (the three parallel lives that intersect at one point are reminiscent of the Mexican director Iñárritu's Love Dogs), it also offers a committed analysis of modernity and our civilisation. It has been compared to the Don DeLillo's novels.

## LIST FOR FRANCE ONLY

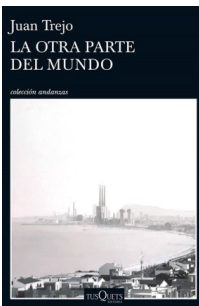


### *La barrera del sonido* (*The Sound Wall*)

TUSQUETS, 2019, 320 p. LITERARY FICTION, spanish

A writer recounts his personal biography and confronts his own work and also that of his favorite authors when life poses the most difficult challenge.

The narrator of this novel, a character suspiciously similar to the author, needs to dive, as if it were a patient archaeologist, in the most significant facts of his past, after a critical and decisive episode that will mark him for the rest of his life; a change of vital panorama that comes to him in his stage of maturity, and that forces him to rethink all the certainties sheltered until now: his passion for some of the most representative writers of twentieth-century literature, the need to write in order to understand what he experienced, the curious obsession that has haunted him since he was a child to travel or the importance of personal ties.



### *La otra parte del mundo* (*The Other Part of The World*)

TUSQUETS, 2017, 256 p. LITERARY FICTION, spanish

A love story in the 21st century, cold, sweet, unforgettable.

A novel about the loss and recovery of oneself, an unforgettable tale about love in the 21st century.

This story begins when everything is over. Mario is a renowned architect, of middle age, recently separated from his wife. He decides to take a break from his professional life. He does not yet know that he is in fact suffering from a much deeper personal crisis. After working for several years for a multinational company where he achieved success and prestige, he realizes that his more intimate environment is totally devastated. After a long trip to France, he decided to return to Barcelona, where he met his wife and lived his best years. He then began a long journey to find his bearings and, above all, to get closer to his teenage son, a perfect stranger who, detached from everything and everyone, waged his own battles. Mario then feels compelled to draw an eccentric shot in order to get out of the labyrinth in which he is engaged. A plan that, like Dorothy's in *The Wizard of Oz*, must take him home.



### *La máquina del porvenir* (*The Machine of The Future*)

TUSQUETS, 2014, 449 p. LITERARY FICTION, spanish

Túsquets Price 2014

"Perhaps it is the flow of the narrative, and not the meaning of the story, that shows us that we are alive."

When his mother dies, Óscar travels to Berlin to take charge of her belongings. He hasn't had word from her in years because, in fact, she was living with another woman and had turned her back on her son. And neither can he inform his father, a stranger he has seen on only a few occasions, the author of successful books on the search for happiness. Dismayed, lacking roots, Óscar hopes to reconstruct the story of his family in 1930s New York, 1970s Cadaqués, Mexico and Buenos Aires, only to find that he may belong to the ranks of the dissatisfied and the visionary, of the obstinate seekers of a transcendental truth. A prodigious story told in three time periods with three characters from the same family, attracted by the same project: the construction of an artefact that anticipates the future.



<https://www.candaya.com/>

“Ofrecer un espacio editorial a autores (especialmente hispanoamericanos) que consideramos de gran valor (a los nuevos y a los injustamente olvidados) será el eje de nuestra labor editorial, que quiere estar regida fundamentalmente por tres principios: convencimiento, riesgo y rigor.

No nos podemos permitir publicar autores u obras de las que no estemos absolutamente convencidos. En eso no podemos arriesgarnos lo más mínimo, pero los demás riesgos estamos dispuestos a asumirlos. Queremos también ser rigurosos en el cuidado de todos los detalles de edición, desde el diseño hasta la distribución.”

The Candaya publishing house takes its name from that fantastic kingdom to which they go, mounted on Clavileño, Don Quixote and Sancho to end the evil spells of the giant Malambruno.

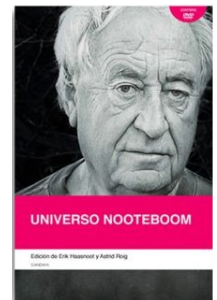
With the same quixotic vocation and will, the publishing house Candaya pretends, from its modesty, to fight against those other spells, even more perverse and malicious, that condemn many Latin American writers to ostracism.

## 4 colecciones

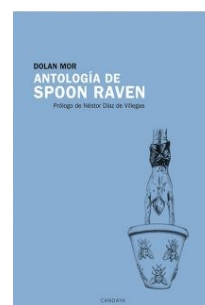
Novels [candaya.com/categoria-producto/narrativa/](https://www.candaya.com/categoria-producto/narrativa/)



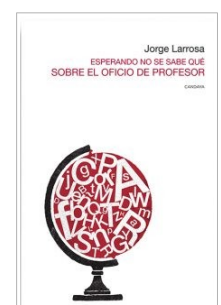
Essays [candaya.com/categoria-producto/ensayo/](https://www.candaya.com/categoria-producto/ensayo/)



Poetry [candaya.com/categoria-producto/poesia/](https://www.candaya.com/categoria-producto/poesia/)



Open [candaya.com/categoria-producto/abierta/](https://www.candaya.com/categoria-producto/abierta/)



**CANDAYA's NEWS**  
**Selection JUST DOWN THERE**

## Gustavo FAVERÓN PATRIAU (Peru)

(Lima, 1966) holds a PhD in Hispanic Literature from Cornell University and currently works as an associate professor at Bowdoin College, Maine, where he directs the Latin American Studies Program. He is the author of *Historia Rebelde* (2006) and *Contra la alegoría* (2011). *The antiquarian* has been translated into English on the Black Cat label of Grove/Atlantic (2014) and is being translated into Turkish, Arabic, Chinese and Japanese.



### *Vivir abajo* (Living Downstairs)

**HOT TITLE**

CANDAYA, 2019, 672 p. LITERARY FICTION, spanish.

*Audiobook rights sold in spanish (Audible)*

*Short list of The Vargas Llosa prize*

See [https://www.candaya.com/libro/vivir\\_abajo/](https://www.candaya.com/libro/vivir_abajo/)

A key novel in 21st century Latin American literature, *Living Downstairs* is an adventure book, a horror story, a police mystery, a story made up of a thousand stories and a chronicle of journeys through the territories of insanity and terror. It is also a quixotic humorous novel, populated by crazed artists, erudite spies, ghost poets and wrong revenge. It begins in Peru, when an American filmmaker commits a murderous homicide in the basement of a house on the day of the capture of Abimael Guzmán, leader of Shining Path. The prehistory of that crime comes twenty-five years earlier and its solution will take another twenty-five. The reader will discover in wonder how the pieces of the enigma emerge from catacombs, madhouses and underground jails along an infinite journey through the dark dungeons of the history of Latin America, Europe and the United States.

## The New Generation of Ecuadorian Women Writers

Three of them : Daniela Alcívar Bellolio, Mónica Ojeda, Solange Rodríguez Pappe

### Daniela ALCÍVAR BELLOLIO

(Ecuador, 1982) Daniela Alcívar Bellolio was born in Guayaquil and lived in Buenos Aires between 2005 and 2017. She is a writer, literary critic, academic researcher and editor. She has published the novel *Siberia* (Joaquín Gallegos Award 2018, La Linares Award 2018), the short story book *Para esta mañana diáfana* (2016) and the essay books *Pararrayos* (*Lightning rod*), and two more. She is general editor at the Ecuadorian publishing house Turbina and a member of the Editorial Committee of the magazine Sycorax. She currently directs the Benjamín Carrión Cultural Center in Quito.



#### *Siberia, Un año después* (*Siberia, One Year Later*)

CANDAYA, 2019, 160p. LITERARY FICTION, spanish

La experiencia devastadora de sobrevivir a un hijo..

See <https://www.candaya.com/libro/siberia/>

*Siberia* is the writing of a duel that is lived in the body, in the mind and in the language. It is the mourning of a mother who loses her child and leaves the city that has been her home for fifteen years, but it is also the search for the word that expresses, at the same time, the pain of absence and the hunger for light.

Daniela Alcívar Bellolio explores in her first novel death and desire from a place of extreme vulnerability: that of the experience of loss. Here there is no artifice of narrative order, but rather the moving chaos of a suffering body, which cries out the emptiness within and works a poetic and indomitable word, a language inhabited by fear, guilt and the need for calm.

A year later, she experiments with writing after the passage of the crisis. If, in *Siberia*, what is at stake is the extent of the pain while it is happening, this story wonders what happens when the landscape has apparently returned to calm, even though that calm is still affected by the spasms of horror.

## Mónica OJEDA

(Ecuador, 1988). Master in Literary Creation and in Theory and Criticism of Culture, teaches Literature at the Catholic University of Santiago de Guayaquil. She is currently studying a Doctorate in Humanities with a research on Latin American pornographic literature. *Nefando* is her first novel, she published another one, *Mandíbula* (2018, Cnadaya).



### *Nefando*

CANDAYA, 2018, 208 p. LITERARY FICTION, spanish.

Was Nefando a horror game for freaks, an immoral staging or a poetic exercise?

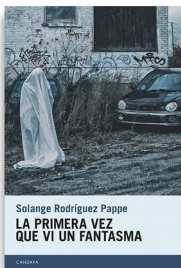
See <https://www.candaya.com/libro/nefando/>

*Nefando, Journey to the Insides of a Room*, was a little-known online video game that was soon removed from the net because of its controversial sensitive content. Players' experiences are now the center of gamer debates in the deepest forums of the deep web, but their users don't seem to agree: was it a horror game for freaks, an immoral staging or a poetic exercise? Are they as deep and twisted as the bowels of that room seem?

Six young people share a flat in Barcelona and their rooms vibrate like beehives. In each of them are cooked activities as disturbing and murky as the writing of a pornographic novel, the frustrated desire for self-castration or the development of designs for the demoscene, artistic computer subculture. His private spaces are white architectures where the territory of bodies, mind and childhood is explored. Mirillas towards the abject and towards saying, which connects them to the process of creating a cult video game.

## Solange RODRÍGUEZ PAPPE

(Ecuador, 1976). is a writer interested in the genre of the strange and the fantastic. With *Lost Bullets* she won in Ecuador the Joaquín Gallegos Lara National Storytelling Prize for the best book of the year 2010. University professor for several decades and coordinator of creative writing workshops, she has done research on the end of the world in Latin America for her master's thesis in Cultural Studies. As a narrator she has published the books *Tinta sangre* (2000), *Dracofilia* (2005), *El lugar de las apariciones* (2007), *Balas perdidas* (2010), *Caja de magia* (2015), *Episodio aberrante* (2016), *La bondad de los extraños* (2016) and *Levitaciones* (2017). Their stories have been translated into English, French and Mandarin.



### *La primera vez que vi un fantasma* (The First Time I saw a Ghost)

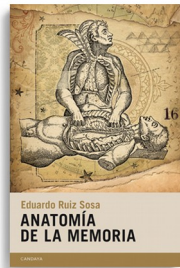
CANDAYA, 2019, 144 p. LITERARY FICTION, short stories, spanish.

The stories of Solange Rodríguez are intelligent stories, full of a powerful and indecipherable imagination that has conceived territories similar to reality, but where the unusual, the strange and the perverse have room.

See <https://www.candaya.com/libro/la-primera-vez-vi-fantasma/>

The ghosts that go through this book have taken the form of stories. They live in an old road hotel or in the body of a pregnant cat, entangle themselves in a braid tied by a blue ribbon, explode loudly in the air and hide between the teeth of a tiny naked woman. They cross placidly from one story to another and at times they become a tangible presence that slips into everyday life, deceiving and seducing us into intimacy with them.

The Ecuadorian writer Solange Rodríguez Pappé, skillful to suppose disturbing plots that leave deep traces, seems to have come to expel us from reality and fatally push us to uncertainty and strangeness.



## do RUIZ SOSA (Mexico)

liacán, 1983). He took a doctor's degree in History of Science and a doctor's degree in Spanish Philology. He is professor of the Faculty of History at the Autonomous University of Sinaloa and Head of the Literature Department of the Sinaloa Institute of Culture. He currently resides in Barcelona.

He has published the short story book *La voluntad de marcharse* (2008), with which he won the Inés Arredondo **National Literature Prize**; the acclaimed novel *Anatomía de la memoria* (Candaya, 2014), for which he won the 1st Han Nefkens Scholarship for Literary Creation (which allowed him to study the Master's Degree in Literary Creation at Pompeu Fabra University) and for which he was included in the *Mexico 20* anthology (the 20 most outstanding Mexican authors under 40 years, fiction and non-fiction).

### *Anatomía de la memoria* (*Anatomy of Memory*)

CANDAYA, 201,576 p. LITERARY FICTION, spanish.

A novel about the need for rebellion and memory, in a world sick of violence, desolation and oblivion.

See <https://www.candaya.com/libro/anatomia-de-la-memoria/>



### Agustín MÁRQUEZ DÍAZ

(Madrid, 1979). He is a Telecommunications Engineer and carries out research studies in Art, Culture and Literature. He has participated in several anthologies, in 2016, he created, with two other partners, the publishing house La Navaja Suiza. *The Last Time it was Yesterday* is his first novel.



#### *La última vez que fue ayer* (*The Last Time it was Yesterday*)

CANDAYA, 2019, 160 p. LITERARY FICTION, spanish.

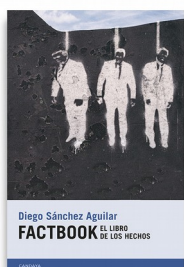
The life of a lost slum, narrated with humour, tenderness and fierce criticism

See <https://www.candaya.com/libro/laultimavez/>

The run over of Chico B, an event all too common in the hostile environment where the novel takes place, is the trigger for a change in the two protagonists of this story: the narrator and the neighbourhood. This painful death will enliven a memory that the narrator believed he had buried and under control in the deepest part of his memory, and at the same time it will accelerate the transformation of the neighbourhood. For the sake of that dubious mirage of prosperity and progress (which rescued some, but also overwhelmed many), the streets, businesses and homes will begin to change, and with them the characters who frequent and inhabit them. Narrated in first person, with a direct and voluntarily aseptic style, the novel has something of an intimate chronicle of one of those peripheral neighbourhoods of our cities, punished by misery, deterioration and violence. The story of some confused and forgotten young people who, amidst tricks, obsessions and dreams, try to survive and be happy. The emotional portrait of a few strange characters that give them something similar to tenderness: a camel fond of canaries, a boy obsessed with fire or a mutt called Mazingher who wanders around the neighbourhood.

### Diego SÁNCHEZ AGUILAR

(Cartagena, 1974) Doctor in Hispanic Philology and professor of Spanish Language and Literature. *Nuevas teorías sobre el orgasmo femenino* won the Setenil Prize for the best book of short stories published in Spain in 2016. As a poet he has published several books, he is also the author of *Poesía vertical*, a critical edition of Roberto Juarroz's work for Cátedra publishing house. He has published articles of literary criticism in magazines such as *Quimera*.



#### *Factbook*

CANDAYA, 2019, 352 p. LITERARY FICTION, spanish.

A vibrant dystopia full of ethical dilemmas that invites the reader to rethink his most intimate convictions.

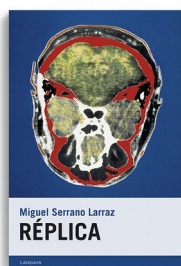
*Factbook* is a lucid analysis, neither complacent nor nostalgic, of the last thirty years of Spanish society and of the generation who lived the 15M as a turning point that seemed to open a door to something that was not well known what it was.

See <https://www.candaya.com/libro/factbook-libro-los-hechos/>

In a country living in an eternal economic crisis that seeks to justify all kinds of sacrifices, corruption and impunity dominate political life, and resignation and fear have taken over the people. When the body of the CEOE President appears hanging in an Osborne bull, Rosa debates between the instinctive horror of violence and the desire for that murder to become the detonator of the revolution. This is *Factbook*'s starting point. In this dystopian world coexist an illegal cryogenesis clinic, a clandestine social network (Factbook) whose members incite rebellion through the objectivity of facts and data, terrorist groups with rock band names, agents who monitor and control social networks in search of conspiracies and enemies of the system...

# Miguel SERRANO LARRAZ

(Zaragoza, 1977) Miguel Serrano Larraz began his degree in Physical Sciences, but graduated in Hispanic Philology and is dedicated to translation. He has published several collections of poems and four novels. His most recent novel, *Autopsia* (Candaya, 2013) received the Estado Crítico Prize for the best novel published in Spain.



## *Réplica*

CANDAYA, 2017, 192 p. LITERARY FICTION, short stories, spanish.

See <https://www.candaya.com/libro/replica/>

In a remote and utopian future, a student faces the task of writing an academic text about the fictions of the past. One of the working conditions, perhaps the most difficult, is that a reader at the beginning of the 21st century should be able to understand it. The argument of this story, "Logos", hides the key to understanding *Replica*, an inquiry into the family, the perception that others have of us, childhood, sexual identity and the inability to delimit with words the mystery and anguish of living. Its pages contain indistinguishable stuffed ducks, a radioactive father, a young man whose resemblance to Enrique Bunbury conditions his personal relationships, an author who writes a comic novel that everyone takes too seriously and many other lost, almost absurd characters who fail to understand the world they inhabit, a luminous and terrible world that we sometimes only manage to approach through fiction.



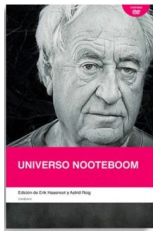
## *Autopsia*

CANDAYA, 2013, 400 p. LITERARY FICTION, spanish.

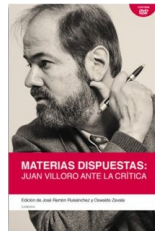
See <https://www.candaya.com/libro/autopsia/>

The protagonist of *Autopsy* is a young man obsessed by an obscure action of his past: the harassment of a schoolmate, Laura Buey, whom he believes to have ruined his life and of whom he has never heard from again. In an obsessive speech, sometimes delirious, the protagonist reviews all the acts of violence that have taken place in his environment: the urban tribes of his youth, class struggle, relationships, literature, family, friendship. The novel, which has something of a collective portrait of the first generation that had access to the Internet and expanded private myths to make them public, is an attempt to reflect on guilt, revenge, paternity, the difficulty of asserting one's personality in a provincial city... but also on the appropriation of the experiences of others, on social networks, on idols and anonymous characters that both trace and destroy our sentimental education.

## Literary Non-Fiction selection. Collective works with DVD.



**Erik Haasnoot, Astrid Roig  
(ed.) Noteboom Universe**  
**NEW**



**J.R. Ruisánchez, Oswaldo  
Zavala (ed.)**  
**Materias dispuestas : Juan  
Villoro ante la crítica**



**Ana Rodríguez Fisher (ed.)**  
**Ronda Marsé**



**Jorge Carrión (ed.)**  
**El lugar de Piglia. Crítica  
sin ficción.**



**Edmundo Paz Soldán,  
Gustavo Faverón (ed.)**  
**Bolaño Salvaje**



**Margarita Heredia (ed.)**  
**Vila Matas portátil. Un  
escritor ante la crítica**



**Laureano Debat**  
**Barcelona Inconclusa**



**Jorge Larossa**  
**Esperando no se sabe qué.  
Sobre el oficio de profesor.**