



agencia  
literaria

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**2025**

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# COMMERCIAL FICTION

## Alfonso Aguirre



Alfonso Aguirre is a writer, entrepreneur, and content creator. Right after he graduated collage from the University Tec de Monterrey, he published his first book *Impossible Until It Gets Done*, which quickly positioned itself in the list of best sellers on Amazon Mexico in the leadership category.

He currently has a community of over 1.7 million people on TikTok where he shares entrepreneurship tips, book recommendations, phrases, and personal experiences. With the support of this great community, his podcast “Alfonso Aguirre” has positioned itself on the trend charts on Spotify. In addition, he connects with a select group of people on a daily basis to carry out the 5 a.m. club routine.

He is the CEO and Co-founder of “By the land”, a herbal supplement company, which achieved a valuation of millions of pesos thanks to the exponential growth in sales generated by his social networks and the support of his digital community.

While all this is happening, Alfonso has owned the phrase “Have breakfast, and eat your own projects”, putting it into practice with each of his own plans and making an allusion to the importance of dedicating yourself to you and your ideas.

## Nada fue lo que creímos (Nothing Was What We Expected)

390 pages

Translation rights available in all languages except for Spanish.

Genre(s): Young Adult, Romance, Contemporary, LGBTQI+.

Spanish worldwide: Suma, 2025.

Audio rights: Penguin Random House, worldwide.



DARE TO COMPETE. When everything is at stake, Mateo and Gabriel will dare to take a step more difficult than achieving the highest grades, obtaining the best job, or even changing the world: discovering that loving gives more meaning to success.

Mateo García is a successful student of International Relations with a life planned, he believes, to perfection: graduating from Columbia, working at the United Nations and saving the world one treaty at a time. He has everything so calculated that he stays away from any distraction, but one day he meets Gabriel Cortez, a philanthropist passionate about changing the world. Mateo joins this charismatic boy's foundation and discovers that it is not

just a simple job, but something extraordinary. Together they will discover that the most important victories are not won on the stage, but in those moments when everything seems lost.

## **Non-fiction**

*Tengo algo que contarte* (Self-help, Young Adult)  
Worldwide Spanish: Aguilar, 2022. | Worldwide Audio: Penguin Random House, 2022.



## Rayo Guzmán



Rayo Guzmán was born in Celaya, Guanajuato. She has a degree in Communication and a MA in Education in Human Development and Thanatology. From a very young age her passion for reading led her to be a writer.

For more than 18 years she dedicated herself to teaching at a higher and postgraduate level and to counseling and accompaniment in Human Development and as a facilitator in various institutions in Mexico.

In 2006 she obtained an honorable mention in the literary contest of the Demac Publishing House, with an autobiographical text entitled *En mis cinco sentidos*. Since then, she has dedicated herself to writing stories that, with her agile narrative, give life to endearing characters and leave a mark on her readers.

### Coyote balcánico (Balkan Coyote)

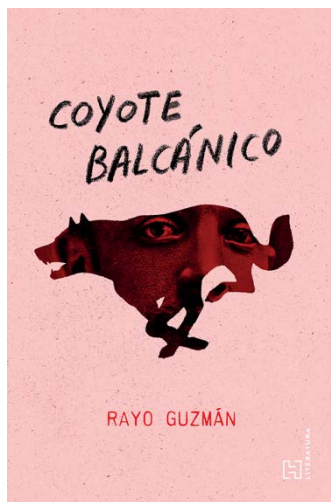
166 pages

Translation rights available in all languages except for Spanish.

Genre(s): Romance, Historical, Young Adult.

Spanish worldwide: Hachette México, 2025.

Audio rights: Hachette, worldwide.



Eloisa, a rebellious, free and indomitable journalist from Guanajuato, México, is about to marry her childhood friend when she meets a Serbian man from a wealthy family, named Darko. Together they develop a passionate connection predestined to pass through a curse that connects their respective ancestors. However, Darko turns to violence and Eloisa is forced to return to Guanajuato. There, she discovers that she is pregnant and has a son named Zoran, the "Balkan Coyote." The story revolves around Zoran's reunion with his father, and the reunion of his parents, Eloisa and Darko. A story that appears to be about romantic love, turns into a haunting narration about the connection that exists between your ancestry and forgiveness.

## Luciana Langoni



Since she was a child, Luciana has been interested in exploring fantastical universes and writing short stories about them. She always wished for the ability to speak to animals. Her love for all things magical has turned into the detailed world she built for her fictional works.

She has published two novels, with *Maga de sangre* being the latest one. In 2020 she published a Bestiary gathering all the magical creatures of her own creation.

She lives in Mexico City with her two dogs: Nickza and Bianca.

### **Maga de sangre (Blood Witch)**

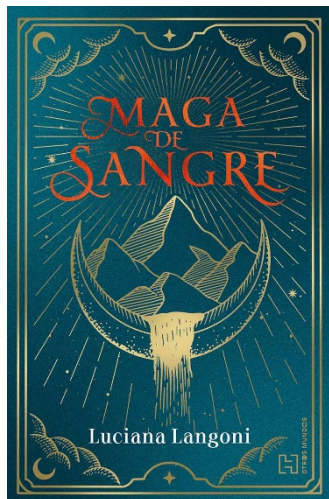
**381 pages**

**Translation rights available in all languages except for Spanish.**

**Genre(s):** Romantasy, Adult Fantasy.

**Spanish:** Hachette, worldwide (2024).

**Audio rights:** Audible, worldwide.



After a plane crash, Julieta and Daniel are reincarnated in another world; her, as Kouzel, abandoned since childhood in the forest of the barbarians; him as Novak, the eldest son of the leader of the ice territory, a hunter obsessed with exterminating all sorcerers. Kouzel does not know that she was born with the most dangerous magic on The Second Earth and that her nightmares contain the truth about that life that she shared with her great love. But when she meets Novak again, he doesn't recognize her. With the help of Nickza, a wild felux with an inexplicable connection to her, a seer and an animal magician, she must try to make sense of her visions not only to discover who she was in another land, but also who she is now. On the other hand, the most powerful blood mage on The Second Earth knows of her awakening and will do everything possible to fan her darkness. With Kouzel on his side, he will take revenge and start a war against his greatest enemies: the hunters.

## **Fiction**

*La princesa Anakim* (Novel, Adult, Romantasy)  
Worldwide Audio: Audible, 2022.

*Moprayla* (Novel, Young Adult, Fantasy)  
Worldwide Spanish: Puck, 2017.

## **Non-fiction**

*El bestiario de L. M. Langoni* (Bestiary, Fantasy)  
Worldwide Spanish: VF Agencia Literaria, 2020.

## Marcelo González



Marcelo González was born in Monterrey, Mexico, where he is an important part of its theatre history, since he has directed more than a hundred plays, musicals and shows at professional level. He has been an acting teacher at Tecnológico de Monterrey, as well as director of plays and musicals. *Estar o no estar* was his first play, which he wrote, directed, and produced, and earned him seven nominations and two wins for the Diosas de Plata. He has also been selected for several International Film Festivals. González won the Alebrije Prize for Distribution at the FICMty (International Film Festival of Monterrey). His first novel is inspired in his original movie script of the same name.

Since he began his career as a film director he has written screenplays, theatre plays and scripts for diverse entertainment shows, original and adapted. He is currently the headmaster of the Art and Culture Department of the North region at Tecnológico de Monterrey. Marcelo lives in Monterrey, where he is planning his second film with a script of his own.

### **Estar o no estar (To be or not to be)**

**95 pages**

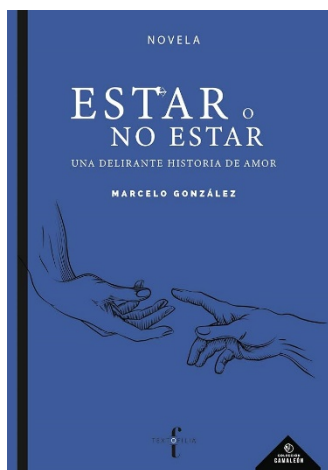
**Translation rights available in all languages except for Spanish.**

**Genre(s):** Romance, Adult Fiction.

**Spanish worldwide:** Textofilia, 2023.

**Audio rights:** Audible, worldwide.

**Audiovisual rights:** Cinetzin, Café del Mar, 2015.



Augusto loses his father and becomes his mother companion until she dies. He decides to move to Tlacotalpan and, for the first time, he begins to pay attention to women. There, he meets a young Ukrainian woman with whom he begins a friendship. They spend their days together while she stands by the river, waiting for her boyfriend. On the day he asks her to give him a chance, the boyfriend comes back to take her with him. Years later, Augusto gets sick and now, in his dying agony, he cannot tell the fantasy from the reality. Originally, the author conceived this story as a cinematographic script, who directed it as well. It was released in 2015, starred by Aislinn Derbez and Flavio Medina. It obtained two “Diosas de Plata” which is a cinematographic award granted to the

best Mexican films.

## Mónica Castellanos



(Monterrey, México, 1960). She graduated from Superior Institute of Culture and Arts of Monterrey. She is cofounder of Editorial 42 líneas, Center of Familiar and Social Studies and speaker. Since 2013 she has dedicated her life to what has been her greatest passion: writing literature. Among his work is *Canasta de comadres*, published by Azul editores in 2015, *Aquellas horas que nos robaron, el desafío de Gilberto Bosques*, published by Grijalbo in 2018 and which won the Antonio García Cubas 2019 Award, in the category of historical novel. In 2021, *El aroma de los anhelos* was also published by Grijalbo. Her latest novel is *Carbón Rojo*.

### Carbón rojo (Red Coal)

272 pages

English sample translated by Rosalind Harvey.

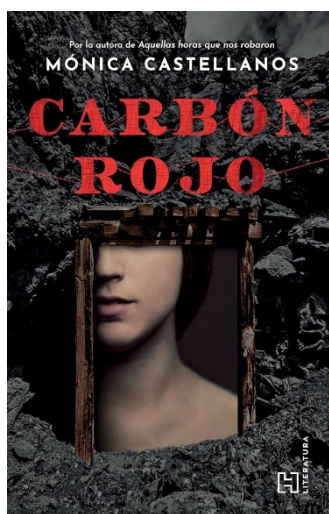
Translation rights available in all languages except for Spanish.

English translation grants may apply for all of the author's titles.

Genre(s): Adult Fiction.

Spanish worldwide: Hachette, 2023 (Published simultaneously in México, Colombia, and US).

Audio rights: Hachette, 2023.



Carmina talks to the dead since she was a child. She lives in a world of darkness where the regret and the desire for her revenge kept her in the depths of a dead home, haunted by feelings as black as the coal that can be found in the mines of Coahuila.

In a mantel she embroiders with black hair the names of the Calderón family, who she hates. In the center of it, stands out the name El Cura, a priest from the past who for her it is not worth to even mention his name.

When her sister, Ada, dies, she has no other option than to turn to her past, meet up with her relatives, and try to reconstruct her story. On the other hand, the death of various miners in Pasta de Conchos bring up in Bernardo, Carmina's nephew, the memories of poverty and the anger of injustice that he will try to recompose through his work as a journalist.

In this novel, Mónica Castellanos retraces the journey to hell, including the personal ones, like Carmina's and Bernardo's, as well as those of the miners who died due to the negligence of many and who, once again, were buried in the shadows.

## **Press for Red Coal**

«Carbón rojo is a novel that burns. A burning edge that goes straight to the memory. Its precise prose manages to inform, while generating a feeling against oblivion.»

**Élmer Mendoza**

«The novel is permeated with pain, and Mónica Castellanos works the setting in such a way that it feels natural and the reader can unfold in the story as a sort of witness.»

**Ivana Lamas / Informador**

«Carbón rojo is an enclave where two stories converge: that of Carmina and her grudges, her past and her family, especially Bernardo, her great-nephew, who finds in Pasta de Conchos the beginning of his journalistic career, as well as those of the miners who lost their lives and those who survived.»

**Daniel de la Fuente / Reforma**

«Mónica Castellanos is beyond a doubt a novelist of first category who knows how to create characters, who creates a dramatic feeling in her stories and that shares with us titles that can endure any kind of criticism.»

**El Universal**

## **El aroma de los anhelos (The Scent of Longing)**

**2021 pages**

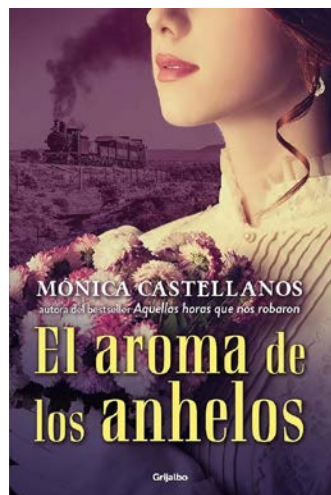
English sample translated by Christina MacSweeney.

Translation rights available in all languages except for Spanish.

Genre(s): Historical romance, Adult.

Spanish worldwide: Grijalbo, 2021.

Audio rights: Audible, worldwide.



During the time of Porfirio Díaz' rule, the population's dissatisfaction and restlessness grew bigger and bigger. Different groups opposed to Díaz began to organize to challenge the president, among them, a group led by Francisco L. Madero. The "Maderistas" would then position themselves in different parts of Mexico and the southern United States, specifically in San Antonio, Texas, a key point for the fight.

María, at the time only 15 years old, was a young woman with a revolutionary spirit who wanted to escape her privileged social standing to promote women's suffrage, participate in politics, and dedicate her life to those who are in the utmost need for help. The writings of Práxedes G. Guerrero published in the newspaper *Regeneración* and *Los miserables*, by Victor Hugo, would instill that audacity and drive in her. But it would not be an easy task: her mother's care and social customs, together with the restrictions of being a woman, would make her face many different obstacles.

However, fate is turned upside down when she meets a young doctor who recently arrived in San Antonio, Daniel Chapman. Soon, he will become a confidant and friend, as a powerful bond will bind them together

### **Press for The Scent of Longing**

«Great author, Mónica Castellanos gifted us with a delicious story that takes place at the beginning of the Mexican revolution. With its particular style, it takes us to the cities where plans were made in order to take down the dictator Porfirio Díaz.»

### **Conjurando Letras**

«Mónica Castellanos publishes her novel with the intention of giving women the place they deserve when they have been left aside, among the shadows, even if with allowed the construction of a better society with her work and daily labor. Through the character of María Treviño, a young woman about to turn 16, the author pays homage to the women who, from

the industry, the factories, the field and the home, have worked and forged contemporary Mexico.»

**José Pablo Espíndola / Reporte Índigo**

## **Aquellas horas que nos robaron (The Hours Taken from Us)**

**336 pages**

English sample translated by Robin Myers.

Translation rights available in all languages except for Spanish.

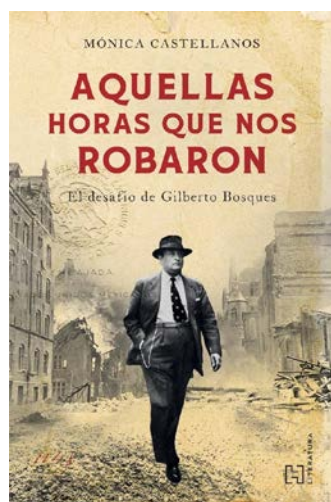
Genre(s): Historical fiction, Adult.

Spanish worldwide: Hachette, 2024.

Audio rights: Audible worldwide.

Winner of the Antonio García Cubas Award, 2019.

After 11 successful reprints with Grijalbo, Hachette bought the rights to publish this new edition.



These are the days of Franco and Hitler. Among the thousands of refugees from the Spanish Civil War, Guillermina Giralt and Francesc Planchart, two young Catalans will live one of the most moving stories in their attempt to survive the French internment camp in Argelès-sur-Mer. But they will not be the only ones. Thousands of men, women and children, intellectuals, artists, peasants, workers will leave their homes, face inhuman conditions of life and fight to preserve the most precious thing they have: their lives.

In that uncertain future a man will emerge, the Mexican consul Gilberto Bosques who risking his life and his family's, will suffer the arrest of the Gestapo and go beyond his diplomatic functions to save thousands of people from the most cruel and harrowing

persecution of history.

## **Press for The Hours Taken from Us**

«The prose and masterful narrative structure give to the book a sense of agile reading, leaving the reader eager to know more about Gilberto Bosques, accomplishing what I have always considered to be the effect of a good historical novel: take the reader on a path that will make him wish to know more about history.»

## **Conjurando Letras**

«The novel allows us to know, through the beautifully narrated short chapters, the background of Don Gilberto, his love for education, language, and journalism; his revolutionary spirit. In



the course of 331 pages —that slide away like water— we meet the teacher, diplomatic, communicator, father, and friend, and we understand the fear, sadness, suffering, and despair of many exiles through the voice of different characters along the novel that Mónica builds with mastery.»

**Karla Trejoluna / Es lo cotidiano**

«In her book *Aquellas horas que nos robaron*, Mónica Castellanos shares with us the endearing story of resistance and strength of an extraordinary Mexican man that challenged over and over again the laws of the state to attend to the right we all have to enjoy a dignified future and freedom.»

**Gabriela Riveros / Langosta Literaria**

## Mariana García Luna



(Mexico City, 1974). She got a diploma in Literary Creation from the Sociedad General de Escritores de México (SOGEM) in Querétaro (2006-2007). She specialized in proofreading at the Cálamo & Cran school of Barcelona in 2011. She was instructor of the course Literary Style in Aula Virtual de Escritores de Barcelona (2008-2012). She taught courses in Literary Writing at the Contemporary Art Museum of Monterrey (MARCO) from 2010 to 2018. She is a co-founder of the group Escritores Independientes Capítulo Monterrey (EICAM, 2012-2019).

She is author of the books: *Memorias del más allá, para vivir en el más acá* (Alfaguara, 2016); *Frutario. Cuentos de frutas, amor y desamor* (2012); *La hora del té. Cuentos líquidos* (2015). She teaches the course of Narrative Composition in Cálamo Centro Literario since 2017.

### El olor de las orquídeas (The Scent of Orchids)

442 pages

English sample translated by Christina MacSweeney.

Translation rights available in all languages except for Spanish and Arabic.

Genre(s): Historical Romance, Adult.

Spanish worldwide: HarperCollins, 2022.

Audio rights: Audible worldwide.

Arabic: Taathir Publishing House, 2025.



In the fifties, Raquel and Alejo live the most wonderful love story, but it is a secret. Because of his prejudice, Raquel's father is opposed to their relationship. One fateful day, they are discovered, which awakens her father's anger, who will decide to punish the young lovers. The forced separation is imminent; Alejo ends up in the Peruvian Amazon while Raquel seeks asylum in Paris with her grandmother.

Within the best tradition of Latinoamerican novel, Mariana García Luna brings us into an onerotic universe where, alongside Raquel and Alejo, Carmina, Nana and Santiago will join their fates, many years later, thanks to a mysterious wedding dress. Each of these characters will narrate the story from their perspective, one of

them doing so from the realm of the dead in the shape of a ghost wandering through the rainforest.

### **Press for *The Scent of Orchids***

«It is not a love story in the proper sense of the word. It does deal with love, but with love in all its manifestations and in an idyllic and utopic world that is born in the Amazonian.»

**Rocío Hernández**

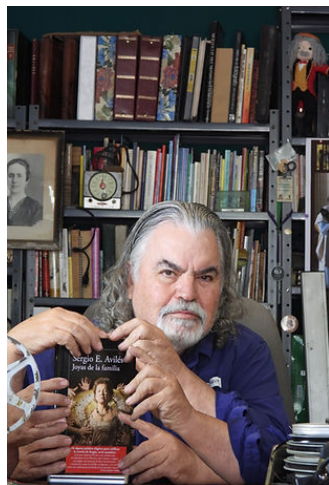
«Using an endearing and playful prose, the author astounds with a novel that is both a journey through the world and through the human condition.»

**HarperCollins**

«This book is addressed to ‘any man or woman who wants to fall in love again, who wants to feel hopeful, who wants to have faith, who wants to be inspired; to those people who are interested in magical realism and in the Latin-American novel.»

**Guadalupe Parral / Once Noticias**

## Sergio Avilés



He was born in Saltillo, Coahuila, in 1957. He is the autor of *Me enamoré de una cucaracha* (1992), *Antes de ser* (2001), *indiGestión Pública* (2009), *Coahuila, espejismo pleno* (2010), *El nombre del gato* (2011) y *Explore Del Río* (2017).

He has worked alongside Guillermo Arriaga in various cinematographic projects such as *El pozo*, *Words with Gods*, *Broken Night*, and *No One Left Behind*. In 2012 he directed *Fin del mundo*, filmed in Saltillo, and in 2013, *Piloto*, filmed in Zaragoza, Coahuila. He also wrote and directed *Galatea* in 2014, amongst many other short films and documentaries that he uploads mainly to his YouTube channel. He has participated as a columnist, editor and collaborator in numerous newspapers and magazines such as *El Norte de Monterrey*, *Palabra*, *Vanguardia*, *El Diario*, *Los Angeles Times*, *Tribune Media Services*, *Fortune*, and *El Pa*.

### Joyas de la familia (The Family Jewels)

**336 pages**

English sample translated by Mark Fried.

Translation rights available in all languages except for Spanish.

Genre(s): Historical fiction, Adult.

Spanish worldwide: Alfaguara, 2022.

Audio rights: Audible worldwide.



Rubén Pablo Alcocer is a 54-year-old private detective who lives in Saltillo. He could have been a philosopher, and, perhaps that would have been better for him, since his most recent job has taken him to an extremely complicated situation: a man and a woman have tied him to a chair. They also placed a plastic bag over his head and stuck toothpicks under his nails. His kidnappers want to know where the old diamond necklace is, the one that once belonged to the Rumanian crown. To endure the torture, Rubén will reminisce the jewel's story, which goes back to the 15th century, and through the lives of several European dynasties, where Napoleon, the Queen Victoria, and even the Count Dracula are involved. Walking through this labyrinth of stories might be the key to elude death.

This fascinating tale which is both a thriller and a historical novel reminds us that every family has its jewels, its rocks, and different types of people which together form a mosaic of love, betrayal, and desire. But also, of memory and loss. Sometimes, even of a desire to forget.

## **Press for The Family Jewels**

«With great delicacy he leads us through the labyrinths of history and the mind, and page after page he presents us with exciting events, at times like a dizzying thriller, and at others, like a profound explosion of human nature.»

**Guillermo Arriaga**

«By reading this novel, the reader will be left with various reflections and information about the real lives of those who apparently would be thought to be great; however, the reality is always different and contains endless difficulties.»

**Elena Hernández / El Diario de Coahuila**

«Joyas de la familia is a novel full of anecdotes, and delusions, not only in its plot, but also in its conception. The most recent book by the Saltillo writer Sergio Avilés took 30 years to reach its publication, but with it comes a journey through a maze in the history of a valuable object.»

**Muro Marines / Vanguardia**

# LITERARY FICTION

## Martha Bátiz



Martha Bátiz was born and raised in Mexico City, but has been living in Toronto since 2003. Her first book was *A todos los voy a matar* (Castillo Press, 2000). Her novel *Boca de lobo* received the Casa de Teatro award in Santo Domingo and was originally published in Spanish (Dominican Republic, 2007, and Mexico, 2008). In 2019 it was released in a new print edition by Lugar Común Editorial. It has been translated and published in English as *The Wolf's Mouth* (Exile Editions, 2009) and *Damiana's Reprieve* (Exile Editions, 2019), and in French as *La Gueule Du Loup* (Lugar Común Editorial, 2018).

Her second short-story collection in Spanish, *De tránsito* (Terranova editores, 2014), received an honorary mention in the International Latino Book Awards in 2015. Martha Bátiz has since written her first short-story collection entirely in English, *Plaza Requiem: Stories at the Edge of Ordinary Lives* (Exile Editions, 2017), which won the International Latino Book Award for Best Popular Fiction in English in 2018.

Martha edited the anthology *Desde el norte: Narrativa canadiense contemporánea* (UAM, 2015), and is also part of the editorial committee of the successful books *Historias de Toronto* and *Historias de Montreal* (Lugar Común, 2016 and 2019, respectively).

She holds a PhD in Latin American Literature and is an ATA-certified literary translator. Besides being the founder and instructor of the Creative Writing in Spanish course currently offered by the School of Continuing Studies at the University of Toronto, she is a part-time Professor at York University/Glendon College. In 2014, Martha was featured in *Latinos Magazine* among the Top Ten Most Successful Mexicans in Canada. In 2015, she was chosen as one of the TopTen Most Influential Hispanic-Canadians.

## **A Daughter's Place**

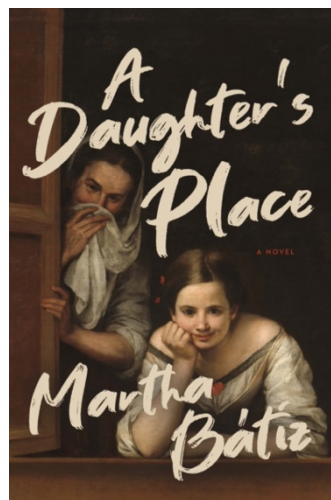
**400 pages**

**Originally written in English.**

**Translation rights available in all languages except for English.**

**Genre(s):** Historical fiction, Adult.

**English worldwide:** House of Anansi, 2025.



Madrid, 1599. Following her mother's sudden death, fifteen-year-old Isabel goes to live in the family home of her father, the poet and war hero Miguel de Cervantes, a man she has never met. Forced to pose as a maid to conceal her illegitimate status, Isabel must adapt to a new way of life with her jealous cousin and protective aunts while she waits for her father to return from Seville. Meanwhile, in the nearby town of Esquivias, Miguel's pious and faithful wife Catalina similarly awaits his return, blissfully unaware of Isabel's existence.

As Miguel works on the manuscript that will become his masterpiece, *Don Quixote*, the years pass and Isabel grows into womanhood, falling in and out love, uncovering family secrets, and yearning for the legitimacy denied her by a rigid and callous society. Capturing two tumultuous decades of Golden Age Spain in rich historical detail, Martha Bátiz paints a compassionate portrait of a family on the precipice of great change and the fiercely independent woman at its centre striving to make a life of her own.

## **Fiction**

*No Stars in the Sky* (Short Stories, Violence against women, Adult)

Worldwide English: House of Anansi, 2019.



## Karina Sosa Castañeda



Karina Sosa Castañeda was born in September, 1987. Since her early twenties, she has dedicated her life to literature: visiting the library of the Institute of Graphic Arts of Oaxaca and writing for the magazine *Comején* founded by Francisco Toledo. Karina has also published short stories in *Después del derrumbe: Narrativa joven de Oaxaca* (2009) and *Cartografía de la literatura oaxaqueña actual II* (2012), by Editorial Almadía.

In 2018 with a team of friends she founded the project *Zopilote Rey*. It started as a magazine of art and literature only to later become a publishing house. Karina has also developed many writing workshops and reading clubs. In 2020 Editorial Almadía published *Caballo fantasma*, her debut novel, and in 2021 Karina won the Amazon First Novel Award.

### Orfandad (Orphanhood)

216 pages

English sample translated by Ellen Jones.

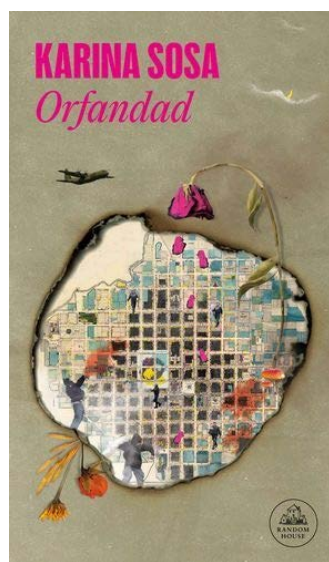
Translation rights available in all languages except for Spanish.

Genre(s): Self-fiction, Adult.

Spanish worldwide: Random House, 2024.

Audio rights: Audible, worldwide.

A part of “Mapa de las lenguas”, 2025.



A daughter finds a rift in her family: her parents are separated and the house where she and her siblings are growing up is becoming increasingly populated by memories. In June 2006, the father of Karina--the protagonist of this story--leads a social struggle to topple Oaxaca's government and seek justice. A battle that brings along the stigma of prison. A fight that leaves the city burning. While dealing with her father's abandonment and social persecution, Karina tries to figure out who she has been and who she is now as a woman. She pushes the roadblocks in her memory to reach the past, her unstable and sorrowful childhood: the dark zone from which the long shadow of a totemic father emerges. In this, her second novel, Karina Sosa amplifies her stylistic talent and gives us a deep, nostalgic, hurt story. A book where she courageously subdues words such as love and freedom. Orphaned asks: Can you

dig deep and come out unharmed? And it answers: No way.

## Press for Orphanhood

«With an intimate and heartbreakingly beautiful style, Karina Sosa offers a privileged, yet painful testimony of one of the social movements that shaped the face of contemporary Mexico.»

**Fernanda Melchor**

«This book is proof that you can trust your own powers. And of course he does not come out unscathed, but he does come out full of words that expose him: the wounds fester between words: from there comes the suffering human condition, what unites us to others. »

**Pura López-Colomé**

«Like (Elena) Ferrante, Sosa is interested in power relations and the emotional burden that parents impose on their children.»

**Daniel López Aguilar / *La jornada***

«Karina is not a historian, nor a social scientist; It tries to narrate or transmit to us its legitimate experience, but at the same time it deals with a lived history that is already part of the collective memory.»

**Guillermo Fadanelli**

«Without affectations or drama, without exultation or pathos, without sentimentality and much less pamphleteering temptations, with a surreptitious, sly humor, common among some Oaxacans, in Orfandad, the book recently published by Random House, Karina Sosa has risked recreating the memories of those days of barricades, of struggle, of resistance, of prison.»

**Javier García-Galiano / *El Universal***

## **Caballo fantasma (Ghost Horse)**

**111 pages**

English sample translated by Ellen Jones.

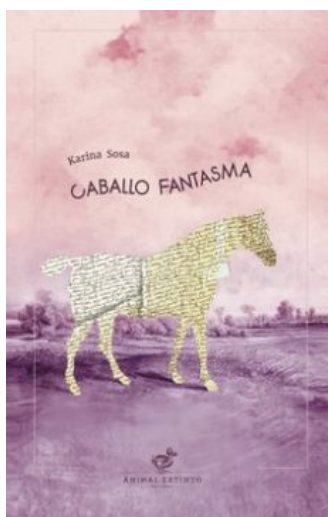
Translation rights available in all languages except for Spanish.

Genre(s): Adult Fiction, Experimental.

Winner of Amazon's First Novel Award, 2021.

México: Almadía, 2020.

Colombia: Animal Extinto, 2022.



In a room in the city of Oaxaca, a young female architect writes and reads the diaries that she has accumulated in the span of ten years. It has been six hundred days since her mother died. The only thing Ka knows about her mother is that she suffered from her nerves and that she loved horses. Leonora, her mother, has always been a ghost to her.

Ka goes looking for her own story while she adapts to being back again in the city, to her new job, to the streets, to love and to the libraries. At the same time, she starts to find out more about the life of her mother and her love for horses. Leonora is a blank space, a mystery that Ka will try to answer with a writing that oscillates between her memories, quotes and literary references. Throughout a patient and crystalline prose, this novel ponders over absence, lies, solitude, family narratives and the capacity of human beings to tell stories that give them identity and a place in the world.

### **Press for Ghost Horse**

«It is a novel, but it is also a journal and an essay about fiction. The story stems from fragments with a paused and intimate writing. The narrative voice is a young architect who is passionate about literature and whose mother died almost two years ago.»

**Aristegui noticias**

«The story manages to build a peculiar world and atmosphere that sticks to your skin even if you have closed the book.»

**Jury of the First Novel Award 2021**

«The novel acquires the shape of a library where personal experiences and art coexist.»

**Roberto Pliego / Milenio**

«One of the most powerful elements of the novel is how it builds this inquiry, how it articulates the search for the ghost, how it narrates it. And there it is the poetic labour, the manner in which it administrates what is said and what is kept quiet, the manner in which it strains the borders of what is narrated and what is not told. »

**Hernán Ronsino / Rialta Magazine**

«Of fragmentary structure, an evocative, poetic, and oneiric style. »

**Alejandra Ojedi / El financiero**

## Suzette Celaya Aguilar



Hermosillo, Sonora, 1982. She has a Masters in Social Sciences, and a degree in Communications. She works as a Web Editor, and has worked in various newspapers and magazines as proofreader, writer, content creator, and web editor. She was a part of the Fondo Estatal para la Cultura y las Artes de Sonora Scholarship in 2013, and of the Fourth Anthology of Short Stories Written by Female Mexican Authors in 2021. In 2020, she won the Sonorenses Book Award in the novel category with *Nosotras*, which also won the First Novel Award by Amazon Mexico in 2023. *Nosotras* was published in Spain by La Navaja Suiza with the title *La tierra sobre tus huesos*. She is the mother of Jonás, aka the most beautiful boy in the galaxy.

«It's inevitable. You will feel each narrated atmosphere as an absurd detachment from what they call normality. You will remember two great masters of Latin American literature and that is fine.»

**Élmer Mendoza**

### **Nosotras (Us)**

**224 pages**

English sample translated by William Morningstar.

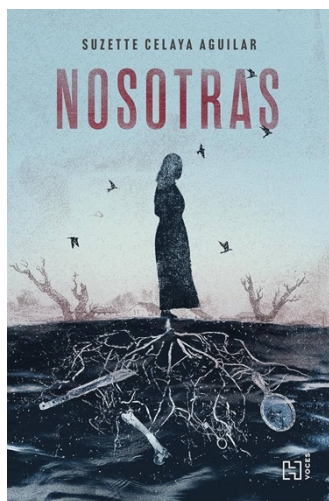
Translation rights available in all languages except for Spanish and Italian.

Genre(s): Adult Fiction.

México: Hachette, 2024.

Spain: La Navaja Suiza, 2023.

Winner of Amazon's First Novel Award, 2023.



A town is about to disappear under water due to the construction of a dam. The people working for the Government try to convince Violeta to leave the house where she grew up with her grandmother, but she refuses to leave all of her dead behind: her grandmother recently died, her mother took her own life after Violeta was born, her daughter died during childbirth. The desolate and timeless universe that Suzette Celaya builds in *Nosotras* is a chilling metaphor for our search for roots as a response to the violence of the present, and to the helplessness of inhabiting a world sunk in hopelessness.

## Press for Us

«Suzette Celaya Aguilar is an author with a powerful inner world that translates into a novel that often takes our breath away. He builds his story with a language that smells of dust, bones, sweat, with a deep poetic sense. It is worth getting closer to the power of this writer, a unique voice in the panorama of literature in Spanish.»

**Guillermo Arriaga**

«Although *Nosotras* is not a strictly feminist novel, it addresses issues of machismo and the role of women in a patriarchal society. Celaya wanted women to be the protagonists, exploring the complexities of their relationships and power dynamics.»

**Newsweek Español**

«Based on a story that wanders between realism and fantasy, Suzette Celaya Aguilar makes her literary debut with a story where loves tie you to the earth.»

**Forbes**

«With a great narrative sense and a precise and forceful poetic tone, Suzette Celaya builds a novel with a solid literary quality that moves page after page.»

**Fernanda Melchor**

## Juan Patricio Riveroll



He was born in Mexico City in 1979. After studying Communication at the Ibero-American University, he specialized in Film Direction at the American Film Institute, in Los Angeles. He produced, wrote and directed *Ópera* (2007), winner of the Naguib Mahfouz Prize. *Panorama* (2013), his second film, participated in several festivals, and *Punto de fuga*, his first novel, was published in 2014 in New York.

That same year he founded Artegios Distribución with Everardo González and Roberto Garza Angulo, which specializes in documentary film. In 2015 the publishing house Tusquets published his second novel, *Fuegos artificiales*. He has been a teacher and has collaborated in the magazines *Casa del tiempo*, *Luvina* and *Marvin*, and on the Internet sites *Pijama Surf*, *Replicante* and the film blog from *Letras Libres*.

### Todo el oro de Lisboa (Lisbon's Gold)

334 pages

Translation rights available in all languages except for Spanish.

Genre(s): Historical Fiction, Adult.

Spanish worldwide: Tusquets, 2024.

Audio rights: Planeta, worldwide.



Ever since he heard it on a night of partying in Lisbon, the narrator has become obsessed with the mysterious story of Santiago's father, Pol Espasí, a Catalan exiled in Portugal during the Spanish Civil War, who died leaving a trail of questions related to various documents linked to the smuggling of art pieces and a Nazi spy network. Through a series of investigations, the protagonist and Santiago intend to unravel the tangle surrounding the death of the possible spy, his involvement with German agents during World War II, and the unusual literary life of the narrator's great-grandfather, who wrote an alternate version of *Don Quixote*, comparing his delusions with those of the ingenious nobleman.

Revealing these mysteries will put the two friends in front of a reality that they may not be prepared to face.

## **Press for Lisbon's Gold**

«The story immerses itself in these scenes of German spies and agents in the Second World War, but it also covers the life of the narrator—who has a lot and little of Riveroll—and the memories he has about the life of his great-grandfather and his text about the ingenious gentleman Don Quixote of la Mancha.»

**Sin embargo**

«Juan Patricio Riveroll tells a story that runs in different cities and at different times, going from Lisbon to Mexico City and from the first look of the 20th century in Mexico to the Portugal of the Second World War, in a plot that combines the smuggling of pieces of art and a Nazi spy network with an alternate version of Don Quixote.»

**Yahoo**



## Al filo de la revolución (On the Edge of Revolution)

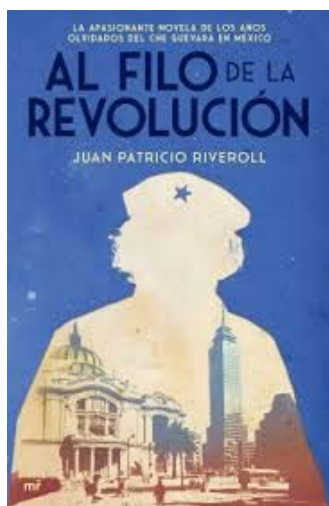
288 pages

Translation rights available in all languages except for Spanish.

Genre(s): Historical Fiction, Adult.

Spanish worldwide: Planeta, 2021.

Audio rights: Planeta worldwide.



Mexico, 1954. After abandoning a Guatemala beaten by the armed intervention of the CIA. Ernesto, a young Argentinian doctor, crosses the border to Chiapas on his way to Mexico City. He works as a photographer, salesman or as security officer in order to bring food to the table. His time in the Mexican capital transforms him each day and leads him to meet Hilda Gadea once more. She is one of his greatest loves and soon they start living together in a small apartment in la colonia Cuauthémoc. One night, Ernesto happens to meet Raul, a young Cuban that has just arrived in the country – fleeing from Cuba—and his brother Fidel.

This encounter will change the destiny of Ernesto since he will become involved in the plan of the brothers Castro to free Cuba. In *Al Filo de la Revolución*, Juan Patricio Riveroll force us to look at an obscured period in the life of Ernesto Guevara: the key years in

which the famous Latin American started to establish himself as a *guerrillero* and freedom fighter in order to become an icon of the world.

### Press for On the Edge of Revolution

«This book exemplifies the battle that each one of the four main characters faced before the great guerilla in Sierra Maestra.»

**José Carlos Oliva López / El País**

«The book results in a ‘passionate novel of the forgotten years of Che Guevara in Mexico’, as its editors forewarn, that reconstructs the documented actions throughout the years.»

**Mauricio Flores / La Jornada de Oriente**

«Through real facts, the author recreates dialogues and meetings of Guevara de la Serna in Mexico, where he met Fidel and Raúl Castro.»

**Rebeca Pérez Vega / El Sur. Periódico de Guerrero**

### Fiction

*Fuegos artificiales* (Novel, Noir, Adult)

Worldwide Spanish: Tusquets, 2015. | Worldwide Audio: Audible, 2024.

## Verónica Langer



Verónica Langer was born in Buenos Aires, Argentina, in 1953. Her parents, of Viennese origin, came to Argentina as a result of the Second World War, persecuted for their origin and ideology. She studied medicine in her hometown, a career she abandoned in 1974 when she emigrated to Mexico because of the threats she suffered by Triple A (The Argentine Anti-communist Alliance). She has lived in this city ever since. She studied Acting at the National School of Theater Art and also Hispanic Literature at UNAM.

She has been a constant presence in cinema, theater and television in the last forty years and, in parallel to acting, she has dedicated herself to writing, many times to present her own shows. She has participated in more than sixty plays, among which are *The Great Man*, under the direction of the brilliant Julio Castillo; *Easter* by August Strindberg, directed by Héctor Mendoza; a monologue *Alcira or the poetry in arms* by Roberto Bolaño, *The fair woman* by Sándor Márai, among others. She was a member of the stable cast of the National Theater Company.

### Las larvas (The Larvae)

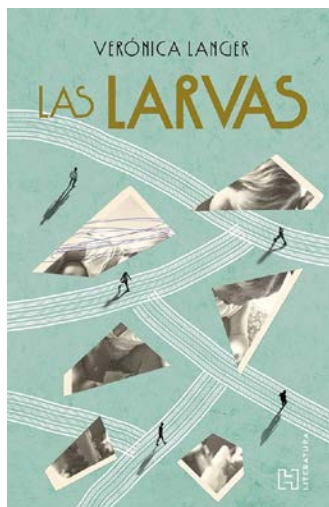
112 pages

Translation rights available in all languages except for Spanish.

Genre(s): Self-fiction, Adult.

Spanish worldwide: Hachette, 2023.

Audio rights: Audible worldwide.



After being discharged, Aurelio is hired by "The Colony" to take care of four patients: Kiki, who can only say the word "ham"; Miguel, who has a tendency to take off his clothes at random times; an old man who never talks and no one visits, and Paco, who only wants to sing and talk about his beautiful girlfriend. Aurelio writes in a journal as a part of his psychiatric treatment, and thanks to his daily entries we get to meet "The Larvae", as he calls them.

Colony".

There's a fair in town. With lies, Aurelio convinces Doctor Quesada to let them all go. His mission? Introducing the larvae to the pleasures of life by taking them to a brothel. However, that night three of them disappear, and with Kiki as his only companion, Aurelio will have to find them all so they can go back to "The

With a great sense of humor and an even greater amount of tenderness, Verónica Langer builds a world in which innocence frames the possibility of finding true friendship, love, and redemption.

### **Press for The Larvae**

«Learning to tolerate doubt, fear of the unknown and of different people is one of the lessons that actress Verónica Langer, author of "Las Larvas", hopes to instill in people who read her first novel.»

**Reforma**

«The madman, a favorite creature among many others in both Western and Eastern literature, for the expressive freedom it grants to the writer to a much greater extent than those characters designed according to the tight waist of sanity, has a nuance in the creation of Verónica Langer. very well used to give an air of verisimilitude to his entire story.»

**Letralia**

«The narrative style of the work emerged naturally, establishing itself as the ideal voice to tell this very personal story. For the author, the main challenge was to maintain the balance between fiction and autobiographical intimacy, thus challenging the limits of her own narrative.»

**Ivana Lamas / Informador**

## Maritza M. Buendía



(Zacatecas, Mexico, 1974) She has a PhD in Humanities-Literature by UAM-Iztapalapa, México. She won the National Prize for Literature "Gilberto Owen" with *Tangos para Barbie y Ken* (Texfilia, 2016), the Fine Arts Award on Literary Essay "José Revueltas" with *Poética del voyeur, poética del amor: Juan García Ponce and Inés Arredondo* (UAM/CONACULTA, 2013), and the National Short Story Award "Julio Torri" with *En el jardín de los cautivos* (Tierra Adentro, 2005). She was twice a fellow of the Young Creators

Program from the FONCA, and was part of the first generation of the Foundation for Mexican Literature.

Buendía is currently a member of the National System of Researchers of Mexico (SNI) and a research professor of the Literature program and of the Master's Degree in Hispanic Literature at the Autonomous University of Zacatecas.

### Cielo Cruel (Cruel Sky)

**208 pages**

English sample translated by Rosalind Harvey

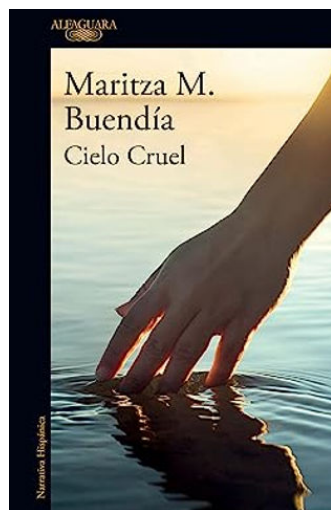
Translation rights available in all languages except for Spanish.

Winner of Colima's Narrative Award 2023.

Genre(s): Erotic Fiction, Generational, Adult.

Spanish worldwide: Alfaguara, 2023.

Audio rights: Audible worldwide.



Cielo Cruel is a generational novel that narrates the discovery of desire in three different women. Like an initiation journey, the desire to know the sea will be for Mar, the daughter, a meeting point between passion and the lucidity of a sensual awakening. With a mixture of guilt and pleasure, her days will pass by testing the superstition of her villainous name, a destiny that she will seek to break alongside Alejo, a man younger than her who will make her face her deepest fears.

On the other hand, Gloria, the mother, will transgress the meaning of marriage, by trying to live at the same time with her husband and with her best friend. And it will be from the memory and recreation of violent episodes during the time after the Mexican Revolution, that Grandma Belén will show the strength of a woman who knows how to love herself and who does not need a man to achieve fulfillment.

Three women, three different times, the same blood in which Maritza M. Buendía, with her particular style, makes us question and rethink the idea of desire and the body among the winds of a heaven that is, ultimately, cruel.

### **Press for Cruel Sky**

«Three chained timelines at the border of carnal desire, sensuality, guilt, pleasure, and fear. The grandmother, Belén, shows her hunger for freedom; the mother, Glorea, breaks the traditional marriage code; the daughter, Mar, is torn between doubt and enjoyment as she faces a sexual awakening. The author presents her readers with a novel that weaves three stories together as they unfold on the turbulent geographies of love.»

**Carlos Olivares Baró / La Razón**

«Maritza M. Buendía is interested in erotic literature; that is, the kind of literature that centers around love, the one that is concerned with creating a poetic language.»

**Merry MacMasters / La Jornada**

«The characters of Cielo Cruel attempt to break the bonds that the literary and artistic tradition have set in order to open a new path towards the understanding of desire.»

**Eleane Herrera Montejano / Crónica**

«The work transcends the clichés of erotic portraiture by including bitter passages from national history, such as the torture, rape, mutilation and murder of rural teachers during the Vasconcelos crusade.»

**Jury of the Colima Narrative Award 2023**

### **Fiction**

*Tangos para Barbie y Ken* (Novel, Erotic Fiction, Adult)

Worldwide Spanish: Textofilia, 2016.

*Jugaré contigo* (Novel, Erotic Fiction, Adult)

Worldwide Spanish: Alaguara, 2015. | Worldwide Audio: Audible, 2024.

## Álvaro Uribe



Álvaro Uribe Mateos (Mexico City, 1953) graduated with a degree in Philosophy from the National Autonomous University of Mexico (UNAM). He served as Cultural Attaché in Nicaragua and Cultural Advisor in France. He was the director of several UNAM editorial collections. In his first stay in Paris he edited the bilingual magazine *Altaforte*. He later coordinated several collections in CONACULTA.

His prose has always received great praise from readers and critics. Several of his works were translated into French, English, and German.

He was the author of *Topos* (La máquina de escribir, 1980), *El cuento de nunca acabar* (Universidad de Veracruz, 1981), *La audiencia de los pájaros* (UAM-IZTAPALAPA, 1986), *La linterna de los muertos* (FCE, 1988, reprinted in 2006), *Recordatorio de Federico Gamboa* (Breve Fondo, 1999), *La otra mitad* (Aldus, 1999), *La parte ideal* (literary essays, 2006), *Morir más de una vez* (2011), *Leo a Biorges* (literary essays, 2012), and *Historia de historias* (Malpaso Ediciones, 2018). At Alfaguara he published *Caracteres* (essay fables, 2018). He won the 1976 Punto de Partida Poetry Competition for his piece *Así es esto*.

With Tusquets Editores he published *El taller del tiempo* (2003), winner of the Antonin Artaud Narrative Prize, *Por su nombre* (2001) and *La lotería de San Jorge* (2004), originally published in 1995. For *Expediente del atentado* (film adaptation known as *El atentado*, under the direction of Jorge Fons) Uribe obtained the Elena Poniatowska Ibero-American Novel Prize in 2008. *Autorretrato de familia con perro* (Tusquets 2014) was awarded the Xavier Villaurrutia Prize. In 2021 he published *Los que no* (Alfaguara).

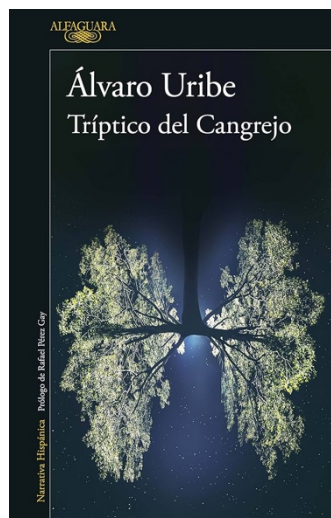
## Tríptico del Cangrejo (The Crab's Triptych)

270 pages

Translation rights available in all languages except for Spanish.

Genre(s): Literary Journal, Illness literature, Adult.

Spanish worldwide: Alfaguara, 2023.



Between January 2008 and March 2022, Álvaro Uribe faced cancer three times. The first time in his right lung; the second one, in 2018, in his prostate, and the third one, in his left lung. Álvaro won the first two rounds but lost the battle after the third encounter.

Each time, he kept a diary which not only recollected the vicissitudes of the disease, but also cemented the lucid inventory of his hopes and disquiets. This book gathers that trio of writings.

Álvaro Uribe writes with pure honesty and transparency about the fear, the sadness, the anger, the tiredness, and the sleepless nights. He writes about the otherness that h was pushed into by the disease.

He also writes about the reencounters with friendships, with literature itself, and, especially, about the love and shared existence he had with his wife, Tedi López Mills.

*Tríptico del Cangrejo* is the proof that Álvaro Uribe's life and his writing were a single unit. He wrote until his last day; he was convinced that the same fate that had placed him in the worst-case scenario had given him the "inalienable relief of writing".

### Press for The Crab's Triptych

«It is not surprising that even here, or especially here, a few meters from death, Álvaro has persisted in his usual behavior and has taken care of the commas and the verbs and the adjectives and has endorsed that commitment of his, so his, to the phrase, paragraph, page, book.»

**Rafael Lémus**

«Álvaro's last book was a diary, the one about his death, an overwhelming, sad book, but no less intelligent and profound in search of the transparency that nothingness offers.»

**Rafael Pérez Gay**

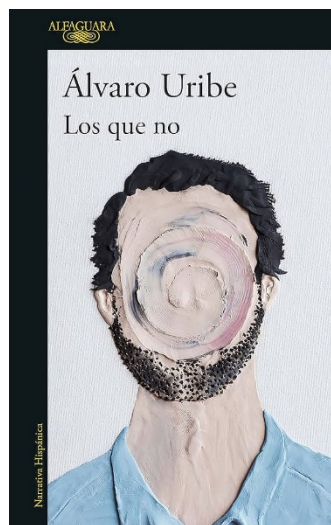
## Los que no (Those Who Did Not)

220 pages

Translation rights available in all languages except for Spanish.

Genre(s): Adult Fiction.

Spanish worldwide: Alfaguara, 2021.



As its title suggests, this novel of maturity is about those who did not reach the fullness they were promised. Those that did not arrive, although it is not possible to say exactly at where. *Los Que No*. A successful bureaucrat who metamorphoses into a millionaire restaurant owner and later becomes the victim of a kidnapping, just to die in his maturity from a devastating disease. A memorable Philosophy teacher who loses the love of his life to drug abuse and dies prematurely from a stroke.

A young poet and supposed genius who commits suicide in the face of the impossibility of achieving his dreams of greatness. A Literature student, the most outstanding of his generation, who ends up on the street, earning a meagre livelihood as an extra from movies. A musician of unquestionable talent who settles for being a musicologist and ends up sinking into silence.

The narration is made of these and other unsuccessful characters. It is also the inquiry of the not always satisfactory life of the narrator-protagonist. A dazzling exercise in style, the novel culminates in an original interpretation of the old precept that every man, to achieve a fulfilling life, must have a son, grow a tree, and write a book. And the book is, of course, the one in the reader's hands.

### Press for Those Who Did Not

«He takes the reader in a back and forth narrative that is only one of the premises of the novel, since he also manages to submerge the reader in a different narrative dynamic in which the protagonist mixes his own anecdotes with the ones from the other characters to reveal what he truly lived, what he believes to remember, and how he would have liked to act.»

**El Informador**

«In his narratives, he undresses his characters in a brutal manner, showing their meanness, fickleness, frivolities and, at the same time, their tenderness, lack of love and rejection they suffer. »

**Geney Beltrán**



«Narrator-essayist submerged in reflexive stillness and drawn by the crossroads of fabulation from a way of looking at pressing and compassionate dispositions of creatures that take the risk to jump to unforeseen events while searching, perhaps, some commiseration under the forecasts of misfortune.»

**La Razón**

«Most people do not get to become and to do everything they might have been or done. Almost everyone reach half or three quarters of the path we might have treaded entirely. Expectations were cut short not because of guilt, action or neglect of each character, but because unpredictable accidents completely change the course of a life. They may have an extremely dramatic and drastic effect on it.»

**Reyes Martínez Torrijos / La Jornada**

«It is a magnificent book that combines the genre of the formative novel with his memoirs, a story of stories, of multiple voices, in which the narrator insisted on, as he did in all his other books, revealing himself, on unfolding, sharing and exploring himself.»

**Yanet Aguilar / El Universal**

«Álvaro Uribe is not only capable of containing those lives in a shell, but he also transforms them into models of those promising youngsters whose talent and charisma gives in to the temptation of failure.»

**Milenio**

## **Fiction**

*Historia de historias* (Short Stories, Adult Fiction)

Worldwide Spanish: Malpaso, 2018.

*Autorretrato de familia con perro* (Novel, Adult Fiction)

Worldwide Spanish: Tusquets, 2014.

*Morir más de una vez* (Novel, Adult Fiction)

Worldwide Spanish: Tusquets, 2011.

*Expediente del atentado* (Novel, Adult Fiction)

Worldwide Spanish: Tusquets, 2008.

*La linterna de los Muertos* (Short Stories, Adult Fiction)  
Worldwide Spanish: FCE, 2006.

*El taller del tiempo* (Novel, Adult Fiction)  
Worldwide Spanish: Tusquets, 2003. | French: Plon, 2003. | Portuguese: Livros Quetzal,  
2003.

*Por su nombre* (Novel, Adult Fiction)  
Worldwide Spanish: Tusquets, 2002.

### **Non-fiction**

*Caracteres* (Literary Essay, Adult)  
Worldwide Spanish: Alfaguara, 2018.

*Recordatorio de Federico Gamboa* (Biography)  
Worldwide Spanish: Tusquets, 2009.

## Jorge F. Hernández



Narrator and essayist. He is a candidate for the Doctorate in History from the Complutense University of Madrid. He has been a professor at UNAM, ITAM, Anáhuac University and the Hellenic Cultural Center. He hosted the radio program “Accents” (along with Phillippe Ollé-Laprune and Fabrizio Mejía-Madrid) on Opus 94.5 FM. His novel *La Emperatriz de Lavapiés* (Alfaguara, 1999) was a finalist of the First Alfaguara International Award 1997.

As a storyteller, he published *En las nubes* (El Equilibrista / CNCA 1997), and in 2000 he won the National Short Story Award Efrén Hernández with “Noche de ronda”, included in his second book of stories *Escenarios del sueño* (CNCA, 2005).

As an essayist, he has written *Réquiem taurino* (Aldus, 1998) and *Antología de entrevistas con Carlos Fuentes* (Fondo de Cultura Económica, 1999) translated into French by Gallimard in 2005, among others. His latest book is *Cochabamba*.

### Alicia nunca miente (Alice Never Lies)

160 pages

Translation rights available in all languages except for Spanish.

Genre(s): Fiction, Adult.

Spanish worldwide: Alfaguara, 2025.



After several romantic failures and the fortuitous discovery of artificial flavors, Mexican journalist Adalberto Pérez assumes the harsh certainty that *Nothing* is true. He embarks on a frantic search to uncover all the lies that surround him, but misfortunes never fly alone, and his disillusionment seems to become infinite: in the news, gastronomy, sports, politics, laws and even the weather forecast. Adalberto must rethink the very meaning of his life.

We often believe that there is only one Truth with a capital T, as an infallible balm for all our pains and wounds, but the true remedy to face them is usually nothing more than fiction. At least that is what Adalberto discovers when he meets Alicia Covarrubias, a Spanish woman who has never and will never lie. Both will try to deal with all the falsehoods of reality together and thus define their shared real Truth.

## Cochabamba

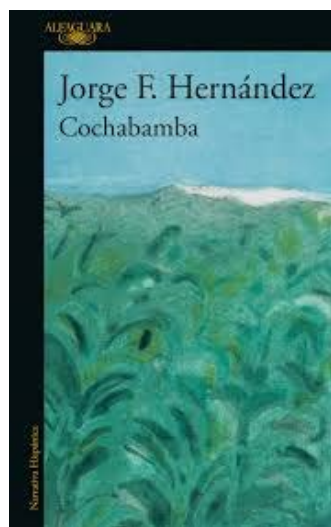
193 pages

Translation rights available in all languages except for Spanish.

Genre(s): Romance, Adult.

Spanish worldwide: Alfaguara, 2023.

Audio rights: Audible worldwide.



Orange blossom water can also dance like smoke from insomnia or timeless after-dinner conversation. This is how the friendship at first sight between the French diplomat Xavier Dupont and the writer he asked to write the novel about the life of his mother, Catalina, is born.

Catalina, born in Cochabamba, daughter of a Bolivian mogul, knows she is the most beautiful woman in the world, a fact that is confirmed after she is sent to Paris. There, she will float on tinsel clouds, she will be surrounded by luxuries, and will befriend the likes of Coco Chanel, Edith Piaf, and Albert Camus. She will become *la plus belle femme* of Paris, and the protagonist of what would be a fairy tale, if it wasn't a true story.

A rogue novel born from long after-dinner conversations that will enchant the readers like only an intimate celebration could.

### Press for Cochabamba

«Cochabamba is, to a large extent, a sybaritic novel full of smells, textures and flavors; from Veracruz-style snapper to chiles en nogada and for dessert chongos zamoranos, the smoke of cigars and shots of tequila, whiskey or cognac. After-meal that becomes an eternal return of the same but stripped of all angst, delighted by the very pleasant company.»

**Reforma**

«The formula of this novel has all the classic ingredients of a princess story: a young and beautiful protagonist, who leaves her humble origins to start a new life in high society and where she eventually meets the love of her life.»

**Debate**

«Jorge F. Hernández presents his new novel Cochabamba, which tells the story of Catalina Equis, who knew she was 'the most beautiful woman on the planet'. The author affirms that

his new work is a tribute to Paris and to exemplary couples, such as Gabriel García Márquez and Mercedes Marcha...»

**José Pablo Espíndola**

## **Un bosque flotante (A Floating Forest)**

**200 pages**

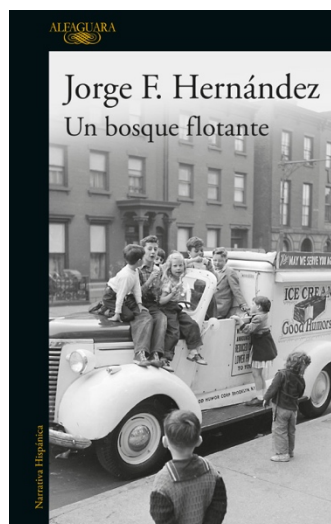
Full English manuscript written by the author and English Sample translated by Rosalind Harvey.

Translation rights available in all languages except for Spanish.

**Genre(s):** Self-fiction, Adult.

**Spanish worldwide:** Alfaguara, 2021.

**Audio rights:** Audible worldwide.



The narrator dives into the childhood he lived in Mantua, a forest near to Washington D.C. Chronicle of memories that ignited the low recovery of his mother's memory; May begins to remember some words that are names, the order of things, the disorder, things left to chance ... the trees of a forest. The narrator's childhood is the passage to recover his mother's past and the novel weaves these fragments like someone spins syllables over the snow of blank pages. Jorge F. Hernandez recreates the first fifteen years of his bilingual biography amid a forest that has remained intact in a shared memory and where the reader is suspended in the presence of the terrible enigma of Evil, of the worst side of North American utopia, which is only alleviated by the affections that last forever ... and that do not deserve to be forgotten.

## **Press for A Floating Forest**

«The literature of Jorge F. Hernández has a lot of autobiographical. Not because his life is in the stories, but because it feeds on a personal and a collective memory when it approaches to favorable territories to show its ghosts, obsessions, or desires.»

**Jesús Alejo Santiago / Milenio**

«Un bosque flotante is more than a book of memories; it is also about the battle against oblivion, the recovery of remembrances, not just your own, but of others.»

**Adriana Hernández Morales / Periodismo Hoy**

«Months after turning 30, a thrombosis in her brain, erased the memory of May, the mother of Jorge F. Hernández. Many years later, in front of a platoon of a keyboard, he would sit down to write the story of his childhood, which is as well the story of the ‘slow recovery of May’s memory’.»

**Ángel Soto / Milenio**

«Jorge F. Hernández goes back to the forest of his childhood and leaves a testimony of the teacher who accompanies him in his first letters and readings, of the never-failing friend with whom he conquers all the paths amidst trees and shrubs, there where the American dream can also become a nightmare. Pages of a life that does not deserve forgetting.»

**El placer de la lectura**

## **Fiction**

*Un montón de piedras* (Short Stories, Adult Fiction)

Worldwide Spanish: Alfaguara, 2012.

*La Emperatriz de Lavapiés* (Novel, Adult Fiction)

Worldwide Spanish: Alfaguara, 2011. | Worldwide Audio: Audible

*El algebra del misterio* (Short Stories, Adult Fiction)

Worldwide Spanish: FCE, 2011.

*Réquiem para un ángel* (Novel, Adult Fiction)

Worldwide Spanish: Alfaguara, 2009. | Worldwide Audio: Audible

## **Non-fiction**

*Llegar al mar* (Literary Essay, Adult)

Worldwide Spanish: Almadía, 2016. | Worldwide Audio: Almadía.

*El dibujo de la escritura* (Literary Essay, Adult)

Worldwide Spanish: Alfaguara, 2016.

*Solsticio de infarto* (Literary Essay, Adult)

Worldwide Spanish: Almadía, 2015. | Worldwide Audio: Almadía.

## Pilar Rivero-Dela Garza



Pilar Rivero-Dela Garza, studied art history, cultural management, and a diploma in creative writing at the General Society of Writers of Mexico (SOGEM). Since 2004, she has combined the writing of contemporary art, critical and theoretical texts with those of fiction, among which she has been interested mainly in poetry and narrative. Her greatest interest in fiction is the visible and the sonorous. She has devoted herself to exploring the various ways of naming what is already known, and of exploring the different planes of what is called real.

### Mangle negro (Black Mangrove)

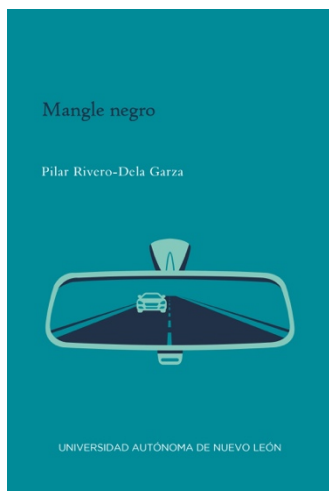
152 pages

Translation rights available in all languages except for Spanish.

Genre(s): Adult Fiction.

Spanish worldwide: UANL, 2023.

Audio rights: Audible worldwide.



Alba is the daughter of a woman who hates lies. She herself bases everything in her life on that fundamental fact, although she grew up with the absence of one essential truth: the death of his father. When Alba leaves her mother, she does it in the company of Roberto, her boyfriend. They both decide to move to Grandma Theodora's town. That town is a place inhabited by strange beings and surrounded by black mangroves that keep secrets in their roots. This trip will not only mean ending her relationship with a mother who, turns out, lied to her for years, and even changed her name, but it will lead her to rediscover the stories of her grandmother, of the Tlanchana, of Imelda, and of her own father; although for that she must get rid of the people who anchor her to the past from which she is trying to escape—no matter how much he had come to love them. In the middle of those revelations, she will meet “the mute”, a character who will make her question everything she has ever considered to be true. The isolation, the loneliness, and the nostalgia will lead her to acknowledge her repressed desires and will force her to make decisions that will not only change her destiny, but that of everyone around her.

## Susana de Murga



She was born in Mexico City in 1968. Susana de Murga has expressed in her work, among other themes, the otherness of urban life and the difficulties represented in the search for freedom. Her novel *La vida en un bilván* (Ediciones Felou, 2008) is a post-trauma psychological exploration; In *Mejor morir bajo un zapato* (Ediciones Felou, 2011) she examines the imprisonment of a teacher; *Esperanzas en papel de arroz* (Ediciones Felou, 2013), takes us into the world of drug dealing. Even though she writes about the severe reality, she is skilled in writing with humor, in a way in which she offers a profound and agile reading. Susana also practices her literary vocation as a teacher in literary creation workshops in Casa Lamm. *El dolor de la memoria* is her fourth novel.

### **El dolor de la memoria (The Ache of Remembrance)**

167 pages

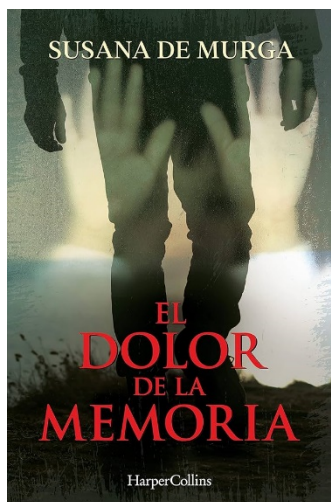
English sample translated by Jessie Mendez Sayer.

Translation rights available in all languages except for Spanish.

Genre(s): Crime fiction, Adult.

Spanish worldwide: HarperCollins, 2023.

Audio rights: Audible worldwide.



Mariano is headed to the adventure of his dreams: running uphill with his motorcycle, in the company of his friends and sing out loud as the engines roar. However, as his bliss begins, he and a group of other people gets kidnapped. The criminals hurt and humiliate all of their victims and demand large amounts of money as ransoms. Slowly, all the victims are released; all except for Mariano, who will not believe what he must do in order to survive.

The long walk from where he is taken to the place in which he is held captive makes Mariano remember something his mind had kept locked away, an abuse he suffered as a child of which he had never spoken. Until now. Thus, he finds himself to be twice captured: once physically, and once emotionally.

### **Press for The Ache of Remembrance**

«Perfectly achieved arcs of tension that make us advance without pause through certain spaces, characters and thoughts that I do not dare to reveal.»

**Élmer Mendoza**



«The task of writing is strongly influenced by the phenomena that happen in everyday life, however, it is fiction that allows the author to take the reins of reality and give it its own meaning.»

**24 horas**

«A text that exposes the painful reality of drug trafficking and the other violence to which we are all exposed, even in our own home.»

**Sin embargo**

«Of an inexhaustible and hopeful curiosity about human nature and the emotions that overwhelm us when everyday life meets the cruelly unexpected.»

**Juan Pablo Ramos**

«Susana de Murga narrates a journey to hell from the body that seeks to survive in the mountains. A trip to hell from memory: the child who was also relives old and terrible pains.»

**Maritza M. Buendía**

## **Fiction**

*Un hueco en el silencio* (Novel, Adult Fiction)

Worldwide Audio: Audible, 2022.

## Alberto Chimal



Alberto Chimal (Toluca, Estado de México, 1970) is an author and professor of Creative Writing. He graduated from SOGEM's School of Writers and UNAM's Faculty of Philosophy and Letters, where he earned a masters' degree in Comparative Literature. Above all, he is a story maker; his short-story collections *Éstos son los días* (Ediciones Era, 2004) y *Manda fuego* (FOEM, 2013) won, respectively, the San Luis Potosí National Short Story Prize and the Colima Narrative National Prize. His novel *La torre y el jardín* (Editorial Océano, 2012) was selected a finalist for the Rómulo Gallegos Prize, one of the most prestigious literary awards in the Spanish language.

He has written essays, plays, and film scripts; his script for the movie *7:19*, directed by Jorge Michel Grau, premiered in 2016, and the one for the film *Confesiones*, directed by Carlos Carrera, were filmed this year. The movie will premiere in 2023. In 2018 he published the short-story collection *Manos de lumbre* (Páginas de Espuma), and the following year he published *La noche en la zona M* (FCE, Bank of Books Prize), a novel about a post-apocalyptic world.

«Best-kept-secret-of-Mexican-letters no more, Alberto Chimal has been hard at work building a literary world all of its own. A visionary and a risk-taker, Chimal is well-known for widely imaginative and surgically-written novels and short stories that defy easy classification. Scary City is no exception. Brilliantly rendered into English by D. P. Snyder, these two transmedial cross-genre pieces show Chimal at his minimalist best: his awareness of contemporary violence and his critical embracing of digital technologies, not to mention his abilities as a photographer, come into wondrous fruition in interconnected verbal and visual fragments that are both disturbing and compelling. Chimal comes as close as we will get to the secret palpitation of our present.»

**Cristina Rivera Garza**

## **La visitante (The visitor)**

**280 pages**

English sample translated by **George Henson**.

Translation rights available in all languages except for Spanish.

Genre(s): Adult Fiction, Paranormal.

Spanish worldwide: Planeta, 2022.

Audio rights: Planeta worldwide.

Mexico, 1972. The years of fear and repression towards the students are not over. Gabriela is a young woman who has recently arrived at the UNAM in order to study and become an accountant, although, in fact, she ends up spending her time with the group of experimental theater of the university, whose leader is Teodoro, a young promise of the artistic scene. As soon as she becomes part of the rehearsals, she hears about the disappearance of a former actress, who apparently was seen for the last time on the day when students were slaughtered, The Corpus Christi Massacre. At first, everything seems to go along fine, but the group of experimental theater protects more than just one secret and a series of disturbing nightmares begins to haunt Gabriela, forcing her to face an inexplicable horror linked at first glance to the brilliant director, to her new friends, and to a hidden persistent force that surrounds them all.



Alberto Chimal surprises us with a blood-chilling and original thriller where supernatural horror gets confused with the violence of a time marked by prohibitions and ideological manipulation.

### **Press for The Visitor**

«One of the most versatile and unpredictable storytellers from today's Latin American literature.»

**Marco Kunz**

«One of the main exponents of Ibero-American fantasy literature.»

**Jorge Carrión / Otra parte**

«If Alberto Chimal had written the history of the human race, this world would be a much more interesting place.»

**Revista Eme Equis**

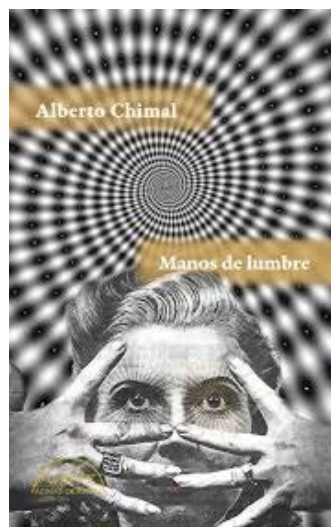
## Manos de lumbre (Hands of Fire)

144 pages

Translation rights available in all languages except for Spanish.

Genre(s): Short Stories, Paranormal, Adult.

Spanish worldwide: Páginas de Espuma, 2018.



In the stories present in *Manos de lumbre*, as told by Jean-Paul Sartre, “there’s no need for red-hot poker, hell is other people”.

A writer that practices plagiarism, an obsessed woman under a misunderstood motherhood or a sick person facing the trance of choosing are some of Alberto Chimal’s characters that live in their own hell, dissimulation, manipulation or uncertainty. Chimal ignites a prose that emphasizes the nuance of the fantastic and that always explores limits. Thus, his literature is a game and a hypnosis, where we can introduce ourselves and, possibly, get burned.

«Alberto Chimal reminds us that everything happens here, in this world, in this life, in these forms of the imagination in which we all participate.»

**Francisco de León / Literal**

«To the readers tired of the realistic way in which most Latin-American contemporary literature develops, Chimal is an author they cannot miss.»

**Edmundo Paz Soldán / La Tercera**

«That is how the narrative of Chimal works: with potency. It has power, efficacy. It captivates.»

**Sara Mesa / Estado Crítico**

## Fiction

*Cartas para Lluvia* (Novel, Children’s Fiction)

Worldwide Spanish: Akal, 2024; Urano, 2017.

*El club de las niñas fantasma* (Novel, Middle Grade Fiction)

Worldwide Spanish: Alfaguara, 2021.

*La noche en la zona M* (Novel, Young Adult Fiction)

Worldwide Spanish: FCE, 2019. | Worldwide Audio: Audible

*Los atacantes* (Short Stories, Adult Fiction)

Worldwide Spanish: Páginas de Espuma, 2015.

## Alejandro Vázquez Ortiz



Alejandro Vázquez Ortiz (Monterrey, Nuevo León, 1984) studied Philosophy and Literature at the Complutense University of Madrid. He is currently a member of the editorial board in Editorial An.alfa.beta, where he published *Artefactos* (2012). He is also member of the Center of Writers of Nuevo León. Vázquez Ortiz won the City of Getafe Award for Best Short Narrative in 2009 and the National Award for Short-Stories by Young Authors Comala in 2015, for his work *Deja de decir a Dios qué hacer con sus dados*, published as *La virtud de la impotencia* (2015). His story *El mono que escribió el Quijote* (Librosampleados, 2018) won the XXXI National Puebla Prize for Science Fiction and Fantasy Short Story.

### El corredor o las almas que lleva el diablo (The Racer or The Souls Taken by the Devil)

224 pages

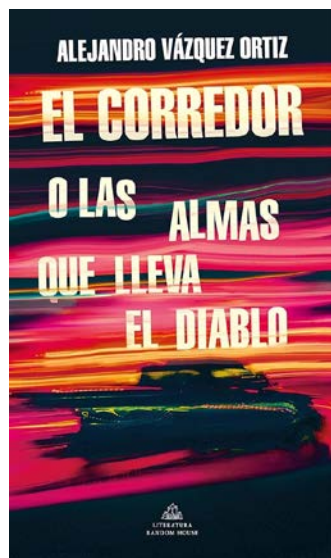
Translation rights available in all languages except for Spanish.

Genre(s): Adult Fiction.

Spanish worldwide: Random House, 2022.

Audio rights: Audible worldwide.

A part of “Mapa de las lenguas”, 2023.



*El corredor* is the howl of metal and literature, whose best feature is that it takes the reader to a paroxysm. That characteristic exaltation of the dervishes and of pilots whose bolide is envisioning, in a matter of seconds, the wall in which they could crash, the fire in which they would be torn apart by gears. Alejandro Vázquez Ortiz has managed to write a chrome plated narrative mechanism with several coats of painting where violence and despair coexist, where vertigo and void are the only certainties. Burned oil, endless highways that shine like the bright red desert, an embankment of gravel and concrete occupied by cars, blood, and pain.

## Press for The Racer

«Even if the novel is not science fiction, it does share a few of its ideas, which places it within a more realistic tradition of the genre and explores the relationship between men and technology, and its impact in our lives. In the case of *El corredor*, we explore a type of violence contained inside the metal of a car's bodywork, one that cannot be stopped once it has been released, and it ends in a collision of fury, because, little by little the machinery takes over the humanity in an 'indubitable mediation' between technology and life, which starts to erase the idea of the human being.»

**Christian García / Zócalo**

«The book is part of a metaphor because, in the end, that is what scrap metal is, and the representation of these characters who are left aside, forgotten, marginalized is as well the personification of the character turned into waste, into something no one cares about, into someone who needs to search for his way to survive.»

**Yanet Aguilar / El Universal**

«The violence portrayed in *El corredor* is a structural violence, accepted, quotidian.»

**Daniel de la Fuente / Reforma**

«The result is a wide range of stories interwoven by the adrenaline behind the steering-wheel, one that ties its characters due to a complicated social structure in which they exercise violence 'without any sort of restraint when they think they have to'.»

**Obed Rosas / Sin Embargo**

«The author wanted to do something different. Like a dystopian novel, but not really, like that border science fiction takes you to, but that actually is the reality we live every single day.»

**Mónica Maristain / Maremoto**

## Cecilia Eudave



Cecilia Eudave was born in Guadalajara, Jalisco, México (1968). Narrator and essay writer. She has a PhD in Romance Studies by the Paul Valery III University, in France. She coordinated the master's degree in Mexican Literature Studies in Universidad de Guadalajara (2008-2014). She currently works as a professor in the same university. She is the author of *Técnicamente humanos* (1996, 2010), *Invencciones enfermas* (1997), *Registro de imposibles* (2000, 2006, 2014), *Sirenas de mercurio* (2007), *Técnicamente humanos y otras historias extraviadas* (2010).

Her short stories have been translated to Japanese, Chinese, Korean, Italian, Czech, Portuguese, English, French and Greek. She has collaborated in several collections and magazines, both national and international.

«Her writing is irreverent, bold, singular and has the capacity to bring us always to the subtle limits that exist between the unusual and the real.»

**Margo Glantz**

### **El verano de la serpiente (The Summer of the Serpent)**

**120 pages**

**Translation rights available in all languages except for Spanish and English.**

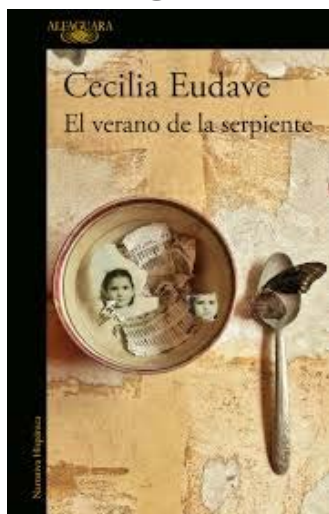
**One of the main representatives of “Unusual Literature” according to The New York Times.**

**Genre(s):** Unusual, Adult.

**México:** Alfaguara, 2022.

**Audio right:** Audible worldwide,

**World English:** Soho Press, 2025.



This novel is made of stories with different perspectives that make and shape each of the characters. We attend the decisive moment in the life of a family going through a summer that glides in an unsettling manner, revealing the secrets that each of them keeps. Secrets that confront them and force them to grow. To each chapter we add clues to complete an existential puzzle, where each one has his or her fraction of guilt and innocence. All taken from imagination of certainties of two girls who begin to discover the world from fantasy.



At a travelling fair, Maricarmen, the eldest of two sisters, has her fortune read by a serpent-woman; the resulting prophecy is both cryptic and frightening. From that point onwards, the sisters' lives, and the lives of those close to them, start circling around a real-life boa who lurks around their neighborhood, and the haunting apparition of a woman.

### **Press for *The Summer of the Serpent***

«With this title, Cecilia Eudave dives once more into the novelistic genre, without putting aside the brevity she is so fond of, since this book is more of a nouvelle. She weaves once more the threads of the amazement and the unusual into her ars poetica, where the amazing is present in every action of the characters, as well as fate and the sentence of a past and future that are labyrinth-like, with secrets that must be revealed and destinies that must be fulfilled.»

**Alberto González / Nexos**

«The novel's motif is family and, although it is not the main theme, it is always present since Cecilia Eudave considers the family nucleus to be extremely important due to the fact that it is the place where every vice and virtue is generated, both personal and social.»

**Alejandro Ortega Neri / El reborujo cultural**

«A voice that knows how to narrate, from a place of tenderness, humor and amazement, the wonderful absurdity of being alive.»

**Patricia Esteban Erlés**

«Through several voices, that reach us as an echo of distant conversations, Eudave begins to build a reality in which the realms of the ordinary and the unusual superimpose.»

**Roberto Pliego / Milenio**

## **Al final del miedo (At the End of Fear)**

**125 pages**

**Translation rights available in all languages except for Spanish.**

**Genre(s):** Short Stories, Unusual, Adult.

**Worldwide Spanish:** Páginas de Espuma, 2021.

**Audio rights:** Audible worldwide.



What does photographer approached by a young woman on his computer, a woman who has forgotten the people in her life, a nondescript man searching for an extraordinary story, friends looking for a sinister bar, a policeman solving a brutal murder, twins harassed by an elusive presence, a married couple who accidentally hit a semi-human-looking bundle and a public accountant who, in order to hook up with a girl, appropriates an ancient prophecy to explain the appearance of the dark and deep holes scattered throughout the city, across the planet, have in common?

With her unusual narrative, Cecilia Eudave disturbs and makes the reader reach the end of his own fears as one more character, with stories full of strangeness, on the threshold, on that fine line that

separates the real from the unusual, the reader has to decide on which side of the scale he wants to be positioned.

### **Press for At the End of Fear**

«This collection of short stories offers the readers the possibilities to face their own fears, to look at themselves in the mirror to find the other, since it is not always about seeing their image reflected, but of establishing a relationship of contact, of search, that goes beyond their own fears.»

**Jesús Alejo Santiago / Milenio**

«In eight short stories, the author explores the multiple faces of daily life from the eye of the fantastic in order to explain that which escapes rational explanation.»

**Ascención Rivas / El Español**

## Fiction

*Para viajeros improbables* (Short Stories, Young Adult Fiction)  
Worldwide Spanish: UNAM, 2020.

*Bestiaria vida* (Novel, Adult Fiction)  
Worldwide Spanish: Eolas, 2018.

*Microlapsos* (Short Stories, Unusual, Adult)  
Worldwide Spanish: Paraíso Perdido, 2017.

*Aislados* (Novel, Young Adult Fiction)  
Worldwide Spanish: Urano, 2015. | Worldwide Audio: Audible, 2024.

## Magali Velasco



Xalapa, 1975. Doctor in Hispanic Studies by The Sorbonne (Paris IV). Author of the books *Vientos machos* (National Short Story Award Juan José Arreola, 2004), *Tordos sobre lilas* (2009), *Vientos machos y otros cuentos* (2013), of the essay “El cuento: la casa de lo fantástico. Cartografía del cuento fantástico mexicano” (2007), and *El Norte de Brugué* (IVEC-CONACULTA, 2015), which has illustrations from the Mexican artist Gerardo Vargas, and *Rodrigo y el Gran Elefante* (Leticia Tarragó, 2017).

In 2003 she received the International Young Americanists Award (Santiago, Chile) in the category of essay. Doctor in Romanesque Studies by The Sorbonne (Paris IV), Velasco spent five years in Ciudad Juárez, where she developed as a research-professor at the Autonomous University of Ciudad Juárez.

In 2022, she published *Necronarrativas en México. Discurso y poéticas del dolor (2006 – 2019)* (COLSAN-UV, 2020), which in 2021 received an Honorific Mention in the XVIII Annual Award in Literary Criticisms and Political Essay Guillermo Rousset Banda, from the Autonomous University of Ciudad Juárez. She coordinated the International University Book Fair of the Universidad Veracruzana (2014-2017) and from 2018 to 2022 she was a member of the Faculty of Spanish Letters at the same University. Currently, she is a member of the National System of Creators (2021-2024). Her most recent book is *Cerezas en París* (UANL, 2022).

## Cocodrilos (Crocodiles)

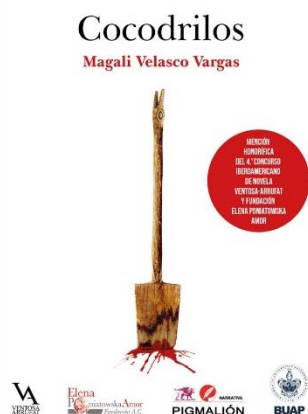
224 pages

Translation rights available in all languages except for Spanish.

Genre(s): Adult Fiction.

Spanish worldwide: Sial Pigmalión/BUAP, 2024.

Honorary Mention at the Elena Poniatowska Award 2024.



In a Veracruz besieged by crime and corruption, where being a journalist has become a dangerous profession, Santiago Becerril does not know whether he should stay away home taking care of his sick mother, or go out and find those responsible for the murder of his mentor, Amanda González, who at the time of her death was carrying out an investigation that implicated the Secretary of Security in hundreds, perhaps thousands, of forced disappearances.

## Cerezas en París (Cherries in Paris)

152 pages

Translation rights available in all languages except for Spanish.

Genre(s): Adult Fiction.

Spanish worldwide: UANL, 2022.

Audio rights: Audible worldwide.



Magali watches over every single detail, every movement her characters make, especially Montserrat Montero, the character that glues everything together, a woman that at times is divided. She is an orphan, a bisexual lover, who has had an abortion and who designs jewelry.

At this age, she has an epiphany that may be of use for the rest of her life, after growing up, hesitating, loving, drinking beer, wine, desiring, studying, drinking coffee and always regarding herself as an incomplete being. I am certain that she perceives that *Cerezas en París* is an incredible addition to the contemporary Mexican narrative, even if I am unable to express it in the text she asked me,

in the kindest manner possible, to write.

## **Press for Cherries in Paris**

«Magali is a crafty narrator in the way in which she handles the tension, in the way in which she creates the atmosphere where her narrative takes place, in the way in which she uses the language of her time and creates a character from the very moment of her birth to the moment she turns thirty years old.»

**Élmer Mendoza**

«It is a novel that provokes a deep feeling of empathy for its characters. The reader will want to get closer to Montserrat and to know more about that mysterious being that is Maria, about the sweet intelligence of grandma Celia and about the huge house they all grow up in.»

**AVC noticias**

«There are several transversal themes that shape the whole novel, although there are three that are emphasized: family, love and individuality. Albeit these themes are recurrent in most literature, Cerezas en París does not stem from commonplaces; instead, it explores these themes parting from different possibilities of Montserrat's personal bonds.»

**Joshua Córdova / Primera Página**

## Alejandro Carrillo



"Aletz" Carrillo, boxer and rapper apprentice. Dad. He writes for TV (María de todos los ángeles), for comics (Libro vaquero), for magazines, newspapers, and audiobooks. He is the creator of tintachida.com, a community for ideas and experiments to make a living out of the best thing in the world: writing. He has taught university level courses and for the past eight years he has led several narrative workshops, such as "Fight and write" where he mixes boxing and literature. Since 2017, he leads "the reading gang", a group of 4D literary experiences. He runs the Bellako Fest, a literary award by invite only where both national and international authors are invited to write the most "bellako" short story. His first novel, Goodbye, Dylan, earned him the Mauricio Achar Award by Random House in 2016. His audiobook, Love Tumbado (an adaptation of Romeo and Juliet brought to the world of corridos tumbados) was published in 2024. His latest novel, The Bellakita (Malpaso) will be published in 2025. You can find him at [www.elaletz.com](http://www.elaletz.com)

### Adiós a Dylan (Goodbye, Dylan)

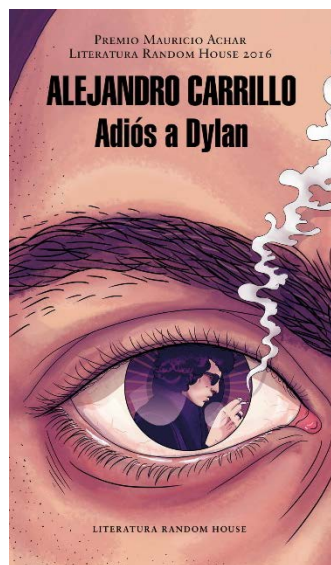
264 pages

Translation rights available in all languages except for Spanish.

Genre(s): Adult Fiction.

Spanish worldwide: Random House, 2016 (renewed in 2021).

Winner of The Mauricio Achar Award 2016



Sara, the girl that Omar, an obsessed 19-year-old Bob Dylan fan, falls in love with. Sara, the Tragic Goddess who coincidentally has the same name as his idol's first wife. Sara, the ideal of purity and sordidness that takes Omar on a journey through obsession and orphanhood. Sara, the embodiment of all the stories that the protagonist wants to live in order to have "a real life," full of shit and joy, virtue and pain, love and hunger; a life outside his mind, far from his middle-class existence.

"...for me, smoke figures come out of his mouth, poems that I can shape as I see fit," says Omar at one point. And this transformation of reality into fiction leads him to confront himself, far from Mexico City, in New York.

## Alejandra Maldonado



Alejandra Maldonado was born in Mexico City in 1975. As a child, she longed to be a dancer and a singer. A showgirl at heart. She suspects her relationship with writing began as a result of that unfulfilled ambition. At the age of seventeen Alejandra published her first short story in *Moho*, a literary magazine with a big following audience. In 2003 she started working as a Copywriter in an advertising agency. On that same year she received the FONCA scholarship for writers.

### Yoga y coca (Yoga and Coke)

153 pages

Translation rights available in all languages except for Spanish.

Genre(s): Adult Fiction.

Spanish worldwide: Dharma Books, 2021.



*Yoga y coca* is a *tour de force* of love mishaps. The protagonist finds herself in various cosmopolitan scenarios, such as hippie beaches, the hedonist and decaying European clubs, and the crystal boxes, which are the publicity agencies in which she works. Everything that happens in the story is seen through the filter of lethal romantic love; Blanca is defenseless against it, which is why she fails again and again.

#### Press for Yoga and Coke

«*Yoga y coca* is, as everything else Alejandra Maldonado writes, her mirror and charisma in a novel-like form; not only will you read a book, but also meet someone in the most ludic and carnal sense of the word.»

**Guillermo Fadanelli / Marvin**

«To Alejandra Maldonado, many women live their experience as a straitjacket when it comes to their emotions, shaped by an education that gives you only a few tools (or none) to defend yourself. But they should not have to defend themselves, but move in the complicated world we must live in.»

**Jesús Alejo Santiago / Milenio**



## Daniel Centeno Maldonado



Daniel Centeno Maldonado (Barcelona, Venezuela) has lived in Venezuela, Spain, and the United States. He has published books of essays, creative writing and biography, including *Postmodernidad en el cine* (Carlos Eduardo Frías Prize/Ediciones de la Fundación Carlos Eduardo Frías, 1999), *Periodismo a ras del boom* (Universidad Autónoma de Nuevo León/Universidad de Los Andes, 2007), *Retratos hablados* (Debate, Random House, 2010), and *Ogros ejemplares* (Lugar Común, 2015). In 2015, Daniel was the only Venezuelan author participating in the program *Latinoamérica Viva* at the Guadalajara International Book Fair.

He was a finalist for the XV Julio Cortázar Short Story Award and also for the 30<sup>th</sup> edition of the Juan Rulfo International Short Story Award. During his time as a book editor, he contributed to the publication of catalogues on Venezuelan authors. He was editor in chief of the literary magazines *Río Grande Review* and *Coroto*. As a professor, he has taught at universities in Caracas, Ciudad Juárez, El Paso, and Houston. Currently, he teaches Film and Literature at the University of Houston, TX.

### La vida alegre (The Joyous Life)

264 pages

Translation rights available in all languages except for Spanish.

Genre(s): Adult Fiction.

Spanish worldwide: Alfaguara, 2020.



*La vida alegre* is a humorous novel about second chances. In a glorious past, under the artistic name of Dalio Guerra “The Nightingale of the Americas”, his songs accompanied much of the musical history and the sets of Latin American alcoves. Today Sandalio Guerrero is an old *bolero* in a Venezuela that begins to crumble. At times rogue and cynical, Dalio will find in the young Poli the accomplice of his return to the stage regardless of the methods to achieve it. *La vida alegre* is the radiography of a friendship, as well as a survival manual in narrative key. A magical and unbridled Caribbean will be the setting of a story that reaffirms the importance of music to alleviate all the wrecks of life itself.

## **Press for The Joyous Life**

«The novel unfolds in a simultaneous plot of beginnings and endings. The story moves forward in a succession of episodes where the characters are elevated from misery and ridicule by the swerves of fortune.»

**Rodrigo Blanco Calderón / Rialta**

«It is the story of the Venezuelan street life, the characters that star in this title are filled with rock, cinema and experiences. They are survivors who know how to laugh and enjoy daily life; it is an x-ray of a friendship, a story that cements the importance of music.»

**Universidad Autónoma de Coahuila**

«The work of Daniel Centeno rescues characters and scenes of life in Venezuela, being a deep, playful and picaresque text with characters that face reality and allow the readers to know the idiosyncrasy of Venezuelan people.»

**Arcelia Ayup Silveti**

«The book captivates the readers from its very cover and it invites them to discover its content. The author manages to capture their attention with every line, since he succeeds in presenting the characters as if they were a part of real life; the book is an homage to music and presents a people that still believes.»

**Sergio Arévalo**

«The book inspires the readers to travel through life overcoming the adversities that may come their way since that it precisely what the characters in this novel accomplish.»

**José Ricardo Ramírez Cerecero**

# NOIR

## Carlos René Padilla



Carlos René Padilla saw the light of the patrols in Agua Prieta, Sonora, in 1977. His first crime was studying Communication Sciences at the University of Sonora. He won the Sonoran Book Contest 2015 in the novel genre with *Amorcito Corazón* (NITRO/PRESS, 2016) and the National Contest of Black Novel “Una Vuelta de Tuerca” 2016 with *Yo soy Espáiderman*, published under the title *Yo soy el araña* by Reservoir Books in 2019.

His most recent book, *Bavispe*, presents a collection of short stories that explores themes of machismo, migration and longing for the rural life in the territories of Sonora. Given the characteristics of this text, it won the National Literature Award José Fuentes Mares 2022.

In a safety box he saves the memories of three more titles: *El cielo se cambió de dirección* (short stories), *Renuencia al destino* (poems) and *One day of these days, Fabiola* (novel). He has worked for the newspapers *Expreso* and *El Imparcial*, where he won a prize for “Depth Journalism” by the Inter-American Press Association.

He is currently under ‘house arrest’ in Ciudad Obregón, where he cooks for his wife and daughter, writes and at night escapes to “La Taberna de Moe”, a bar where they say he has never paid anything.

## Bavispe

112 pages

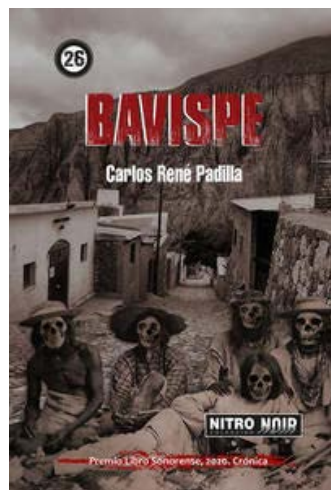
English sample translated by Charlie Coombe.

Translation rights available in all languages except for Spanish.

Winner of the National Literature Award José Fuentes Mares, 2022.

Genre(s): Short stories, Crime, Adult.

Spanish worldwide: Nitro Press, 2022.



As it happens with hundreds of Mexican towns —especially those lost in the desert area—, if we were to ask for Bavispe to someone who does not belong to the region, perhaps he would answer that he has heard the name once, but it is possible that he will not even be able to pinpoint its location. It would seem that in order to really exist in the national imaginary, many of our peoples need a true bard that will make them his own, that will extract from them the passions, fears, desires and beliefs of their inhabitants and will make them known through his words.

This is what Carlos René Padilla has done in the tales that conform *Bavispe*, title that captures the story, and the stories, of that little town squashed by the heat and by an apparent monotony, to transform them in unforgettable narratives inhabited by ghosts and living beings ready to take away from us the placidity that comes from reading.

In the same manner of the best composers of *corridos* about towns, Padilla makes use of a language that in several instances is poetic but, at the same time, it is rooted in the orality to narrate, through a rhythm that is maintained from the beginning to the end of every piece; the book presents a variety of rural dramas that go from the presence of ghosts in the streets to the violence of accomplished vengeance, from the irony to the flirtation with the absurd, from love to hate, in a close, organic and cohesive universe: the one of the town itself through the years.

## Press for Bavispe

«After reading these pages, not only will the readers know where Bavispe is, but also will be able to talk about it from a place of experience, knowledge and imagination.»

**Eduardo Antonio Parra**

«In this book, Padilla composes the image of a far-away town in the north of Mexico; the stories of Bavispe are an homage to its inhabitants, their traditions, the rural life and the own roots of the author.»

**Infobae**

«Because of the unity and balance of the collection of tales surrounding a mythical space, but that it is also real, because of the configuration of literary imaginaries and the polished prose that come together in the phantasmagoric of the 21<sup>st</sup> Century, Bavispe won the National Literature Award José Fuentes Mares 2022.»

**Organizing Committee of the National Literature Award José Fuentes Mares 2022**

## **Fiction**

*Yo soy el araña* (Novel, Noir, Adult)

Worldwide Spanish: Reservoir Books, 2019. | Worldwide Audio: Audible, 2024.

## Élmer Mendoza



Élmer Mendoza (Culiacán, Sinaloa, 1949) is a Literature Professor at the Autonomous University of Sinaloa, corresponding member of the Mexican Academy of Language, and part of the council of El Colegio de Sinaloa. He belongs to the National Creators System. He is a passionate teacher and a committed promoter of reading. From 1978 to 1995 he published seven volumes of short stories and two of chronicles.

In 1999, he published his first novel, *Un asesino solitario* (Tusquets, 1999), which immediately placed him as “the first narrator who rightly gathers the effect of the drug trafficking culture in our country”, according to the Mexican critic Federico Campbell. With *El amante de Janis Joplin* (Tusquets, 2001) he won the XVII National Prize for Literature José Fuentes Mares, and with *Efecto Tequila* (Tusquets, 2004) he was a finalist in the 2005 Dashiell Hammett Prize.

He continued writing novels such as *Cóbraselo caro* (Tusquets, 2005), *Balas de plata* (Tusquets, 2008) for which he unanimously won the third Premio Tusquets Editores de Novela, which established him as a front-line writer in the Hispanic novel scene. After *La prueba del ácido* (Tusquets, 2010), *Nombre de Perro* (Tusquets, 2012), and *Besar al detective* (Literatura Random House, 2015), he continued with the series of detective Edgar “El Zurdo” Mendieta with *Asesinato en el parque Sinaloa* (Literatura Random House, 2017). His most recent title is *Ella entró por la ventana del baño* (2021).

He has published as well *No todos los besos son iguales*, which can be classified as young adult literature, published in 2019 by Alfaguara. In 2021 he received an *honoris causa* doctorate from the Autonomous University of Sinaloa. In 2022, Tenerife Noir awarded him with the 2020 Black and Criminal Award given his indisputable trajectory as a writer of thrillers.

## **Ella entró por la ventana del baño (She Came in Through the Bathroom Window)**

**272 pages**

**Translation rights available in all languages except for Spanish and Greek.**

**Genre(s):** Noir, Literary, Adult.

**Spanish:** Alfaguara, worldwide (2021).

**Greek:** Εκδόσεις του Εικοστού Πρώτου (2022).

**Audio rights:** Audible worldwide.

**Audiovisual rights:** Optioned to Salamandra Producciones (The Lefty Mendieta Saga).



Sebastián Salcido, aka el Siciliano, is free after spending over two decades in prison. He is the leader of a ruthless group of ex-militaries dedicated to drug trafficking. Far from being weakened by his time in jail, he is now searching ferociously for revenge against the former police commander who managed to get him arrested. *Lefty* Mendieta must now catch him, but sooner than later, he will discover that he is dealing with one of the most powerful and soulless rivals that he has had to face in his whole career as a detective.

As if things were not difficult enough already, *Lefty* Mendieta has another mission: finding the old love of Ricardo Favela, an eighty-six-year-old dying businessman. His dying wish is to see the woman with whom he lived a passionate affair twenty-two years ago, but Ricardo does not even know her name.

Samanta Valdés, leader of the cartel of the Pacific and friend of *Lefty*, decides to help him since she seems to know who this woman is. El Siciliano has now become a relentless threat. What will be the result of this alliance against one common enemy? *Lefty* Mendieta is on a race against time and now he must face that infallible enemy that is death. Will he find Favela's old mistress? Maybe you will have to help him find the last clue.

### **Press for She Came in Through the Bathroom Window**

«To read Elmer Mendoza is to submerge yourself in another language. The turns and expressions he makes use of in his writing transport you, as well, to a parallel reality.»

**Julen Iturbe Ormaetxe**

«Mendoza manages to recreate the environment in which the world of drug trafficking develops, interpreting it through the speech of his characters, the psychology of the crimes



effectuated in those situations, which is a primary characteristic applied to the genre of noir literature.»

**Carolina Alejandra López Herrejón**

«One of the elements of the novel worth emphasizing is the presence of women, the construction of their psychology: complex, intelligent, conscious of their reality, but there is also the beauty proper of Sinaloa (the state where the novel takes place), the strength of their character.»

**El Colegio de Sinaloa**

«Élmer Mendoza concretizes a narrative in which we transit from love to hate, from passion to murderous violence, in a game that engages us; it seems impossible that amidst these damaged situation, great love stories can happen, amidst all that violence and death.»

**Miguel Ángel de Ávila Gonzáles / La Jornada Zacatecas**

## **Fiction**

*La cuarta pregunta* (Novel, Young Adult, Noir)

Worldwide Spanish: Random House, 2019. | Worldwide Audio: Audible, 2024.

*No todos los besos son iguales* (Novel, Young Adult, Fairytale Retelling, Fantasy)

Worldwide Spanish: Random House, 2018. | Worldwide Audio: Audible, 2024.

*Asesinato en el parque Sinaloa* (Novel, Adult, Noir, The Lefty Mendieta Saga)

Worldwide Spanish: Random House, 2017. | Worldwide Audio: Audible, 2024.

*Besar al detective* (Novel, Adult, Noir, The Lefty Mendieta Saga)

Worldwide Spanish: Random House, 2015. | Worldwide English: MacLehose Press, 2021. | Worldwide Audio: Audible, 2024.

*El misterio de la orquídea calavera* (Novel, Young Adult, Noir)

Worldwide Spanish: Tusquets, 2014. | Worldwide Audio: Audible, 2024.

*Trancapalanca* (Short Stories, Adult, Noir)

Worldwide Spanish: Tusquets, 2013.

*Nombre de perro* (Novel, Adult, Noir, The Lefty Mendieta Saga)

Worldwide Spanish: Tusquets, 2012. | Worldwide English: MacLehose Press, 2018. | Worldwide audio: Audible, 2024.

*La prueba del ácido* (Novel, Adult, Noir, The Lefty Mendieta Saga)

Worldwide Spanish: Tusquets, 2010. | Worldwide English: MacLehose Press, 2017. | French: Métaillé, 2014. | German: Suhrkamp, 2012. | Italian: La Nuova Frontiera, 2010. | Worldwide Audio: Audible, 2024.

*Firmado con un kálinex* (Short Stories, Adult, Noir)

Worldwide Spanish: Tusquets, 2009.

*Balas de plata* (Novel, Adult, Noir, The Lefty Mendieta Saga)

Worldwide Spanish: Tusquets, 2008. | Worldwide English: MacLehose Press, 2015. | Italian: La Nuova Frontiera, 2009. | Greek: Εκδόσεις του Εικοστού Πρώτου | German: Suhrkamp, 2010. | Hungarian: Kossuth, 2015. | Indonesian: MArjin Kiri, 2025. | Worldwide Audio: Audible, 2024.

*Cóbraselo caro* (Novel, Adult, Noir)

Worldwide Spanish: Tusquets, 2005. | Worldwide Audio: Audible, 2024.

*Efecto tequila* (Novel, Adult, Noir)

Worldwide Spanish: Tusquets, 2004. | Worldwide Audio: Audible, 2024.

*El amante de Janis Joplin* (Novel, Adult, Noir)

Worldwide Spanish: Tusquets, 2001. | French: Métaillé, 2020. | Worldwide Audio: Audible, 2024.

*Un asesino solitario* (Novel, Adult, Noir)

Worldwide Spanish: Tusquets, 1999. | Worldwide Audio: Audible, 2024.

## Sergio Olguín



Sergio Olguín (Buenos Aires, 1967). His first novel *Lanus* was published in 2002. Later, he published *Filo* (2003), *El equipo de los sueños* (2004), and *Springfield* (2007). With *Oscura monótona* he won the Novel Award by Tusquets Editores 2009. His children book, *Cómo cocinar un plato volador* (2011) received the White Ravens Award in 2013 from Internationale Jugendbibliothek (Munich, Germany). *La fragilidad de los cuerpos* is the first story whose main character is the journalist Verónica Rosenthal.

His others novels of this series are *The Foreign Girls* (2014) and *No hay amores felices* (2016). His last book is *La mejor enemiga* (2021). He has published as well *1982*. His books have been translated to English, German, French, and Italian. He wrote the script of the film *El Ángel* (2018), by Luis Ortega. He was director and editor of several cultural novels.

### La mejor enemiga (The Best Enemy)

334 pages

Translation rights available in all languages except for Spanish, English, and Arabic.

Genre(s): Noir, Literary, Adult.

Argentina: Alfaguara, 2021.

English worldwide: Bitter Lemon Press, 2024.



Veronica Rosenthal, *Nuestro Tiempo*'s most daring journalist, has found herself in the middle of an unexpected situation: former magazine's director Andres Goicochea, and his previous romantic partner, have been murdered in cold blood, and her friend, Paula, has been kidnapped in a matter of hours. Her boss, Patricia, is at the hospital with a bullet lodged inside her lung. With her closest circle on high alert and under threat of imminent danger, Vero wonders if maybe the research Andrés was working on —about the links between some powerful characters and the criminal world— could possibly be the reason behind so many catastrophes.

On the other hand, an old childhood friend —her playmate from the Villa Crespo neighborhood— shows up out of the blue to add even more tension to these circumstances. And Federico, the lawyer who works at her father's firm/studio, and with whom she seemed to have established a legitimate love story, experiences a crisis of indecision after the arrival of a promising young professional at the firm.

## Press for *The Best Enemy*

«Verónica is the girl who all the time is breaking the paradigm male female’, says the author. He elaborates on the sexual freedom this woman going on 35 years old experiences, who does not impose on herself the paradigm of defining herself in terms of her sexual orientation.»

**Patricio Pidal / La nación**

«This is the fourth thriller starred by the journalist Verónica Rosenthal, ‘female character who has the intention of restoring a little bit of truth and justice around a criminal act’. In the plot, there also leaks the theme of the violation to human rights perpetrated by Israel in Palestine.»

**Silvina Frieria / Página 12**

«The most important thing is to prioritize fiction over the historical, the journalistic.»

**Emilia Racciati / Infobae**

«It combines a plot that weaves the political-social actuality (sometimes it is the political corruption, the power of the Church, also the exploitation of the oppressed and machismo) with a repertoire of prototypical characters. But, in addition, it does not neglect the feminist reflection of the Argentinian society that, in here, works as a theoretical frame.»

**Débora Campos / Clarín**

«A novel influenced by Boris Vian and Simenon who begins with a realist tone and ends with a Gargantuan erotic-police apocalyptic fest.»

**Mariana Enríquez**

«This is an excellent story, well told and translated, which sustains a high level of tension throughout. The reader is well aware of the risks to Veronica and those she co-opts in her research, and these culminate in violent and gripping action. In the background we have Buenos Aires, with great disparities of wealth and prevalent corruption, but a strong sense of life being lived to the full.»

**CRIMEREVIEW**

## Fiction

*No hay amores felices* (Novel, Noir, Adult, Verónica Rosenthal Saga)  
Argentina: Alfaguara, 2016. | Worldwide English: Bitter Lemon Press, 2023.

*Las extranjeras* (Novel, Noir, Adult, Verónica Rosenthal Saga)  
Argentina: Alfaguara, 2014. | Worldwide English: Bitter Lemon Press, 2022. | Arabic: Al-Arabi, 2024. | Worldwide Audio: Audible, 2021.

*La fragilidad de los cuerpos* (Novel, Noir, Adult, Verónica Rosenthal Saga)  
Argentina: Alfaguara, 2022; Tusquets, 2007. | Worldwide English: Bitter Lemon Press, 2022.  
| Arabic: Al-Arabi, 2023. | Italian: Mondadori, 2016. | Worldwide Audio: Audible, 2024.

*Springfield* (Novel, Young Adult Fiction)  
Argentina: Grijalbo, 2023. | Italian: Feltrinelli, 2022.

*El equipo de los sueños* (Novel, Young Adult Fiction)  
Argentina: Grijalbo, 2004. | Italian: Feltrinelli, 2022.

# NON- FICTION

## Luis Huitrón



Born on January 27th, 1988. He has a MA and a PhD in Art History with a specialization in curatorship. He graduated from UNAM with a Bachelor's degree in History and restoration. He has a Masters in Judaic Studies from the Hebraic University.

He is the author of *Una catedral bajo tierra*. He worked on the restoration project of the murals in Mexico City's first cathedral; on the authentication of the Mexican Imperial Independence Act at the National General Archive, and on curatorship projects "El esplendor de la plata" and "Tradiciones cerámicas" for the Franz Mayer Museum.

He is the creator, director, and protagonist of Mexico's first historical comedy show, *Las meninas*, and he writes a column for the newspaper *Enlace Judío*. He is the cocreator of "Por si las Poscas", a podcast dedicated to the divulgation of History in Mexico.

### **A su sombra viviremos (Under Their Shadow We Shall Live)**

**280 pages**

**Translation rights available in all languages except for Spanish.**

**Genre(s):** History, Divulgation, Adult.

**Spanish worldwide:** Hachette México, 2025.

**Audio rights:** Hachette worldwide.



The Inquisition only exists in history books and museums; its institutional traces remain as evidence in the ruins of the old spaces it used. Its burning grounds are no longer there and the different cultural, sexual, and ideological realities remain alive in the midst of a universal struggle for the recognition of its value. We accept that we have advanced as a society and that today we no longer live in its shadow. Luis Huitrón, a specialist in the Inquisition, takes us from the origin of the Holy Office in Spain, the establishment of fear, the wars of the Church against other beliefs, to its development in New Spain, the missteps of religion and different cases of those accused and tortured by that terrifying instrument. The fear of the devil, of witches, of otherness, political alliances, the perpetuation

of control, the submission of ways of life and thought were facts that permeated those centuries and that knowing and understanding them, allow us to live on the lookout so that this does not happen again.

## Rafael Lemus



Rafael Lemus was born in Mexico City in 1977. Essayist, narrator and literary critic, he is the author of the volume of short stories *Informe* (Tusquets, 2009) and the essay *Contra la vida activa* (Tumbona, 2009), in addition to co-editor of the book *El futuro es hoy: ideas radicales para México* (Biblioteca Nueva, 2018).

He has collaborated in numerous national and international publications, including *Letras Libres*, *La Tempestad*, *Revista de la Universidad de México*, *Confabulario*, *The New York Times*, *The New Inquiry* and *Words Without Borders*. His essays on cultural criticism have been included in more than a dozen collective books. He was co-founder of the literary magazine *Cuaderno Salmón*, co-editor of *Letras Libres*, and co-founder and editor of the digital platform *Horizontal* digital platform.

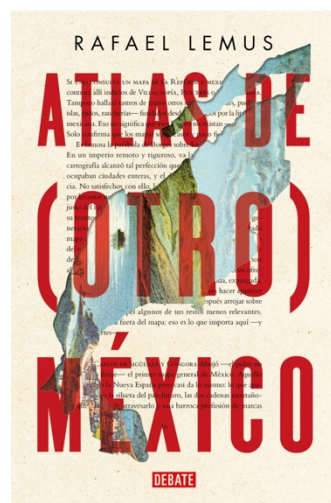
### Atlas de (otro) México (Atlas of Another Mexico)

256 pages

Translation rights available in all languages except for Spanish.

Genre(s): Literary Criticism, Adult.

Spanish worldwide: Debate, 2025.



The homeland is what we know about the homeland. And for those who have read Juan Rulfo, Elena Garro, Roberto Bolaño or Fernanda Melchor, places like Comala, Ixtepec, Santa Teresa or La Matosa are a central and endearing part of their Mexico.

*Atlas of (another) Mexico* invites us to explore an elusive—but completely true—map of the places imagined by our literature. Utopian cities. Cursed ranches. Ghostly towns.

This book is an atlas that serves both to find and to lose ourselves. A map that introduces us to the labyrinths of creation to show us a broader, more complete, more real image of Mexico.



## Javier Munguía



Hermosillo, 1983) he is a narrator and essayist. Author of *Gentario* (Unison, 2006), *Mascarada* (SC, 2007) and *Modales de mi piel* (Jus, 2011), and coeditor of *Las cartas del Boom* (Alfaguara, 2023), a collection of letters between Julio Cortázar, Carlos Fuentes, Gabriel García Márquez and Mario Vargas Llosa. He has published several reviews and essays in *Confabulario*, *Letras Libres*, *Nexos*, *Crítica*, and *Replicante*. He has a bachelor's degree in Hispanic literature and a Masters in Hipanoamerican Literature by the University of Sonora. He won the Sonorense Book Award in the Short Story category in 2006. He has been a fellow of the Fondo Estatal para la Cultura y las Artes.

### El caso Cumbres (The Cumbres Crime)

248 pages

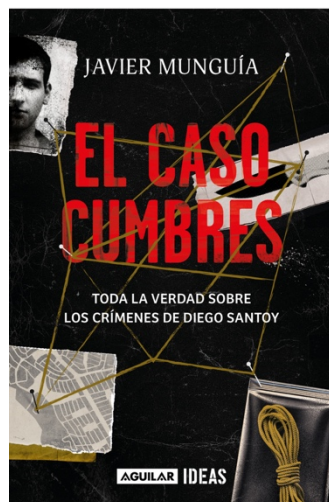
Translation rights available in all languages except for Spanish.

Genre(s): True Crime, Adult.

Spanish worldwide: Aguilar, 2024.

Audio rights: Audible worldwide.

Audiovisual rights: Optioned to Secuoya Films.



After fleeing and being captured, Santoy admitted to having attacked his ex-girlfriend Érika and murdered her siblings, Érik and María Fernanda, just children, in addition to kidnapping Catalina, the family's maid. Less than a month later, Santoy accused Érika of being the children's murderer. His second story was widely accepted and produced other versions that ended up permanently clouding the truth.

Armed with information that has been lost or never assimilated and joining the pieces of history in a meticulous manner, Javier Munguía proposes that the reader of *The Cumbres Case* reexamine the facts from another perspective and face a disturbing scenario: a society that turns its back on the victims and He becomes one more of his executioners.

## Claudia de la Garza



Claudia de la Garza Gálvez is an art historian, curator, teacher, writer, and museum worker. She holds a Master's degree in Art Studies and a PhD in Social Sciences from the UAM-Xochimilco with a specialization in feminist studies. She has participated in numerous exhibitions as a manager and curator or museographer, mainly on contemporary art and social issues. As a researcher, she has been particularly interested in the intersection between art, fashion, and feminism. Since 2019, she has directed the Museo UNAM Hoy (IISUE-UNAM), a meeting place for university and neighboring communities.

## Eréndira Derbez



Writer and illustrator. She specializes in art, gender, and history. She completed her studies at the Arts Department of the Universidad Iberoamericana and the Gender Department of the London School of Economics. She is the co-author of *Mapas Corporales* (Lumen, 2023), *Nos son micro. Machismos Cotidianos* (2024). She published *Inés Amor* and the *First Years of the Mexican Art Gallery* (Bonilla Artigas, 2024).

She won the Antonio García Cubas Award and the Miguel Covarrubias Award, among other. She is the co-founder of the Plumbago Design and Social Communication Studio in Mexico City.

## No son micro. Machismos cotidianos (They Are Not Micro: Everyday Sexisms)

384 pages

Translation rights available in all languages except for Spanish.

Genre(s): Illustrated Non-Fiction, Feminism.

Spanish worldwide: Grijalbo, 2020.



You have in your hands the book that millions of people demand on social media. A book that delivers the questions and answers that take up the most time, space, and characters in the cybernetic discussion, in the cafes and in the streets after each march against femicide violence.

Anyone who wonders why they should not use the term feminazi, why so many men interrupt women, why there are men terrified by change, why we give more value to a statue than to the life of a murdered girl, how one can be egalitarian beyond discourse, will find here the keys to understanding and informed debate.

This is a book for those who argue that men have always been like this and that silent women look prettier, because when they are angry in the face of mass violence they lose their charm; That charm that gives so much peace of mind to a society focused on the emotional needs of men, of patriarchs, of chauvinists, of conservatives, of the handsome men of the left.

## Alberto Chimal



Alberto Chimal (Toluca, Estado de México, 1970) is an author and professor of Creative Writing. He graduated from SOGEM's School of Writers and UNAM's Faculty of Philosophy and Letters, where he earned a masters' degree in Comparative Literature. Above all, he is a story maker; his short-story collections *Éstos son los días* (Ediciones Era, 2004) y *Manda fuego* (FOEM, 2013) won, respectively, the San Luis Potosí National Short Story Prize and the Colima Narrative National Prize. His novel *La torre y el jardín* (Editorial Océano, 2012) was selected a finalist for the Rómulo Gallegos Prize, one of the most prestigious literary awards in the Spanish language.

He has written essays, plays, and film scripts; his script for the movie *7:19*, directed by Jorge Michel Grau, premiered in 2016, and the one for the film *Confesiones*, directed by Carlos Carrera, were filmed this year. The movie is currently in post-production. In 2018 he published the short-story collection *Manos de lumbre* (Páginas de Espuma), and the following year he published *La noche en la zona M* (FCE, Bank of Books Prize), a novel about a post-apocalyptic world.

## Raquel Castro



Raquel Castro (Mexico City, 1976) is a screenwriter, journalist and writer. Her favorite pastimes are telling stories, cats, music, food, humor and zombies. She has won prizes such as the Nacional de Periodismo and the Gran Angular de Literatura Juvenil, which she received for her novel *Ojos llenos de sombra* (SM Ediciones, 2012). She has also written novels such as *Exiliados* (Editorial El Arca, 2014), *Lejos de casa* (Editorial El Arca, 2013) and *Dark Doll* (Ediciones B, 2014).

She has also published the anthology *Festín de muertos* (with tales of zombies by several Mexican authors, Océano, 2015) and a book with her own tales: *Pirañas del mundo, ¡uníos!* (Colección Absurdia & Suburbia, 2017). Her most recent books are *Un beso en tu futuro* (Alfaguara juvenil, 2017), *Cómo escribir tu propia historia* (Alfaguara juvenil, 2018), and *El club de las niñas fantasma* (Alfaguara infantil, 2021). She lives in Mexico City with her husband and two cats. You can find her on their video channel: [youtube.com/AlbertoyRaquelMX](https://youtube.com/AlbertoyRaquelMX).

## Cómo escribir tu propia historia (How to Write Your Own Story)

192 pages

Translation rights available in all languages except for Spanish.

Genre(s): Writing Manual, Young Adult.

Spanish worldwide: Alfaguara Juvenil, 2021.



It may be that the words overflow you but when the time to write arrives you start feeling shivers and you stumble, right? Surely, every other time you face the blank page and you do not know what to do, or you just start using excuses ... Then this book is for you.

Don't let fear stop you from creative writing. Take this manual and learn to express what you have inside.

Strategies, exercises, activities, references and many useful tips, this fun book even explains how to make your own texts known.

From the hand of two greatly experienced, a very good dose of talent and great tips to share. Putting your thoughts and feelings in paper helps you to understand yourself better (and the world as well).

### Fiction (Raquel Castro)

*El método infallible para ligarte a quien tú quieras* (Novel, Young Adult Fiction)

Worldwide Spanish: SM, 2021.

*El club de las niñas fantasma* (Novel, Middle Grade Fiction)

Worldwide Spanish: Alfaguara, 2021.

*Un beso en tu futuro* (Novel, Young Adult Fiction)

Worldwide Spanish: Alfaguara juvenil, 2017.

## Alejandro Páez Varela



Alejandro Paéz Varela (Ciudad Juárez, Chihuahua, 1968) is a journalist and a writer. He is the author of the novels *Corazón de Kalashnikov* (Alfaguara, 2009), *El reino de las moscas* (Alfaguara, 2012), *Música para perros* (Alfaguara, 2015) and of the books of stories *Paracaídas que no abre* (Almadía, 2008) and *No incluye baterías* (Cal y Arena, 2010). He coordinated *La guerra por Juárez* (Planeta, 2009) and *Indomables* (Planeta, 2015), and in 2006 wrote *Presidente en espera*. He is co-author of more than a dozen political works.

He is Chief Executive at SinEmbargo.mx. He also worked as deputy editor in *El Universal* and *Día Siete*, and as editor in the newspapers *Reforma* and *El Economista*. He works as a reporter from Monday to Sunday, and is a radio host in Grupo Radio Centro. At the age of 24 he moved to Mexico City. He trembles when he thinks that his two dogs are already over ten years old. His allergies disappear, he says, as he seeks fewer people. He reads and writes very early but gets enough sleep as needed. He gets bored easily. Páez Varela's literature is not “narcoliberalidad” (narcoliberalism).

## Álvaro Delgado



Álvaro Delgado Gómez majored in Journalism and Collective Communications at UNAM's FES Acatlán, and in Prospective Politics and Sequence Formulation at the Universidad Iberoamericana. He is the Research Director at *Sin Embargo*, a digital journal, and host of the news show *Los Periodistas*. He worked for 27 years at the weekly publication *Proceso*, and before that at *El Universal* and *El Financiero*. He is the author of *El Yunque, la ultraderecha en el poder*, *El Ejército de Dios, nuevas revelaciones sobre la ultraderecha en México*; *El Engaño. Prédica y práctica del PAN*; *El amasiato. El pacto secreto Peña-Calderón y otras traiciones panistas*; and *La Disputa por México, dos proyectos frente a frente para 2024*, co-written with Alejandro Páez Varela. Every Tuesday he publishes his column,

“Historia de lo inmediato” at *Sin Embargo*.

## **Derecha (The Right)**

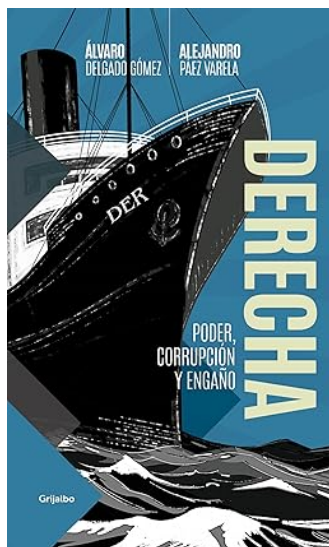
**432 pages**

**Translation rights available in all languages except for Spanish.**

**Genre(s):** Political, Adult.

**Spanish worldwide:** Grijalbo, 2024.

**Audio rights:** Audible worldwide.



The right is a political, cultural, economic, government, educational project and is above all of the above. The right in Mexico, with all its nuances, intensities and even divergences, is one and very cohesive: it has not renounced the old conservative project of establishing a Catholic government nor has it stopped fighting secularism, sexual education and the secularization of society. society, but has prioritized large economic interests, public and private, national and transnational, with a tendency increasingly inclined towards corruption. That's what the Right talks about. Power, corruption and deception, the last book in the trilogy by journalists Álvaro Delgado and Alejandro Páez Varela.

## Izquierda (The Left)

256 pages

Translation rights available in all languages except for Spanish.

Genre(s): Political, Adult.

Spanish worldwide: Grijalbo, 2024.

Audio rights: Audible worldwide.

Over 15,000 copies sold in México.



The family resorted to donations to transport one of the greatest Mexican revolutionaries, who died in captivity, from the United States. The new regime elevated Francisco I. Madero to the rank of martyr but denied recognition to a social fighter who had made the armed feat possible.

"What needed to be told is that the Mexican left is not a product of spontaneous generation, but of resistance. That it has survived for decades the persecution of the State, the appropriation of discourse, a party (the PRI) that devoured the Revolution of 1910 so as not to be forced to fulfill its postulates. A left that justifies itself in the deep inequality and in the desire to reverse it, to end it. A left that resisted murders and forced disappearance; that for a century has faced an overwhelmingly dominant, skillful and accommodating current of thought: the right", say the authors in this new book that comes

after The Dispute over Mexico.

### Press for The Left

«The journalists analyze the leftist project set in motion by the president Andrés Manuel López Obrador and which the prominent figures of Morena define as social, progressive and popular, but that is constantly criticized of being anachronistic and authoritarian.»

**Carlos Montesinos / Reporte Índigo**

«Mexico lives an internal war over the control of the Nation. Two sides, two fronts, two armies with two opposing ideas of what a Republic is are looking to control its destiny.»

**Cio Noticias**

«Not only does the book contain interviews, but also an essay by Alejandro Páez Varela in which he reviews this discontinuous project that has been the left in our country for decades until its success in 2018.»

**Alan Juárez / El mañana**



## **Fiction (Alejandro Páez Varela)**

*Corazón de Kaláshnikov* (Novel, Adult Fiction)  
Worldwide Spanish: Alfaguara, 2024; Planeta, 2008.

*Oriundo Laredo* (Novel, Adult Fiction)  
Worldwide Spanish: Alfaguara, 2017.

*Música para perros* (Novel, Adult Fiction)  
Worldwide Spanish: Alfaguara, 2013.

*El reino de las moscas* (Novel, Adult Fiction)  
Worldwide Spanish: Alfaguara, 2012.

## Alfonso Aguirre



Alfonso Aguirre is a writer, entrepreneur, and content creator. Right after he graduated collage from the University Tec de Monterrey, he published his first book *Impossible Until It Gets Done*, which quickly positioned itself in the list of best sellers on Amazon Mexico in the leadership category.

He currently has a community of over 1.7 million people on TikTok where he shares entrepreneurship tips, book recommendations, phrases, and personal experiences. With the support of this great community, his podcast “Alfonso Aguirre” has positioned itself on the trend charts on Spotify. In addition, he connects with a select group of people on a daily basis to carry out the 5 a.m. club routine.

He is the CEO and Co-founder of “By the land”, a herbal supplement company, which achieved a valuation of millions of pesos thanks to the exponential growth in sales generated by his social networks and the support of his digital community.

While all this is happening, Alfonso has owned the phrase “Have breakfast, and eat your own projects”, putting it into practice with each of his own plans and making an allusion to the importance of dedicating yourself to you and your ideas.

## Tengo algo que contarte (I Have Something to Tell You)

272 pages

Translation rights available in all languages except for Spanish.

Genre(s): Self-help, Young Adult.

Spanish worldwide: Aguilar, 2022.

Audio rights: Penguin Random House, worldwide.



For anyone who’s in search of their passion, their purpose, and their opportunity to change the world, this is the right book. This is a book full of stories that will offer you ideas, travel chronicles, reflections, quotes, tweets, a lot of inspiration, motivation, and topics that will give you a new perspective on how the world works, how creativity works, and above all, this book will become a personal journey to help you transform all of your “impossibles” into “possibles”.

## **Press for I Have Something to Tell You**

«In a world filled with fear and uncertainty, Alfonso uses his platform to motivate others to discover their own talents and make the most of their passions, giving them tools and simple ideas from his own history, going from the it can be done to how to get it done.»

**José Caparoso, transmedia editor in Forbes**

«This book is for the brave ones that not only make questions, but that seek answers. Alfonso deals with two extremely important themes that are also very hard: knowing where you want to go in your life and giving yourself the space to decide and plan it.»

**Héctor de la Hoya / Benshorts**

«This book is addressed to all the people who has the intention of doing something and of answering once more the question: and now what's next? That is a recurrent theme throughout the book, how once you have accomplished a goal, you have to ask yourself: and now what's next?»

**Xóchitl Martínez / El Informador**

«The author highlights that it is not a manual to follow his advice literally, but that what he wanted to do was to give voice to his personal experience.»

**Richard Osuna / Debate**

## Andrea Sáenz-Arroyo



Andrea Sáenz-Arroyo (1971) is a Marine Biologist with a PhD in Economics and Environmental Studies. She has worked all her life to understand the conditions that allow societies to generate solid, sustainable, and inclusive economies committed to nature's care. She is currently a Professor and Researcher at the Department of Conservation of Biodiversity at the Colegio de la Frontera Sur and part of the National System of Researchers (SNI).

She has published articles in several international scientific journals and Mexican educational media. Sáenz-Arroyo has written for some of the most important Mexican newspapers such as *La Jornada*, *Reforma*, *Milenio* and *Animal Político*. In 2011 she received the Pew Award for Marine Conservation, one of the most prestigious awards worldwide, due to her work on the design of ecological restoration strategies with the fishing communities of Baja California. Her first book, *Un mar de la esperanza* was written with the support of the scholarship that granted this award.

### Un mar de Esperanza (A Sea of Hope)

208 pages

Translation rights available in all languages except for Spanish.

English translation grants may apply.

Genre(s): Climate Change, Adult.

Spanish worldwide: Taurus, 2022.

Audio rights: Audible worldwide.



Humanity is trapped inside a critical paradox: as a species and civilization we are entirely dependent on the natural resources we can reap from all around us. However, the economic model under which we live and work relies upon the exploitation of nature and the environment. We have become the main destructive force, responsible for the sixth massive extinction on the planet, we have diminished the atmosphere's capacity to regulate our climate, and we are exhausting the resources that essential for our survival, like water. But are there any alternatives?

In this book, marine biologist Andrea Sáenz-Arroyo brings us a hopeful perspective. Inspired by a number of personal experiences in some communities in Baja California, where she witnessed how citizens self-organize in order to harness the ocean's resources in a responsible and sustainable way, the author set out

on a journey around the globe in search of similar realities. In this way, she will lead us across Iceland, Galicia, northern Denmark, the coast of California, and the islands of Fiji, to show us proof of societies that have been able to care for the world's ecosystems and, at the same time, grow and prosper. *Un mar de esperanza* is a book for every person who is eager to find solutions to the environmental crisis we are living in; it is a breath of fresh air in the middle of this world-wide storm of hopelessness.

### **Press for A Sea of Hope**

«In this book, the marine biologist and environmental economist explains to us, with simplicity, erudition and depth, the relationship between the defense of our environment and the old dispute between private and collective interests. A greater equity, balance and harmony in the society turn out to be the natural consequence of this organization.»

**Alejandro Frank / Letras Libres**

«People talk about small communities that develop an environmental intelligence, an ecological intelligence, which makes the author wonder why that is not the case in the cities.»

**Pamela Cerdeira / MVS noticias**

«It is a mandatory reading for all of us who worry about our world, about creating auto-sustainable economies, about leaving a better planet to the future generations. Hopefully, it will be a mandatory reading in high-schools and universities; it will become an inspiration to young people who will have a new way of looking into the future. There is so much to do; there is hope.»

**La terraza literaria**

«In this text, she explains how her interest in studying the problematic of a sustainable planet was born, relating it to her past, her childhood and her life, which made her get close to the concern for the environment and for understanding how we ended up turning our paradise into hell.»

**Infobae**

## Eduardo Huchín Sosa



Eduardo Huchín Sosa was born in Campeche in 1979. He is a musician and writer. However, as the editor of the Mexican magazine *Letras Libres*, he spends most of his time rushing before going to press. He has published three non-fictional books: *¿Escribes o trabajas?* (Tierra Adentro, 2004), *Ni siquiera es un trabajo, pero alguien tiene que hacerlo* (Posdata editores, 2014); and *Usted se encuentra aquí* (Secretaría de Cultura de Campeche, 2013). His most recent book is *Calla y escucha. Ensayos sobre música de Bach a los Beatles* (Turner, 2022).

A guitar player since he was 12, he is part of the duet Doble Vida, with Elisa Corona, which has released two albums: *La misma ciudad* (2012) and *Los días normales* (2018). He loves pop music, classical music, church music and extreme metal.

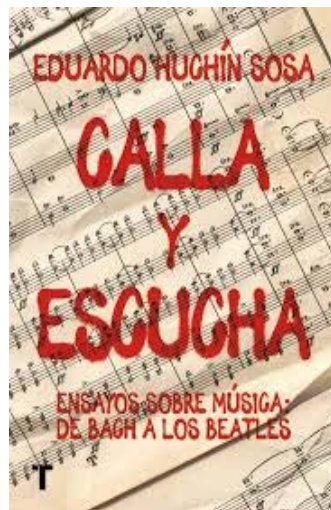
### **Calla y escucha (Keep Quiet and Listen)**

240 pages

Translation rights available in all languages except for Spanish.

Genre(s): Music, Adult.

Spanish worldwide: Turner, 2022.



How did Bach modernize music and why do his arrangements still delight us and amaze us? What were the Beatles' contributions to contemporary music, and why is it still a band that cannot be compared to others? What do musicians outside of the elites do in order to survive? Is there humor to be found in music? Was Gabilondo Soler, known as Cri Cri, a poet, a genius madman, or just misunderstood? Is there humor in music, beyond acting and words? What do music videos mean, the symbiosis between image and sound?

Rigorous literary critic, professional musician, and editor at *Letras Libres*, Eduardo Huchín Sosa, answers with banter, erudition, and sensibility to this assortment of questions in the bright collection of essays that conform this book. A book to shut up and listen. Come close. Can you hear that?

## **Press for Keep Quiet and Listen**

«It reunites eight texts that, given its structure (both chaotic and inevitable), its sharp prose and great sense of humor present the testimony of an untiring curiosity regarding the edges of creation, reception and commercialization of music. It manifests also the goal of great essays: being able to talk about anything and captivating the reader who could not care less about the topic in question.»

**Pablo Martínez Lozada**

«Eduardo brings to the front page the absurd we had not noticed before, which involves almost always and fortunately people who are no longer with us, such as Johann Sebastian Bach, his double Johann Sebastian Mastropiero, Groucho, Marx.»

**Didí Gutiérrez**

«In such a musical country, there will be more than enough readers that will answer the call of Calla y escucha. It is a mandatory reading to normalize the criteria of those who aspire to a comprehensive training in the wide range deployed by the different kinds of music of the 21<sup>st</sup> Century.»

**Eduardo Cruz Vázquez / Paso libre**

«Eduardo Huchín Sosa offers a volume akin to the informative Anglo-Saxon essay, in an enjoyable book that captivates the readers because of the journalistic tone deposited of any kind of scholarship, in which he also introduces references to studies and articles dealing with the axial theme of each chapter. In this manner, Calla y escucha covers the synergies between processes that question power structures and that claim creative and technical findings that have been underappreciated.»

**Albert Ferrer Flamarich / Codalario. La revista de la música**

## Rayo Guzmán



Rayo Guzmán was born in Celaya, Guanajuato. She has a degree in Communication and a MA in Education in Human Development and Thanatology. From a very young age her passion for reading led her to be a writer.

For more than 18 years she dedicated herself to teaching at a higher and postgraduate level and to counseling and accompaniment in Human Development and as a facilitator in various institutions in Mexico.

In 2006 she obtained an honorable mention in the literary contest of the Demac Publishing House, with an autobiographical text entitled *En mis cinco sentidos*. Since then, she has dedicated herself to writing stories that, with her agile narrative, give life to endearing characters and leave a mark on her readers.

### Cuando mamá lastima (When Mom Hurts)

166 pages

Translation rights available in all languages except for Spanish.

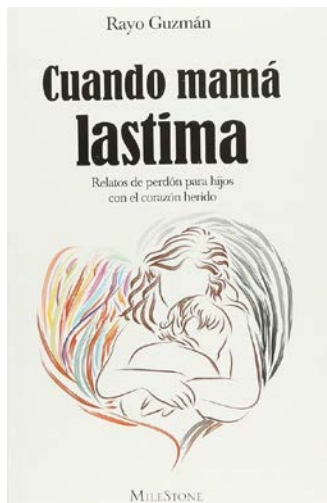
Genre(s): Self-help, Adult.

Spanish worldwide: Milestone, 2015.

Audio rights: Audible worldwide.

Over 45,000 copies sold.

Hachette México has purchased the rights to all of Rayo Guzmán's works to be published starting on Spring 2025.



Tibetan theories say that children choose parents. According to this vision of life, three months before the start of pregnancy, each soul makes the choice according to the lessons to be learned in that life.

Of the “divine” links on Earth, the most powerful is that of the Mother because it generates in us a deep learning, so painful that sometimes it hurts, so loving that, sometimes, it mutilates and overprotects. All in the name of love. This book does not intend to heal the wounds of the most important relationship of our existence, such as that of the mother with a child, but it does seek, without judgments, without prejudice, without resentment, the understanding of the causes and effects.



In short, this is a compilation of touching stories told from that wounded child who, through forgiveness, gets rid of his chronic pain and walks towards the path of emotional liberation, reconciliation and gratitude.

### **Cuando papá lastima (When Dad Hurts)**

**175 pages**

**Translation rights available in all languages except for Spanish.**

**Genre(s):** Self-help, Adult.

**Spanish worldwide:** Milestone, 2017.

**Audio rights:** Audible worldwide.

**Over 35,000 copies sold.**



This book is a compilation of honest and moving stories that arise from the wounds of injured children, deep revelations, such as the fact that the presence of a father in the children is irreplaceable. The father, the first love of the daughters, the first superhero of the sons, the one who scares the ghosts at night and pretends to be a horse by the day, riding with the child on the shoulders, the figure that is used as a threat when the Mother's authority becomes weak. Any wound in our hearts can be healed and transformed into a source of strength and inspiration to have a better quality of life and emotional fullness.

The path of forgiveness is traveled when it is understood, because understanding is one of the most luminous manifestations of love, that love that heals everything, that every cure, that feeds the best of ourselves.

# CONTACTS

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