



agencia
literaria

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2025

Founded in 2015, VF Agencia Literaria is a literary agency based in Mexico City. It represents mostly Mexican authors for the Hispanic and the international market. The agency is synonymous with prestige, quality and trend analysis. Our goal is to be an integral part of the future literary landscape. Our main objective is to offer our authors to the best publishing houses with optimal conditions and agreements. At VF we bet on the stories and on our authors.

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COMMERCIAL FICTION

Alfonso Aguirre



Alfonso Aguirre is a writer, entrepreneur, and content creator. Right after he graduated college from the University Tecnológico de Monterrey, he published his first book *Imposible hasta que se hace*, which quickly positioned itself on 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, motivational 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”, an 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 adopted the phrase “Have your own projects for breakfast, lunch, and dinner”, putting it into practice with each of his plans and making an allusion to the importance of dedicating yourself to yourself 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 in Spanish worldwide: Penguin Random House.

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

Press for Nothing Was What We Expected

«*Nada fue lo que creímos*, [Alfonso's] first novel, talks about how you face the biggest challenges better when you find the person who will walk with you. Many times, what scares us the most isn't losing, but winning something so big that it changes who you are forever.»

Mónica Maristain

«*Nada fue lo que creímos* is a book that invites us to reflect on life, our emotions, and our personal journeys. With his characteristic introspective style, the author Alfonso Aguirre submerges us on a journey of autodiscovery through stories, reflections, and experiences that defy our own perceptions and beliefs.»

CIO Noticias

Non-fiction

Tengo algo que contarte (Self-help, Young Adult)

Spanish worldwide: Aguilar, 2022. | Audio in Spanish worldwide: Penguin Random House, 2022.

Rayo Guzmán



Rayo Guzmán was born in Celaya, Guanajuato. She has a degree in Communication and an 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 higher-education and postgraduate level, 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

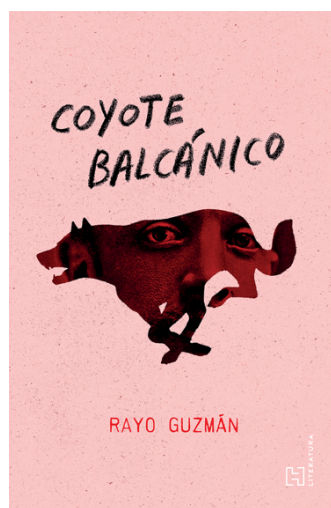
English sample translated by Ellen Jones.

Translation rights available in all languages except for Spanish.

Genre(s): Romance, Adult.

Spanish worldwide: Hachette México, 2025.

Audio rights in Spanish worldwide: Hachette.



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 predestined passionate connection due to 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 later gives birth to 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 relation between your ancestry and forgiveness.

Press for **Balkan Coyote**

«Rayo Guzmán has developed a vibrant story where each character is a life project. She doesn't show disdain for the *chiaroscuro*, on the contrary, she displays it in such a way that we become witnesses of the dreams and the disenchantment of everyone.»

Élmer Mendoza

«With a dream-like narrative but with feet firmly planted in reality, *Coyote balcánico* is the story of a fractured family, the consequences of this division, and the journey of a son to connect the pieces of his identity.»

El Librero

Luciana Langoni



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

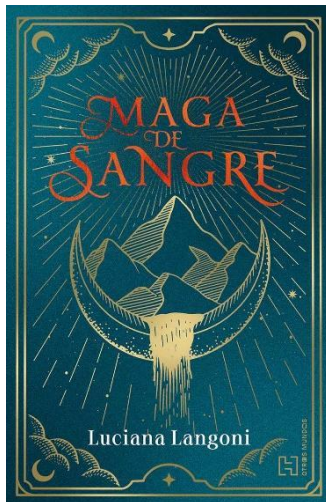
English sample translation by **Andrea Rosenberg**.

Translation rights available in all languages except for Spanish.

Genre(s): Romantasy, Adult Fantasy.

Spanish worldwide: Hachette México, 2024.

Audio rights in Spanish worldwide: Zebralution, 2025.



After a plane crash, Julieta and Daniel are reincarnated in another world; her, as Kouzel, abandoned as a child 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 the 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 he can to incite her darkness. With Kouzel on his side, he will seek revenge and start a war against his greatest enemies: the hunters.

Press for Blood Witch

«In a world where fantasy and reality intertwine, *Maga de Sangre* emerges as a story that goes beyond conventional romances. With an encompassing narrative and an atmosphere charged with mystery, this novel immerses us in a love story that defies death, destiny, and darkness itself.»

Excelsior

«It is with stories such as *Maga de sangre* that we prove an eternal truth: that, when talking about humans, hatred is fabricated while love is part of our nature.»

El Librero

Fiction

La princesa Ánakim (Novel, Adult, Romantasy)
Audio in Spanish worldwide: Audible, 2022.

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

Non-fiction

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

Marcelo González



Marcelo González was born in Monterrey, Mexico, where he is an important part of the local theatre history; since he has directed more than a hundred plays, musicals, and shows at a professional level. He has been an acting teacher at Tecnológico de Monterrey, as well as a 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 by 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, both 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 an original script.

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

95 pages

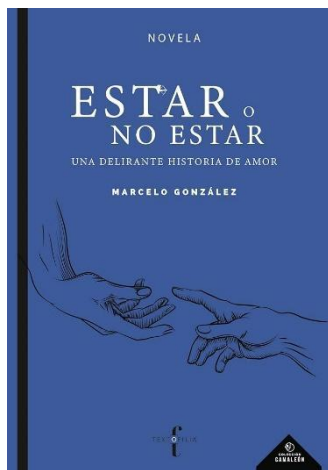
Translation rights available in all languages except for Spanish.

Genre(s): Romance, Adult Fiction.

Spanish worldwide: Textofilia, 2023.

Audio rights in Spanish worldwide: Audible.

Audiovisual rights: Cinetzin, Café del Mar, 2015.



Augusto loses his father and becomes his mother's 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 fantasy from reality. Originally, the author conceived this story as a cinematographic script, which he directed as well. It was released in 2015, starring Aislinn Derbez and Flavio Medina. It obtained two "Diosas de Plata", a cinematographic award granted to the best

Mexican films.

Press

«A story of unrequited love that invites you to reflect on the freedom of being yourself and the impossibility of it.»

Aislinn Derbez

«The characters experience a real connection even though the circumstances don't allow them to be physically united, just like in real life. We connect without knowing what's next but the connection is forever.»

Flavio Medina

Mónica Castellanos



(Monterrey, México, 1960). She graduated from the Superior Institute of Culture and Arts of Monterrey. She co-founded Editorial 42 líneas. Since 2013 she has dedicated her life to what has been her greatest passion: writing literature. Among her work are *Canasta de comadres*, published by Azul editores in 2015; and *Aquellas horas que nos robaron: el desafío de Gilberto Bosques*, published by Grijalbo in 2018 (re-edited by Hachette Mexico in 2024), 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.

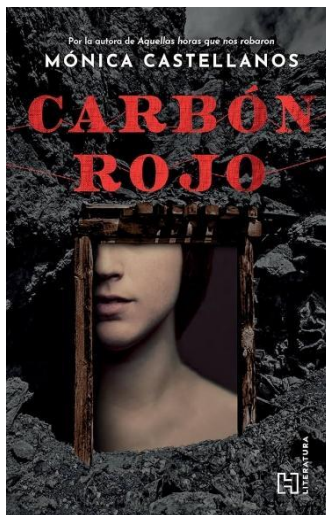
Translation rights available in all languages except for Spanish.

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 in Spanish worldwide: 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 house, haunted by feelings as dark as the coal that can be found in the mines of Coahuila.

In a mantel, she embroiders the names of the Calderón family, who she hates, with black hair. In the center of it, the name of El Cura stands out, a priest from her past whose name she does not deem worth even mentioning.

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 brings up in Bernardo, Carmina's nephew, the memories of poverty and the anger of injustice that he will try to reconstruct through his work as a journalist.

In this novel, Mónica Castellanos retraces the journeys 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 the 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)

201 pages

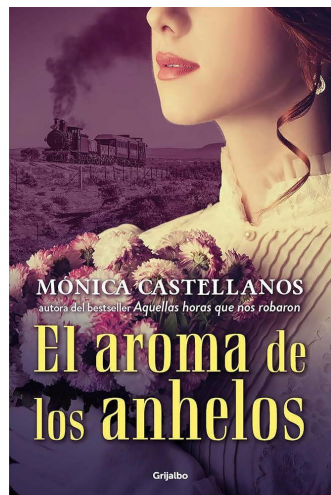
English sample translated by Christina MacSweeney.

Translation rights available in all languages except for Spanish.

Genre(s): Historical romance, Adult.

Spanish worldwide: Grijalbo, 2021.

Audio rights in Spanish worldwide: Audible.



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, and among them, a group led by Francisco L. Madero. The "Maderistas" would then position themselves in different parts of Mexico and southern United States, specifically in San Antonio, Texas, a key point for the fight.

María, only 15 years old at the time, 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 were 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 binds them together.

Press for The Scent of Longing

«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 it allows 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

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

Conjurando Letras

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

336 pages

Winner of the Antonio García Cubas Award, 2019.

English sample translated by Robin Myers.

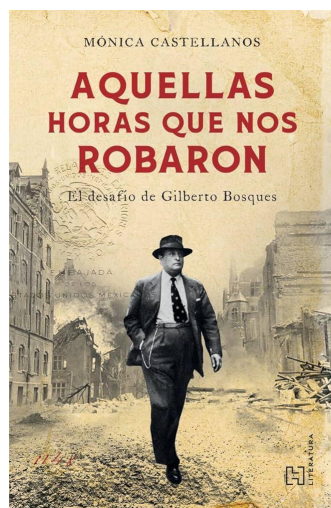
Translation rights available in all languages except for Spanish.

Genre(s): Historical fiction, Adult.

Spanish worldwide: Hachette, 2024.

Audio rights in Spanish worldwide: Audible.

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, two young Catalans, Guillermina Giralte and Francesc Planchart, 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 be detained by the Gestapo and go beyond his diplomatic functions to save thousands of people from the most cruel and harrowing

persecution in 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). Mariana 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 co-founded 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 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 in Spanish worldwide: Audible.

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, awakening her father's anger, which makes him decide to punish the young lovers. The forced separation is imminent; Alejo ends up in the Peruvian Amazon while Raquel seeks asylum with her grandmother in Paris.

Within the best tradition of Latin American novel, Mariana García Luna brings us into an oneiric 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 perspectives, 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 author 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 *Piloto* in 2013, filmed in Zaragoza, Coahuila. He also wrote and directed *Galatea* in 2014, amongst many other short films and documentaries that he mainly uploads 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 in Spanish worldwide: Audible.



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 about the jewel's story, which goes back to the 15th century, and passes 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 eluding 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

Ligia Urroz



(Managua, Nicaragua, 1968). She has collaborated in various short fiction anthologies such as *Once mujeres que cuentan erotismo*, *Mujeres de miedo que cuentan*, *Mujeres que cuentan secretos*, (Narratio, 2018, 2019, and 2020) and *Abusado* (Porrúa Ediciones, 2020). In 2021 she published the chronicle “De guerras, enemigos y dos confinamientos” in *Lo que el 20 se llevó*, (Cal y Arena). She also writes essays, and in 2018 she published *El Color Púrpura, Persépolis y la Vida de Adèle: un ejercicio de literatura comparada desde una perspectiva de género*, (Narratio). Her novel *La Muralla*, published in 2009 by Laboratorio de novela, was selected to be a part of Mexico’s Public School Libraries’ catalogue; and in 2017 Narratio published its bilingual edition. Her most recent novel *Por mi gran culpa* was published in August 2025 by Hachette Mexico.

Por mi gran culpa (Through My Most Grievous Fault)

296 pages

Translation rights available in all languages except for Spanish.

Genre(s): Historical fiction, Adult.

Spanish worldwide: Hachette México, 2025.

Audio rights in Spanish worldwide: Hachette.



«A secret was suddenly revealed by Ligia’s grandmother: your great-great-grandfather held a high role in the Church’s hierarchy and he got a young girl pregnant, your great-great-grandmother Josefa. The scandal was such that Josefa had to move away from Spain to Nicaragua. The rumour was extremely painful for a family with deep Catholic roots. The truth could not be spoken out loud due to their fear of God, until Ligia took this beast composed by rumours and transformed it into a work of fiction. Ligia aired that family wound by reworking the possible story into a magnificent novel. There is a bit of everything: reflections about abuse, jealousy, confusion, death, but at the same time, joy, will to live, love, solidarity. There are no victims, nor villains. Ligia presents the

human condition with its paradoxes, contradictions, and revenge. Narrated like the great novels of the 19th century, here the events happen one after the other.

Por mi gran culpa moves, excites, amuses, angers, makes us laugh, opens worlds, confronts us, and takes us on a journey through the great river that is the human experience.».

Guillermo Arriaga

Fiction

Somoza (Novel, Historical Fiction, Adult)

Spanish worldwide: Planeta, 2021.

Alejandro Páez Varela



Alejandro Páez 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 short 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 shakes 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 “narcoliterature”.

Los vendedores de almas (The Sellers of Souls)

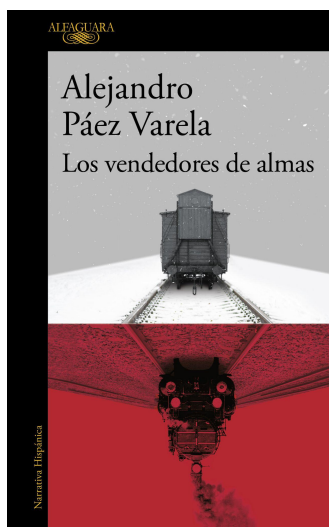
202 pages

Translation rights available in all languages except for Spanish.

Genre(s): Historical fiction, Adult.

Spanish worldwide: Alfaguara, 2025.

Audio rights in Spanish worldwide: Penguin Random House.



It is the year 1666 and Saloniki is part of the vast Ottoman Empire. A figure threatens to provoke the largest schism in the history of the Jewish diaspora since Jesus: Sabbatai Zevi, known by many as The Messiah. This prophet is being watched by the Turkish authorities, but it is the rabbis who order his arrest. Immersed in this commotion, Ana Blanco and José Galante are forced to flee the city along with their families, leaving their love story in a halt and knowing that a tragedy bigger than exile is on the horizon.

The lives of Yago Galante and Hans Bauer cross in 1904, in Krakow. Despite their different origins, a friendship between them blossoms almost immediately. Hans invites Yago to participate in his business: trading souls, meaning to hire and displace workers all over Europe. Years pass and the business is thriving, they specialize in the supposed aptitudes of each town. Data falls in the wrong hands. A terrible blind hatred slowly appears from behind the story.

Los vendedores de almas is a novel about the echoes of time, about doubles that deny their reflection. Alejandro Paez Varela has written a narration of the thorough formation of evil, in the hearts of people and in history. But also, and above all, about the luminous affirmation that love -between friends, parents and sons, and lovers- endures and saves us all.

Press for The Sellers of Souls

«Alejandro Paéz Varela not only reconfigures the past, but he recreates a political and emotional atmosphere between the Jewish communities of Greece, Germany, and Poland. Respecting the documentary veracity and the truth in fiction, he knits a story of migrations, changes, and impostures that have been marked by the iron of racism, religious intolerance, and xenophobia.»

Roberto Pliego / Milenio

Fiction

Corazón de Kaláshnikov (Novel, Adult Fiction)

Spanish worldwide: Alfaguara, 2024; Planeta, 2008.

Oriundo Laredo (Novel, Adult Fiction)

Spanish worldwide: Alfaguara, 2017.

Música para perros (Novel, Adult Fiction)

Spanish worldwide: Alfaguara, 2013.

El reino de las moscas (Novel, Adult Fiction)

Spanish worldwide: Alfaguara, 2012.

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 course Creative Writing in Spanish 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 Top Ten Most Influential Hispanic-Canadians.

A Daughter's Place

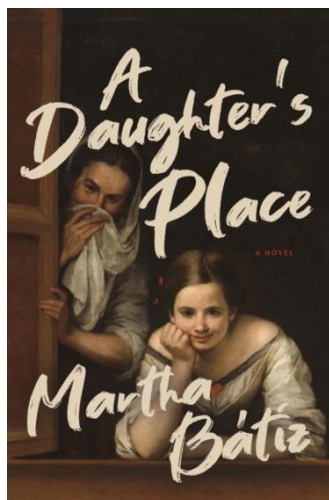
400 pages

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 of 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.

Press for A Daughter's Place

«Impressive and impeccably researched, it's rife with life's wisdom.»

Toronto Star

«In highlighting the intelligence and resilience of her main characters, Bátiz challenges the myth of the solitary male genius. [...] Bátiz makes visible the women whom history has rendered invisible. In portraying their desires, grievances, and inner landscapes, the novel restores depth and dignity to these marginalized figures. A remarkable achievement, *A Daughter's Place* encourages us to rethink the conditions that allow writerly genius to thrive.»

Lara El Mekaui / Literary Review of Canada

Fiction

No Stars in the Sky (Short Stories, Violence against women, Adult)
English worldwide: House of Anansi, 2019.

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 Phillipe 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 *Alicia nunca miente*.

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 cure 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. Together they will try to deal with all the falsehoods of reality and thus define their shared real Truth.

Press for *Alice Never Lies*

«This farewell to Madrid is jubilant and very fun, from an overflowing imagination that may confuse the reader over what is true and what is false. But the narrative allows us to ignore the anxiety that this constant doubt can produce. And convince the reader that if there is love, you can live in doubt.»

El Sol de México

«And so we find, with the acid humour and erudition that are characteristic of the author, a story that explores the relevance of the Truth in our contemporary context where what is apparent seems certain: news, food, consumables, materials, adverts, images, articles, gossip, declarations, history itself, etc.»

Langosta Literaria

«*Alicia nunca miente* is a brilliant and fun novel that questions certainties and celebrates fiction as the most powerful remedy against pain. With irony, tenderness, and a sharp prose, Jorge F. Hernández invites us to rethink what truth means, and how literature can save us again and again.»

Penguin Eventos

Cochabamba

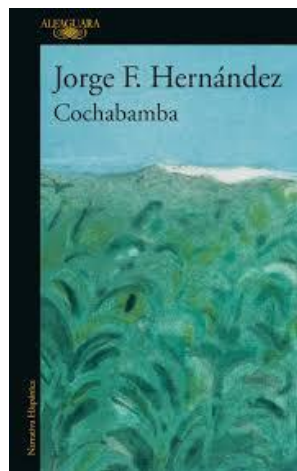
193 pages

Translation rights available in all languages except for Spanish.

Genre(s): Romance, Adult.

Spanish worldwide: Alfaguara, 2023.

Audio rights in Spanish worldwide: Audible.



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 she 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

«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

«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

Un bosque flotante (A Floating Forest)

200 pages

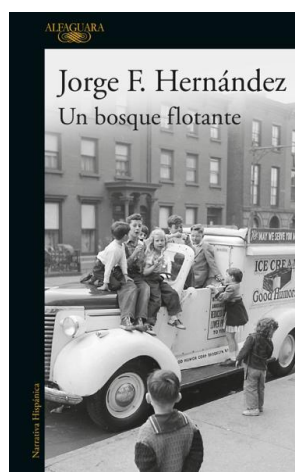
Full English manuscript written by the author and English Sample translated by Rosalind Harvey.

Translation rights available in all languages except for Spanish.

Genre(s): Self-fiction, Adult.

Spanish worldwide: Alfaguara, 2021.

Audio rights in Spanish worldwide: Audible.



The narrator dives into the childhood he lived in Mantua, a forest near Washington D.C. A chronicle of memories that ignited the slow 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 who 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 the North American utopia, which is only alleviated by affections that last forever ... and that do not deserve to be forgotten.

Press for A Floating Forest

«The literature of Jorge F. Hernández is very autobiographical. Not because his life is in the stories, but because it feeds on a personal and a collective memory when it approaches 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 the platoon of a keyboard, he would sit down to write the story of his childhood, which is also 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)

Spanish worldwide: Alfaguara, 2012.

La Emperatriz de Lavapiés (Novel, Adult Fiction)

Spanish worldwide: Alfaguara, 2011. | Audio in Spanish worldwide: Audible

El algebra del misterio (Short Stories, Adult Fiction)

Spanish worldwide: FCE, 2011.

Réquiem para un ángel (Novel, Adult Fiction)

Spanish worldwide: Alfaguara, 2009. | Audio in Spanish worldwide: Audible

Non-fiction

Llegar al mar (Literary Essay, Adult)

Spanish worldwide: Almadía, 2016. | Audio in Spanish worldwide: Almadía.

El dibujo de la escritura (Literary Essay, Adult)

Spanish worldwide: Alfaguara, 2016.

Solsticio de infarto (Literary Essay, Adult)

Spanish worldwide: Almadía, 2015. | Audio in Spanish worldwide: Almadía.

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 she founded the project *Zopilote Rey* with a team of friends. 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 her debut novel *Caballo fantasma*, and in 2021 Karina won the Amazon First Novel Award.

Orfandad (Orphanhood)

216 pages

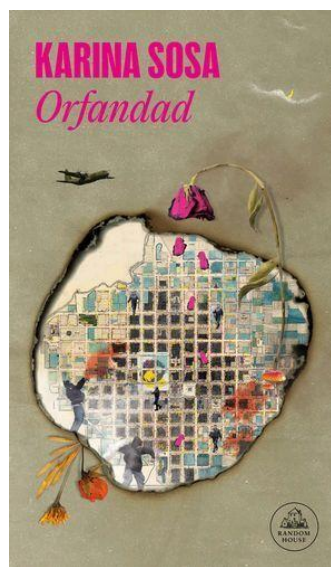
Part of Penguin Random House's "Mapa de las Lenguas", 2025 (Published simultaneously in Argentina, Chile, Colombia, México, Perú, Uruguay and the US). English sample translated by Ellen Jones.

Translation rights available in all languages except for Spanish.

Genre(s): Self-fiction, Adult.

Spanish worldwide: Random House, 2024.

Audio rights in Spanish worldwide: Audible.



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 you do not come out unscathed, but you do come out full of words that expose yourself: 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; she tries to narrate or transmit to us her legitimate experience, but at the same time she deals with a lived history that is already part of the collective memory.»

Guillermo Fadanelli

«Without affectations or drama, without exaltation 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

Winner of Amazon's First Novel Award, 2021.

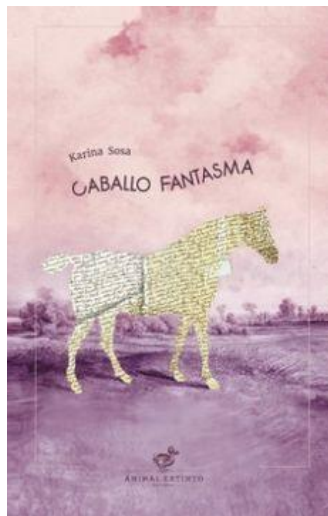
English sample translated by Ellen Jones.

Translation rights available in all languages except for Spanish.

Genre(s): Adult Fiction, Experimental.

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 had a mental illness 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 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, and 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

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 Brughel* (IVEC-CONACULTA, 2015), which includes 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. A Doctor in Romanesque Studies by The Sorbonne (Paris IV), Velasco spent five years in Ciudad Juárez, where she worked as 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)

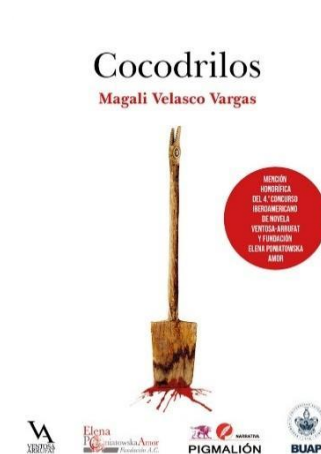
224 pages

Honorary Mention at the Elena Poniatowska Award 2024.

Translation rights available in all languages except for Spanish.

Genre(s): Adult Fiction.

Spanish worldwide: Sial Pigmalión/BUAP, 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 from dangerous activities while taking care of his sick mother, or go 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. He decides to pursue the truth and, when he enters the depths of the failed State, he records the changes of a once joyful and glowing city and region, which is now threatening to its defenseless population; as demonstrated by the collectives of “madres buscadoras” (mothers seeking their disappeared children), the numerous victims, and the scares witnesses willing to share information. Supported by an ex-partner who he still loves, he follows his intuition and his mentor’s notebooks.

Press for Crocodiles

«Velasco took on the task of showing the difficult situation of the journalists who work in Veracruz, the state, as she mentions in the novel, with the highest number of deaths of journalists in the country. Velasco’s affections towards her hometown are clear, whose culinary delights and beautiful landscapes appear constantly. On the other hand and in the same way, it is evident how the pain caused by all the violence has modified the life of its inhabitants.»

El Universal

«The novel transforms the reader into an uncomfortable accomplice in this search, forcing them to look straight into the consequences of silence, impunity, and oblivion. A necessary read, not only due to its literary quality, but for its compromise with justice and truth.»

Hablemos, escritoras

Cerezas en París (Cherries in Paris)

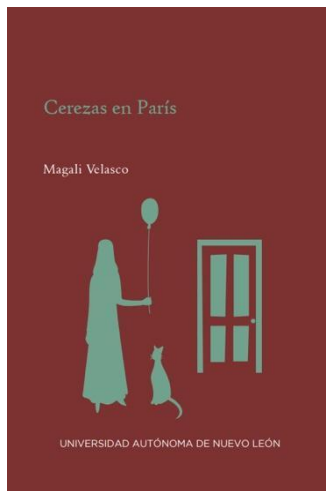
152 pages

Translation rights available in all languages except for Spanish.

Genre(s): Adult Fiction.

Spanish worldwide: UANL, 2022.

Audio rights in Spanish worldwide: Audible.



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.

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

Suzette Celaya Aguilar



(Hermosillo, Sonora, 1982). She has an MA in Social Sciences and a degree in Communications. She works as Web Editor and has worked in various newspapers and magazines as proofreader, writer, content creator, and web editor. She was 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 Sonorense 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

Winner of Amazon's First Novel Award, 2023.

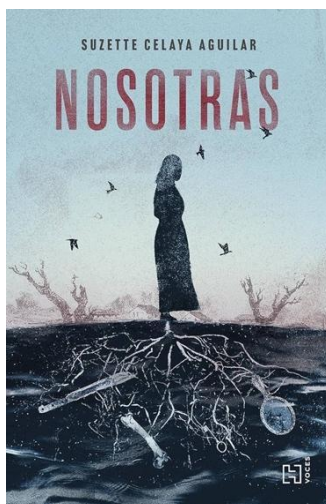
English sample translated by William Morningstar.

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

Genre(s): Adult Fiction.

México: Hachette, 2024.

Spain: La Navaja Suiza, 2023.



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 recently deceased grandmother; her mother, who took her own life after Violeta was born; and her daughter, who died during childbirth. And so, Violeta becomes a witness of the corruption, the devastation, the sadness around the town. With her marvelous narrative voice, Suzette Celaya Aguilar builds a universe in which the characters wander through a fading reality.

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 love ties 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) and won the Naguib Mahfouz Prize. *Panorama* (2013), his second film, participated in several festivals. His first novel *Punto de fuga* 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 Tusquets Editores published his second novel, *Fuegos artificiales*.

He has been a teacher and has collaborated in magazines such as *Casa del tiempo*, *Luvina* and *Marvin*, on the websites *PijamaSurf*, *Replicante*, and the film blog from *Letras Libres*.

Todo el oro de Lisboa (All of Lisbon's Gold)

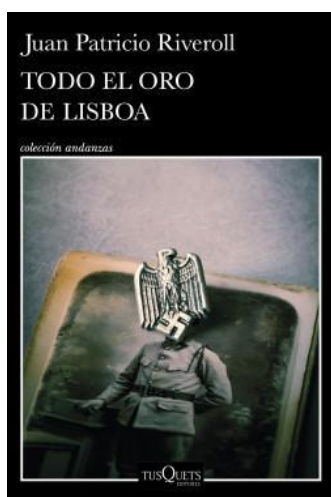
334 pages

Translation rights available in all languages except for Spanish.

Genre(s): Historical Fiction, Adult.

Spanish worldwide: Tusquets Editores, 2024.

Audio rights in Spanish worldwide: Planeta.



Ever since he heard it on a night out in Lisbon, the narrator has become obsessed with the 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 mystery 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 confront the two friends with a reality that they may not be prepared to face.

Press for *All of 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)

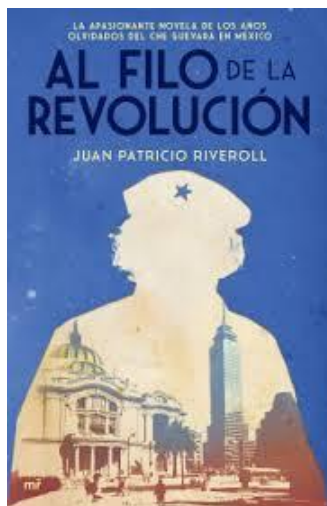
288 pages

Translation rights available in all languages except for Spanish.

Genre(s): Historical Fiction, Adult.

Spanish worldwide: Planeta, 2021.

Audio rights in Spanish worldwide: Planeta.



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, and 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 reencounter Hilda Gadea. She is one of his greatest loves and soon they start living together in a small apartment in la colonia Cuauhtémoc. One night, Ernesto happens to meet Raul, a young Cuban who has just arrived in the country—fleeing from Cuba and from his brother Fidel.

This encounter will change the destiny of Ernesto as he will get involved in the plan of the Castro brothers to free Cuba. In *Al Filo de la Revolución*, Juan Patricio Riveroll forces 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)

Spanish worldwide: Tusquets, 2015. | Audio in Spanish worldwide: 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 ethnicity 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 from Triple A (The Argentine Anti-communist Alliance). She has lived in Mexico City ever since. She studied Acting at the National School of Theater Art and 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 performing 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 regular cast member of the National Theater Company.

Las larvas (The Larvae)

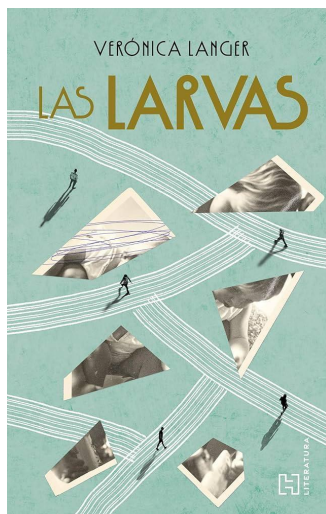
112 pages

Translation rights available in all languages except for Spanish.

Genre(s): Self-fiction, Adult.

Spanish worldwide: Hachette, 2023.

Audio rights in Spanish worldwide: Zebralution, 2025.



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 who 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.

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

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). Maritza has a PhD in Humanities-Literature from 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 in the Literature department and in the MA Hispanic Literature program at the Autonomous University of Zacatecas.

Cielo Cruel (Cruel Sky)

208 pages

Winner of Colima's Narrative Award 2023.

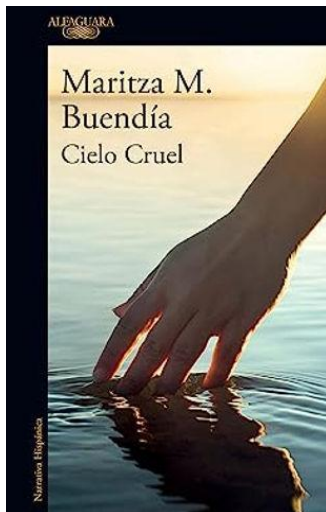
English sample translated by Rosalind Harvey.

Translation rights available in all languages except for Spanish.

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

Spanish worldwide: Alfaguara, 2023.

Audio rights in Spanish worldwide: Audible.



Cielo Cruel is a generational novel that narrates the discovery of desire in three different women. Like an initiation journey, the desire to see the ocean for the first time 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 be occupied by her testing if her name truly carries a curse, 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 with both her husband and her best friend at the same time. And through the memory and reconstruction of violent episodes from the time after the Mexican Revolution, 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 with which Maritza M. Buendía makes us question and rethink the idea of desire and the body among the winds of a sky 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, Gloria, breaks the traditional marriage code; and 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 mold 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 portrayal 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)
Spanish worldwide: Textofilia, 2016.

Jugaré contigo (Novel, Erotic Fiction, Adult)
Spanish worldwide: Alfaguara, 2015. | Audio in Spanish worldwide: 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 have been 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). With 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).

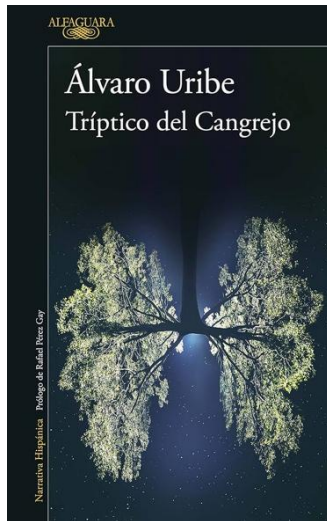
Tríptico del Cangrejo (The Crab's Triptych)

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 compiled the vicissitudes of the disease but also cemented the lucid inventory of his hopes and anxieties. This book gathers those three journals.

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 the disease pushed him into. He also writes about the reencounters with friendships, with literature itself, and, especially, about the love and shared existence with his wife, Tedi López Mills.

Tríptico del Cangrejo is 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

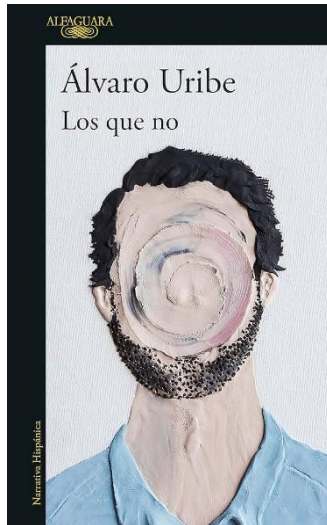
Los que no (Those Who Did Not)

220 pages

Translation rights available in all languages except for Spanish.

Genre(s): Adult Fiction.

Spanish worldwide: Alfaguara, 2021.



Los que no narrates the broken saga of a generation of characters who did not reach the goal of becoming who they wanted to be. On the contrary, they steered further away as time went by. This group of friends, or sort of, met in school and then were united by their interest in literature and music, the various quintessential adolescent rites of passage —alcohol, drugs, and sex— and the admiration for a teacher who would become their guide, among other things, to get lost forever. The narrator, who at times is mistaken as the author, is also a part of that mismatched group, whose members are tied by invisible strings of love, envy, and illness.

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 reaches half or three quarters of the path they might have trodden entirely. Expectations were cut short not because of guilt, action or neglect of each character, but because unpredictable accidents completely changed the course of a life. They may have had 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 nutshell, but he also transforms them into models of the promising youth who gave in their talent, or their charisma, or both, to the temptation of failure.»

Milenio

Fiction

Historia de historias (Short Stories, Adult Fiction)

Spanish worldwide: Malpaso, 2018.

Autorretrato de familia con perro (Novel, Adult Fiction)

Spanish worldwide: Tusquets, 2014.

Morir más de una vez (Novel, Adult Fiction)

Spanish worldwide: Tusquets, 2011.

Expediente del atentado (Novel, Adult Fiction)

Spanish worldwide: Tusquets, 2008.

La linterna de los Muertos (Short Stories, Adult Fiction)

Spanish worldwide: FCE, 2006.

El taller del tiempo (Novel, Adult Fiction)

Spanish worldwide: Tusquets, 2003. | French: Plon, 2003. | Portuguese: Livros Quetzal, 2003.

Por su nombre (Novel, Adult Fiction)

Spanish worldwide: Tusquets, 2002.

Non-fiction

Caracteres (Literary Essay, Adult)

Spanish worldwide: Alfaguara, 2018.

Recordatorio de Federico Gamboa (Biography)

Spanish worldwide: Tusquets, 2009.

Susana de Murga



(Mexico City, 1968). Susana de Murga has expressed in her work, alongside other themes, the otherness of urban life and the difficulties represented in the search for freedom. Her novel *La vida en un hilván* (Ediciones Felou, 2008) is a psychological exploration post-trauma. 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 that 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* (2023) is her fourth novel.

El dolor de la memoria (The Ache of Remembrance)

167 pages

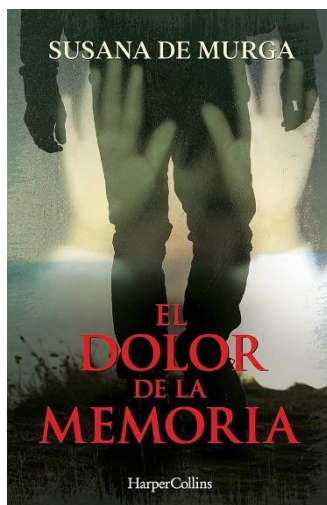
English sample translated by Jessie Mendez Sayer.

Translation rights available in all languages except for Spanish.

Genre(s): Crime fiction, Adult.

Spanish worldwide: HarperCollins, 2023.

Audio rights in Spanish worldwide: Audible.



Mariano is headed to the adventure of his dreams: running uphill with his motorcycle, in the company of his friends and singing out loud as the engines roar. However, as his bliss begins, Mariano and a group of other people get kidnapped. The criminals hurt and humiliate all of their victims and demand large amounts of money as ransom. 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 that 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 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 reliving old and terrible pains.»

Maritza M. Buendía

Fiction

Un hueco en el silencio (Novel, Adult Fiction)

Audio in Spanish worldwide: Audible, 2022.

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 a 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.

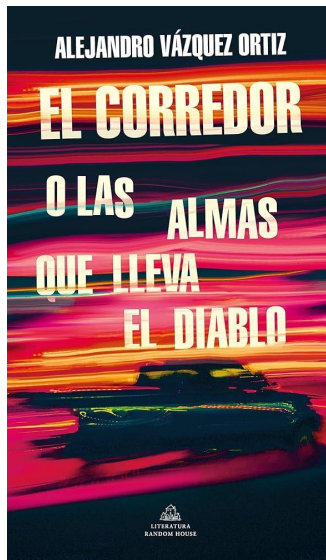
El corredor o las almas que lleva el diablo (The Racer or The Souls Taken by the Devil)

224 pages

Part of “Mapa de las lenguas”, 2023.

Translation rights available in all languages except for Spanish.

Genre(s): Adult Fiction.



Spanish worldwide: Random House, 2022.

Audio rights in Spanish worldwide: Audible.

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). She is a narrator and essay writer with a PhD in Romance Studies from the Paul Valéry 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 at the same university. She is the author of *Técnicamente humanos* (1996, 2010), *Inventiones 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.

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

120 pages

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

Translation rights available in all languages except for English.

Genre(s): Unusual, Adult.

México: Alfaguara, 2022.

Chile and Argentina: La Pollera, 2026.

English worldwide: Soho Press, 2026.

Audio rights in Spanish worldwide: Audible.

Audio rights in English worldwide: Soho Press.



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. With each chapter, we add up clues to complete an existential puzzle, where each character has his or her fraction of guilt and innocence. All of it is taken from the imagination and the certainties of two girls who begin to discover how to differentiate 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.

Spanish worldwide: Páginas de Espuma, 2021.

Audio rights in Spanish worldwide: Audible.



What does a 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 their 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 they want 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)
Spanish worldwide: UNAM, 2020.

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

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

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

Alejandro Carrillo



"Aletz" Carrillo is a boxer and rapper apprentice. A Dad. He writes for TV (María de todos los ángeles), comics (Libro vaquero), 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, an invite-only literary award where both national and international authors are prompted 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 set in 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

Adiós a Dylan (Goodbye, Dylan)

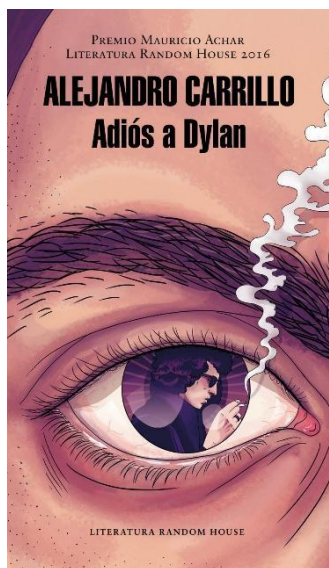
264 pages

Winner of The Mauricio Achar Award 2016.

Translation rights available in all languages except for Spanish.

Genre(s): Adult Fiction.

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



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.

Press for Goodbye Dylan

«The novel is clearly influenced by the beatnik generation and Kerouac's prose, that continuous flow of descriptive narration that takes the city as a metaphor and as one more character in the story. The author cites Bob Dylan's musical work as if it was a soundtrack that accompanies the reader.»

El Universal

«Agile structure, a rhythm that traps the reader, and the characters' building. It is an encounter between literature and music. An introduction into Mexico City's urban tribes.»

Jury of the Mauricio Achar Award 2016

«Adios a Dylan is the story of an Omar who embarks on an adventure, who is always trying to make the most of every single second he's alive. It's a chant to the people, a call to the punks, beer, music, and getting lost to find oneself.»

César Gándara

«Alejandro Carrillo's literary experimentation goes beyond. His narrative is raw... It will, without a doubt, trap the melomaniacs and those who devour good literature.»

Revista Proceso

NOIR

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's 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 other novels in this series are *The Foreign Girls* (2014), *No hay amores felices* (2016), and *La mejor enemiga* (2021). His most recent book is *Media Verónica* (2025). He also wrote the novel *1982* (2017). His books have been translated to English, German, French, and Italian. He wrote the script for the film *El Ángel* (2018) by Luis Ortega. He was director and editor of several cultural novels.

Media Verónica (Half a Verónica)

448 pages

Translation rights available in all languages except for Spanish.

Genre(s): Noir, Literary, Adult.

Argentina: Alfaguara, 2025.



Verónica Rosenthal, our bold investigative journalist, is going through a painful and uncertain phase: her father, Aarón Rosenthal, one of the most prestigious lawyers in Argentina, has a terminal illness. Additionally, her ex-partner Federico and her young colleague's baby is about to be born. Her world is destroyed, and Vero decides to press pause on her life to take care of Aarón and make the most of the time he has left. This is how she learns first-hand about the love story that her father lived with a beautiful militant in the 70's, the daughter of a military family and who hasn't been heard of in over 40 years.

On the other hand, Manuel Cobos García, a renowned doctor from Sevilla who lives in the US, adopts Aarón as his favorite patient and he moves to Buenos Aires, where he begins to spend time with the Rosenthal family. When he meets Verónica, an unforeseen passion erupts, and it will change their lives. The new chapter of the

Verónica Rosenthal saga offers a story full of adventures, secrets, love proclamations, and painful farewells.

Press for the Verónica Rosenthal saga

«Verónica is the girl who is always breaking the male-female paradigm», 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 starring 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 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

La mejor enemiga (Novel, Noir, Adult, Verónica Rosenthal Saga)
Argentina: Alfaguara, 2021. | English worldwide: Bitter Lemon Press, 2024.

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

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

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

Carlos René Padilla



Carlos René Padilla first 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 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

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

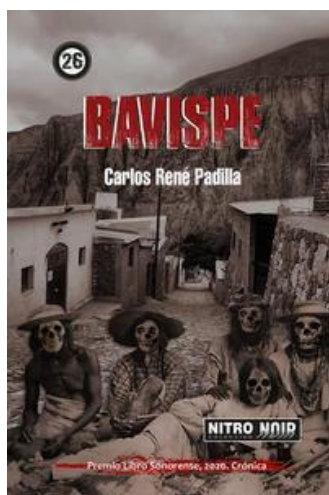
English sample translated by Charlie Coombe.

Translation rights available in all languages except for Spanish.

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

Spanish worldwide: Nitro Press, 2022.

Audio rights in Spanish worldwide: Zebralution, 2025.



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 imagination, 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 21st 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)

Spanish worldwide: Reservoir Books, 2019. | Audio in Spanish worldwide: 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 also published *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 worldwide: Alfaguara, 2021.

Greek: Εκδόσεις του Εικοστού Πρώτου, 2022.

Audio rights in Spanish worldwide: Audible.

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 situations, 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)

Spanish worldwide: Random House, 2019. | Audio in Spanish worldwide: Audible, 2024.

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

Spanish worldwide: Random House, 2018. | Audio in Spanish worldwide: Audible, 2024.

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

Spanish worldwide: Random House, 2017. | Audio in Spanish worldwide: Audible, 2024.

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

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

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

Spanish worldwide: Tusquets, 2014. | Audio in Spanish worldwide: Audible, 2024.

Trancapalanca (Short Stories, Adult, Noir)

Spanish worldwide: Tusquets, 2013.

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

Spanish worldwide: Tusquets, 2012. | English worldwide: MacLehose Press, 2018. | Audio in Spanish worldwide: Audible, 2024.

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

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

Firmado con un kénex (Short Stories, Adult, Noir)

Spanish worldwide: Tusquets, 2009.

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

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

Cóbraselo caro (Novel, Adult, Noir)

Spanish worldwide: Tusquets, 2005. | Audio in Spanish worldwide: Audible, 2024.

Efecto tequila (Novel, Adult, Noir)

Spanish worldwide: Tusquets, 2004. | Audio in Spanish worldwide: Audible, 2024.

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

Spanish worldwide: Tusquets, 2001. | French: Métailié, 2020. | Audio in Spanish worldwide: Audible, 2024.

Un asesino solitario (Novel, Adult, Noir)

Spanish worldwide: Tusquets, 1999. | Audio in Spanish worldwide: Audible, 2024.

NON-FICTION

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) and *Nos son micro. Machismos Cotidianos* (2024). She has also 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 others. She is the co-founder of the Plumbago Design and Social Communication Studio in Mexico City.

Dibujo por no llorar (I Draw So I Don't Cry)

175 pages

Translation rights available in all languages except for Spanish.

Genres(s): Nonfiction

Spanish worldwide: Hachette México, 2025.

Audio in Spanish worldwide: Hachette.



As Eréndira Derbez mentions in the text that accompanies one of her vignettes, “There are days when I struggle to go out, when I get tired of giving explanations, when I feel small inside. A miniature being in a city of giants, I take tiny steps to reach a far away goal. I am going at the rhythm I can manage, taking baby steps.” We have all gone through similar adventures in our lives: childhood, changes, work, friendships and romantic relationships, and it is in this journey that we call “life” that each of these illustrations —and the words that accompany them—move forward with us.

Dibujo por no llorar is a book that speaks to us from the intimacy of silence, of loss and anxiety, and gives us hope when we experience those pains so we know that we can fly together, let go, forgive, and love, time and time again... Despite everything.

Luis Huitrón



Born on January 27th, 1988. He has an 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 master's 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 co-creator 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)

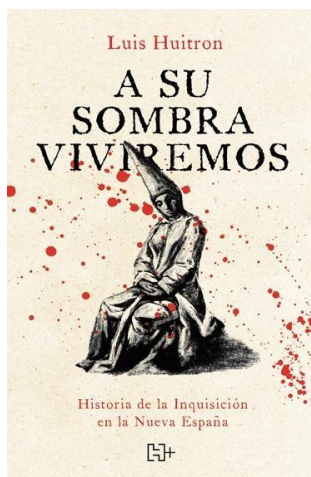
280 pages

Translation rights available in all languages except for Spanish.

Genre(s): History, Divulgation, Adult.

Spanish worldwide: Hachette México, 2025.

Audio in Spanish worldwide: 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)

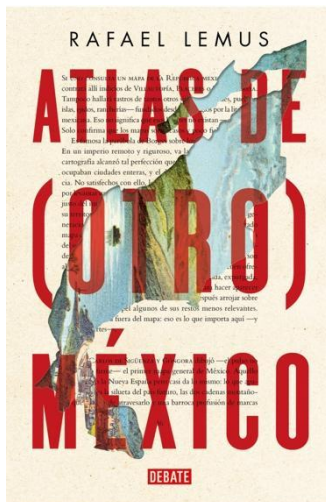
256 pages

Translation rights available in all languages except for Spanish.

Genre(s): Literary Criticism, Adult.

Spanish worldwide: Debate, 2025.

Audio rights in Spanish worldwide: ZebraLution, 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 co-editor 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 an MA in Hispanoamerican Literature from 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

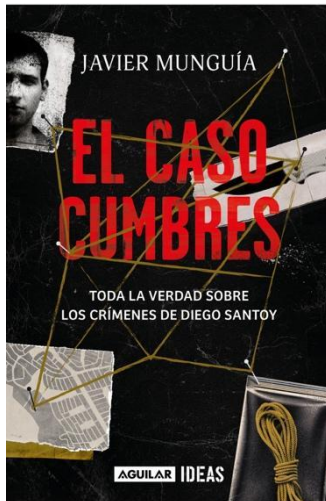
Translation rights available in all languages except for Spanish.

Genre(s): True Crime, Adult.

Spanish worldwide: Aguilar, 2024.

Audio in Spanish worldwide: Audible.

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.

Alejandro Páez Varela



Alejandro Páez 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 "narcoliteratura" (narcoliterature).

Álvaro Delgado

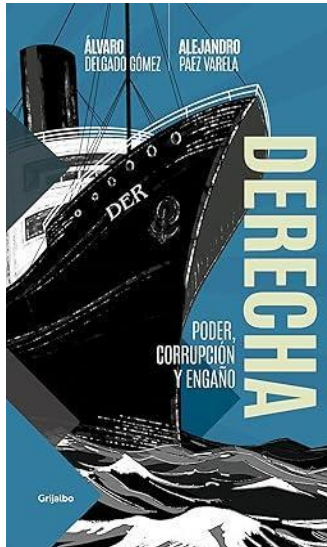


Álvaro Delgado Gómez majored in Journalism and Collective Communications at UNAM's FES Acatlán, and in Prospective Politics and Sequence Formulation at the Universidad Iberoamericana. He is the Research Director at *Sin Embargo*, a digital journal, and host of the news show *Los Periodistas*. He worked 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 in Spanish worldwide: Audible.

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 in Spanish worldwide: Audible.

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 said 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

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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 for 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

Alfonso Aguirre



Alfonso Aguirre is a writer, entrepreneur, and content creator. Right after he graduated college 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.

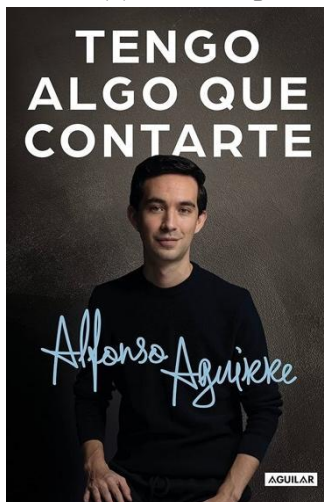
While all this is happening, Alfonso has owned the phrase “Have breakfast, and eat your own projects”, putting it into practice with each of his own plans and making an allusion to the importance of dedicating yourself to you and your ideas.

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 in Spanish worldwide: Penguin Random House.

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 “it can be done” to how to get it done.»

José Caparros, 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 have 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 in Spanish worldwide: Audible.



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 mass extinction on the planet, we have diminished the atmosphere's capacity to regulate our climate, and we are exhausting the resources that are 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

Claudia de la Garza



neighboring communities.

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

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 others. She is the co-founder of the Plumbago Design and Social Communication Studio in Mexico City.

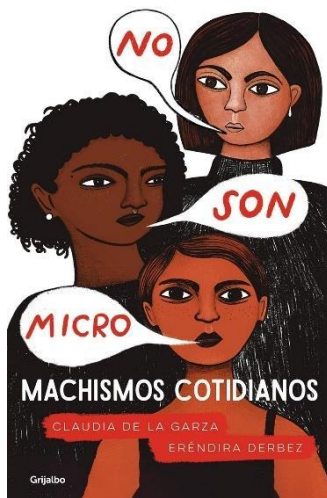
No son micro. Machismos cotidianos (They Are Not Micro: Everyday Sexisms)

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 femicides and gender 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.

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

Over 45,000 copies sold.

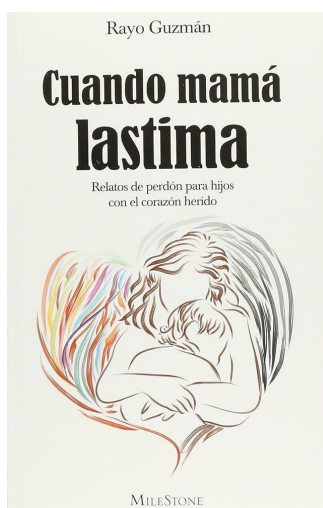
Hachette México has purchased the rights to all of Rayo Guzmán's works to be published starting in Spring 2025.

Translation rights available in all languages except for Spanish.

Genre(s): Self-help, Adult.

Spanish worldwide: Hachette México, 2025.

Audio in Spanish worldwide: Audible.



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

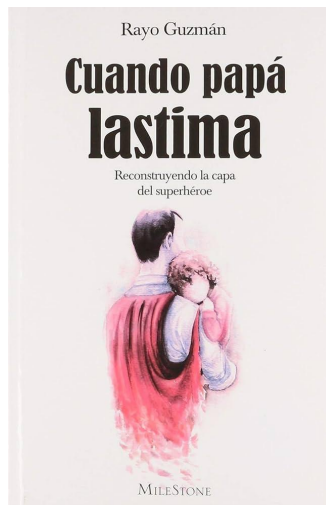
Over 35,000 copies sold.

Translation rights available in all languages except for Spanish.

Genre(s): Self-help, Adult.

Spanish worldwide: Milestone, 2017.

Audio rights: Audible worldwide.



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.

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