

Foreign Rights



CÍRCULO DE TIZA

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Círculo de Tiza is a new publishing house that is open to lovers of good books and the best literature, to people who select and have criteria, to those who search for treasures, to non-conformists and the passionate. To all those who feel that other, better books are possible.

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I'm Writting You a Letter in my Head

Isabel Coixet

2024, 312p.

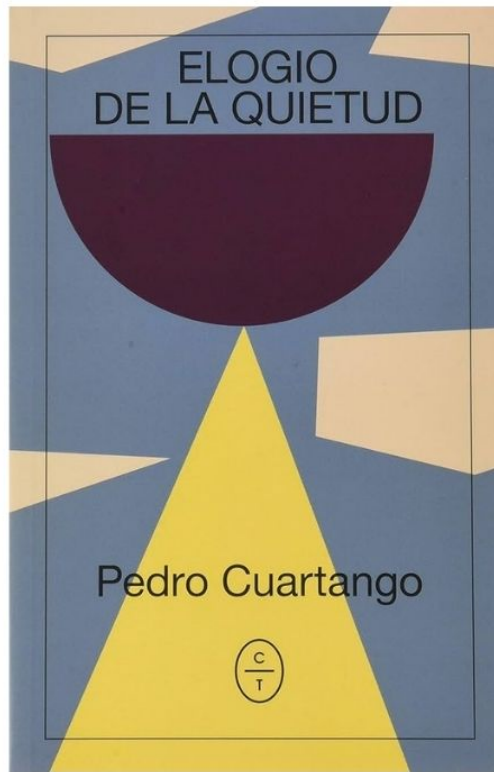
Falling in love with the world has to do with a renewed capacity to feel amazement, and it is this state of permanent curiosity that threads these texts in which Coixet shares her search for singularity -sometimes called beauty- and finds it in the most seemingly ordinary things: a good meal, the pending coffees, her love for glasses, Greta Garbo's pink dress, or the rain, which is no longer like it used to be. These texts are, then, something like counter-indications, an invitation to change our minds, distancing ourselves from the categorical and the mirage of certainties

"Wise, sharp, emotional, witty... Isabel Coixet's texts are a gift."
-Cristina Fernández Cubas

"Objects. Places. Conversations. Flavors. Memories. Tastes. Names. Women. Miracles.
Better worlds. Outlines. Lightness. Nostalgia. Ghosts. Characters.
And a whole sky. And all the mists we can embrace.
And a wish fulfilled: 'Isabel, put this in writing...'" -Bob Pop



Isabel Coixet holds a degree in History. She began working in advertising, where she won several awards. In 2000 she founded her own production company, Miss Wasabi Films. As a **film director and screen writer** she has been awarded with a total of seven Goyas and one nomination. Her international success came with the intimate drama *My Life Without Me*. *The Secret Life of Words*. For her film work she has been awarded the **Medalla de las Bellas Artes** by the Spanish Ministry of Culture (2009), **Chevalier des arts et des lettres** by the French Ministry of Culture (2016), **Premio Nacional de Cinematografía** (2020) and **International Award of the European Academy** (2023). From Miss Wasabi Films, Coixet supports the production of projects by new female directors to promote the visibility of works directed by women in the world of cinema.



In Praise of Stillness

Pedro Cuartango

2019, 392 p.

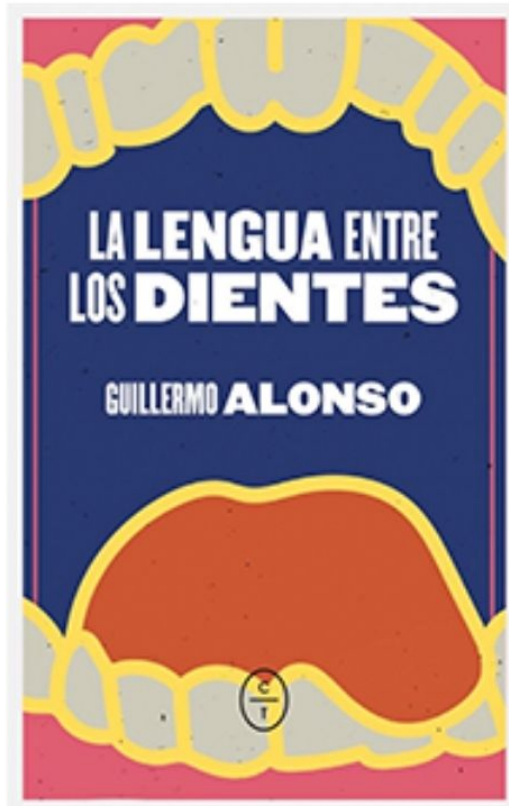
Pedro Cuartango, one of the mythical figures of journalism in Spain, pours out his reflections in “In Praise of Stillness”, halfway between a world that is ending - that of the printed word and the culture of the 20th century - and another that is beginning - that of social networks and the emotional intelligence of the 21st. A time that has displaced the conventional media and has turned the exercise of distinguishing truth from lies into an objective that is beginning to seem unattainable.

Childhood as the territory of memory, unbridled youth, the rise and fall of a journalism in decline, weave the pages of this book, in which the author rebels against the loss of a way of understanding culture, human relations or the desire for knowledge.

A look that confronts our convulsive present with the great works of literature, cinema and philosophy. A courageous work that will find the reader's complicity, written with the wisdom, repose and elegant scepticism of someone who has lived intensely and has seen almost everything.



Pedro García Cuartango (Miranda de Ebro, 1955) has been a journalist for more than forty years. He likes to say that his veins run not with blood but with ink. After working for El Globo, Cinco Días, Diario 16 and being one of the founders of El Sol, he remained for more than a quarter of a century linked to El Mundo, where he was director. Today he is a columnist for ABC



The Tongue Between The Teeth

Guillermo Alonso

2023, 320 p.

Has decided to join the sign of the times and write about himself in this book: a collection of autobiographical stories which, with sharp humour and a certain existential despair, relate different events in his life. Events that are otherwise quite ordinary, but to which Alonso brings out the extraordinary side with his peculiar gaze, because that is what literature is all about.

Moreover, autobiographical writing reveals not only the lack of meaning in life, but also its lack of narrative structure: the things that happen to us do not have a beginning, a middle and an end, in the manner of Aristotelian poetics, but everything seems to be submerged in a frayed chaos.

Guillermo Alonso's narrative skill is such that he could make the presence of a pebble on the bank of a stream into something absolutely beautiful and extraordinary. -

Vogue, Eva Blanco Medina

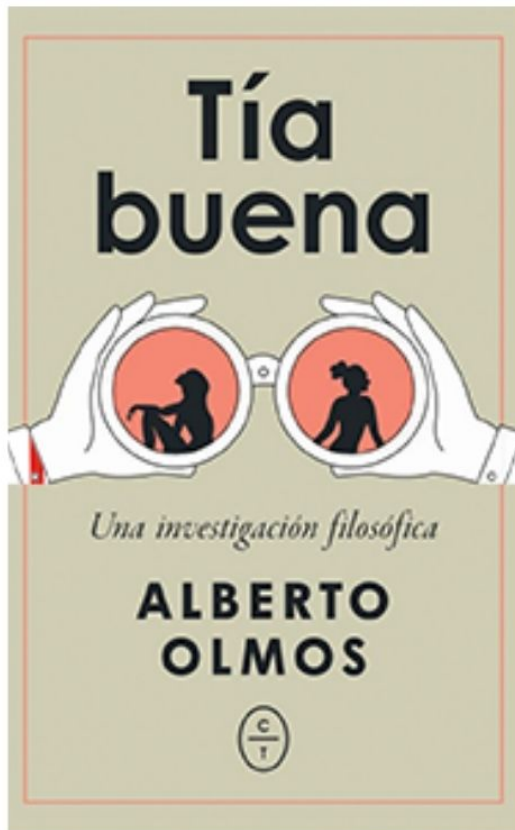
There are four basic ingredients in this book: things that happen, things that are said, things that the protagonist thinks, and round phrases that seem to glitter in the sky as if they were left in the wake of a light aircraft. And then there is what you, reader, think when you read them: you laugh until you start to cry. - Zenda, Marta del Riego

La forma de narrar y el enfoque de Guillermo Alonso no se parecen a nada ni a nadie del panorama actual, y eso es un valor tan escaso hoy que merece celebrarse. - Vanity Fair,

Raquel Piñeiro



Guillermo Alonso (Pontevedra, 1982) is a writer. He has worked for Telecinco, Vanity Fair and El País. He is currently web editor and columnist for ICON magazine. Since 2022 he has co-directed and co-written the podcast *Arsénico Caviar*, awarded in 2023 with an ONDAS for Best Conversational Podcast (ex aequo).



Hottie - A Philosophical Investigation

Alberto Olmos

2023, 296 p.

A philological prank is at the origin of this book: where does the expression ‘hottie’ come from? The answer takes us back to the mid-19th century, when women's bodies began to be used to sell all kinds of products. Since then, there has been a constant and not always healthy capitalisation of the female physique, which cinema and advertising have turned into one of the most profitable businesses of all times: **the business of the look.**

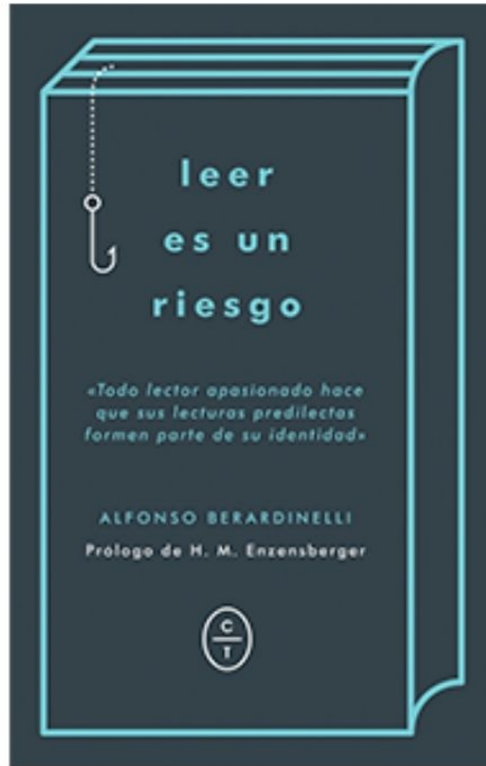
“*Tía buena*” is, in effect, **a book about looking, about looking at women, about wanting to be looked at and about the fatal implications that these sightings have on the relationships between men and women.**

Drawing on dozens of interviews with friends, known and unknown, as well as an exquisite selection of readings, **Alberto Olmos** twists the expression ‘hottie’ to its ultimate consequences: what is sexy, why does a woman's success today still largely depend on her appearance, how does feminism deal with the socio-cultural aspiration of beauty, is beauty a gift or can it sometimes be a curse?

“*Tía buena*” is a funny, disturbing and singular analysis of one of the driving forces of everyday life: female erotic capital.

Alberto Olmos (Segovia, 1975) is a writer and journalist, and he is considered one of the best columnists in Spain. He has received the 1st *David Gistau Prize for Journalism* and the *Ojo Crítico RNE Award for Literature*. His novels include “*Trenes hacia Tokio*”, “*Alabanza*” and “*Irene y el aire*”. He has also published the essays “*Vidas baratas: elogio de lo cutre*” and “*Jan Morris: ser otro y otra y otro más*”. He is the author of the podcast *Todo está en los libros*. He has two children and lives in Madrid.





Reading Is A Risk

Alfonso Berardinelli

2016, 254 p.

Reading is a risk, and it is also contagious, but for it to be contagious you need to read with passion. Reading is a luxury, a noble or slightly perverse impulse, a vice that society does not censor. It is also a way of getting out of oneself and the environment around us, a means of getting to know ourselves better, of becoming more aware of our mental order and disorder.

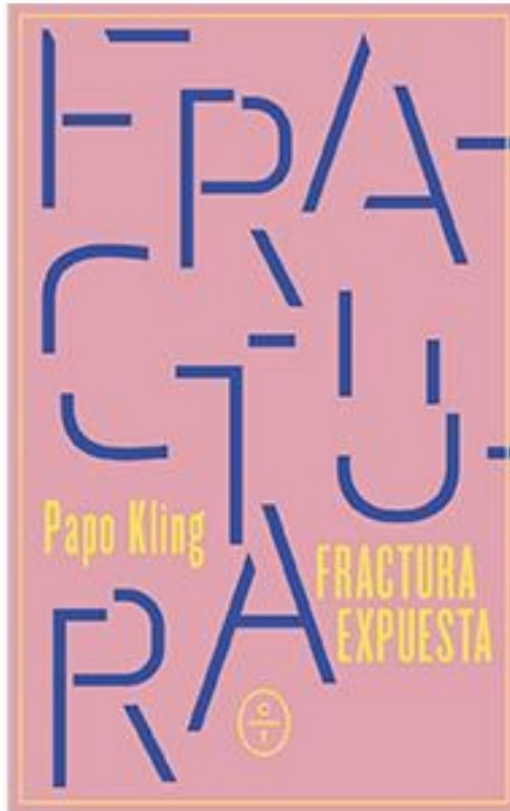
Alfonso Berardinelli, Italy's most indomitable and polemical cultural agitator, brings together in this book his most lucid and provocative reflections on reading and literary canons without political positions, without proclamations or programmes. For **Berardinelli**, reading is knowledge, identification, scandal and evasion. His ironic intelligence warns about the risks of technology, the banality of sacred authors, or the mercantilism of the cultural industry.

A vindication of the value of independence and the need to distance oneself from the dominant thinking that will not leave anyone indifferent.



Alfonso Berardinelli (Rome 1943) is one of Italy's most renowned intellectuals. His essays on poetry, narrative, politics and, in general, social and cultural criticism, have had an enormous impact on the Italian cultural and media establishment.

A professor of History of Modern Literature in Venice for 20 years, in 1995 he resigned his professorship at the university and left teaching, creating a strong controversy with this gesture. Since then he has devoted himself to lecturing and writing.



Exposed Fracture

Papo Kling

2023, 444 p.

“*Exposed Fracture*” is the story of a business success that begins to be told from its failure. It is also the story of a fracture, of how unbearable it is to deal with the contradictions of a man who wanted to study sociology at the Sorbonne and ended up creating a brand, *Kling*, which came to have more than six hundred points of sale in thirty countries. In the first decade of the 21st century, low cost, the religion that has gained the most followers in the shortest time, turned fashion into a factory of cheap, transitory and permanently replaceable objects.

The Kling brand is growing exponentially, actresses, models and the newly born ‘influencers’ wear their clothes as a sign of identity. But behind the glamour there is something very dark. The textile industry is the second most polluting industry on the planet, second only to the oil industry. And it relies on low wages and harsh working conditions in parts of the world where legislation is lax or non-existent. Money and fame come quickly, as does the certainty of being on the wrong side of the world.

Papo Kling reveals in these pages the rise and fall of a group of people as talented as they were ambitious who believed they were capable of changing the world of fashion, a vital stage that combined the best moments of their lives and the inability then to be aware of their consequences. **A honest and raw, but also exciting and funny reflection on the fragility of dreams and the wounds they leave behind, that exposed fracture that is, at the same time, the opportunity to start again.**

Papo Kling was born in the midst of the military dictatorship and his family had to go into exile until 1983. Back in Argentina, he studied film and in 2000 he settled in Madrid. While studying sociology, he created the clothing brand that bears his surname.

Today, no longer linked to the textile world, he produces a content channel on philosophy and politics and collaborates with some media. He writes for the same reason that many people complain about: it's free.



Where are we going to dance tonight?

Javier Aznar

2017, 280 p.

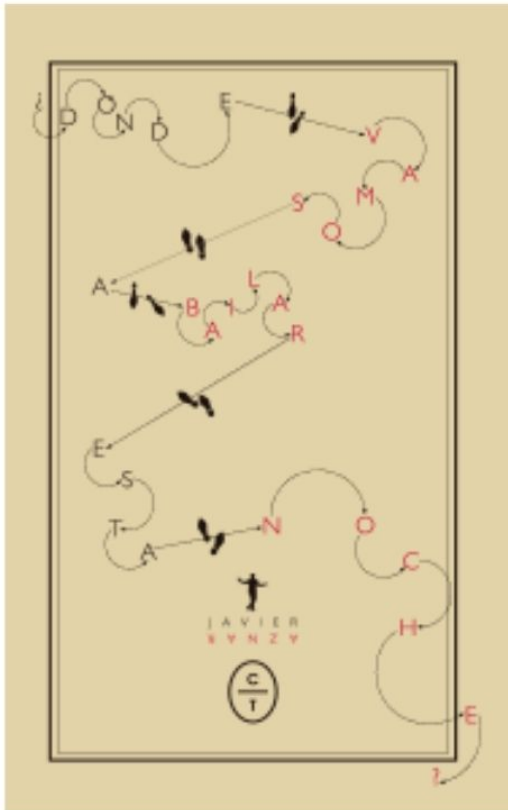
In his debut, journalist **Alberto Olmos** brings together different narrative pieces that are born from modern life's paradoxes, from those brilliant moments in which life can be understood either as a sublime work of art or as the most useless pile of rubble. And he does it with **a huge dose of humor.**

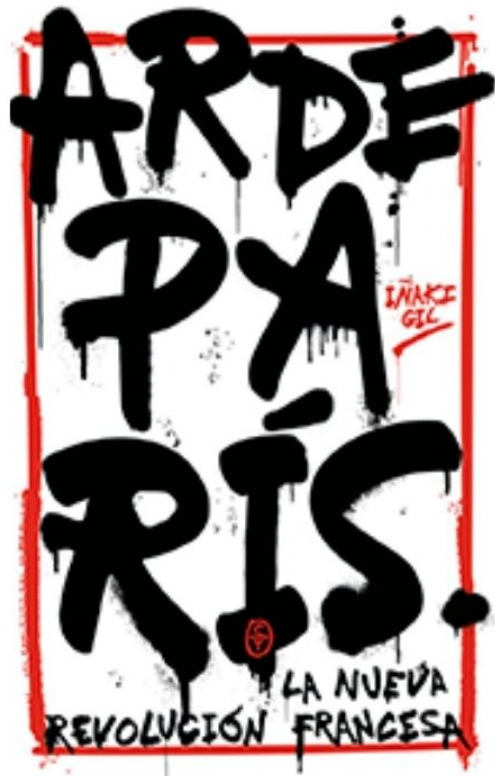
The thread that runs through all these texts is the unfathomable **beauty of the ephemeral.** We don't know how to say the ephemeral, but **J. Aznar** gives it different names, and like the good observer that he is, he collects instants of light before they are diluted. Because in life, the things that disappear are not many but all of them.

There is no fireworks or grandiloquence in these forty-seven texts that make up a kind of sentimental education, an early memoir without chronology or dates. They deal with the vestiges of that lost land, childhood, passing through the complex adolescence, until they reach the reflections of a boy walking through the city or talking about his favourite series.

Javier Aznar (Santander, 1985) better known as *El Guardián*, author of the successful "Manual de un buen vivido" for Elle magazine. He is a regular contributor to GQ and Vanity Fair, Jot Down, Cambio16 and the football magazine *Líbero*.

He has a degree in Business Studies (ICADE), although his vocation has always been journalism. He lives in Madrid, but always threatens to go to New York any day now.





Paris Burns

Iñaki Gil

2023, 444 p.

Sweet and glamorous France is the country with the highest homicide rate in the entire European Union and a suicide rate twice that of neighbouring countries. France, so proud of itself, is also the home of pessimism: two out of three Gauls think their country is in decline. A people that reveres the elites while fighting them from the barricades, as if the ferment of the Revolution needed to be periodically watered with blood and fire.

The France of the 21st century is a nation broken up into many islands, its metropolises, with Paris at the head, concentrating the winners of globalisation. An archipelago disconnected from the inhabitants of small towns and urban peripheries where the foreign and the new is perceived as a threat that leads to racial and cultural conflicts.

The traditional left/right axis has broken down and extremist populisms are taking over its space. The Enlightenment that enlightened the world with the cry of Liberty, Equality, Fraternity seems to blur into an old cliché. Ideological arguments fall under the rules of cultural warfare, disseminated through new forms of communication such as social networks.

Arranged alphabetically by subject and characters, Arde París is an essential guide to the intricacies and paradoxes of the country that has the greatest influence on many European countries. A book that reads with the agility of a novel and the rigour of Iñaki Gil, one of the great journalists of our time.



Iñaki Gil (Vitoria, 1958) holds a degree in Information Sciences from the University of Navarre. He worked as a journalist in the Basque Country, Catalonia and Madrid. He worked for "Ya", 'Diario 16' in Madrid and Barcelona. **Founder of 'El Mundo'**, he directed the edition of this newspaper in the Basque Country and was deputy director for more than 15 years. This book is the result of his experience as a **correspondent in France** during two particularly turbulent periods: the end of Mitterrand and the beginning of Chirac's mandate and Macron's years in the Elysée. He is currently an international political analyst for 'El Español'.

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