

UTE
KÖRNER
LITERARY AGENT

Foreign Rights 2025
Adult Fiction and Non-Fiction



More about



Ute Körner Literary Agent was founded by Ute Körner (1939-2008) in 1984, and, since then, the team has strived to continue the legacy and spirit of its founder. **We now count 41 years in the industry** and we're proud to maintain the boutique essence of the agency by focusing on quality over quantity in our lists of authors, illustrators, and foreign clients.

From the very beginning, great names have walked alongside us through direct or co-representation on behalf of our international clients—**Miguel de Unamuno, Pío Baroja, Joan Perucho, Elsa Morante, Anaïs Nin, Andrea Camilleri**—these writers, among others, marked our first decades and gave us the confidence and position to accompany each new author with the same seriousness and respect.

Today, we carry that experience into the future. Our catalogue brings together local and international voices that range from classic to contemporary like **Bernardo Atxaga, Herta Müller, Elias Canetti, Carlo Rovelli, Mircea Cărtărescu, Bora Chung, Yoko Ogawa**, among others. We keep a steady eye on literary talent wherever it emerges, championing writers who are different and inspiring.

We believe in enduring literature, transparent partnerships, and **the quiet satisfaction of a perfect match between a book and a reader.**

Language-driven, conceptually bold works:

The Blue Whale, Raúl Quinto <4>

Fleeing Was the Most Beautiful Thing We Had, Marta Marín-Dòmine <10>

I Will Say, I've Made It Up, Marta Marín-Dòmine <9>

Water Over Stones, Bernardo Atxaga <12>

Life And Work, Galder Reguera <14>

Shiny, Marta Gustems <15>

Fair, Ana Iris Simón <16>

Nonfiction with a critical voice, cultural and artistic depth:

21st Century Hermaphrodites, Mer Gómez <18>

Piercing Through Masculinities, Alfredo Ramos <19>

I Write You A Letter In My Head, Isabel Coixet <20>

Reading Is A Risk, Alfonso Berardinelli <21>

Against The Vice Of Thinking, Alfonso Berardinelli <22>

Warm, intimate, and emotionally resonant stories:

Haru, Flavia Company <23>

Too Many Debts With Flowers, Iolanda Batallé <26>

Commercial-leaning fiction with strong narrative pull:

Alone, Andrea Rodés <27>

The Concert of the Birds, Rocío Carmona <28>

Unique formats with visual flair:

The Fabric, Oriol Canosa, Ill. Marta Gustems <29>

Biting Without Teeth, Juan Llorca and Melisa Gómez <30>

DON'T KNOW WHERE TO START?

For literary edge:

The Hammer of the Shadow King.

For crossover superseller potential:

Haru

For international author prestige:

I Write You A Letter In My Head

For voices beyond convention

21st Century Hermaphrodites



The Blue Whale

Raúl Quinto

Jekyll&Jill, 2025 | 208 pages

Material available: Spanish manuscript, English sample on the making

World rights available

Mariana Enríquez on *The Blue Whale*

The Blue Whale is *a compendium of the dark mythology of the internet*, the one we knew how to get and create, that black mirror in which insomnia is reflected. Fictional monsters receive offerings of blood, videos of death and destruction pass in front of our eyes with the indifference we dedicate to porn, and secret messages reveal the emptiness. With an oracle-like voice, Raúl Quinto reviews this exhibition of atrocities, rabbit gods and war criminals, along with other names of solitude in front of the screen.

I had a great time reading.

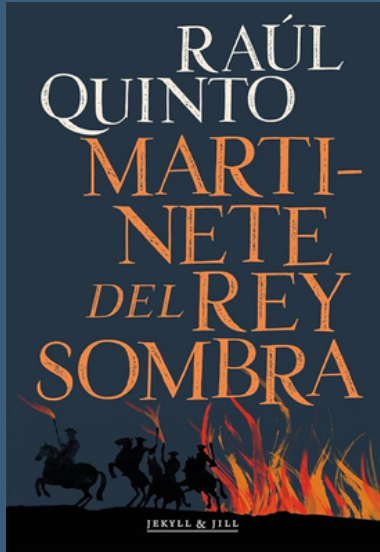
terror · digital culture · psychology · metafiction

A journey through the digital fears that permeate reality, a smart and revealing critique of online manipulation.

The Blue Whale takes its title from the viral game that claimed the lives of several teenagers in the 2010s through fifty psychologically twisted challenges. Quinto mimics both its structure and its darkness to deliver **a disturbing yet lucid exploration of the digital world's most shadowy corners. From chat rooms and life-threatening dares to Dark Web forums and viral memes** —Jeff the Killer, Momo, the Blind Maiden website— he traces a map of the stories that circulate online and their insidious power to contaminate our collective perception of truth, reality, and even humanity itself.

The book weaves these contemporary myths together with real episodes of violence and fanaticism —the massacre on Norway's Utoya Island carried out by Anders Breivik, the story of Adolfo Constanzo, the drug trafficker who punished his enemies with witchcraft rituals, or the live on-stage murder of actress Conchita Robles during a theatrical performance. And just as he revolutionised the standards of the historical novel with the acclaimed and multi-awarded *The Hammer of the Shadow King*, **Raúl Quinto now opens up new paths for horror literature where the very language and the contradictions to which he subjects the reader form part of a borderline experience.**

Raúl Quinto (Cartagena, 1978) holds a degree in Art History and currently lives in Almería, where he works as a teacher. He was one of the coordinators of the José Ángel Valente Poetry Faculty and has collaborated as a literary critic in several publications. He is a versatile writer, from poetry to essays, and his literary talent has been praised with many awards (like the Spanish National Book Award in 2024 for *The Hammer of the Shadow King*) and by many prestigious contemporary writers like Mariana Enríquez and Enrique Vila-Matas.



The Hammer of the Shadow King

Raúl Quinto

Jekyll&Jill, 2023 | 176 pages

Material available: English sample, Spanish manuscript

Rights sold: France (Le Temps des Cerises)
Film rights optioned

2024 Winner of the Spanish National Book Award

2024 Winner of the Critics Award

2023 Winner of the Cálamo Prize

A tour de force of literary excavation where history is not merely revisited but reanimated.

With literary flair and genre-breaking style, Raúl Quinto's *The Hammer of the Shadow King*—winner of the 2024 Spanish National Book Award and Critics Award—takes us into the night Spain's shadow king ordered the mass extermination of gypsies. Grounded in truth, it reveals how history is shaped by selective oblivion. From arrest to amnesty 18 years later, the gypsy community endured torture and illness as the Bourbon court basked in opulence.

history · metafiction · cultural identity · exile and cultural diaspora

History and metaphor merge in Raúl Quinto's work, like the best blend of Pierre Lemaitre and Éric Vuillard's storytelling and Benjamin Labatut's prose.

With his usual literary flair and knack for breaking genres, Raúl Quinto plunges us into the pitch-black night in which the shadow king launched a coordinated operation to exterminate the whole gypsy community across the Spanish kingdom. **Though it might read as a cruel fable, *The Hammer of the Shadow King* is completely rooted in truth, which makes this novel a reflection of how collective memory is sometimes shaped by selective oblivion.**

Quinto follows the hunt of the gypsy community, from the night of their arrest to the amnesty granted eighteen years later, tracing their siege through makeshift prisons, grueling slave labor, and harsh living conditions.

Raúl Quinto (Cartagena, 1978) holds a degree in Art History and currently lives in Almería, where he works as a teacher. He was one of the coordinators of the José Ángel Valente Poetry Faculty, and has collaborated as a literary critic in several publications. He is a versatile writer, from poetry to essays, and his literary talent has been praised with many awards (like the Spanish National Book Award in 2024 for *The Hammer of the Shadow King*) and by many prestigious contemporary writers like Mariana Enríquez and Enrique Vila-Matas.

Their lives —marked by solation, torture, illness, and desperate escape attempts— coexist in stark contrast with the lavish world of the Court of the first Spanish Bourbons, basking in opulent excess. Visceral and poetic, Quinto threads together the voices of a community under siege with the decadence of Bourbon Spain.

A tour de force of literary excavation narrated with cinematic immediacy, where history is not merely revisited but reanimated.

The Hammer of the Shadow King

Raúl Quinto

Excerpt

Because the hunt is what this is all about. The order was signed in his own handwriting by the Marquis de la Ensenada himself, in the name and on behalf of King Ferdinand, and admits of no interpretation: the health of the kingdom requires the arrest and detention of the entire gypsy population, to be carried out at midnight on the 30th in all towns and cities, to be acted upon with stealth and diligence, and all their assets to be seized. And sooner rather than later, their presence will be eradicated for the comfort of the future.

Press Reviews:

Jury of the Spanish National Book Award

A brilliant proposal that, situated on the border between genres, creates an original fictional essay of historical interpretation.

Álvaro Colomer, *La Vanguardia*

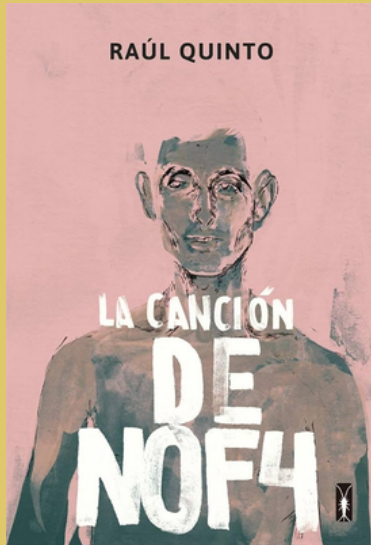
He (Raúl Quinto) places himself between Marguerite Yourcenar and Éric Vuillard, and with this strategy, he raises a novel that, despite its brevity, makes a tremendous noise when it falls on the table.

Jorge Carrión, literary critic

Quinto belongs to 'that constellation of authors born in the sixties and seventies who also conceive of the novel as a formal and political laboratory. I am thinking of Marta Sanz, Isaac Rosa, Elvira Navarro and Gabriela Wiener. In their hybrid texts that speak, like Quinto's, about historical memory, social injustice or institutional violence.

The 10 best books of the year in Spanish, *El Mundo*

In Martinete del rey sombra, a historical novel that breaths profoundly poetic, Quinto rescues the sinister project of extermination of the gypsy people perpetrated during the reign of Fernando VI.



NOF4's Song

Raúl Quinto

Jekyll & Jill, 2021 | 128 pages

Material available: English sample, Spanish manuscript

World rights available

2022 Winner of the Alfonso X Prize for Literature

Excerpt:

The universe is full of words, songs, lost histories floating like cosmic dust adrift, with no atomic mass to anchor it. Words are spoken and they're gone. Or they're never spoken and they never come. Writing is an effort to break the chain. Writing is to count the heads of cattle and the number of the stars. It is a sophisticated way of surviving for a frightened animal. Before beginning, we must make all this clear. There is a man capturing words through invisible towers of electricity. An ancient animal scratching a wall with the buckle of his vest. He's writing. He can't stop. The door is wide open. And this is his song.

art brut • creativity • biography • artist • madness

An outstanding literary exercise on writing, art, solitude, and madness.

Fernando Oreste Nannetti (1927-1994) spent nearly half of his life confined to the psychiatric ward of the Volterra Asylum, where, in a state of schizophrenia, he inscribed a book—an extraordinary text stretching over seventy meters—onto the asylum walls with the metal tip of his uniform buckle.

Nof4's Song immerses us into the labyrinth of Nannetti's existence and the visceral power of his writing, which is at once a haunting testimony of madness and an unlikely form of desperate yet artistic expression, that has posthumously been hailed as 'Art Brut'.

With a writing style that dances between poetry, narrative and essay, Raúl Quinto's novel elevates the story of a forgotten madman into an exploration of some of the most profound questions of human existence: the origin and meaning of writing, the boundaries of madness, and the paradox of isolation and artistic creation.

Poet Raúl Quinto has brought Nannetti back into orbit with La canción de NOF4, a book halfway between biography and essay. He is considered a weirdo, but if a writer is not a weirdo, what is he then?

Enrique Vila-Matas,
Babelia (El País)

Raúl Quinto (Cartagena, 1978) holds a degree in Art History and currently lives in Almería, where he works as a teacher. He was one of the coordinators of the José Ángel Valente Poetry Faculty, and has collaborated as a literary critic in several publications. He is a versatile writer, from poetry to essays, and his literary talent has been praised with many awards (like the Spanish National Book Award in 2024 for *The Hammer of the Shadow King*) and by many prestigious contemporary writers like Mariana Enríquez and Enrique Vila-Matas.

NOF4'S Song

Raúl Quinto

Excerpt:

Fernando Oreste Nannetti is an aerospace mining engineer and also goes by the name Nanof. Everything he writes on the wall is received telepathically by electrical towers that he carves into the wall. Someone sends broadcasts from somewhere, and Nanof captures and transcribes them, he doesn't ask why, doesn't argue, he simply carries out what he's been told to do. Because it's important. Because it's the only thing that's important. Writing.

Press Reviews:

Enrique Vila-Matas, *Babelia (El País)*

Poet Raúl Quinto has brought Nannetti back into orbit with La canción de NOF4, a book halfway between biography and essay. He is considered a weirdo, but if a writer is not a weirdo, what is he then?

La Bestia Lectora

A book that is difficult to label and, for that reason, of enormous strength. Halfway between biographical text, hagiography and gothic tale. A book that drives you mad and is impossible to get out of. Don't miss it.

Pedro Alberto Cruz Sánchez, *La Razón*

It seems to me to be one of the most interesting literary pieces in Spanish of all those published in recent years. An exercise in vertiginous risk-taking that reconciles you with the true meaning of writing.

Ahora qué leo, La Sexta

The image of a man writing on a seventy-metre wall with the buckle of his uniform is shocking. Chilling, even. But this is only a starting point. Because when we manage to put aside our fascination with Nannetti, we face questions, many questions, and reflections on writing, art, madness, silence, solitude, existence... With precise and sharp writing, Raúl Quinto immerses us in a magnetic text full of lyricism. A fascinating work. A little gem.



I Will Say, I Made It Up

Marta Marín-Dòmine

Edicions 62, 2023 | 224 pages

Material available: English sample, Spanish manuscript

Ramon Llull translation grants available

World rights available

2023 Winner of the BBVA Sant Joan Prize

Excerpt:

When the baby turns five months old, M becomes obsessed with having her picture taken. Not to be seen with the baby, but out of a desire to capture a single image that could sum up the tangled, conflicting emotions she feels — an image that might show where her body ends and Olga's begins. An image that might help her measure the extent of her own independence.

family · mother&daughter · memory

At once a private and universal tale with gothic echoes, an intelligent essay on who we are, the things we hide, and the limits of “truth” in writing.

Years after the death of her mother, Marina tries to pick up the pieces of their life together. A handful of photographs, a few objects and, above all, her experience will lay the foundations for the emergence of a lonely, glittering woman, the daughter of French emigrants, with a working-class background and a bourgeois sense of taste, stuck in the grey Barcelona of the 1950s, who will see her dream of becoming an actress crumble; a rather mentally unbalanced mother, vivacious and depressive, at times seductive, at others simply cruel.

Marín-Dòmine challenges the established notion of maternal love, a bond historically considered unquestionable. The result is at once a private and universal tale with gothic echoes, an intelligent essay on who we are, the things we hide, and the limits of “truth” in writing.

I Will Say, I Made It Up, reads like **Sylvia Plath's *The Bell Jar* meets Rachel Cusk's *A Life's Work***: the mother-daughter bond — exposing how memory, class, and language imprint themselves across generations.

Writer, translator, and documentary filmmaker **Marta Marín-Dòmine** was born in Barcelona in 1959 and lived in Toronto, Canada, for two decades, where she taught Peninsular and European Testimonial Literature and Memory Studies at Laurier University and directed the Centre for Memory and Testimony Studies. Her research work at the University of Barcelona and the Université Paris-Sorbonne, and her literary production revolve around exile and memory, inheritance and oblivion, an interest that has resulted in numerous articles and two documentaries.



Fleeing Was The Most Beautiful Thing We Had

Marta Marín-Dòmine

Club Editor, 2019 | 224 pages

Material available: English sample, French sample, Spanish translation

Ramon Llull translation grants available

World rights available

2020 Winner of the Amat Piniella Award
2020 Winner of the Serra d'Or Award for Best Novel
2019 Winner of the Ciutat de Barcelona Prize - Best Essay, Social Science and Humanities Book
2019 Special Mention in the Catalan Booksellers Award

Annie Ernaux meets W.G. Sebald — intimate, elegiac, and quietly explosive.

Marta Marín-Dòmine writes where Ernaux meets Sebald — fusing personal memory with collective history in a moving meditation on exile and inheritance. A daughter, always on the move, traces the silent uprootedness of her father, a child soldier exiled twice. Through poetic fragments, this intimate memoir explores how displacement shapes identity, and how the memories of others become the only home we truly know.

exile · uprootness · memory · philosophical literature

At once a private and universal tale with gothic echoes, an intelligent essay on who we are, the things we hide, and the limits of “truth” in writing.

Exile and flight marked the 20th century — millions have been, and still are, uprooted from the lands where they were born, setting off in search of something that might resemble home.

In *Fleeing Was the Most Beautiful Thing We Had*, Marín-Dòmine follows a daughter who is always packing her bags, always leaving — driven by a quiet instinct that refuses the comforts of a settled life. Is she fleeing? And if so, from what?

That question becomes her Ariadne's thread, leading her through the labyrinth of memory and inheritance.

At the center: a beloved father, once a child soldier in the Spanish Civil War, who crossed borders in defeat and found himself in a city that would never truly be his — the very city where his daughter was born.

This is a wise, intimate, and quietly devastating book — a tribute to the father, to the lives lived in transit, and to the fragile traces they leave behind. From Barcelona to Toronto, Marín-Dòmine follows the paths of exile and errancy with the sensitivity of a hunter, until she reaches a disconcerting, luminous truth: what we call home is not shaped by land or nation, but by those that remember us.

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Fleeing Was The Most Beautiful Thing We Had

Marta Marín-Dòmine

Excerpt

The wanderer looks for a resting place, like water passing over cobbles, moving through openings and pipes. Each passageway, each Newfoundland. Her body, sometimes heavy, sometimes weightless, her body, lived in without rules and regulations.

Whoever roams thus defies a physical law, the one which says that all bodies fall at the same speed. The wanderer's body is always half-walking, half-falling: on the path to total oblivion.

As opposed to exile, errancy is perpetual motion. Exiles often search for a home, but whoever insists on being errant lives in open spaces: she uproots obstacles just as a bulldozer demolishes buildings. The exile can cease to be one, one day; the wanderer never ceases to be errant.

Press Reviews:

Eva Vázquez, *El Punt Avui*

*Marín-Dòmine has written, in the wake of her father's death — the child-soldier Joaquim Marín Caballol — **an extraordinary text about the sense of dépaysement** inherited from one generation to the next. A condition embodied too by those disregarded public squares, where there is “nothing familiar on which to rest the gaze.”*

Marina Subirats, *Diari Ara*

*A different kind of book — moving in many ways, but above all, for me, because of the effort to stir the past, not with the cold detachment of someone tallying history's defeats, but with the vulnerability of one who explores their own being and mind, the unseen foundations of what shapes us. Like **someone who dares to descend into the catacombs of the self to discover what materials make up the columns that hold them up** — materials left behind by other people's experiences, by the wreckage or triumphs of lives we may not even be aware of.*

Jordi Amat, *La Vanguardia*

*That identity, fractured by pain and by the disappearance of the world left behind, Marta Marín-Dòmine conveys with profound, considered emotional force — in one of the most brilliant introspective works ever written in Catalan. **Our Sebald.***

Anna Ballbona, *El Temps*

Even though people have taken it to be a book about historical memory and exile, to me, it's a book about the present of that memory.



Water Over Stones

Bernardo Atxaga

Pamiela, 2019 | 415 pages

Material available: English edition, Spanish manuscript

Etxepare Euskal translation grants available

Rights sold: Danish (Aurora Boreal), English UK (MacLehose), English USA (Graywolf Press), Greek (Ekkremes), Serbian (Treći), Spanish World (Alfaguara)

**“Not just a Basque novelist,
but *the* Basque novelist” (The Guardian)**

Translated into 29 languages, Atxaga is said to have “*put Basque culture on the map*” (The Guardian). In *Water Over Stones*, the leading voice of Basque literature weaves a moving story of friendship, memory, and political unrest in a changing Spain. Set in the fictional town of Ugarte, it’s a poetic, powerful reflection on identity and the passage of time

passage of time · friendship · rebellion · nature

Atxaga captures the complexity of the passage of time and the resilience of the human spirit.

Water over Stones follows a group of interconnected people in the Basque town of Ugarte against the backdrop of Spain’s political transformations. It opens in the 1960s, when a young boy returns from a French boarding school. He’s been unable to speak since an incident at school, and his family and teachers hope some time at home will help him recover his speech. He’ll manage thanks to the friendship of twin brothers and a mysterious discovery in a mountain stream.

As the Franco regime nears its end, Ugarte experiences significant changes as the country opens up to music, television, and technology. And when labor strikes shake the mining industry in the 1980s, they will also get entangled in a web of vengeance orchestrated by an enigmatic engineer.

Atxaga’s weaves in classic themes like friendship, nature, and rebellion but with newfound richness and depth. Through his characters’ journeys, we’ll explore how lives, much like water, constantly adapt and go onwards, navigating through all the obstacles that life throws their way.

Bernardo Atxaga (1951), a pseudonym for José Irazu, is a distinguished Spanish author renowned for his contributions to Basque and Spanish literature. Atxaga’s literary work encompasses short stories, novels, poetry, and essays, all written in Basque, and he has, in fact, become one of the most internationally praised authors to write in this language. His most acclaimed novel, *Obabakoak* (1988), has been translated into 29 languages, consolidating his international acclaim.

Water Over Stones

Bernardo Atxaga

Excerpt:

When you open the phone book and see those long lists of names, don't they all seem much the same? Don't they seem to belong to people who are all much of a muchness? And yet the reality is quite different. If you could turn over those printed names the way you might turn over a stone in a garden and see the lives hidden underneath, you would find that no two beings are the same.

Press Reviews:

Publishers Weekly

*Atxaga offers a remarkable and sprawling story of a friendship over five decades in the Basque country. . . . As the years go on, **an intricate study emerges of what it means for the characters to rely on each other as they grow older.** It's a twisting and rewarding story, and one readers will savor until the lovely finish.*

Andy Tepper, The New York Times Book Review

*[Atxaga's] voice, fluidly translated by Margaret Jull Costa and Thomas Bunstead, runs like a river, meandering across lives. . . . The result is **a portrait of an entire Basque universe, in flux yet eternal.***

Kirkus Reviews

*Both expansive and intimate, straightforward and elliptical—described by Atxaga in languid, unadorned prose. . . . **A quietly remarkable offering from the first name in Basque literature.***

Antonio Lozano, La Vanguardia

*Atxaga has sought to delve into what makes us human, from the most sublime to the most terrible, passing through the full range of greys between both extremes. [...] **This is possibly the freest and most playful of his works.***

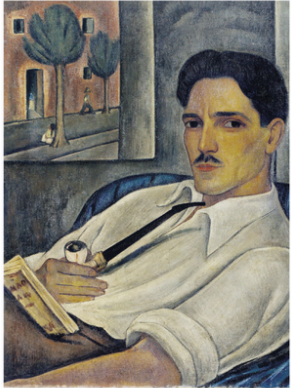
From comments made by the Jury of the National Prize for Spanish Literature

A narrative imbued with poetry in which reality and fiction come together brilliantly.



Galder Reguera

Vida y obra



Life And Work

Galder Reguera

Seix Barral, 2024 | 384 pages

Material available: Spanish manuscript

Etxepare Euskal translation grants available

World rights available

An autofictional meditation on absence and authorship

Years after being abandoned, Unai returns to see his dying father — a once-aspiring writer who chose fiction over family. As they face each other for the first time in decades, buried pain resurfaces and the father's forgotten manuscript becomes a mirror for their fractured bond. In *Life And Work*, Galder Reguera tells a deeply human story of estrangement, unfinished stories, and the fragile hope of reconciliation.

autofiction · writing · family commitment · father&son

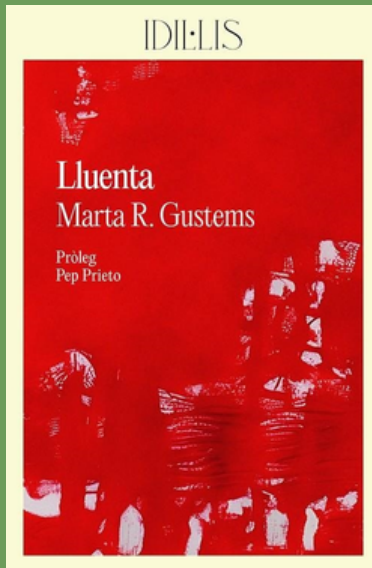
A fascinating story about literature as something that can bring people together or tear them apart forever.

When Unai was ten years old, his father left the family to move to Barcelona and become a successful writer. That absence has marked not only his childhood, but also his understanding of love. After receiving a call announcing that his father is hospitalised, Unai finally prepares for a reunion that has haunted him for years.

Life and Work is a novel about how to understand creation in the context of family relationships and how the romantic idea that the author must have a commitment to his work above life sometimes hides a privilege.

After thrilling readers with *Libro de familia* (Family book), chosen as one of the best books of 2020 by *La Vanguardia* and *The Objective* ('a magnificent book', David Trueba; 'an excellent novel', Manuel Vilas; 'brave and moving', Juan Villoro), Galder Reguera continues to explore his great themes, family conflicts and the father-son relationship.

Galder Reguera (Bilbao, 1975) has a degree in Philosophy from the University of Deusto. He has developed his professional career in the field of cultural management, being Project Manager of the Athletic Club Foundation since 2008. For several years, he was an art critic in various media and he now collaborates in the press and radio, talking about football and literature.



Shiny

Marta Gustems

Ela Geminada, 2024 | 122 pages

Material available: English sample, Spanish manuscript

Ramon Llull translation grants available

World rights available

Excerpt:

The boys watched with intense curiosity and tension at the zipper. She only thought about being in a blue lake and a blue sky and being all blue herself, calm and tranquil blue, leaning towards turquoise, sliding into the water and letting herself go.

The girl took a deep breath, trying not to think about atomic zippers, snake tongues, card games, or slippery hands. She looked at the round, pale face in the pool, not hers, mine. She positioned herself at the very tip of the edge and dove in headfirst with all the agility and strength she could muster. [...]

I am the moon, the same one that reflects in the water of the pool, the one that watched everything from above the garden, and I tell you this in the most objective way possible, although I confess: my silver heart, accustomed to the cold, softened with that girl still figuring things out.

short stories • eroticism • desire • body • dialogue

***Shiny* is an invitation to surrender—to the senses, to the body, to curiosity, to strangeness. A book to lose yourself in, swept into a kaleidoscope of intoxicating sensations.**

Like the fragments of a shattered mirror, each story in *Shiny* reflects different realities and perspectives; from the dreamlike to the crudest reality, from enjoyment to fear, from initiation to maturity. **Eroticism is hidden in everything: in a play, a film, a diary, a journey, a party, a tattoo, a story, a memory, a dream, even a book's cover.**

Entering *Shiny* we accept a pact with the author, and with ourselves, to shed the self we perform for others and uncover the self that burns beneath. **The book's true aim is daring yet irresistible—to descend into our own abysses, and to savor what we discover there.**

Marta R. Gustems presents a series of stories that explore the depths of desire and the lives that unfold in the most uncertain situations.

Marta R. Gustems is a writer, poet, painter and illustrator. After a long career as a fashion designer, in 2013 she decided to turn her career around and dedicate herself exclusively to writing, illustration and painting. As a writer, she has published the collection of poems *A boca de fosc* (Editorial Fonoll), also illustrated by her; the story "Qui" for the blog Paper de Vidre; *No en cap altre lloc*, her debut as a novelist, together with *Maiol de Gràcia* (Llibres del Delicte); and the novel *Endins* (Pagès Editors).



Fair

Ana Iris Simón

Círculo de Tiza, 2020 | 232 pages

Material available: English sample by Andrea Rosenberg and Lindsey Ford

Rights sold (7): Spain (Círculo de Tiza); **Latin America** (Alfaguara); **Spain & Latin America** (Random House - ppbk and audio); **France** (Globe); **Germany** (Hoffmann & Campe); **The Netherlands** (Das Mag); **Film rights** (Little Spain)

2020 Spanish Booksellers Best Debut Book Award

With over 70,000 copies sold, this is a tender journey through the fairs and fields of Spain

Growing up among fair workers and farmers, Ana Iris experienced a world rich in tradition and simplicity. Today, she contrasts that past with a society that, despite its glittering surface, often feels hollow and precarious. Through vivid memories and sharp critique, Simón mourns what has been lost and questions what her generation has truly inherited, and if progress truly means happiness.

testimonial • autofiction • culture

A memoir that talks about roots and tradition and questions dizzying progress.

Ana Iris was born in a small village in La Mancha and was 10 years old when she first saw the sea. Daughter of postal workers and granddaughter of fun-fair sellers from one side and of country folk from the other, she once felt ashamed of her humble roots. But when she moved to Madrid, eager for city life, she found herself envying the simpler life her parents had known at her age.

Touching on youth, family roles, heritage, and values, Ana Iris Simón has written a fierce ode to a country which no longer exists, that has ceased to be. An uncensored and straight tale from a not-so-distant time, when a happy child with a firework was more important than dogs suffering due to noise.

Ana Iris Simón (Campo de Criptana, Spain, 1991) is a journalist and writer. Granddaughter of a family of fairground workers, she studied Journalism and Audiovisual Communication while working. She was an editor at Telva and Vice, and a scriptwriter at Playz de RTVE. In 2020, she published the autobiographical novel *Feria*. She is currently a columnist for El País.

Fair is both a look into the cracks of modernity and a look *back* at the simplest of : tradition, lineage, language, territory. Ultimately, it is **a plea for memory, our one and only pillar.**

"The book seems like an ode to her parents and grandparents, to simple life, to more connection with the land, to families, to the future of a nation that cares about its population. It's an ode to La Mancha, its beauty and its literary forbears and influences."

—Laurenz Bolliger,
editor at Hoffmann & Campe

"Incredibly beautiful poetry of her language, clever and socially critical thoughts, and a great declaration of love for mothers and grandmothers."

—Jella Haase, Die Zeit

Fair

Ana Iris Simón

Excerpt:

I will have to take you to the hilltop of the Virgin, and I will have to tell you that this is La Mancha, that it is from that orange earth we come, that the endless mantle of grass is what you are. I will have to explain to you what a Pueblo is, and you will know that ours is crossed by three realities: the utter absence of terrain, Don Quixote, and the wind. I will have to remind you that you are the grandson of a family of postal workers, the great-grandson of peasants and fairground folk, the great-great-grandson of an exiled carabinero and a hawker woman—so that you may feel, then, that you are the heir to a mythical race.

Press Reviews:

Alfonso Armada, literary supplement *Babelia*, *El País*:

“This chronicle brings a Spanish portrait of those who ‘envy’ their parents’ lives told through lyric sarcasm. The author wonders if her generation is freer, more conscious and happier than the previous one.”

Miqui Otero, author:

“This Fair shines... How well it understands pride, and how well it describes it. Ana Iris Simón has a strong sense of (poetic) justice. What a thrill to discover such a voice. A beautiful book.”

Karina Sainz Borgo, author:

“The most honest and authentic book I’ve read in months. It’s beautiful, striking and it leaves a mark, just as La Mancha, the sea of esparto where this woman was born.”

Elvira Navarro:

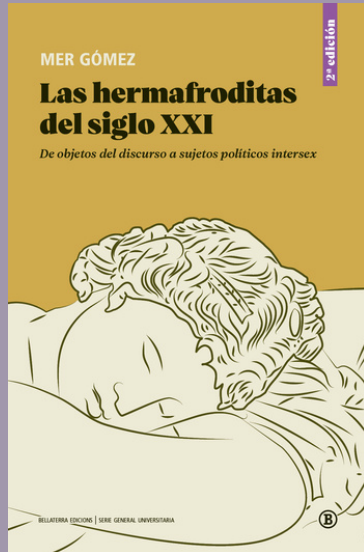
“A damn wonder.”

Letras Libres, magazine:

*“A family memoir and a portrait of Spain, where every contrast is possible. Sometimes it recalls Almodóvar’s *Volver* and it’s filled with Don Quixote’s idealistic spirit. Thrilling.”*

María Jesús Espina, *Valencia Plaza*:

“The literary debut of an ancient, old and wise writing.”



21st Century Hermaphrodites

Mer Gómez

Bellaterra, 2024 | 299 pages

Material available: English sample, Spanish manuscript

World rights available

Excerpt:

I was with my mother, a woman with very little schooling and deeply scarred by the fact of carrying a gene that passed on intersexuality. One day [...] she pulled a slip of paper from her handbag, handwritten in ballpoint by the family doctor, on which it read: "María Luisa is a hermaphrodite." My mother could not bring herself to pronounce that word, and that was how I found out. I won't say it was liberating, but I think it did put me at ease. [...]. I also learned that when I was born, faced with genitals they didn't quite know how to classify, my family decided that "to spare me from military service, it would be better for me to grow up as María Luisa."

intersex · reportage · testimonials · LGBTQ+

Ten intersex women incorporate new statements and meanings about intersexuality.

Intersex people are those born with physical sex characteristics—chromosomes, hormones, or genitalia—that do not fit typical definitions of “male” or “female.” **Too often treated as medical cases, they have been silenced, pathologized, or made invisible.**

This book breaks that silence. Ten intersex women speak in their own voices, sharing intimate, moving testimonies that transform intersexuality from an “object of study” into a lived reality and a collective political subject.

These testimonies do not stand alone. They dialogue with dominant discourses: medicine, which has long defined intersex people as pathological; and feminist and gender studies, which question binaries and link intersex struggles to feminist and LGBTQIA+ movements.

This book is both testimony and theory, both personal and political. It makes visible a collective process of deconstruction—and the birth of a new political subject with the power to act, to resist, and to demand social change.

Mer Gómez is an author and intersex activist, graduated in Journalism and specialised in International Peace, Conflict and Development Studies and in Feminist and Gender Studies. She has written and starred in micro-theatre plays, and has published articles on numerous topics. Since 2020, she coordinates the I fo Intersex collective with Laura Vila Kremer, an awareness-raising space from which they train and inform about intersex and body diversity.



Piercing Through Masculinities

Alfredo Ramos

Bellaterra, 2024 | 299 pages

Material available: English sample, Spanish manuscript

World rights available

Excerpt:

Transforming masculinities cannot be an individual exercise, but requires public space, collective discussions, since it is not about changing individual attitudes, but about transforming one of the pillars of the organization of our societies. Transforming masculinities requires imagination, [...] the ability to envision future masculinities. It is precisely this future scenario that the current hegemonic model lacks the capacity to conceive.

masculinities · social movements · politics

An insightful, thought-provoking, and deeply human book that challenges assumptions while pointing toward more livable futures.

What does it really mean to “be a man” today? Alfredo Ramos turns this question into a compelling investigation, showing how masculinity is less an individual trait than a set of social practices that shape our lives, relationships, and society.

Through sharp analysis and concrete examples, Ramos uncovers the hidden pressures men face, the ways success is measured, and the moments when traditional models of masculinity fail. *Piercing Through Masculinities* invites readers to **see masculinity in a new light—as something that can be more vulnerable, relational, and open to change.**

Alfredo Ramos has a PhD in Political Science from the UCM and a Master's in Cultural Management from the UOC-UdG. His areas of interest are masculinity studies, democratic theory and cultural management. Promoter of the Thought, Culture and Gender Laboratory “Un Estudio Propio”, he has cooperated with different universities and research centres both in the Spanish State and in Portugal, Brazil or France.



I Write You A Letter In My Head

Isabel Coixet

Círculo de Tiza, 2024 | 312 pages

Material available: English sample, Spanish manuscript

World rights available

A unique, intimate perspective from one of Europe's most distinctive voices in cinema.

Acclaimed filmmaker Isabel Coixet presents a captivating collection of over a hundred personal essays that explore the intersections of cinema, motherhood, and the creative process. With reflections on adapting literature to film, navigating the demands of a fierce industry, and balancing personal and professional life, Coixet's writing is celebrated for its emotional depth and candid introspection.

chronicle · cinema · woman gaze · culture

Reflections on cinema, life, and womanhood from one of Spain's most internationally acclaimed filmmakers

The title *I Write You A Letter In My Head* comes from an emotional column that Coixet dedicates to her daughter, in which she reflects on motherhood and the complexities of unspoken communication. **This idea of mental letters serves as a thread running through the work, offering an intimate and personal look at various aspects of life — motherhood, womanhood, consent, cinema, fear and even suicide.** It also includes Coixet's thoughts on contemporary cinema, an interview with the film director Martin Scorsese, an account of her meeting with the actor Gérard Depardieu.

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 an invitation to change our minds, distancing ourselves from the categorical and the mirage of certainties.
—Laura Ferrero.

Isabel Coixet holds a degree in History. She began working in advertising, where she won several awards. As a film director and screenwriter, she has been awarded a total of seven Goyas and one nomination. Her international success came with the intimate drama *My Life Without Me* and *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, Chevalier des arts et des lettres by the French Ministry of Culture, Premio Nacional de Cinematografía and International Award of the European Academy, among other recognitions.

In 2000, she founded her own production company, Miss Wasabi Films, from which she supports projects by new female directors to promote the visibility of works directed by women in the world of cinema.



Reading Is A Risk

Alfonso Berardinelli

Círculo de Tiza, 2016 | 254 pages

Material available: Spanish manuscript

World rights available

Excerpt:

Since the existence of what we call Modernity - that is, the culture of individual independence, critical thinking, freedom of conscience, equality and social justice, organisation and productivity, as well as its political and utopian rejection - reading has meant taking risks. It is a socially and culturally ambiguous act: it allows and increases the socialisation of individuals, but, on the other hand, it puts at risk the individual's willingness to enter into the web of social ties by renouncing a quota of one's own autonomy and singularity.

history · feminism · women rights · flip book

Is there still anyone who is really interested in knowing *what is written in books*, what literary works talk about, and *what writers wanted to say when they wrote what they wrote*?

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.

Reading a book is always a risk. Whether the reader knows it or not, it will take him where he never imagined he could go. Books have an enormous patrimony of experiences, knowledge, dreams and memories but, **if it is not read, a written text is a 'dead letter'**. In this collection of texts, Berardinelli also illuminates the other side of the risk - not only the risk run by the reader, but also by the author, because the readers will judge him. Between Calvino and Caproni, Montaigne and Steiner, Berardinelli highlights how the risk of reading is at stake in a confrontation-clash whose outcome is anything but predictable.

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. He was a professor of History of Modern Literature in Venice for 20 years, until 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.



Against The Vice of Thinking

Alfonso Berardinelli

Círculo de Tiza, 2021 | 223 pages

Material available: Spanish manuscript

World rights available

Exerpt:

Today, politics, like almost everything else, is communication. Then there are the facts, coming much later and soon forgotten. The politics of entertainment is growing, while the power of the state, which believes itself to be sovereign, is waning. Our mass culture is a full-fledged factory of stupidity. And our elite culture has its own specific stupidities. Those who today criticise the internet and social networks because they have brought incompetence and stupidity to power are the same people who yesterday were enthusiastic about the cultural democratisation that technology gave us all, without the boredom and tedium of having to read books and think with the screen turned off.

history · feminism · women rights · flip book

A passionate defence of independent opinion in the face of ideological uniformity.

Our mass culture is a factory of stupidity at full capacity. Alfonso Berardinelli sharpens his pen to reveal the deception of mass politics and the degradation of Europe, whose culture is fading away amidst the noise of rumours and fake news that move the world. Italy is the embryo of this Europe drowned by a single thought. *Against the vice of thinking* is an invitation to doubt at the moment when ideologies decline and confrontation triumphs.

Berardinelli, known for his critical spirit and his rejection of the conventions of the cultural establishment, invites us to question the dominant narratives and to rescue the value of doubt and contemplation in an era saturated with information and superficiality. **His analysis covers topics such as the degradation of European culture, the impact of fake news and the transformation of politics into mere empty communication.**

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. He was a professor of History of Modern Literature in Venice for 20 years, until 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.



Haru - Every Day is a Lifetime

Flavia Company

Navona, 2024 | 380 p

Material available: manuscript in Spanish,
English sample

Ramon Llull translation grants available

Rights sold: Spanish & Catalan (Navona,
Catedral*), Portugal (LeYa), Polish (Wydawnictwo
Nisza)

Over 50,000 copies sold across 20 editions

A cult novel brimming with life-changing wisdom

At fifteen, Haru is sent to a remote Japanese dojo to fulfil her mother's final wish. Through archery, calligraphy, and meditation, she learns to face grief, solitude, and the quiet power of presence. If *The Alchemist* trained at a Japanese dojo with *The Elegance of the Hedgehog*, you'd get *Haru* — a minimalist, deeply reflective coming-of-age story about learning to live here and now.

philosophy • oriental arts • finding your own voice • self-determination

A Zen-like journey where *The Alchemist* meets *The Elegance of the Hedgehog* — gentle, wise, unforgettable.

After the death of her mother, Haru, a young Japanese girl, is sent by her father to a remote dojo where she's expected to learn independence, wisdom, and discipline over five years of rigorous training. Haru, as stubborn as the bow she's given, must slowly bend — not to force, but to the patient guidance of her three masters and the quiet strength of her seven fellow apprentices. Through ancient practices like archery, shodō, tai-chi, and meditation, she begins to uncover the deeper philosophy of life: presence, honesty, compassion, and the quiet power of humility and love. And when she faces life outside, her masters' teachings will be more present than ever, but is she ready to go back home?

Minimalist, poetic, and quietly transformative, Haru is a literary experience that invites the reader to slow down and reflect. As Haru's journey unfolds, so does a powerful truth: sometimes, letting go is the first step toward becoming whole. "Living here and now" becomes not just her motto — but ours.

A book that brings together the most essential aspects of life, inspired by a transparent style that could be said to be anonymous, in the manner of fables that do not claim to belong to any era and belong to all.

Flavia Company (Buenos Aires, 1963) has a degree in Hispanic Philology, is a writer, journalist, translator, musician, and teacher of creative writing. Her literary career is wide and varied: she has written novels for adults, poetry, children's literature, and juvenile literature, among other genres, and she does so indistinctly in Spanish and Catalan.

Haru - Every Day is a Lifetime

Flavia Company

Todo Literatura:

Flavia Company tells in this delightful story of apprenticeship the feelings hidden in the oriental tradition. A unique work, with a soul, that flows and breathes. A delicate, universal, magical tale. The story of a journey.

Haru is a precise, clean text that explains what is necessary, the measure is fluid like the stroke that marks something in its continuous movement, and the figure below the text is the path of an arrow. It is a distilled text that surprises us with its poetic images, simple and powerful, that transport us to the essence of the protagonist.

Haru | Flavia Company

Fiction • Spiritual

Press Reviews:

Flavia Company on *Haru*:

Archery is the metaphor for literature; that's why, when I finished writing Haru, I burst into tears, something that had never happened to me before, because I knew that the arrow had shot itself. I understood that all the effort, all the faith I had to apply and sustain to keep writing for so many years, since I was 17 when I wrote my first novel, was not a mistake.

Babelia, literary supplement of *El País*:

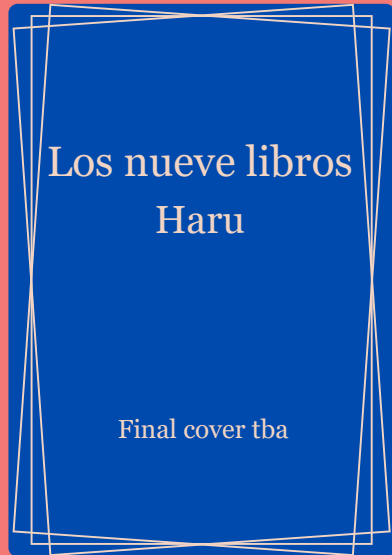
Flavia Company's new book seems to condense the essence of life within its pages. [Flavia] seems to have written a book that brings together the most essential aspects of life, inspired by a transparent style that could be said to be anonymous, in the manner of fables that do not claim to belong to any era and belong to all.

Zenda Libros, on Flavia Company's writing:

Company has decided that reality and fiction also mix in her authorship, she has turned the mirror upside down so that the reflection is the truth and the truth a lie, she has erased her name to give prominence to beings who do not even exist. To put it simply: she has become a writer without a shadow.

Culturamas magazine:

[Haru] is the dream of its author, a story that, through the inner journey of a young woman, tries to transmit a philosophy of life. It is a novel about acceptance and detachment, about love, life, death, a learning story full of phrases to reflect on, which talks about human relationships, pride, insecurities, patience, constancy, the struggle for survival, greed, respect...



The Nine Books

Flavia Company

Navona, Nov 2025 | tbc

Material available: manuscript in Spanish,
sample in English

Ramon Llull translation grants available

Rights sold: Spanish and Catalan (Navona)

Excerpt:

Just like in existence itself, where each day is a whole life. Kang Yi Fei had repeated this to her while teaching her to breathe in front of the ball of clay on the wheel: when you begin to center it, you can't separate yourself from it without first relaxing your body, you would unbalance it, first you have to breathe, bring peace to your hands, and only then release it. [...] She told her, we carry the ancestral knowledge of clay in our hands, and you are the heir to a potter far away who, in some way we can't explain, thought of you once, as undoubtedly, you will one day think of another future potter and her hands, and, by thinking of her, you will make her a link in this genuine chain of strength and miracle.

philosophy · oriental arts · lyrical

An ode to the slow life, and to finding the extraordinary in the ordinary. A high-concept novel made of interconnected stories and built on a unique and timeless universe.

With her trademark lyrical style, Haru celebrates ancient values—such as sensitivity, respect, dedication, and generosity—by weaving together intimate, domestic stories. Each narrative, though seemingly small and personal, reflects timeless ideals that have shaped society for centuries and, as these stories intertwine, they reveal how these values endure and continue to resonate in our daily lives. In this universe, the gratitude of a village causes a freshwater lake to emerge from the dry earth, where a chess teacher feels at peace when her disciple defeats her in a game, and where twenty-five kaolin clay urns allow a father to mourn the death of his son.

Haru's prose carries the quiet wisdom and strength of a mantra or a ritual. Each page is imbued with spirituality, philosophy, and hedonism that Haru blends to celebrate ancient practices such as pottery and chess, and the simplest pleasures, such as walking barefoot, smelling a bouquet of chrysanthemums, or praising a disciple's success.

Flavia Company (Buenos Aires, 1963) has a degree in Hispanic Philology, is a writer, journalist, translator, musician, and teacher of creative writing. Her literary career is wide and varied: she has written novels for adults, poetry, children's literature, and juvenile literature, among other genres, and she does so indistinctly in Spanish and Catalan.



Too Many Debts to Flowers

Iolanda Batallé

Columna, 2023 | 256 pages

Material available: English sample, Spanish manuscript

Ramon Llull translation grants available

Rights sold: Spanish (Destino)

Over 10,000 copies sold only in Spain!

At once a warm, tight embrace—and a punch to the gut.

In a sobering, minimalist style, Iolanda Batallé crafts a novel that hits with quiet intensity. A writer seeks solitude in the Pyrenees, only to uncover a family's buried history of grief and defiance. Through her exploration, she delves into the raw emotions of loss, healing, and the quiet strength of women whose stories have been overlooked. Batallé's prose is stark, precise, and powerful—an ode to storytelling.

nature writing • mental health • intimate

A coral novel that unfolds with the depth of a philosophical essay—about mountains, loneliness and effort, about necessity of listening—to others and to oneself—as a path to healing and understanding

A writer retreats to the high valleys of the Pyrenees to write in solitude. Among mountains and villages where time seems to have stood still, she encounters a family story that she feels compelled to give voice to. **Through shared stories and silent understandings, she uncovers a tapestry of generational pain and resilience,** particularly highlighting the struggles of women who defied societal norms and were labeled as outcasts.

Batallé weaves a narrative that spans from the 1950s to the present, exploring themes of grief, empathy, and the healing power of storytelling. The novel serves as a tribute to the enduring spirit of mountain communities and the women who, despite being marginalized, left indelible marks on their heritage.

Iolanda Batallé (Barcelona, 1971) studied English philology, an MBA at ESADE, and Literature and language. Her jobs in the fields of theatre and publishing took her to places all over the world.

She worked for many years in publishing at Penguin Random House Spain and directed La Galera. Between 2018 and 2021, she directed the Ramon Llull Institute for the promotion of the Catalan language and culture.

Her first novel was published in 2009, and since then, she has written several novels and short stories.



Alone

Andrea Rodés

Columna, 2024 | 240 pages

Material available: English sample, Spanish manuscript

Ramon Llull translation grants available

World rights available

A smart and funny portrait of a generation—are you where you thought you'd be by 40?

A sharp, darkly funny novel about a generation hitting 40 and realizing life didn't follow the script. Love is messy, careers feel uncertain, parents need care—and being “on track” is a myth. Like a *Sex In The City* set in Barcelona, Andrea Rodés weaves the stories of intertwined characters into a raw, relatable, and fun portrait of modern adulthood.

generational • life expectations • modern adulthood

An honest and darkly funny portrait of a generation caught between love, career, and ageing parents—does this sound like your life?

Turning 40 is no longer the milestone of having it all figured out. Actually, life still feels like a draft! Marc is touring again after years of fatherhood, Lluís is starting over in a city he left behind, while Laia seeks meaning and purpose, and Íngrid is considering motherhood. Life is far from simple, and most of them are also stepping into the role of caregivers for aging parents.

Through the life of a charismatic set of characters, Andrea paints a vivid, relatable picture of this generation's struggles, **as a down-to-earth spin-off of *Sex In The City* set in Barcelona**. With her signature black humor and a deeply personal touch, this novel offers a gripping look at love, identity, and the contradictions of modern life, speaking directly about the messy, complicated reality of being 40 today.

Andrea Rodés (Barcelona, 1979) holds a degree in Business Administration and Management from ESADE and a postgraduate in History of Art at the Courtauld Institute of Art (London). She has worked as a journalist at *El Periódico* and in several cultural supplements (ABC, Culturas, La Vanguardia). In 2007, she went off to Beijing as a correspondent and stayed for 4 years. The Chinese adventure gave rise to her first two books, *China with Chopsticks* (Destino, 2008) and the novel *Far from Beijing* (Columna, 2012). She's now back in Barcelona, has written three more books, and she currently collaborates as a journalist in different media.



The Concert of the Birds

Rocío Carmona

Grijalbo, 2023 | 368 pages

Material available: English sample, Spanish manuscript

World rights available

Excerpt:

"I was thinking that I haven't the faintest idea why I'm still here."

"You said you came here to do something. What was it?"

"I came to write a book," she said in a whisper.

"I see. So why don't you do it?"

"Because there's no point. Nobody expects it any more and nobody will read it."

"I'd like to read it," he replied confidently, moving a little closer. Ada could smell hints of burning wood on his clothes.

"Really? I'm not a writer, Salvador, I have no idea how to begin."

"Stephen King says that writing is as secret an act as dreaming. Forget what other people think and start. Do it for yourself, let it be your secret."

family mysteries · healing journey · nature · magical realism

A story about what breaks us, what saves us—and how the past sings through the trees and through birdsong if we dare to listen.

Ada had it all: 2.8M followers, a successful digital life, and the illusion of it all being real. Until she becomes the focus of a brutal hate campaign. When all she had worked on vanishes, Ada decides to flee to a place where the algorithm will not be able to find her.

Ada suddenly finds herself in a village nestled in the mountains, surrounded by an eclectic cast of neighbours. As she begins to unravel—or perhaps to reweave—she'll have to confront the losses and some family mysteries that her grandmother left behind.

With a dash of magic realism, Ada will discover books she never imagined she would read, birds that seem to talk, an enigmatic new love, an uncanny disappearance and, above all, the urgent longing to find herself again. **Ada's journey begins in retreat—only to become a return to everything that matters.**

Rocío Carmona (Barcelona, 1974) has a degree in Journalism from the UAB, a university where she also studied Humanities. Editor at Diana, a label specialized in self-knowledge and spirituality inside Grupo Planeta, Rocío also writes regularly for the newspaper *La Vanguardia* about mind, body, spirit. Some of her best-known novels are *The Grammar of Love*, translated into seven languages, *Hannah's Heart*, *Robinson Girl* (Jaén Prize for Young People's Literature in 2013) and *What happened when you broke my heart*.



The Fabric

Oriol Canosa
Ill. by Marta Gustems

Godall, 2023 | 608 pages

Material available: Spanish manuscript

Ramon Llull translation grants available

Rights sold: Spanish/Spain (Godall),
Italian and English World (Lazy Dog)

Matilde Martínez, editor at Godall:

The Fabric is a narrative that begins one hundred and fifty years ago in Birmingham and reaches the present day: it spans commemorations, events, documents, literary references about the exploitation of girls in English spinning mills, the first feminist associations in Australia, women's organizations in the Bolshevik Revolution or in May 1968, among others, and even the history of flipbooks.

social history • feminism • women rights • flip book

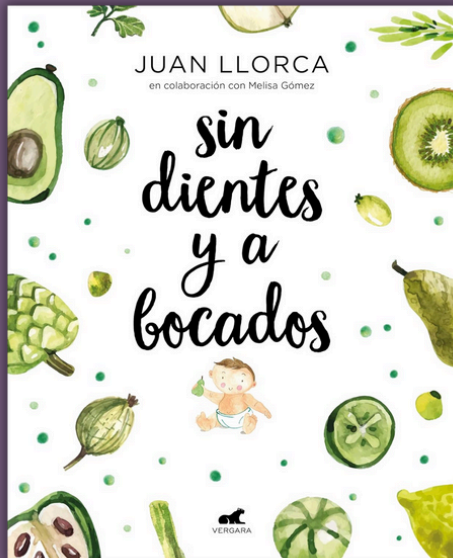
600 well-researched pages that cover different episodes of the fight for women's rights.

The Fabric is more than a book; it's a journey through time, weaving together stories of resilience, activism, and creativity. Its unique flipbook format offers an immersive experience that brings history to life, making it an essential read for those interested in social history, feminism, and innovative storytelling.



Oriol Canosa is a writer and bookseller, and he feels an irresistible attraction to flip-books. He has published many children's books, for which he won several awards. In 2022 he published his first title for adults.

Marta R. Gustems is writer, poet, painter and illustrator. After a long career as a fashion designer, in 2013 she decided to turn her career around and dedicate herself exclusively to writing, illustration and painting. She works for different publishing houses illustrating books for children and adults and covers.



Biting Without Teeth

Juan Llorca and Melisa Gómez

Vergara, 2018 | 136 pages

Material available: Spanish manuscript

Ramon Llull translation grants available

Rights sold: Portugal (Planeta Portugal)

The Baby Led Weaning guide with over 80,000 readers and 20 editions in Spain!

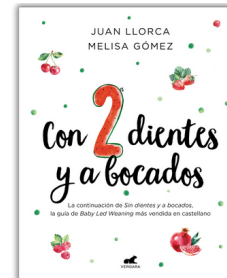
This bestselling guide, with over 80,000 copies sold in Spain, features 50 easy, nutritious recipes designed to help parents raise independent, healthy eaters through Baby Led Weaning. Co-created by award-winning chef Juan Llorca—honored with the Basque Culinary World Prize 2020 for his social impact—and nutritionist Melisa Gómez, it's a must-have for families ready to turn mealtime into a joyful, and self-led experience.

recipies • family nutrition • healthy growing • recipies • BLW

A book that makes healthy taste good with 50 recipes for children over six months old.

Biting Without Teeth is an accessible guide for parents on the transition from breastfeeding to complementary feeding led by the baby (Baby Led Weaning, or BLW). Packed with simple tips and resources, this cookbook helps families enjoy every messy, memorable bite from first taste to the baby's first birthday.

Co-created by award-winning chef **Juan Llorca**—honored with the Basque Culinary World Prize 2020 for his social impact—and nutritionist **Melisa Gómez**, *Biting Without Teeth* is a **must-have for families ready to turn mealtime into a joyful, and self-led experience—80,000 families can't be wrong!**



Biting With Baby Teeth

Vergara, 2024, 124 p.



On Everyone's Lips

Vergara, 2019, 172 p.



Milk With Cookies

Vergara, 2021, 160 p.

After 22 years of working as a professional chef, **Juan Llorca** —honored with the Basque Culinary World Prize 2020 for his social impact—became responsible for school meals at the first 100% Montessori school in Valencia as **the first Km0-Slow Food Chef** at a Spanish school, introducing a balanced diet free of processed food, refined sugar and totally natural and seasonal.

He is the director of the cooking school for adults *The Wholesome Kitchen*, YouTuber, popularizer, writer, speaker and food consultant. He lives by the motto “Kids Inspired Food” with the goal to be **“the best chef for every child ever”**.

Biting Without Teeth

Juan Llorca and Melisa Gómez

SWEET POTATO CROQUETTES

Ingredients

400g sweet potato

2 eggs

100g raw cashews (soaked for 2 hours beforehand)

70g breadcrumbs

A pinch of turmeric

EVOO

Step By Step

Peel and chop the sweet potato, then place it in a food processor along with the eggs, bread, cashews, and turmeric. Blend until you have a compact dough, then set aside in the refrigerator for 10-15 minutes.

Preheat the oven to 200°C. Meanwhile, use two spoons to form small mounds of the mixture on a baking sheet lined with parchment paper. Bake for 15-20 minutes and they're ready.

Tip

Try making them with different raw nuts that have been soaked beforehand. You can also add soaked chia seeds instead of egg.

recipies · family nutrition · healthy growing · recipies · BLW

TABLE OF CONTENTS

INTRODUCTION

Melisa Gómez and Juan Llorca

BEFORE YOU START...

What is BLW?

Breastfeeding and BLW

When to start complementary feeding?

How do I know if my baby is ready?

Why not start earlier?

Can all babies start complementary feeding with BLW?

LET'S GET STARTED

Benefits of BLW. Where to start?

What foods should we try first?

Foods to avoid

TIPS

For practising BLW safely

BLW and choking

BLW AND ALLERGIES

How and when to offer eggs?

When to offer yogurt and/or cheese?

How and when to offer gluten-containing cereals?

How and when to offer nuts?

BLW and iron

RECIPES

BLW AT 6 MONTHS

BLW AT 9 MONTHS

BLW AT 12 MONTHS

HAPPY HEALTHY 1ST BIRTHDAY

Appendices: Teething, stages of development

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