

UTE
KÖRNER

LITERARY AGENT

Foreign Rights - Fall 2026
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 over 40 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 catalogues bring 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.**

* New this season

Literary Fiction

* *A Blinding Radiance*, Raúl Quinto

* *Cosita*, Alba G Mora

Swallows, Bernardo Atxaga

Oblivion of Butterflies, Anna Molina

The Island of Last Truth, Flavia Company

Shiny, Marta Gustems

Commercial Fiction

Haru, Flavia Company

Alone, Andrea Rodés

Memoirs & Artful Non-Fiction

* *A Woman Passing By*, Marta Marín-Dòmine

* *Before Names Existed*, Noor Ammar Lamarty

The Butcher's Daughter, María José Fuenlabrada

Why Football, Galder Reguera

The Hammer of The Shadow King, Raúl Quinto

The Blue Whale, Raúl Quinto

NOF4's Song, Raúl Quinto

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

Fair, Ana Iris Simón

I Write You A Letter In My Head, Isabel Coixet

In the Prisons of Possible, Marina Garcés

TABLE OF CONTENTS

Don't Know
Where to Start?

For quirky, fresh literary fiction:

Cosita

For literary edge:

A Blinding Radiance

For international author prestige:

Swallows

For a strong political message

Before Names Existed

For crossover superseller potential:

Haru

The image features a central light blue hexagon with the text "Front List" in a dark red serif font. This hexagon is surrounded by a slightly larger, semi-transparent light blue hexagon. The entire composition is set against a light blue background with a decorative border of dark red, teardrop-shaped elements. The border is composed of three horizontal rows of these shapes, with the top and bottom rows being slightly offset from the left and right rows. The text "Front List" is centered within the inner hexagon.

Front List



Hong - A Blinding Radiance

Raúl Quinto

Impedimenta | Early 2027 | 200 pages

Material available: Spanish manuscript, sample coming up

World rights available



Historically grounded and stylistically daring—HONG is a literary exercise on the human cost of fanaticism, power, and ideological conflict

In mid-19th-century China, a radical Christian-inspired uprising defies both the imperial court and the Western powers. Led by Hong Xiuquan—who claims to be Jesus Christ's brother—the story traces his rise and the revolutionary movement he ignites. Through Raúl Quinto's sensory prose, Hong becomes a stark anti-war meditation whose echoes feel unsettlingly present today.

Part historical epic, part documentary exploration, part meditation on power, belief, and the terrible machinery of war.

Raúl Quinto, winner of the 2024 Spanish National Book Award, is back with a formally inventive novel that moves fluidly across genres—melding fiction and nonfiction, epic chronicle, poetic baity—to construct a narrative as unsettling as it is captivating.

This is like a Fabergé egg: exquisitely beautiful, full of intricate details, almost meant to be displayed on a table and admired. And it delves into the themes that have made Raúl so great: the individual versus the masses, small events of enormous significance, the hidden beauty of things.

—Enrique Redel,
Impedimenta's director

At its center stands Hong Xiuquan, the enigmatic leader who proclaimed himself the younger brother of Jesus Christ and ignited a radical Christian movement in mid-1800s China. What began as a spiritual awakening would soon become a revolutionary force capable of conquering vast territories, challenging the feudal power of the imperial court while colliding with the expanding ambitions of Western empires.

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.



Cosita

Alba G Mora

Blackie Books | October 2025 | 216 pages

Material available: Spanish PDF, English sample

World rights available

Excerpt:

The first object Cosita placed on the table was a hand-blown glass vase with gold trim. Next came a stack of interior design magazines, a small yellow desk lamp, four porcelain ballerinas, a ceramic centerpiece shaped like the moon, and a set of crystal glasses with red rims. Within a matter of months, the only clear space left was a rectangle, and the table ended up looking like the nativity scene they set up at City Hall for Christmas. Cosita got used to eating standing up.

weird · psychological · suspense · character study

“Cosita is a horror novel in disguise; it has a tentative quality, and thankfully, not everything fits together perfectly, nor are there any over-explanations. [...] It’s peculiar and fresh, with something truly unique” —Aloma Rodríguez, El Mundo

After the death of her parents, Cosita, a woman who compulsively collects secondhand objects, begins to fear for the stability of her world when she realizes she has an enemy: a magician who starts buying the objects she most desires.

A very singular novel that functions as both a mystery to be solved and a character study, *Cosita* is a literary magic trick: everything is laid simply and in plain sight, yet something essential remains always just out of reach.

Cosita (s.f.)

From the Spanish:

“a little thing,” a trinket, but also used as a term of endearment

With a tone and approach reminiscent of Susanna Clarke’s *Piranesi* and a Lynchian feel that runs through the entire plot from beginning to end, **Alba G Mora has created a quietly strange main character that inspires tenderness and discomfort in equal measure.**

Alba G. Mora (1992) has been an editor for nine years and published her first novel, *Cosita*, with Blackie Books in 2025, which reached its third edition within months of its release. In early 2026, she launched her own publishing house, Peep Media, named after A Genealogy of “Peep Media and the Gaze,” an exhibition held in 2023 at the TOP Museum in Tokyo. She spends her free time studying Japanese and, whenever possible, escapes to Tokyo for long walks in Aoto, one of her favorite neighborhoods. She also enjoys horror films and coffee.



A Woman Passing By

Marta Marín-Dòmine

Club Editor | October 2026 | 224 pages

Material available: Catalan PDF

IRL translation grants available

World rights available

When can a woman pass by and simply be someone who is passing by?

[...] I discovered a song from 1921 by Jeanne Florentine Bourgeois, the famous Mistinguett: “Une femme qui passe.” It is an extraordinarily long song that describes the transformation of a man who has woken up in a bad mood but, the moment he steps out into the street, sees a woman passing by, and it is as though the sun has come out again. Everything smiles at him, the fog lifts, and he begins to follow the woman, while the song’s omniscient voice warns him to be careful because that woman will eventually betray him, as all do.

When can a woman pass by and simply be someone who is passing by?

mediation • universal • literary references

Annie Ernaux’s radical intimacy meets Vivian Gornick’s anthropologic curiosity in a literary diary about memory, inheritance, and what it means to find a place in society.

In Spain, the diary has long been an overwhelmingly male genre. But what happens when a woman is the one reflecting on the texture of her everyday life?

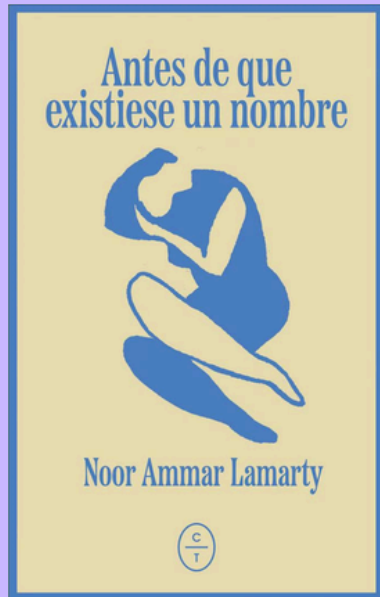
Marta Marín-Dòmine has spent her career tracing the lives of those shaped by exile, displacement, and inherited memory. In *A Woman Walking By*, she turns that gaze inward, transforming the personal diary into an expansive meditation on the invisible histories we carry.

Part literary autobiography, part cultural reflection, this book proves that a single life can reveal an entire era.

Marta Marín-Dòmine (Barcelona, 1959) is a writer, translator, and documentary filmmaker who lived in Toronto 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 and literary work, developed at the University of Barcelona and the Université Paris-Sorbonne, explore exile, memory, and inheritance.

In the face of a hostile world marked by the return of strongman -politics and essentialist rhetoric, **Marín-Dòmine argues for a cosmopolitan civic ethos and an embrace of vulnerability.**

Feminism—as it has evolved from the 1970s to the present day—is the lens through which she sees the world. Running through the book is a central question: what does it mean to feel at home, and how can human beings find a sense of home in our time?



Before Names Existed

Noor Ammar Lamarty

Círculo de Tiza | June 2026 | 260 pages

Material available: Spanish PDF

World rights available

There is something invincible in those who can go on loving without surrendering to cynicism

Nadia, a young Moroccan woman who emigrated to Spain, falls in love with a man whom history places on the other side of an invisible border. As their relationship deepens, love begins to collide with war, colonialism, racism, patriarchy, exile, and borders. From Morocco and Spain to Lebanon and Palestine, Nadia must confront what it means to love when history is also part of who you are.

heartbreak · current affairs

"I wonder what they called the sea, or love, or a Muslim woman, before names existed."

Before Names Existed is the story of a love marked by a wound. It is a novel about memory and the need to find meaning where war, exile, and borders have transformed the ways we look at—and recognize ourselves in—those we call "the others."

Through its protagonist, Nadia, Noor Ammar Lamarty journeys across a Mediterranean shaped by the contradictions of our time. Spain, Morocco, France, Algeria, Lebanon, and Palestine emerge as emotional geographies where the personal and the political can never quite be disentangled. It is a map of love, identity, and all that our bodies inherit long before we have the words to name it.

Noor Ammar Lamarty—both a compelling storyteller and a specialist in Public International Law—crafts a luminous story about what lasts even when everything seems to drive us toward distance and rupture.

"I'm certain our love was never lacking in love. What it lacked was a map."

Noor Ammar Lamarty is a Maghrebi legal activist and feminist specializing in Public International Law and International Criminal Law from a feminist perspective. She is a lecturer and speaker on women's rights and development in the MENA region. She writes articles and research on women, sexual discrimination, and the legal systems of countries with Islamic contexts. She is the founder and president of WOMENBYWOMEN, a feminist journal and women's rights development platform.



The Butcher's Daughter

María José Fuenteálamo

Blackie Books | October 2025 | 216 pages

Material available: Spanish PDF, English sample

World rights available

Excerpt:

Given my childhood aversion to the meat business, I—the butcher's daughter—might well have become the perfect vegetarian: the most fervent convert, the best informed, the leader armed with the strongest arguments by virtue of having seen it from within, the one best placed to assail the industry with unflinching precision born of knowledge. And precisely for that reason, I cannot. There is, moreover, another difficulty: I enjoy eating meat. Not out of fashion—such as the vogue for its protein content—nor as a gesture of defiance against other movements. I try to do so in a spirit of balance, listening to all sides, a kind of quiet moderate of the meat.

chronicle • memoir • food for thought

***The Butcher's Daughter* expands universally: it examines how meat reflects class, taste, and ethical distance, exposing our voluntary estrangement from the source of our food.**

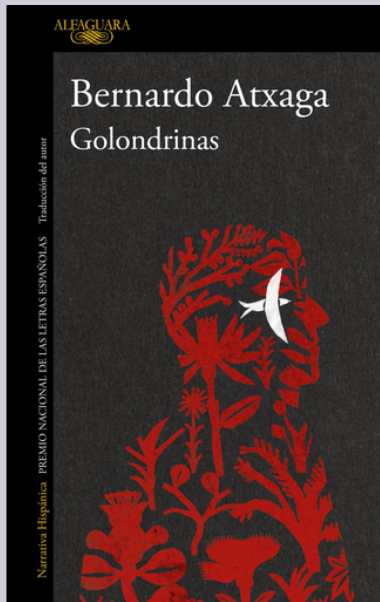
Part autofiction, part essay, part documentary in prose, the book chronicles María José Fuenteálamo's childhood inside her family's butcher shop in rural Spain, where the animals in the backyard barn were destined for slaughter at her father's hands.

Fuenteálamo expands outward, exploring how meat is coded in our language, memory, and literature—how “caviar” or a “perfect steak” carries stories of high-class and fancy cultural ritual, while talking about “slaughter” or “livestock” is taboo and even offensive—revealing **the modern estrangement from what we eat**, when milk is thought to come from a carton and meat from a sterile tray.

María José Fuenteálamo is a journalist whose voice moves fluidly across media. A regular columnist for ABC, she also contributes to radio and television, and writes for the literary magazine zendalibros.com. Alongside her professional work, she teaches as an associate professor at the Faculty of Information Sciences at the Complutense University of Madrid, and serves on the advisory board of the Institute of Gastronomic Culture of Castilla-La Mancha.

With warmth and tenderness for her family tradition, and the moral clarity of a feminist woman of her time, she confronts our collective denial, the social hierarchies embedded in meat cuts, and the ethical distance we've built between ourselves and the sources of our sustenance.

Even Han Kang's *The Vegetarian*—the 2024 Nobel winner—becomes part of the conversation: **is a story about giving up meat actually a meditation on what eating it means to our humanity?**



Swallows

Bernardo Atxaga

Pamiela, 2025 | 224 pages

Material available: Spanish manuscript, synopsis

Rights sold: Spanish (Alfaguara / PRH),
French (Christian Bourgois)

Etxepare Euskal translation grants available

Author previously translated into English,
Portuguese, Brazilian Portuguese, Italian,
French, German, Norwegian, Arabic

Men make plans and God laughs

Swallows blends the spiritual irony of Good Omens with the intimate village chronicle of Jón Kalman Stefánsson. Atxaga playfully reshapes classic themes of Spanish literature once again—the ties between people, the passage of time, and the quiet force of storytelling. The result is a quirky yet profound meditation on human plans, divine uncertainty, and the stories that give a people its soul.

contemporary · Basque Country · art creation

“Poet, essayist, and storyteller, Atxaga [...] feeds on reality and on his own biography, yet one could say he writes with a magic wand. [...] He does not deny the everyday; he affirms it.”

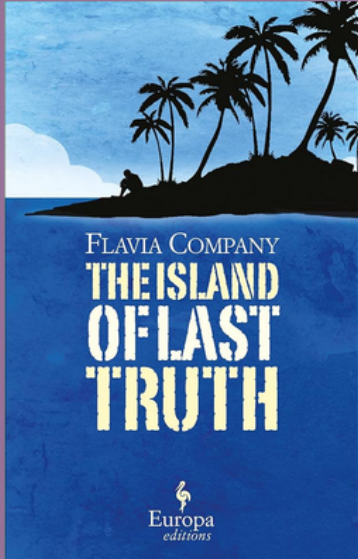
J. A. Masoliver Ródenas, *La Vanguardia*

In 1992, in the cemetery of Arroa Goia, around thirty people gather around the grave in which stone lifter and boxer José Manuel Ibar Azpiazu (Urtain) is to be buried, his life having ended in suicide. In 2017, in that same place, a heterogeneous crowd attends the burial of Guillermo, known as the Tyrolean, the man who hated Urtain, an excessive figure tied to the night and the margins. Twenty-five years later, in 2042, a circle of people stands in Arroa Goia around the grave of Pedro, the artist who loved Urtain and rescued the mill from squalor.

Uzariel, an immaterial being who sees and hears everything, a military angel who, together with his companions, possesses a special language and an irreverent sense of humor, narrates this story structured in three temporal planes—a masterful tale about friendship, sex, and the silences that stretch across decades and shape the lives of its protagonists.

After a long career that has marked contemporary literature in Basque and Spanish, Atxaga returns to the concerns that he has traditionally explored in his works: the ties between people, the persistence of memory, and the quiet force of storytelling.

Bernardo Atxaga (1951), the pen name of José Irazu, is widely regarded as one of the most internationally acclaimed authors to write originally in the Basque language. His prolific body of work—including novels, short stories, poetry, essays, and also childrens books and novels—has earned numerous national and international awards, recognizing both individual works and his overall literary career. Atxaga is perhaps best known for Obabakoak (1988), a short story collection translated into over thirty languages.



The Island of Last Truth

Flavia Company

Lumen, 2011 | Planeta/Booket, 2026 |
128 pages

Material available: Spanish PDF, Catalan PDF

Rights sold: Catalan (Proa), English (Europa Editions*), German (Berlin Verlag*), Italian (E/O)

A novel where the “Lost Island” trope meets existential noir and moral doubts

Blending the primal tension of *Lord of the Flies*, the adventure of *Treasure Island*, and the psychological suspense of *Lost and Cast Away*, *The Island of Last Truth* is a literary thriller with noir and philosophical undertones. Flavia Company’s sharp, lyrical prose turns a shipwreck into a haunting investigation of survival, identity, and the dark truths we tell to stay alive—truths that even the narrator may not be telling straight.

thriller · lost island · philosophical

The story of a shipwreck that becomes a reflection on identity.

Legend has it that Dr. Matthew Prendel, an expert sailor, had been shipwrecked years before the action in *The Island of Last Truth* opens in contemporary New York. His boat was attacked by pirates. He survived thanks to an incredible stroke of luck, while his entire crew perished, but then found himself embroiled in a ferocious fight for survival between two castaways on a desert island. There, too, he was lucky and came out the victor.

But perhaps luck played no part in it. Perhaps something darker was at work and at stake. The only sure thing is that Matthew Prendel disappeared for five whole years. He has been back in New York now for a couple of years. That’s what they say at least/ Though one should never rely entirely on hearsay.

***The Island of Last Truth* is part adventure story, part noir, and part mystery, one that, like many novels belonging to the adventure genre, doesn't shy away from incisive observations about the nature of human relations.**



**Follow-up novel
coming up**

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.



The Oblivion of Butterflies

Ana Molina

PRH - La Magrana, 2026 | 224 pages

Material available: Catalan PDF, long synopsis, English sample

World rights available

IRL translation grants available

When butterflies take flight for the first time, they carry no memory of the life they once knew

Set between Barcelona and the heart of deep Catalonia, this is an intimate, reflective novel in alternating voices, exploring how absence, guilt, and memory shape identity. With restrained, evocative prose, it shows how forgetting can wound and redeem, and how writing becomes an act of reconciliation.

friendship · love · Barcelona · intimate

Through alternating voices, Anna Molina explores how absence, guilt, and time shape identity, and how writing itself can become an act of reconciliation.

Marcel and Nora meet as teenagers at a moment when friendship and love can be one and the same. Just as their bond begins to take shape, Nora's family has to move away and life separates them. Years later, their voices return—fragmented, reflective, and searching—as each tries to put a name to what they never understood, and reconstruct what they lost.

Moving between Mas d'en Roig and Barcelona, the narrative traces the journey from youthful innocence to adult clarity. As memories resurface, long-buried family secrets emerge, forcing the characters to confront not only their shared past but the emotional scars that have silently defined their lives.

Anna Molina (La Vilella Baixa, Priorat, 1972). After earning a degree in English Philology at the University of Barcelona, she decided to spend a sabbatical year in Denmark—and has remained there ever since. In addition to writing, she manages the distribution of the organic wines she produces in Priorat together with a group of friends.

At its heart, *The Oblivion of Butterflies* is a **meditation on the many forms of love—and its absence—**, on culpability and emotional repair, and on the fragile process of becoming oneself.

The title serves as a metaphor: **like butterflies that must forget the weight of their former selves in order to fly, Marcel and Nora must learn what to release in order to move forward.**



In the Prisons of Possible

Marina Garcés

Bellaterra, 2025 | 184 pages

Material available: Spanish PDF

World rights available

Author previously translated into English, Portuguese, Brazilian Portuguese, Italian, French, German, Norwegian, Arabic

Where is our power of agency? How can we, as a society, trigger a true structural change?

We live in a world where everything seems possible, yet real transformation appears impossible. Options, choices, and discourses proliferate, but we remain trapped at the conceptual level. Renowned philosopher Marina Garcés names this paradox and asks the urgent question it conceals: where is our power of agency? How can we trigger a true structural change?

philosophy · contemporary thought · society · politics

We live in a world where everything seems possible, yet real transformation appears impossible.

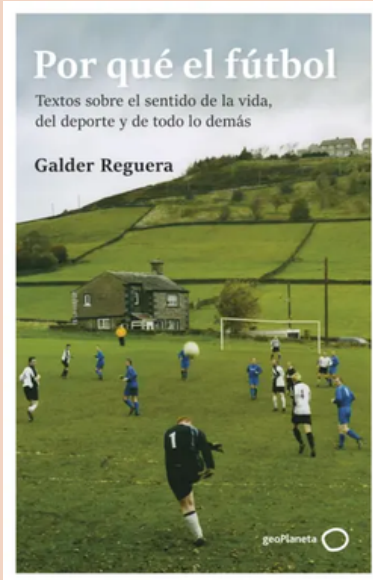
The paradox that Marina Garcés envisions as the prisons of the possible is not an intricate and curious intellectual problem. It actually brings to light **a shared suspicion: that right now, everything can be said and imagined, yet no relevant change is happening.** The future does not appear as something different or better, but as a repetition of what already exists.

How it is possible that we can endlessly envision options, alternatives, and choices, while remaining unable to turn them into real transformations. **Why does every choice seem to lead back to the same world?**

Using philosophy as a critical tool rather than a theoretical exercise, she examines how the idea of “the possible” has historically helped us make sense of a changing reality—rendering it thinkable, acceptable, and manageable. At the same time, she shows how this same concept may now be limiting our capacity to act, trapping us in a reality full of possibilities but resistant to change.

Marina Garcés' philosophy does not aim to describe or interpret this paradox and find a way out of it. She aims to make it explode, to **sabotage the logics that dictate what's possible.**

Marina Garcés (Barcelona, 1973) is a Spanish philosopher, essayist, and public intellectual active in contemporary thought. After 15 years as a philosophy professor at the University of Zaragoza, she now teaches at the Open University of Catalonia, where she directs the Master's in Philosophy for Contemporary Challenges and leads a research group. She is the author of numerous books, translated into eight languages. Her work, which combines critical thinking with social commitment, has won prestigious awards including **the Ciutat de Barcelona Essay Prize**, and she is a leading voice in philosophical debates on agency, the common, and collective life.



Why Football

Galder Reguera

GeoPlaneta, 2025 | 256 pages

Material available: Spanish PDF

World rights available

Universal themes wrapped in football stories: fatherhood, grief, childhood, community, love, identity, time...

Galder Reguera, philosopher and author with a strong background in sports writing, now approaches football as a writer and humanist. Drawing on personal experience and cultural reflection, he uses the world's most universal sport to talk about identity, childhood, care, and values. His football is thoughtful, open, and deeply relatable—even for non-fans.

football • anecdotes • cultural essay • personal narratives

A deeply personal way of living and telling the story of football, guided by a humanist sensibility that rises well above the limits of sports reporting.

Why Football brings together columns and other writings orbiting the ball, Galder Reguera portrays football as a rite of passage, a moral laboratory, and a space capacious enough to hold fatherhood, mental health, LGTBI+ rights, and the defense of free, unstructured play in childhood. Each piece blends the raw emotion of the stands with a philosopher's gaze: intimate stories, family nostalgia, shared identity, and small manifestos that argue for what truly matters.

The result is a radiant mosaic that celebrates the power of the ball to explain who we are—and who we aspire to be.

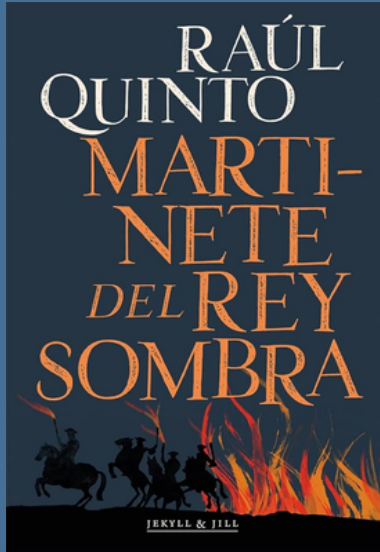
"Galder Reguera also wanted to turn football into words, but not to embellish it, but to, through it, talk about everything else: the passage of time, the access to maturity, the acceptance of one's own destiny, dreams fulfilled and unfulfilled."

**—Ignacio Martínez de Pisón,
(prologue to *Sons of Football*)**

Galder Reguera was born in Bilbao in 1975. A graduate in Philosophy and a cultural manager, he works as head of activities for the Athletic Club Foundation. He is the author of, among other books, the essay on contemporary art **The Hidden Face of the Moon** (2008), the acclaimed autobiographical essay **Children of Football** (2017), **The Illusion Will Remain: A Correspondence During the World Cup in Russia** (2019), co-authored with Carlos Marañón, and the young adult novel **Life Offside** (2019).



Back List



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), Serbian (Magnus), 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 the gypsy community. From their arrest to the amnesty 18 years later, they endured torture and illness while the Bourbon court basked in opulence and excess. Grounded in truth, this fictionised essay reveals how history is shaped by selective oblivion and how stigma and repression are the toughest hammer even today.

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.



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.

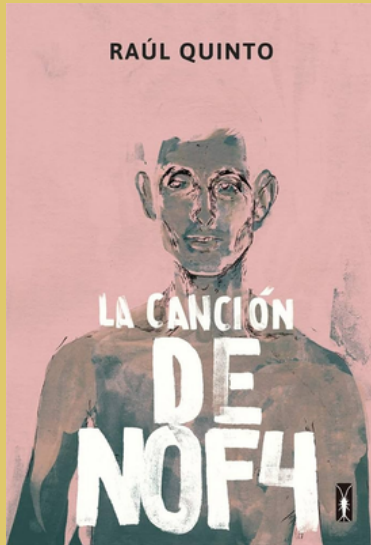
terror • digital culture • psychology • metafiction

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.



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 • art creation • madness • biography

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

A daughter returns to her mother's life in search of the woman behind the role.

I Will Say, I Made It Up, reads like Sylvia Plath's *The Bell Jar* meets Rachel Cusk's *A Life's Work* — exposing how memory, class, and language endure across generations.

Years after her mother's death, the narrator attempts to reconstruct the woman she was. And through the exercise of writing her mother, a portrait emerges of Marina, who was shaped by contradiction and frustrated dreams.

The daughter of French émigrés, raised between working-class background yet a bourgeois aspirations, Marina was stuck in the grey Barcelona of the 1950s and saw her dream of becoming an actress slowly crumble.

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 and inheritance.

She then chose motherhood, yet she couldn't meet the devotion expected of her. Volatile, vivacious yet depressive, Marina was a mother at times magnetic, at others simply cruel.

Through her daughter's gaze, **Marina becomes neither a monster nor a victim**, but a woman struggling against the limits of her time, her aspirations, and herself.

Marín-Dòmine challenges the established notion of maternal love, a bond historically considered unquestionable. The result is at once a private and universal story, that also reads like an essay on who we are and what we hide, and the limits of "truth" in writing.



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.

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 and inheritance.

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.



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.

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

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

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.”



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.



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: French (TBA), Portugal (LeYa)

Over 50,000 copies sold across 20 editions

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. Minimalist, quietly transformative and deeply reflective, this timeless crossover novel has become a cult novel brimming with life-changing wisdom: Haru's motto "Living here and now" might just become ours as well.

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.

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*:

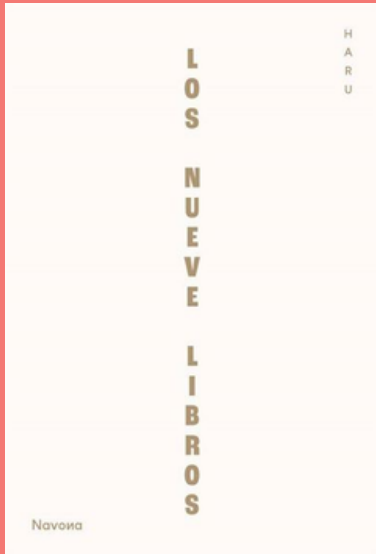
Flavia Company's new book seems to condense the essence of life within its pages. [Flavia] seems to have written a book that brings together the most essential aspects of life, inspired by a transparent style that could be said to be anonymous, in the manner of fables that do not claim to belong to any 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, 2025 | 600 pages

Material available: manuscript in Spanish,
sample in English

Ramon Llull translation grants available

Rights sold: Spanish and Catalan (Navona)

Excerpt:

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.

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.

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.

If [the stories in 'The Nine Books'] bring to mind anything, it's **the didactic stories that Tolstoy wrote with the intention of teaching through simple words a mystical experience, the revelation of the divinity hidden within each person:** one of Haru's successes is to achieve the satisfactory conjugation between means and ends, that the tone and argumentation form an organic whole and that the moral tendency is not perceived as an external plaster.

— **Ponç Puigdevall (El País, January 2026)**



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, Culturals, 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.

Alone

Andrea Rodés

Alba Richard, *El Nacional*

*You're pushing forty, you don't have a steady job, your parents are ill, you don't have a partner, and you long to be a mother. You've just arrived in the city of Barcelona after having lived abroad for many years, and you find yourself plunged into an existential crisis. This is the situation faced by some of the main characters in **Alone, the latest novel by Andrea Rodés, which portrays, with striking realism, the lives of four characters in crisis whose paths intertwine, painting a vivid picture of the struggles of an entire generation. And although it could easily be read as a work of fiction, during our interview Rodés confides — naturally, generously, without filters, downplaying the drama and with a touch of humor — that the novel is inspired by situations she herself has lived through.***

Press Reviews:

Manel Manchón, *Crónica Global*

*Andrea Rodés narrates with **sharp dialogue and subtle irony about the behaviour of her characters, the relationships between women and men** who have committed themselves to their careers and who have had romantic relationships, but only short ones. They break up. They don't last. And the dissatisfaction is permanent. Rodés' veiled criticism is directed at a world in which men have it easier. Because, when it comes to having children, who should sacrifice?*

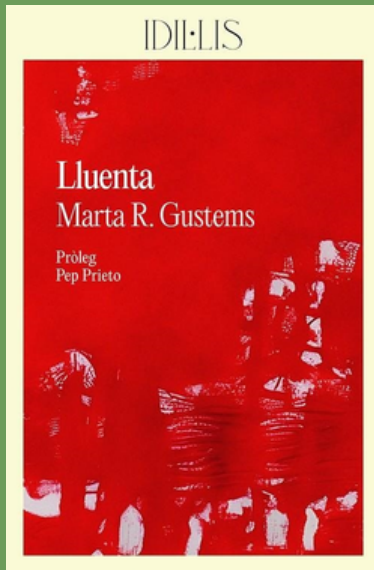
Julià Guillamon, *La Vanguardia*

*Alone has the merit of portraying a rigorously contemporary Barcelona, populated by educated, well-traveled people who live on the margins of globalization's collapse. **A bubble of small troubles adrift in the world's chaos [...]** A novel that swims against the current.*

*[...] **It has a realist approach — never picturesque, scarcely intricate, and entirely natural.** This is the novel's chief charm: it probes the relationship between parents and children with a certain apprehension — parents who support their children as they set out, and children who begin to realize that their parents will not always be there."*

Crónica Global

*Alone (Columna Edicions) is **a witty and moving work that captures the existential crisis of an entire generation.** It does so through four characters who have yet to find their place in the world, their intertwined stories revealing the conflicts and contradictions of their time.*



Shiny

Marta Gustems

Ela Geminada, 2024 | 122 pages

Material available: English sample, French sample, Catalan original

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.**

***Lluenta* – a poetic, feminine Catalan word, untranslatable, evoking the shine and ephemeral beauty of dew or rain. Inspired by this, Marta Gustems' short story collection explores how desire and eroticism can emerge in fleeting moments: a glance, a party, or even in the shimmer of water.**

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.**

***Lluenta* (s. f.)**

An untranslatable Catalan adjective evoking shine and delicate luminosity, often associated with moisture, dew, or rain sparkling in the sunlight, with a nuance of freshness and lightness.

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).



Water Over Stones

Bernardo Atxaga

Pamiela, 2019 | 415 pages

Material available: English edition, Spanish original

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

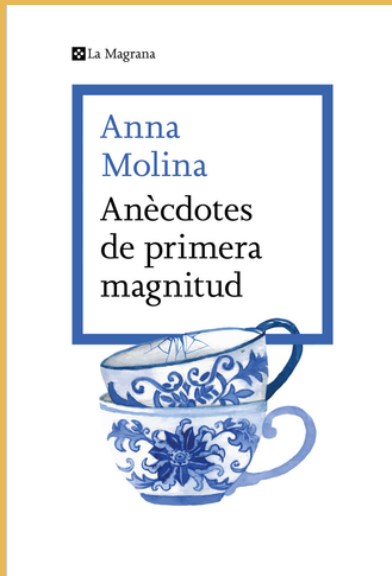
*Both expansive and intimate, straightforward and elliptical—described by Atxaga in languid, unadorned prose. . . . **A quietly remarkable offering from the first name in Basque literature.***

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.



Anecdotes of Major Significance

Ana Molina

PRH - La Magrana, 2022 | 240 pages

Material available: Catalan manuscript,
English sample

World rights available

IRL translation grants available

A narrative voice where Scandinavian clarity meets Mediterranean warmth

Anecdotes of Major Significance is a literary web of interconnected stories where characters shift in and out of focus like through a camera lens. From Venice to London to Lanzarote, Anna Molina explores illness, loss, solitude, and above all the elusive pursuit of happiness. With prose both precise and tender, she weaves a tapestry of human connections that rewards rereading and lingers long after the last page.

short stories · contemporary · intimate

Anecdotes of Major Significance is a collection of human relationships displayed in an international showcase. A journey that draws the reader into a literary web spun by characters whose very existence hangs by a thread.

In *Anecdotes of Major Significance*, two small porcelain cups cross borders and set off a chain of stories, conflicts, and emotions, until at last their true origin is revealed. A telltale perfume will carry us across the globe. Couples, mothers and daughters, brothers and sisters-in-law... photographs and paintings, and countless emotional ties weave together a structure far more complex than it first appears.

“As if they were resting on a satin sheet elegantly covering the kind of padding used to soften the blows of transported objects, he found two white cups, decorated with blue floral motifs and the Royal Copenhagen logo stamped on their base, nothing more. No note, no message, nothing at all... Just two cups, looking more like teacups than coffee cups, that had arrived unexpectedly on a Thursday, with no clue whatsoever as to where they had come from.”

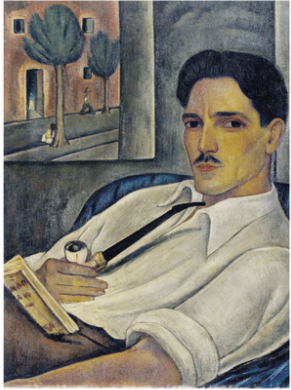
Anna Molina (La Vilella Baixa, Priorat, 1972). After earning a degree in English Philology at the University of Barcelona, she decided to spend a sabbatical year in Denmark—and has remained there ever since. In addition to writing, she manages the distribution of the organic wines she produces in Priorat together with a group of friends.

She made her debut with the novel *L'home de lava* (The Lava Man, Saldonar, 2016), followed by *Voliac* 2004 (Saldonar, 2017), and has contributed short stories to anthologies and literary awards.



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 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.

One of the best books of 2020
according to *La Vanguardia* and
The Objective

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.



Family Book

Galder Reguera

Seix Barral, 2024 | 384 pages

Material available: Spanish manuscript

Etxepare Euskal translation grants available

World rights available

An autobiographical investigation into the life of the father the author never knew

On New Year's Eve, Carmen calls her husband Luis to tell him she is pregnant with their second child. He promises to arrive soon to celebrate—but never does. A car accident kills him on the way home, leaving their unborn son, Galder, fatherless before birth. Decades later, now a father himself, Galder sets out to discover who Luis really was. *Libro de familia* is a moving search for origins, memory and reconciliation.

autofiction · family · father · son bond · literature

One of the most widely praised Spanish books of the year and was selected among the best books of 2020

On New Year's Eve 1974, Galder Reguera's mother found out that she was pregnant with him. That same day, his father died in a car accident. In these pages, an exciting family story full of unexpected turns and the chronicle of an investigation come together: «He is for me the past that I did not have, and for him I am the future that he was denied. He thought of me for a day. The last day of his life. I have always had his shadow in mind.»

Family Book deals with families, the typical and the atypical: what is family? Whom is it made up of? How is it sustained? How does it configure and determine us in all aspects of life?

Through documentation, photographs and interviews with relatives and acquaintances, Galder Reguera reconstructs the personality, life and death of his father, while discovering the strength of his mother, who brought the family forward in some very difficult years. Surprised at everything left behind, the author culminates a search that is also a beautiful exercise in self-knowledge.

“He is for me the past that I did not have, and for him I am the future that he was denied. He thought of me for a day. The last day of his life. I have always had his shadow in mind.”

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.

UTE
KÖRNER
LITERARY AGENT

Foreign Rights 2026

Sofia Pérez
rights@uklitag.com