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Ella Sher
Literary Agency

A selection of titles

for all territories

The
Ella Sher
Literary Agency

The Ella Sher Literary Agency manages foreign rights for Spanish and international publishing houses and represents authors for all languages.

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Daniel Moyano

El trino del diablo y otras modulaciones (Devil's Trill and other modulations)

Introduction by Mario Benedetti

Tropo Editores, 2008, 232 pages

Considered to be one of the best South American novels of the last decades, *El trino del diablo y otras modulaciones* is first of all a fascinating story that can create a magical atmosphere.

Its main character, Triclinio the violinist, lives out of the time, in a world he barely sees, symbolizing pureness in a country spoiled by ambition and poetical madness that tries to face the violence of the power.

This edition is completed with six other stories in which Moyano's impressive skills are expressed with all their strength.

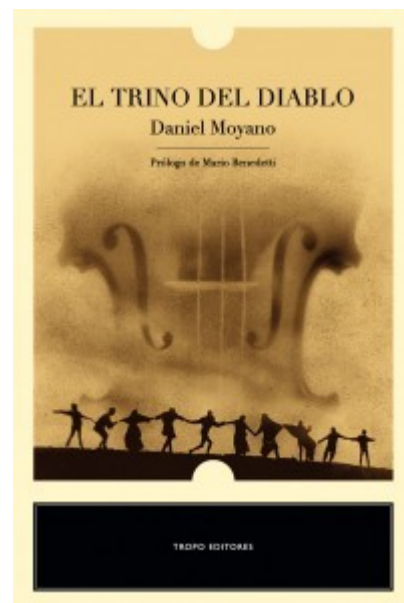
From "Tia Lila" to "Desde los parques" or "Tiermusik", the anecdotal detail is soon dissolved into a symbolic orchestration that brings us to the best pages written by **Pavese or Kafka**.

Everything is music, in Moyano's prose, and these wonderful "modulations" are telling us a lot about the art of survival in a world completely alien to harmony.

Daniel Moyano (Buenos Aires 1930, Madrid 1992) was friend to García Márquez, Cortázar, Juan Gelman and Mario Benedetti among many other great South American writers.

In 1985 he was awarded with the prestigious Juan Rulfo Award.

From 1960, when "Artistas de variedades" was published, Moyano published eight short stories books and five novels



Ofecía al lector textos compactos, inteligentes, que propiciaban la complicidad y la alegría

Roberto Bolaño

No propaga doctrina, no teoriza ni argumenta, sino que sencillamente narra.

José Blanco

Su obra es música escrita con palabras

Juan Gelman

Daniel es hijo de Kafka, de Chéjov, de todos los que se han dedicado a recoger los registros menos evidentes de la realidad.

Mario Paoletti

En la realidad de Moyano abundan los misterios y los personajes omnipotentes, las maravillas y las desdichas, súbitas e inexplicables.

Ricardo Rey Beckford

Moyano procede por excavación y no por acumulación, por la creación de atmósferas, de cierto clima espiritual y mental, más que por el abigarrado tatemiento de la anécdota. El de Moyano, después de todo, es un realismo profundo a fuerza de ser objetivo, a fuerza de querer ser un sondeo de todo lo real, de sus estratos más ricos e inéditos.

Augusto Roa Bastos

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Rafael Chaparro

Opio en las nubes (Opium in the clouds)

Premio Nacional de Literatura 1992

Tropo Editores 2010, 197 pages

“Sadness is like if you were always hungry for everything”

Winner of the National Literature Award in 1992, this novel is considered to be one of the best Colombian novels of the last century.

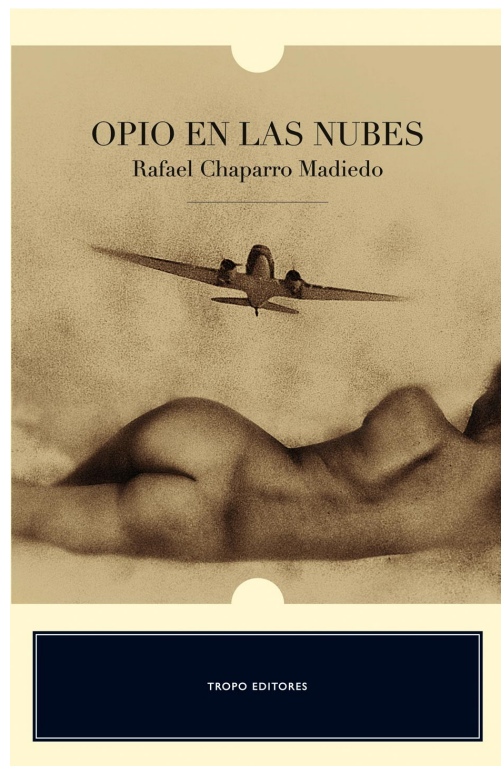
It is the only novel published by Chaparro when he was still alive. He died very young in 1995

Going from poetry to theatre and stream of consciousness, very much influenced by works such as *Nadja* by André Breton and *Breakfast at Tiffany's* by Truman Capote, by William Burroughs or Allen Ginsberg's poetry, Chaparro uses three different narrators to tell the story of his characters, all of them into a world of drug, rock, sex and defeat as a way of life.

This is an avanguardistic novel to be felt with your sense of smell. It deals with love, affections for bars and extreme experiences and it has the virtue to capture every body's attention. Even though it has been ignored by the critics and not published by mainstream publishing houses, it has become a cult book.

It has been adapted for the Colombian Nacional Theatre by Fabio Rubiano Orjuela.

Rafael Chaparro was born in Bogotá in 1963 and died in 1995. He studied Philosophy and Literature and then worked as cultural editor in the newspaper “La Prensa”



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Daniel Moyano



THE

DEVIL'S
TRILL

'A SUPERB WRITER...'
Andrew Graham-Yooll

A PAPERBACK ORIGINAL

'Daniel Moyano is a superb writer ... The absence of an English translation of his writing is one of those literary lapses one reads about as happening to other places and other ages.'

Andrew Graham-Yooll

'Unpretentious and witty, *The Devil's Trill* is both informative and entertaining. It gives a clear outline of Argentina's political turmoil and the legacy of tyranny and violence. Sadness and compassion merge in the author's vision of a nation that has lost its way. An eloquent defence of artistic integrity and freedom ... the book is a real triumph.'

John King

'Daniel Moyano's deep realism blends both modern and classical prose, progressive thought and a profound faith in the ability of human beings to survive.'

Rafael Conte



SERPENT'S
TAIL

ISBN 1-85242-122-3



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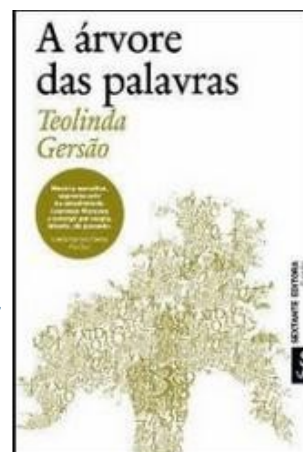
Fiction ♦ £6.50

Teolinda Gersão

A ÁRVORE DAS PALAVRAS, Sextante Editora, 223 pages

A vivid evocation of a girl's coming-of-age in Colonial Africa

A return to Lourenço Marques (Mozambique) during the colonial era. The novel is not just a record of this period, of the city, the countryside, the people: Teolinda Gersão's crystal clear, flowing writing evokes feelings without being sentimental but conveying the empathy of someone who has known and lived those times. Teolinda knows how to write about the war and the gradual transformation of a land and its people.



It is a pleasure to read: lucid, truthful, deeply felt and thoughtful.

PEDRO TEIXEIRA NEVES, SEMANÁRIO

A masterpiece, the supreme art of simplicity. Lourenço Marques emerges magically intact and untouched, as in the past.

LINDA SANTOS COSTA, PÚBLICO

Rights sold to Dedalus (UK), 2010

Teolinda Gersão is the author of 12 novels and many other short-stories, translated into 11 languages.

She was awarded twice the Pen Club Prize for Novel, in 1981 and 1989, the Grand Prix for Novel of the Portuguese Writers' Association in 1995, the Fiction Prize of the ICLA (International Critics' Literary Association) in 1999, and in 2001 the Grand Prix for Short Story of the Portuguese Writers' Association. Her book of short-stories *A Mulher que Prendeu a Chuva* (2007), has won the Maxima Review Literary Prize and the Fiction Prize of the Inês de Castro Foundation.

Three of her books were adapted to the theatre and staged in Portugal, Germany and Romania. The theatrical version of her novel *The House of the Horse's Head* won the Grand Prix at the International Theatre Festival, in Bucharest in 1995.

She was writer-in-residence at Berkeley University in 2004.

"A Árvore das Palavras" was published in the UK by Dedalus in 2010.

Her translator into English is Margaret Jull Costa

Publications in English:

Short stories:

In *The Threepenny Review*: "The Old Lady", The Letter, Grandmother and Grandson against Wind and Sand, The Red Fox Fur Coat ,The Reader, Encounter on the S-Bahn

In Words Without Borders-The Woman Who Stole the Rain

In Strange Harbors, (Two Lines, World Writing in Translation,) Four Children, Two Dogs and Some Birds

In The Reading Room 8, 2010- The Angels, (novella)

The Red Fox Fur Coat was also published in :

-W.W.Norton's Anthology New Sudden Fiction,2007

-Quest, Reading for Pleasure, Secondary Cycle Two, La Chenelière Education, Canada, 2010

-Janet Burroway, Writing Fiction 8, 2010

It has often been in the performance "Celebrating the Short-Story" in Symphony Space Theatre, New York, since 2005; it is in the CD "Wondrous Women" and in performances of "Stories -on-Stage". Together with two American stories it was adapted as a radio play by Mike Walker and broadcast by the BBC and the New York Public Radio in 2008.

Translations:

O Silêncio – German Rights (Das Schweigen) Frauenbuchverlag; Tcheck Republic Rights – Mlteni Torst, 2009

Paisagem com mulher e mar ao fundo – German Rights (Landschaft mit Frau und Meer im Hintergrund) Frauenbuchverlag, 1985; Dutch Rights: Sjaloom, 1986

O Cavalo de Sol – French Rights (Le Cheval de Soleil) Flammarion, 1992

A Casa da Cabeça de Cavalo – Romanian Rights, Editora Vivaldi,2005; Croatian Rights Stajer-Graf,Zagreb 2009

A Árvore das Palavras - Spanish Rights (El Arbol de las Palabras) El Cobre; Brazilian Rights, Planeta Brasil, 2004; English for the UK Rights (The Word Tree) Dedalus, 2010

Os Anjos - French Rights (Les Anges) Autrement, 2003

For further information, please contact The Ella Sher Literary Agency, ella@ellasher.com

EL VASO DE PLATA

(Silver Glass)

Antoni Marí

Introduction by Ignacio Martínez de Pisón
(Libros del Asteroide, 2008, 111 pages)

A short novel made by perfectly shaped fragments. Images and memories enlighten scenes of life as if they were photos in which people suddenly begin to move and talk.

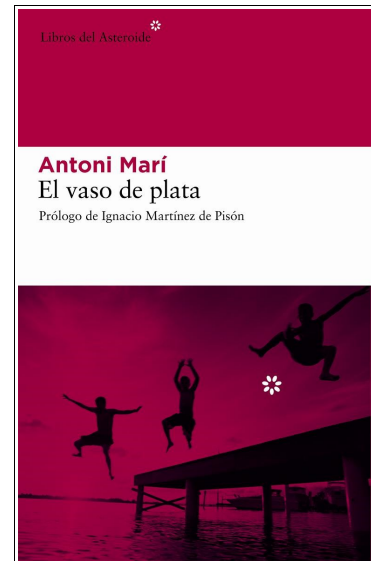
Marí wrote the sweetest ode to childhood, a neorealistic portrait of family, holidays, perfumes and images from the past.

Like in Natalia Ginzburg's best pages, **El vaso de plata** is a literary gem without time or space that confirms the pleasure of reading good literature, simple and deeply accurate in the details, in which to find images and sounds of our own personal memory.

The book was originally written in Catalan and then translated into Spanish by his author.

It has been published in early nineties and it is, since then, a recommended book in all Spanish schools.

It has been awarded with the Ciudad de Barcelona Award and the Crítica Serra d'Ora Award.



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EL VASO DE PLATA

Antoni Marí

**Prologo di Ignacio Martínez de Pisón
(Libros del Asteroide, 2008, 136 pagine)**

Un romanzo breve composto di frammenti in sé perfetti, immagini e ricordi che illuminano scene della vita dell'autore come se fossero fotografie nelle quali, improvvisamente, i personaggi ritratti cominciano a muoversi e a parlare. Marí ha scritto un'ode dolcissima e neorealista all'infanzia, all'adolescenza, alla famiglia, alle vacanze, ai profumi e alle immagini del passato. Paragonabile a certi film di Ettore Scola o Ermanno Olmi, e alle pagine più belle di Natalia Ginzburg, **El vaso de plata** é un piccolo gioiello letterario senza tempo e senza spazio che conferma il piacere di leggere buona letteratura, semplice e allo stesso tempo curatissima nei dettagli, nella quale ritrovare immagini e suoni anche della nostra memoria personale.

El vaso de plata é un insieme di piccoli quadri, un album di foto e di filmati, un cesto di ricordi correlati da fili logici e temporali che in realtà giocano a perdersi e a ritrovarsi. Sono pennellate estremamente chiare e marcate che danno origine a un libro che potrebbe essere l'equivalente letterario di un quadro di Bonnard o di Seraut, frammentato solo in apparenza, perché, una volta visto nel suo complesso, appare perfetto e integro, completo in ogni sua parte. I ricordi di infanzia e adolescenza riempiono le pagine di un libro che é considerato uno dei migliori della narrativa catalana contemporanea.

Il narratore vuole regalarsi (e regalarci) ricordi felici e tristi della sua infanzia e adolescenza, immagini del passato, sensazioni di un tempo che non può tornare. Intriso di nostalgia ma in realtà pieno di vita e di forza, il romanzo é un collage di pennellate, alcune delicate, altre più forti, con le quali il narratore decide di illuminare momenti personali della sua vita. Ci troviamo in un arco di tempo indefinito che spazia approssimativamente dagli anni '50 ai '70 (anche se non é mai specificato), in uno spazio identificabile con Ibiza (l'isola in cui é nato e vissuto l'autore) e con la Germania (a Francoforte, città dove si trasferisce temporalmente). Le cornici che definiscono i confini dei ricordi sono fluide e lasciano il narratore libero di muoversi nel tempo e nello spazio con estrema scioltezza. L'ordine dei ricordi che il narratore segue non é cronologico, bensì scaturisce esclusivamente dalle sue sensazioni. Ma nonostante la "libertá" a cui si lascia andare l'autore, tutto é ben definito, ogni inquadratura ha il suo spazio delineato nel libro e nella sua mente.

Le gite domenicali in montagna, la colazione della domenica, i primi giorni di vacanza, le lezioni di pianoforte e i ricordi di una amicizia fortissima, la morte di un amico, le indecisioni sul futuro, il cambio di città, i dubbi e le emozioni. Il romanzo gioca ad essere incredibilmente intimista e realista allo stesso tempo, non ci si perde in inutili vagabondaggi della mente: le emozioni sono forti e lucide. Il narratore ricrea ambienti che si delineano tangibili.

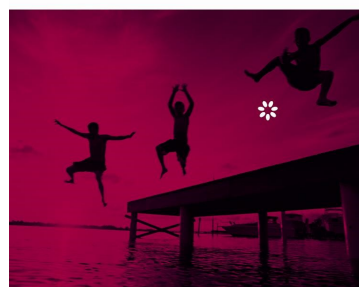
Il libro é stato scritto originariamente in catalano ed é stato tradotto in castigliano dall'autore stesso, l'anno seguente alla prima edizione. É tradotto anche in galiziano ed é considerato un testo scolastico imprescindibile nelle scuole spagnole. Marí lo pubblicò nel 1991 in catalano e nel '92 in castigliano. Il libro vinse il premio Ciudad de Barcelona e il Crítica Serra d'Or.



Antoni Marí

El vaso de plata

Prólogo de Ignacio Martínez de Pisón



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MERCEDES CEBRIÁN

La nueva taxidermia

(New taxidermy)

Mondadori, 2011

Swedish rights sold to Astor Forlag



La nueva taxidermia is made of two stories that centre on the reconstruction of an idealised past and on the process of managing our inner selves in the complex contemporary world in which we live in.

In “*Qué inmortal he sido*” (“*How immortal I’ve been*”) the narrator and main character does her best to dissect spaces from the past in which she enjoyed something similar to happiness and she flirts with the idea of being someone else: the girl of her own past.

In “*Voz de dar malas noticias*” (“*Voice to bring bad news*”) Belinda, the main character, is also trying to be someone else, using her dolls that as “orthopedic voice”, so to explore the difficulty of being responsible of her own voice, a medium to communicate with others.

Mercedes Cebrián (Madrid, 1971) published the books *El malestar al alcance de todos*, *Mercado Común* (both in Caballo de Troya, 2004 y 2006), *13 viajes in vitro* (Blur Ediciones, 2008) and *Cul-de-sac* (Alpha Decay, 2009). Her short stories, poems and essays have been published in *Revista de Occidente*, *Eñe*, *Turia*, *Diario de Poesía*, *Químera* o *Circumference* (Universidad de Columbia), and in anthologies such as *Mutantes* (Berenice, 2005), *El arquero inmóvil* (Páginas de Espuma, 2006), *La España que te cuento* (Funambulista, 2008) and *Pequeñas resistencias 5* (Páginas de Espuma, 2010).

She was a columnist for *Público* and she is a contributor to *El Viajero de El País* and *Cultura/s de La Vanguardia*. She translated Georges Perec, Alan Sillitoe y Alain de Botton to Spanish. Her version of *L’Infra-ordinaire* by Perec was awarded with the Mots Passants de la Universitat de Barcelona as the best translation from French, in 2008

She had a scholarship at the Residencia de Estudiantes in Madrid (2002-2004) and at the Academia de España in Roma (2006-2007), and she was a visiting writer at the Civitella Ranieri Center and in the Ledig House International Writers Residency.

For further information please contact The Ella Sher Literary Agency,
ella@ellasher.com

MARC PASTOR

(Barcelona, 1977)

HISTORICAL FICTION (CATALAN)

LA MALA DONA

(*Bad woman*)

La Magrana, 256 pages - Crims de Tinta First Prize, 2008

Spanish – RBA; Italian - Neri Pozza; German – Lübbe

French - Actes Sud - English extracts available



Some children have disappeared in Barcelona lately. They all are sons of prostitutes who do not dare to report the kidnapping to the police. Rumours are spreading around until

Inspector Moisés Corvo, who believes the help of his gun and of his boxing skills is often necessary, gets interested in the case. He fancies drinking and hanging around with prostitutes.

Inspector Corvo's investigation has its sets in a luxury brothel, Moro's House; the Casino of l'Arrabassada, a cover-up for illegal business; pubs, theatres, eccentric doctor's consultations and extremely poor houses. Police chiefs claim there is any report so there should not be any investigation, but Inspector Corvo, and his colleague Malsano, do not agree with that and o on with their research.



They ask inconvenient questions showing the lack of responsibility in the police during those times and the difficulties for poor people to defend themselves.

Based on a true story in which a woman called 'Carrer Ponent's Vampire' was involved, this case moved Barcelona at the beginning of the XX century. *La mala dona* is an original and surprising novel that confirms Marc Pastor's literary talent.

With its brave incipit and architecture, the novel has been awarded with "Crims de tinta" the First Prize.

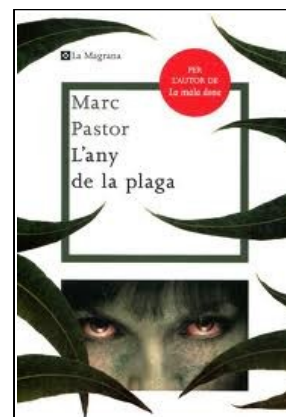
L'ANY DE LA PLAGA

(The year of the plague)

La Magrana, 2010 (Catalan, 366 pages) and RBA Libros, 2010 (Spanish, 382 pages)

English extracts available

Victor is a social worker in a centre for senior citizens. His life is dull and marked by the loss of his relationship with Irene. His humdrum existence is turned on its ear when inexplicable things start to happen, including a series of mysterious death. The baffling events continue to pile up and gradually unfold into an apocalyptic plot. Something is possessing people, causing their behaviour to change, and the common thread is that they have fallen asleep near a type of Eucalyptus called *gengiskhanensis*.



An invasion? A virus? The changes extend all over the world but not many people are able to offer any explanation. The novel is cleverly told through references to films, television series, characters, actors, streets and music of the generation born in the seventies.



MARC PASTOR (Barcelona, 1977) is the author of three novels.

Montecristo, La mala dona – winner of the Crims de Tinta Award in 2008, and L'any de la plaga. What they all share is their direct, ironic voice and their excellent depiction of characters that remain passionate to the very end. Marc Pastor's skills to use different registers effectively, permit him to explore various genres, from adventure to crime fiction. He has graduated in Criminology and

Criminal Politics and works in the scientific police of Barcelona. He is currently writing his next novel.

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Ana Nobre de Gusmão



She was born in Lisbon in December of 1952. She studied design at ARCO and Philosophy at Faculdade de Letras de Lisboa. She was part of the avant-garde artistic circles that brightened up the Portuguese cultural horizon after the revolution of 74. She's lived in Portugal, Switzerland and the USA and is bilingual in English. She started to publish in 1996, building an unusual and solid body of work. Design and photography were for her an important complement to her writing. The irony, psychological acuteness and a deep capacity to observe did the rest: six novels, short stories, texts for art catalogues, two books on architecture and chronicles for the press are the sum of her work. She currently lives in the Portuguese country side in Alentejo.

Her first novel, **Delito sem Corpo** (Presença, 1996) was acclaimed by the critics as an unusual literary departure "... by the security and maturity in how she tells a peculiar story of delirium and the need for revenge, of deceit and tumultuous love games" *Diário de Notícias*. It is a story of love and death, shadows and light, that in spite of the title, some adversities and a certain suspense it is not a crime story.

The story is built around a typical love triangle and evolves over a couple of weeks between Lisbon and New York. One woman, Berta, conservative, intelligent and cold, goes after her ex-husband seeking revenge when he left her for an extroverted, uninhibited and vital young painter. She follows the lovers to New York dealing with her dread of the Big Apple, the reflection of her own inner fears; she then develops a machiavellic plan that could be either the recovering of her man or a revenge. Her intents end up being supported by destiny and resembling a Greek tragedy pushing the events into an unexpected limit.

The novel was immediately rewarded by the award Prémio Revelação Máxima.

"An unusual literary departure" *Diário de Notícias*.

"Ana Nobre de Gusmão's first novel catches us by its fluid language and its the gifted narrative structure" *Público*

Delito sem Corpo was translated to German (**Spiegel Der Angst**, Weidle Verlag, Bonn 2002) and was praised by the demanding German critics.

“Such a small novel has come to us from Portugal where it is a best seller. This might have been predictable to anyone that has visited the country or has read some of its literature, I think of Eça de Queiroz and also Pessoa.” *Die Zeit*

“A brilliant novel (.....) keeps the reader in a mix of fear and revenge” *Kölner Stadt-Anzeiger*

“... (the author) casts an ironic eye on the persistently traditional views her own generation has of relationships of in the 90’s. In the episode where Berta visits her friend in the WASP (White Anglo-Saxon Protestant) world of New England, she has achieved a masterpiece of prose miniature” *Neue Zürcher Zeitung*

The **Spanish edition, Delito sin cuerpo**, has been just published by Lengua de Trapo, 2005.

The **Italian edition Delitto senza Corpo**, has been published in 2006 by Cavallo di Ferro

Her second novel, **Não é o fim do mundo** (Presença, 1996) was published in the same year as the first one. This time the yet again unfaithful husband is no longer the main character but the background for a trip of revision and myth revisiting: a family tale, adolescence, Portugal of the 60’s and the divorce. Written on the first person, it is the story of a woman that tired of the husband’s infidelities, returns with a six year old daughter to the family building where she grew up. Only then the building was a true tribal castle, owned by the grand mother to hold the whole family. Patricia that was expecting to find there love and freedom, end’s up slowly drowning in the unflappable sweetness of blood ties.

“The book is a quick read, for it has agile dialogues, with well developed characters, with each set efficiently assembled and the frequent use of flashback as a way to build up suspense and to reveal small little secrets” *Expresso*

The next novel, **Aves do Paraíso** (ASA, 1997) was, when published in Portugal, a great selling success, almost selling out the first edition at once. Its form and theme bring out some innovations. It would be published in Germany.

Laurinda, a peculiar and disturbing maid, is the link to five characters as diverse as a house wife, good wife and mother, bad cook with a knack for anguishing and bad humour; a lethargic young man that smokes pot; an homosexual man, cultivated, poetic, that looks for the perfect relationship; a Swiss artist, immigrant, loner, and a sensual forty something woman obsessed with how to age. And in the middle

of these tales, much superstition, an unsettling Courbet painting and reflections about the world, god and evil.

“A post-modern novel where art and life muddle up” *Elle*

“A surprising novel that confirms Ana Gusmão as one of the most original voices of the new Portuguese fiction” *Livros de Portugal*

Onda de Choque, was published in 1999 (ASA), a novel with an intimate tone returning to the tradition of the romantic novel. Devoid of experimentation it touches the classic love themes, death, friendship and the need to find a soul mate. The novel is written on the first person with an obsessive tone and a cinematographic language with an agile interchange of the narrative time.

Leonor, the narrator character, walks on a deserted beach and meets an unknown attractive man with whom she starts to have an affair. Quickly that attraction becomes something more complicated; the man she loves starts to have an increasingly odd behaviour, threatening, and scary. Him, Diogo, is an artist, depressive, narcissistic carrying with him the tragedy of the loss of his young son in a beach. One day, he packed his bags, and amidst banal excuses abandons her. Leonor, so to get her life together, seeks refuge in Sintra, place of literary exiles, in the house of an eccentric actress living at the time in Paris. Having for her only company a semi blind dog and an English neighbour, Tom, arrived in Portugal some time ago to write a biography on Beckford, the famous English writer, who also retired in Sintra, forced to leave behind, an intolerant XVII century England. The friendship between the two is a high point on the novel. Tom knows the mores, the habits and the places known to Beckford, and starts to appear as almost like a reincarnation of the writer, spreading the magic of the words of *Vathek*, some kind of imaginary autobiography, gothic in style, though with ambiguous morality. Leonor ends up mixing Tom's words with those of Beckford, and these words bury her in a solid sentimental re-education rather than on a literary one.

Gusmão's experience and art education make it so that a frequent correlation of art and literature appear in her work. In **Delito sem Corpo** one of the main characters hopes to be a painter. In **Aves do Paraíso** the main character is affected repeatedly by a Courbet painting. In **Onda de Choque**, the main character is an artist; the book ends with a description of a performance and mirrors the work of Beckford

“Onda de Choque lives with the type of material where the interchange of narrative time represents a permanent fight against time, a way to occupy it so to bring to a god end the mourning of an impossible love”
Diário de Notícias

“Onda de Choque is the fourth novel from a writer that now is one of the most original of the contemporary Portuguese literature” *Agenda Cultural de Lisboa*

“Can be read with great ease, with pleasure and is an invitation to read Beckford’s *Vathek*” *Livros*

In her fourth novel, **Das Tripas Coração** (ASA September 2000) the author shows her capacity to observe the human mind as she impersonates a man going through a mid life crises. The story is a monologue through the sessions that Eduardo, the main character, has with his analyst. He is a man in his forty’s, well meaning, that feels caught in loneliness, lack of communication and interest for life that he never felt before and that he can not explain. In these sessions he talks about his feelings, his life, the life of his family and friends, developing like that a multitude of small tales within the main story. The reader never listens to the voice of the analyst: “it is a trick, but with a reason. Although Eduardo announces all along as someone that likes to talk, truth is that most men have great difficulty to speak about themselves – I mean, to speak about their weaknesses, fears, complexes, emotions, feelings, frustrations – unlike women. As such I have introduced this perfect interlocutor.” (Ana Nobre de Gusmão, interviewed by *Livros*).

Through Eduardo’s memories and life the reader is introduced to the character that is a common man, not a hero, not Machiavellian, nice but vulnerable, with flaws and value, decided to live better but not knowing how.

“The modern-day life, the disenchantment, the betrayals, the small victories were portrayed by Ana Nobre de Gusmão, in a sensible, perceptive and often funny way” *Livros*

The publishing of the book of short stories, **Até que a vida nos separe** (ASA 2002) confirms her security and development in this form that is often a test of fire for a novelist. There are 41 short stories where one easily recognizes the themes that appear through her body of work. The agile character development stands out and in a way like the American writer Raymond Carver (influence recognized by the author), and the minimalist “human landscapes” where one can “tell a life story in five words”. A difficult task, but well achieved in this book of shorts, where the careful scrutiny of the characters and their ways is cut through by a sharp irony.

“Anchored on the shadow of the post-modernist currents that prevailed over the last decades, the narrative speech of Ana Nobre de Gusmão departs from that and is evidence to a vitality and emotional energy, philosophic, social and political, that bring the reader to a contemporary vision in which the old themes of the modernism find a new breath” *Público, Mil Folhas*

“Her writing is agile, direct, fast, precise and clear, showing a clear influence from the Anglo-Saxon literature” *Público, Mil Folhas*

“Drawn as a set of impressionistic brush strokes, this group of short stories confirms a writer on her own, intense observer, and almost cruel, of the world that surrounds her” *A Capital*

O Pintor (The Painter) is her sixth novel, published in Portugal in February 2004 (ASA). This work is another example of the author’s capacity to surround us with a world of our own that at the same time taps into our curiosity with a taste of mystery. She develops literary universes that are reflecting microcosms of all emotions, expectations, dreams and regrets.

In a quiet town – with its typical cast of characters brilliantly developed, in the best tradition of Eça de Queiroz and Camilo Castelo Branco – Lucas, a wondering traveller, emerges. He is an atypical man and odd by any standard. He introduces himself as an artist, a painter, and rents a room in the household of two elder sisters, home also to a young woman, a lonely middle age teacher and an ever suspicious maid. His anarchic ideas, disorganized ways, free spirited mind, sensuality, happiness and freedom suddenly open up a real *Pandora Box* bringing from within all hidden wishes and frustrations of the household and the township until then living under a quiet routine and a natural social order. Slowly all, or almost all, fall under the painter’s enchanting spell. He has in him the romantic ideal of the artist, a wonderful story teller about classic painters, with an encyclopaedic knowledge, he knows how to handle the most delicate situations, he is a seducer and appears to need nothing and no one.

A Prisioneira de Emily Dickinson (ASA – Leya, 2008) is her last novel.

Emilia is a somewhat restless woman with a passion for the poet Emily Dickinson that goes back into her teens. Having realized that she herself did not have the talent to become a poet, Emilia decides to write a book about Emily. But, because Emilia grew up playing Emily, she feels she cannot do it without writing about herself as well. Her account starts the day she moves into yet another furnished apartment, where she knows she will not stay for a very long time, and travels back and forth in time, in no chronological order, but as it comes into her mind. Among her new neighbours there is a little girl with whom she develops an unexpected friendship, an airline pilot with whom she starts an affair... and his mysterious ethereal wife, who suddenly shows up at her door.

Although intertwined in Emily Dickinson’s life, “A Prisioneira...” is essentially a work of fiction, a novel. Never the less, all references about the poet are based on

the most significant biographies written about her, as well as her poetry and remaining correspondence from and to her.

The originality with which the author links the life of the characters she created in **The Prisoner...** with insights from the poet's own life has received much praise and attention upon its publication in Portugal last year. Her seventh novel, it will be published in German and Spanish shortly.

In the US, she has been invited by the Latin Studies Departments of several leading universities, including Brown, Rutgers, the University of Georgia and Puerto Rico for the fall of 2009.

This spring, In Georgetown, ANG has met with Judith Farr (Professor of English Emerita, author and renowned specialist on Emily Dickinson) for an event that took place at the Devine Theatre, with students staging extracts from ANG's *The Prisoner of Emily Dickinson* and Judith Farr's *She Never Came to Me in White*, followed by an open discussion/debate with students, teachers and members from the International Dickinson Society

By the author:

Fiction/Novels

Delito sem Corpo

Portugal, Presença, 1996
German: Weidle Verlag, 2002
Spanish: Lengua de Trapo, 2005
Italian Cavallo di Ferro, 2006

Não é o Fim do Mundo

Portugal Presença, 1996

Aves do Paraíso

Portugal, ASA 1997
German, Weidle Verlag 2005
Next publication; Italian, Cavallo di Ferro 2010

Onda de Choque

Portugal: ASA 1999

Das Tripas Coração
Portugal: ASA, 2000

O Pintor
Portugal: ASA, 2004

A Prisioneira de Emily Dickinson
Portugal ASA, 2008

Fiction/ Short Stories

Até que a Vida nos Separe
Portugal: ASA , 2002

October 2009

Ana Nobre de Gusmão

Ana Nobre de Gusmão (Lisbon 1952) is one of the most successfully writers in Portugal. She lived in Portugal, Switzerland and the USA, is bilingual in English and started to publish in 1996, building an unusual and solid body of work. With her first novel *Delito sem corpo* she won the Máxima Award for new authors..Her novels are translated into German, Spanish and Italian. She currently lives in the Portuguese country side in Alentejo



A Prisioneira de Emily Dickinson

Emilia is a somewhat restless woman with a passion for the poet Emily Dickinson that goes back into her teens. Having realized that she herself did not have the talent to become a poet, Emilia decides to write a book about Emily. But, because Emilia grew up playing Emily, she feels she cannot do it without writing about herself as well. Her account starts the day she moves into yet another furnished apartment, where she knows she will not stay for a very long time, and travels back and forth in time, in no chronological order, but as it comes into her mind. Among her new neighbours there is a little girl with whom she develops an unexpected friendship, an airline pilot with whom she starts an affair... and his mysterious ethereal wife, who suddenly shows up at her door.

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Publishers

Portuguese :ASA

By the author

Fiction/Novels

Delito sem Corpo (1996)

Não é o Fim do Mundo (1996)

Aves do Paraíso (1997)

Onda de Choque (1999)

Das Tripas Coração (2000)

O Pintor (2004)

A Prisioneira de Emily Dickinson (2008)

Fiction/Short stories

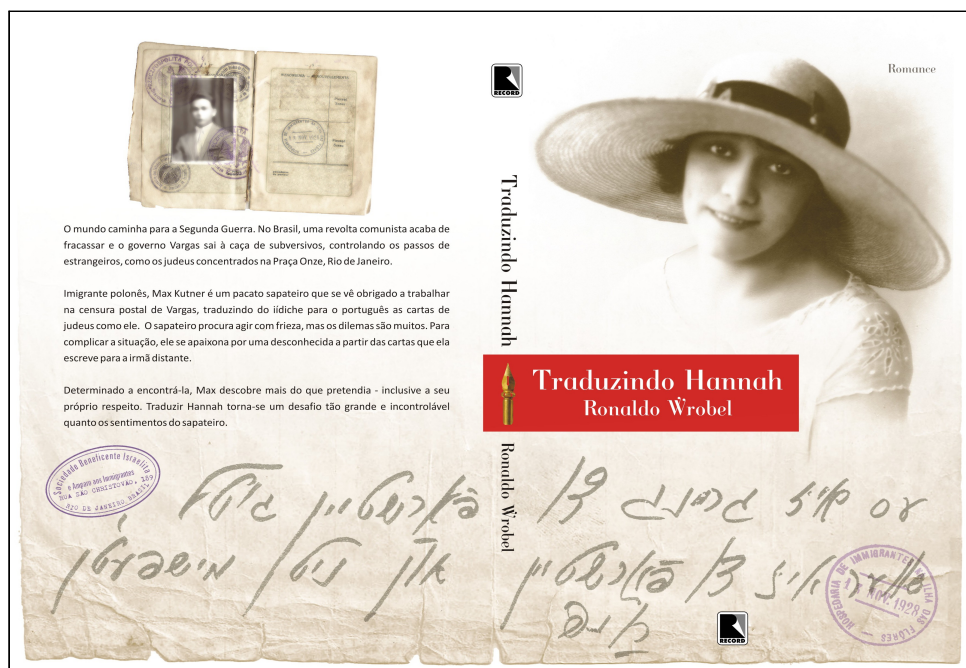
Até que a Vida nos Separe (2002)

TRADUZINDO HANNAH (*Translating Hannah*)

Ronaldo Wrobel

Record Editora, Brazil 2010.
270 pages

Rights sold to: France (Anne-Marie Métailié Editions)



“Translating Hannah” takes place at the beginning of World War II in the Jewish Community of Rio de Janeiro, Brazil.

1930ies Brazil experienced an intense wave of inmigration from Europe
In 1937 the government of Gentúlio Vargas increased its persecution on the leftists – with special emphasis on Jews. Their opinion was that the foreigners wanted to subvert the government and establish a communist regime. A law prohibited the use of foreign languages and publications were permitted only in Portuguese. Thus he increased control over those who did not speak the language. Jews were especially targeted in that respect, being yiddish the language they normally used to speak.

A Polish Jew, Max Kutner, is a quiet shoemaker who lives in the the Praça Onze neighborhood. One day, he finds himself obliged to work for the Government censorship. His task is to translate from Yiddish to Portuguese the Jewish communit's members' letters. Max has to accept the task, with remorse and guilty.

As time goes by, Max is impressed by the letters of a woman named Hannah. She writes to her sister Guita, who lives in Argentina.

Hannah is lovely and nice, an expert in Jewish culture and recently married to a disabled man. They live a quiet life.

Just reading her words, Max falls madly in love with her. He wants to get to know her at any price. And it happens in an unexpected way.

Hannah is really beautiful and fascinating, but to the shoemaker's surprise she is completely different from what he had imagined. He discovers that her letters are full of lies, which Max unfolds one by one, until it comes to a point where he gets involved with international spies and philosophical questions.

"Translating Hannah" tells about the Jewish Community in Brazil during the '30ies, together with all its legendary characters: orthodox, communists, businessmen and matchmakers. There are even the "polish women" (polacas), as prostitutes brought from Poland were called.

Ronaldo Wrobel's novel received praises from both Jewish and non-Jewish readers and from reknown authors such as Moacyr Scliar, Angela Dutra de Menezes e Cintia Moscovich, - who wrote the back cover of the Brazilian edition.

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Launched in 2008, EDICIONES AQUILINA S.A. is an independent publishing house based in Buenos Aires.

Its aim is to publish high quality novels and essays that convey the love for the city of Buenos Aires, its culture and customs.

As well as working with renowned writers, Ediciones Aquilina believes in new talent by granting them the opportunity of publishing their novels.

The **NEGRO ABSOLUTO** collection, directed by JUAN SASTURAIN, is modern literature presented as detective fiction that goes from the classic enigma of a detective story through to the North American "noir" fiction, the French film noir and the genre's more recent reformulations.

The three basic guidelines of this collection are:

- Stories based on ordinary people who become detectives merely by chance.
- Stories set in different historic moments but always in the city of Buenos Aires, in different neighbourhoods.
- The Saga format, one which allows to follow up on the lives of each of our characters.

Novels that have been published up to now:

"Santeria" - Leonardo Oyola 2008

"Los Indeseables" - Osvaldo Aguirre 2008

"Todos Mienten" - Osvaldo Aguirre 2009

"El Síndrome de Rasputin" - Ricardo Romero 2008

"Los Bailarines del Fin del Mundo" - Ricardo Romero 2009

"El Doble Berni" - Elvio Gandolfo y Gabriel Sosa 2008

"Ceviche" - Federico Levin 2009

"Lejos de Berlin" - Juan Terranova 2009

"Sangre Kosher" by Maria Ines Krimer

"Sacrificio" de Leonardo Oyola

Coming up in 2010:

"Los Muertos de la Arena" by Gandolfo y Sosa

"Bolsillo de Cerdo" by Federico Levin

Coming up in 2011:

"Hombrecitos Azules" Part III by Ricardo Romero.

"Crímenes con escuadra y compas" Part III by Osvaldo Aguirre

"Sangre Kosher_ Part II " by Maria Ines Krimer.

NEGRO ABSOLUTO

CRIME FICTION (SPANISH, ARGENTINA)

OSVALDO AGUIRRE

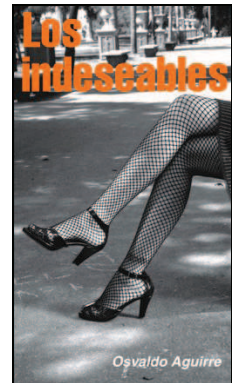
LOS INDESEABLES

(The Undesirables)

204 pages, 2008

During Yrigoyen's second Presidency - 1928/1912- Gustavo Germán González is feature writer in the homicides section at "Crítica", the most popular newspaper in town, always fighting a fierce and disloyal competition with "Última Hora", its rival. The murder of a French prostitute and the appearance of her body in the Lezama Park set the action of the book. The Police, the Press, the Politicians, the homeless and the dark world of the night: everybody is moved. The city of Buenos Aires breathes and shakes as a living being.

This stunning novel by Osvaldo Aguirre is many things at the same time. It shapes a fundamental character, the **journalist/detective**, with his f insatiable curiosity; it's the portrait of an era and it's the picture of a special atmosphere and epoch in Buenos Aires, a city that can be perfectly seen in all its details. The mix of all this is an **everlasting unforgettable** story.



TODOS MIENTEN

(Everybody is lying)

237 pages, 2008

With "Los indeseables", the first novel featuring German González, Osvaldo Aguirre started a new narrative code and defined a space and a time in which to insert his criminal stories. With "Todos miente" he excells himself. The sceptical González goes out walking with his photographer Aronson and he knows he cannot go back home with empty hands: he has to fulfil the newspaper pages with bloody chronicles; he has to feed the monster. The main news is the happy ending of Alfredo Etcheverry's liberation – the son of a famous lawyer. However, the murder of a Sicilian anarchist - wonderfully depicted as if it were a scene from *The Untouchables* by Del Palma – will bring González to join together the pieces of a puzzle. He gives himself over to the adventure without looking back: and he lives precisely to tell it.

Osvaldo Aguirre (1964) published three more novels, *La deriva* (1996), *Estrella del Norte* (1998) and *Graffiti Ninja* (2007); three short stories books, *La noche del gato de angora*, *Rocanrol* y *Notas en un diario* (2006); the chronicles *Historias de la mafia en la Argentina* (2000), *Enemigos públicos. Los más buscados en la historia criminal argentina* (2003), *La pandilla salvaje. Butch Cassidy en la Patagonia* (2004), *La Chicago argentina* (2006) and *La conexión latina* (2008). Between 1993 and 2004 he worked as reporter in the homicides section at the newspaper "La Capital". He is now the editor for the Sunday supplement "Señales". He also wrote articles on Edgar Allan Poe, Jim Thompson, Eduardo Holmberg y Rodolfo Walsh, the Cops series, the history of serial killers and the history of police chronicles in Argentina.

For further information, The Ella Sher Literary Agency, ella@ellasher.com

Juan Terranova

LEJOS DE BERLIN
(Away from Berlin)

353 pages, 2008

1946. It's winter in Buenos Aires. President Peron has been elected few months ago. In an elegant flat of the Calle Córdoba the theatre producer Fabio Fabiani is found dead, together with two girls. Not far from there is a pension where Louis Danton, a Swiss photographer, lives. He is a strange man. So strange that he is neither Swiss nor a photographer. His real name is Bruno Ritter, a **Nazi spy** in Argentina since the end of the II World War. Without any instruction or certainties, he dreams with the idea of going back to a place that doesn't exist anymore. But then he is asked to investigate the death of Fabiani. Ingrid Karl-Mayer, Fabiani's Austrian widow, wants to know what happened to her husband.



The author has painted a vivid portrait of Buenos Aires at the end of the 40ies and a complex path that the main character will have to cross in order to reach for the truth.

Illegal art dealing and lots of **money** are involved in this **orgy of blood** and death that gets together many strange characters, all of them perfectly portrayed so to be unforgettable.

Juan Terranova (1975) published the novels *El caníbal*, *El bailarín de tango*, *El pornógrafo* and *Mi nombre es Rufus*, the poem book *El ignorante*. He has a blog: www.elconejodelasuerte.blogspot.com

For further information, The Ella Sher Literary Agency, ella@ellasher.com

NEGRO ABSOLUTO

Leonardo Oyola

SANTERÍA

(169 pages, 2008)

A **powerful novel** set in the days before Christmas 1996. We are to visit some of the less touristy neighbourhoods in Buenos Aires, not really known to Argentineans, too, nor to literature in general: the Villa Puerto Apache, its near suburbs, the villa of Flores, El Jabuti. But the book is at least in two other places, a lot more attractive: the action and thinking of its main character, Fátima Sánchez, a fast flowing **woman of a kind**, also known as The White Viper



The story, such as any **perfect suspense and horror story**, begins with the announcement of a lethal ending, apparently unavoidable. Running against the time, the White Viper will have to set the plot in order to save the situation before it turns into disgrace.

A **classic and, at the same time, original prose** are mixed together to give this books its special voice.

SACRIFICIO

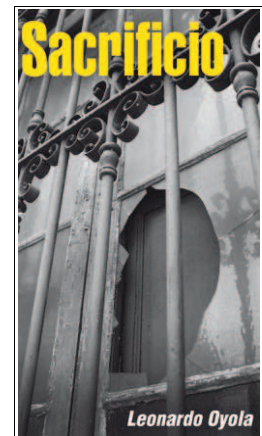
(186 pages, 2010)

A sequel to "Santería", we go on following the same infernal tale.

There is no rest. While the first book was dedicated to the past of the bizarre and unforgettable Fátima Sánchez, The White Viper, now we found ourselves stuck in the present.

Vengeance and visual effects, exactly like in a B movie, are mixed together with zombies, a scary black humor and a strong dosis of exoterism and popular mythology.

Oyola shows once again his skills to be a fantastic narrator, like a street dog with no collar nor name



Leonardo A. Oyola (1973). His firs novel, *Siete & el Tigre Harapiento* (Gárgola, 2005) got to the third place in Clarín-Alfaguara award in 2004. His second one, *Hacé que la noche venga*, will be published by Sudamericana. In Spain, Salto de Página published his third novel, *Chamamé*, in 2007 y and this year it will be published his fourth: *Gólgota*. He currently works as film critic for the Argentinean version of Rolling Stone.

For further information, The Ella Sher Literary Agency, ella@ellasher.com

FEDERICO LEVÍN

CEVICHE

(275 pages, 2008)

Original in its **architecture** and with a **peculiar rhythm and prose**, *Ceviche* brings us a series of characters that are meant to stay for a very long time in our minds. Hector El Sapo – the Toad – Vizcarra lives and moves – fat and sweaty as he is, in the smallest places of the *Abasto* neighbourhood, known for its homemade food restaurants.



Looking for the perfect *ceviche* (citrus-marinated seafood), the Toad enters Doña Lili's restaurant and he assist the murder of El Rey, the leader of the folk band Sus Majestades Incaicas. Food overdose or homicide? Nothing will be the same for the Toad. He will meet el Rey's wife, Clara and one of his sons, Agustín, and he will find himself involved in an intrigue in which two Peruvian drug dealing gangs are trying to confuse him. With all these ingredients and a **dazzling prose**, Federico Levín "baked" an **entertaining and absolutely original** novel that will make you mouth watering.

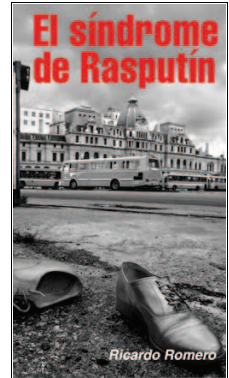
Federico Levín (1982) is a writer from Buenos Aires but living in Rosario (300 km northwest of Buenos Aires). He published the novels *Historias Higiénicas* (Grupo Editor Latinoamericano, 2000), and *Igor* (Gárgola Ediciones, 2007), and the poem *Los Pacoquis* (Editorial Funesiana, 2007). He is part of the writers group "El quinteto de la muerte". He works as screenwriter for the TV.

For further information, The Ella Sher Literary Agency, ella@ellasher.com

RICARDO ROMERO

EL SÍNDROME DE RASPUTÍN (Rasputin's Syndrome) (220 pages, 2008)

As in a Blade Runner without production nor technological innovation, but full of ghosts, the characters of this novel move through a peculiar Buenos Aires, similar to the one existing today but far worse, constantly rainy, almost completely destroyed, devastated by fires while waiting for the bombs of the Nationalists of the Bicentenary. Three friends, all of them suffering from some kind of special nervous tics, move in a state of hallucination. They have all been ostracized because of their illness, most probably the Tourette's Syndrome*. Lost case reports, the loving Abelev, Maglier and Muishkin will get involved headlong in adventure. A vibrating novel of ideas, *El síndrome de Rasputín* – that primary tic of surviving after all – is part of those adventure novels such as Edgar Wallace's and of the gloomy grotesque of the best silent movies.



* Inherited neuropsychiatric disorder with onset in childhood, characterized by the presence of multiple physical (motor) tics and at least one vocal (phonic) tic.



LOS BAILARINES DEL FIN DEL MUNDO (Dancers of the End of the World) (234 pages, 2008)

An adventure crime fiction, some kind of "fantastic" adventures, something honestly difficult to describe. Take the boat and let yourself go...

Readers of *El síndrome de Rasputín* will find those three amazing friends, the incredible Abelev, Muishkin and Maglier. They will be taken and forced to live an adventure, every one of them with his peculiar tic, looking for the aloof María Huidobro. As in a Verne' journey to the centre of the earth, these three freaks of nature will be the actors and the public of the most astonishing and shivering trip.

Ricardo Romero (1976) published his first novel in 2003, *Ninguna Parte*, and started as editorial director at the literature review Oliverio. He has written a new novel, *Perros de la lluvia*, still inedit. He is one of the member of the Quinteto de la Muerte as well as editor at Gárgola Ediciones, where he directs the collection "Laura Palmer is not dead"

For further information, please contact The Ella Sher Literary Agency, ella@ellasher.com

NEGRO ABSOLUTO

Maria Inés Krimer

(Entre Ríos, Paraná, 1951)

SANGRE KOSHER (Kosher Blood)

(Negro Absoluto, 2010, 181 pages)



A new detective is born.

Even though we may say that Ruth Epelbaum is much more than that. She is complete, she has a life on her own: a middle age Jewish Argentinean, she becomes a detective while the story flows. When she is going to the hairdresser's or when she is having her cup of tea with Gladys, her assistant; when her cousin asks her to find a young girl that had disappeared; when she finds a body in the river Tigre or when her past and the *Swi Migdal** make the story even more tricky.

Ruth is there, a “true fictional character”.

She exists, as well as the world in which she constantly moves.

***Zwi Migdal** was a criminal organisation of Jewish gangsters who specialised in worldwide prostitution and trafficking of women from the shtetls in Eastern Europe.

The Zwi Migdal organisation operated from the 1860s to 1939. In its heyday, after the First World War, it had four hundred members in Argentina alone

María Inés Krimer is a lawyer who dedicates herself to writing.

She studied creative writing with Guillermo Saccomanno.

Rights sold to: Germany (UnionsVerlag)

Neus Chordà

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Autor Kilian Jornet

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Sobre el autor

Kilian Jornet, nacido en 1987, pasó los primeros años de su vida en el refugio de Cap del Rec y desde joven se interesó por el esquí y el mundo de la alta montaña. A los cinco años ya había culminado la ascensión al Aneto y a los Posets. A los diez años completó la travesía integral de los Pirineos. Actualmente es cuatro veces campeón mundial de *skyrunning* y bicampeón mundial del UTMB (Ultra Trail del Mont Blanc, 2008 y 2009) entre otros hitos tanto en carreras de montaña como en esquí nórdico. Su palmarés es todo un récord para cualquier deportista de cualquier modalidad.

Sobre el libro

"Kiss or kill. Besa o mata. Besa la gloria o muere en el intento. Perder es morir, ganar es sentir. La lucha es lo que diferencia una victoria, un vencedor."

Un fuera de serie. Un héroe. Una persona extraordinaria. Kilian Jornet es el actual campeón mundial de *skyrunning*, una de las pruebas físicas más duras del planeta. Ha subido y bajado el Kilimanjaro más rápidamente que cualquier otra persona en todo el mundo. Ha fulminado todos los récords mundiales en cada reto que se ha propuesto: la Ultra Trail del Mont Blanc, la Transpirenaica, la vuelta al lago Tahoe... *Correr o morir* es el diario de un ganador, una filosofía de vida, una lección ejemplar para todos nosotros.

Kilian Jornet, (cuatro veces) campeón del mundo de skyrunning (carreras por montaña)



VICTOR M. AMELA

IMA SANCHIS

LLUÍS AMIGUET

Tengo 23 años. Me he criado en el refugio del Cap del Rec, en la Cerdanya. Vivo en una caravana, de carrera en carrera. Me especialicé en alto rendimiento en Francia. Estoy muy decepcionado de los políticos, falta mucha honestidad. Soy agnóstico

“Poner el cuerpo al límite me hace llegar a lo más hondo”



KIM MANRESA

Un reto cada vez mayor? Sí, porque las carreras no las valoro por las victorias.

¿?

Dentro de 40 años no voy a acordarme de si llegué el primero o el segundo. Me acordaré de las emociones que he sentido y que son muy distintas según el reto. Imagine lo que se puede sentir dando la vuelta al lago Tahoe, en California, 280 km, 38 horas corriendo...

Mmmm, imposible.

Estas muy fatigado, pero todo se intensifica: los olores de la tierra, la luz. Llegas a tener alucinaciones y sentir emociones más fuertes en tu imaginación que en la realidad.

¿A qué se refiere?

En la Diagonal de los Locos, travesía de la isla de la Reunión, 24 horas de carrera, me puse a llorar a 20 kilómetros de la meta: iba tan cansado que para distraerme imaginé lo que sentiría al cruzar la línea. Ganar fue menos emocionante.

Es usted un explorador de sí mismo.

Sí, poner el cuerpo al límite me hace llegar a lo más hondo de mí mismo. En la montaña aprendes que eres muy pequeño, una piedrecilla que baja o una tormenta te pueden eliminar del mapa, y eso me hace relativizar mucho las cosas y entender lo que es impor-

tante: ¿Para qué me sirve el deporte? ¿Para ganar dinero?, ¿para ser conocido?...

Entre otras cosas, ¿no?

Lo único que queda son las vivencias y las cosas que has sentido. Saber que puedo correr 1.000 metros de desnivel en 30 minutos en un mundo en que los transportes te pueden llevar a una velocidad tremenda no sirve de mucho. Pero sí me sirve para conocerme, saber mis límites, mis recursos, mi capacidad de sacrificio, de asumir los errores.

Es usted más de una pieza que muchos cincuentones.

A veces me he equivocado de camino, pero he aprendido que no sirve de nada lamentarse: tendré que asumir el error y recuperar ese tiempo perdido en la carrera.

¿Se le pasa por la cabeza abandonar?

Sí, la noche antes de una carrera mientras vas hablando con un compañero de cosas banales, vas pensando en todas las posibles excusas, algunas de lo más locas, para no correr. Es una manera de quitarte presión.

¿También imagina la derrota?

Cuando sales a entrenar imaginas la victoria, pero a medida que se acerca la carrera imaginas cómo te vas a sentir tú y la gente que te ha apoyado si pierdes.

¿Se fija en la cara de los contrincantes?

Sí, veo en los ojos de los demás si están fuer-

Extraordinario

Las editoriales suelen contratar a un escritor para recoger las vivencias de los deportistas, pero Kilian quiso escribirlas él. *Córrer o morir* (Ara Llibres) es magnífico, sorprendente en su madurez y emocionante en su humildad. A los cinco años ya había ascendido al Aneto, a los diez atravesó, con su osito de peluche, el Pirineo. “Mi hermana y yo abríamos camino. Mis padres nos dejaban equivocarnos; así aprendimos, divirtiéndonos. Adoro la montaña, en invierno hago esquí de montaña (tres veces campeón del mundo) y en verano carreras (cuatro veces campeón del mundo de skyrunning, una de las pruebas físicas más duras del planeta)”. Bicampeón mundial de Ultra Trail del Mont Blanc.

tes. Pero acabas conociendo más a los corredores por sus piernas y sus culos que por las caras, porque es lo que ves cuando corres.

¿Qué significa ganar?

Conseguir un sueño, pero llegar el primero no siempre es ganar: si tú ya sabes que vas a ganar, esa no será una victoria porque no te aporta nada. Se gana contra uno mismo.

...

A veces al cruzar la meta sientes rabia; otras, amor por todos los que han estado a tu alrededor; otras, orgullo o felicidad pura, y es entonces cuando te pones a llorar. Pero una vez has sentido una emoción así quieres volver a sentirla. Es como el amor: cada vez quieres más y más a menudo.

¿Cuál es la reacción más sorprendente que ha visto cruzando una meta?

Uno cruzó la meta y se quedó más de dos horas sentado en el suelo, absorto, ido.

¿En qué piensa durante esas carreras de 40 horas?

En lo mismo que pensaría si estuviera sentado, en lo que tienes que hacer la próxima semana o cualquier cosa que te distraiga. Conocemos perfectamente nuestro cuerpo, pero no sabemos nada de nuestro cerebro, y te puede jugar muy malas pasadas.

¿De qué tipo?

De repente sientes ganas de abandonar. A veces a mitad de carrera no puedes más y, sin embargo, al final te encuentras con mucha más fuerza; o escuchas en tu cabeza una y otra vez el mismo estribillo, como me ocurrió en la vuelta al lago Tahoe: ¡cinco horas con las mismas dos frases!

38 horas de carrera sin dormir, ¿qué pasa cuando llega la noche?

Sólo ves tus pies, lo que ilumina el frontal, y escuchas tu respiración. Entrás en unas espirales de concentración que ponen tu mente en estados muy frágiles. Hay gente que ha alucinado con que los árboles le atacaban, yo alguna vez he oído voces, pero era consciente de que era mi mente.

¿Y no pasa miedo?

Sí, por cuestiones físicas, a veces corres junto a un precipicio y sabes que si resbalas te matas. Pero superarlo es una explosión de adrenalina. El deporte nos lleva a intentar controlarlo todo y las incógnitas nos dan miedo, pero sin miedo no hay emoción.

¿Cuántas veces se ha preguntado por qué corre?

Muchísimas, y me lo sigo preguntando. Probablemente corro para encontrar la respuesta. Creí en un refugio de alta montaña, un pico en el que hacían noche los excursionistas, así que el patio de casa era la montaña.

Entiendo.

La montaña es algo que necesito para sentirme seguro y vivo. Levantarme por la mañana, ver kilómetros de bosque, que el viento me dé en la cara...

¿Qué es para usted lo fundamental?

La felicidad. Para ser feliz debo ver felices a las personas que me rodean. Y debo disfrutar de lo que hago.

IMA SANCHIS



POR LOS HÉROES
DE CADA DÍA.
TODOS LOS DÍAS.

LAVANGUARDIA

Gene en opinió, Setze de Vanguardia



JANE MARCH

BRUCE WILLIS

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EL COLOR DE LA NOCHE

UN THRILLER MÉS ARDENT QUE INSTINTO BÁSICO
I MÉS EXCITANT QUE ATRACCIÓ FATAL

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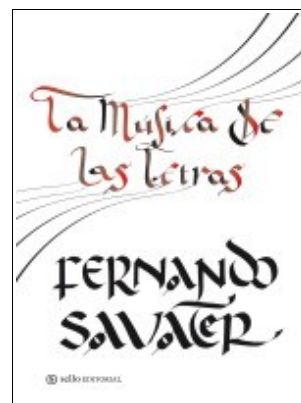
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Fernando Savater

LA MÚSICA DE LAS LETRAS

(The music of words)

Sello Editorial, 2010, 254 pages



“This collection of notes on books and writers is in response to what, according to **George Steiner**, is the strenght of any literary critic: a debt of love”. - Fernando Savater

Let's hear the music of words told by a philosopher who is, most of all, a *reader*.

Savater is not afraid to declare his unconditioned love to Octavio Paz, to Albert Camus and Spinoza, to compare the Classics to a graphic novel, to talk about reading as the most wonderful pleasure in the world.-

With his witty way of writing, so similar to the best of George Steiner and **Umberto Eco's** divulgative works, Savater expresses his profound knowledge with a humble and distinctive prose. He sits by our side to show us the wonders he found in the jungle of literature: Edgar Allan Poe, Albert Camus, Erasmus, Voltaire, Schopenhauer, crime fiction masters and science fiction classics, not afraid to talk about philosophy, religion, education and politics.

A celebration of one particular emotion: the pleasure of reading.

Fernando Savater (San Sebastián, 1947) has been for a very long time a Philosophy Professor at the Universidad del País Vasco and at the Universidad Complutense de Madrid.

He wrote more than fifty books and gain the most prestigiuos awards in Spain: Premio Nacional de Ensayo, Anagrama, and the Planeta prize with his novel La Hermandad de la buena suerte.

He wants to be considered, most of all, a good reader. Writing comes after that as an homage to the pleasure of reading.

Jose Antonio Marina

LA RECUPERACIÓN DE LA AUTORIDAD

Claves para la familia y la escuela

(How to establish the authority lost. Keys for parents and teachers)

Sello Editorial, 2010, 198 pages



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Educating our children by saying “It's like this because I say so” is demonstrated to have negative effects and to be the most unproductive.

The author says we need to look for another kind of authority: a responsible one.

José Antonio Marina has written about an important issue for families and schools: how to reestablish the authority lost. Permissive education has led to disobedience.

In order to have our children listening to our recommendations, it's important not to force them through coercion but with persuasion.

This book wants to be a compass and a map, with examples and proposals to learn how we can do it better.

JOSÉ ANTONIO MARINA dedicated all his works to elaborate a theory of Intelligence that goes from neurology to ethics. He thinks philosophy should be a public service, philosophers should go out in the streets, get to know what worries people and study them, and then go back to the street to explain what they found out.

He won many awards, such as the Premio Nacional de Ensayo and the Premio Giner de los Rios de Innovación educativa.

For further information, contact The Ella Sher Literary Agency, ella@ellasher.com