

H&O

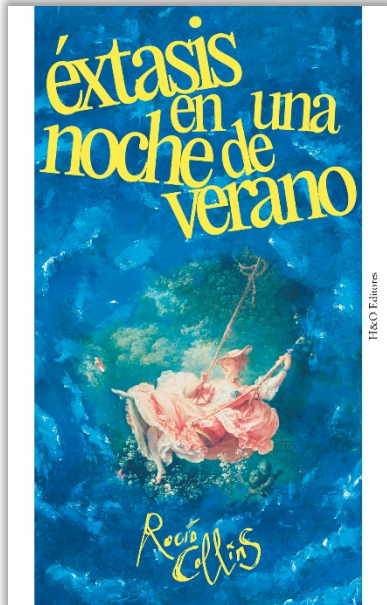
Autumn 2024

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Éxtasis en una noche de verano

Rocío Collins



Like a Shakespeare adapted by Phoebe Waller-Bridge and Cher's choreographer, *Ecstasy on a Summer Night* uses language without asking permission from prestige and invents characters to love forever. Rocío Collins sets desire, love, sex and gender dancing in a hilarious dance that suggests alliances and unexpected possibilities, all at a frenetic pace and amidst spidey dialogue.

H&O'S BIG BET for autumn 2024

SYNOPSIS: Ava-Bijou and Agnes Grace are twenty-somethings, fans of Jane Austen and *Shogirls*, a bit foolish, brilliant, recreational drug addicts, hostages of sex-affective chaos, one rich, the other poor (even if it doesn't show). And they want to burn the weekend at a festival that advertises itself under all the modern labels: inclusive, vegan, queer, eco-friendly... They don't know that the craziest hours of their lives await them there: a spiral of surprises that will include an exredskin doctor, a transestelial creature, a troupe of transvestite vedettes or a pack of fascist poshies. *Ecstasy on a Summer Night*: humour, excess, tenderness and fun.

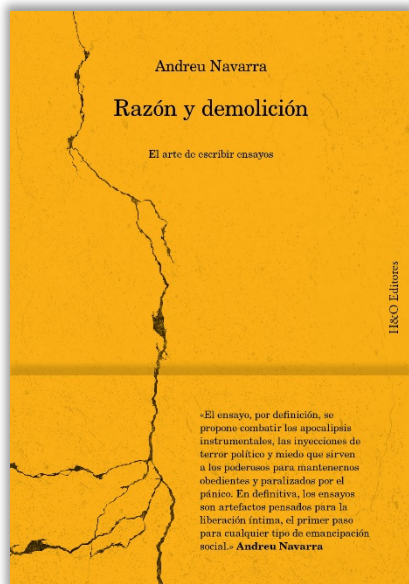
Rocío Collins (Madrid, 1993) is an actress, performer and writer. She studied theatre at William Layton's Laboratory, Grumelot and Juan Codina's Studio, and took the Master's Degree in Narrative at the Escuela de Escritores. She is part of the artistic collective [la dalia negra], which explores contemporary identity with a political-social-pop perspective. In Madrid, she lives with transvestites, racy queers, hetero-non-basicxs and her cat, Bowie.

Publication date: 02/10/2024 – First pages in spanish:

<https://hyo-editores.com/wp-content/uploads/2024/09/HO-Rocio-Collins-Extasis-en-una-noche-de-verano-Tripa-Web.pdf>

Razón y demolición

Andreu Navarra



An essay on essays and essayists that offers a double look: a first one towards the past, from the origins of essayism, at the very beginning of European modernity, up to the present day; and a second, from the present day to the to the future, to the possibilities, both formal and thematic, that the essay in the 21st century may consider. From Montaigne to Fernández Mallo, from Spinoza to Cioran, from Remedios Zafra to Patricia Almarcegui, from Brian Dillon to Andreu Navarra: the art of writing essays, the art of destabilising certainties.

Brian Dillon meets Ortega y Gasset



«The essay, by definition, aims to combat instrumental apocalypses, instrumental injections, instrumental apocalypses, the injections of political terror and fear that serve the powerful to keep us obedient and paralysed by panic. In short, essays are artefacts designed for intimate liberation, the first step towards any kind of social emancipation.» Andreu Navarra

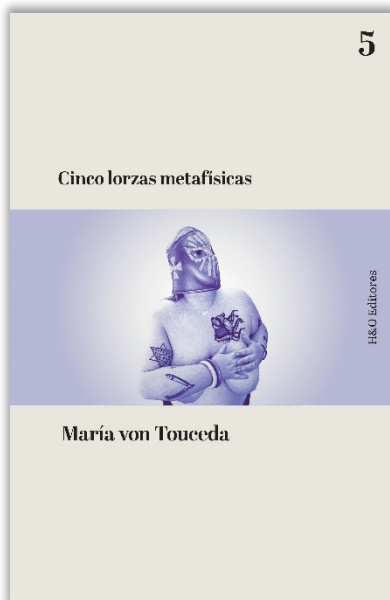
Andreu Navarra (Barcelona, 1981) is a writer and historian. He combines literary creation with criticism and analysis of educational systems. He researches Catalan and Spanish thought between the end of the 19th century and the Civil War (1868-1939). His latest published works are *La escritura y el poder. Vida y ambiciones de Eugenio d'Ors* (Tusquets, 2018), *Devaluación continua. Informe urgente sobre alumnos y profesores de secundaria* (Tusquets, 2019), *Ortega y Gasset y los catalanes* (Fórcola, 2019), *Prohibido aprender. Un recorrido por las leyes de educación de la democracia* (Anagrama, 2021), *La revolución imposible. Vida y muerte de Andreu Nin* (Tusquets, 2021), *El comunismo en España. Mito, pueblo y revolución* (Cátedra, 2024) and *Volver a aprender* (Plataforma, 2024). He has published the novels *Hojas* (Sloper, 2017) and *A kind of adventure* (Sloper, 2019).

Publication date: 06/11/2024 – First pages in spanish:

<https://hyo-editores.com/wp-content/uploads/2024/09/HO-Razon-y-demolicion-Andreu-Navarra-Tripa-WEB.pdf>

Cinco lorzas metafísicas

María von Touceda



An essay as hilarious as necessary about fatness, the capitalist business around dieting and the neoliberal pressure to make anxiety about curves profitable. Five metaphysical love handles about spare ties and sex, drugs, social networks, art and mental health.

With a lot of substance and no half measures

SYNOPSIS: Art critic, writer and owner of a humour that delivers slaps in the face just as others prescribe diets, María von Touceda confronts the contemporary demonisation of the overweight with the weapons of her own experience as a fat woman, a wisdom as enviable as it is direct, and an impressive lack of fear of touching on thorny subjects. *Five Metaphysical Fatties* is the book we should all read to reconcile ourselves with our silhouettes and with the possibility that disobedient, oral and angry writing still exists. For the Venus of Willendorf, long live the fatties!



María von Touceda (Santiago de Compostela, 1979) is a contemporary art critic and writer. She has published two novels, *Crítica del vicio* and *Coito ergo sum* (Editorial La Marca Negra), in which art, sex and drugs have a great narrative weight. Among other trades to which she has dedicated herself to counteract the precariousness of the cultural sector are those of coffin polisher, stable maid, afterhours bouncer and other tortures typical of the capitalist wheel. Although she is Galician, she has lived for more than a decade in the Valles Pasiegos, Cantabria.

Publication date: 11/09/2024 – First pages in spanish:

<https://hyo-editores.com/wp-content/uploads/2024/09/Touceda-Cinco-lorzas-NMK5-Tripa-IMP-Web.pdf>

Las ciento cuarenta y cuatro páginas

Alfonso Barguño Viana

144

Las ciento cuarenta y cuatro páginas



Alfonso Barguño Viana

Materialistic novel. Surrealist humour.

«When publishers can no longer take pride in their output, when they can no longer justify their careers by the books they have brought out, they look for the most cynical compensations to bridge this moral gap.» André Schiffrin.

Bonus track:

it includes oriental sex scenes

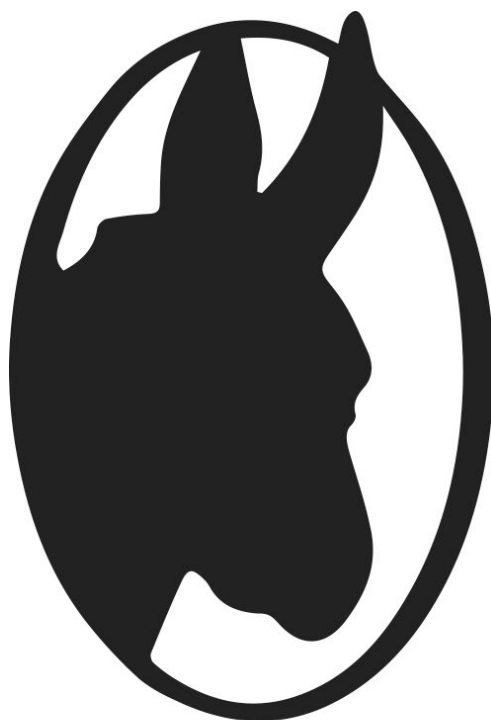
SYNOPSIS: For the first time in the History of Literature, a narrator undertakes to put in black and white the details of the production of a book. A collective epic that recounts the vicissitudes of the paper, the ink, the ISBN code, the printer, the publisher, the translator, the author... An enigmatic saga? A vaudeville between small caps and italics? A hilarious work, miraculously fast-paced: rotary presses on fire. A bookish adventure that will capture the most intrepid pen-pushers and the most unsuspecting readers.

Alfonso Barguño Viana (Barcelona, 1980) is a writer, translator and computer programmer. He has published the novel *Una historia de Anar Khan* (Leteo, 2015) and *El suscitador. Notes on Francis Ponge* (H&O Editores, 2020).



Publication date: 16/10/2024 – First pages in spanish:

<https://hyo-editores.com/wp-content/uploads/2024/08/HO-Las-ciento-cuarenta-y-cuatro-paginas-Barguno-Tripa-Web.pdf>



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Backlist

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Un brindis por San Martiriano

Albert Serra



«A toast to *San Martiriano* is the splendid proclamation he gave at the last festivities in his native Banyoles and which is, in reality, an autobiographical essay about his roots where he explains how and why he became the most international Catalan film director?. Leticia Blanco, *El País*

«A treatise on partying and cinema and on the need to create a visual, sonorous and narrative imaginary from the village. And above all, his text is a vindication of the village people, a break with the concept that modernity is in the city...» Pepa Blanes, *La SER*

«Don't let it seem a paradox: resolution is needed to perpetuate the party.»

Albert Serra



SYNOPSIS: His origins in Banyoles, the playful sense of art, life as a daily party, Barcelona, Cannes, Locarno, Paris, New York... This toast revives the speech that Albert Serra improvised as town crier for the San Martiriano festivities: a lucid journey through his formative years and a generous tribute to all the people who have helped him shape his particular conception of cinema, art and life. A portentous display of iconoclastic energy, a feast of genius and genius confusion.

Albert Serra (Banyoles, 1975) is a film director and producer. His films include *Honor de cavalleria*, *Història de la meva mort*, *Liberté*, *Pacifiction* and *Tardes de soledad*, the latest to be released. He has also made the audiovisual pieces *The Three Little Pigs*, for the Documenta in Kassel, and *Singularity*, for the Venice Biennale of Art. Among others, he has won the Golden Leopard at Locarno, the special jury prize *Un certain regard* at the Cannes Film Festival, the Jean Vigo prize, the Louis-Delluc prize and the Concha de Oro prize.

As the original text is written in catalan, it is possible to apply for a translation grant:

www.llull.cat/english/subvencions/traduccio_literatura_intro.cfm

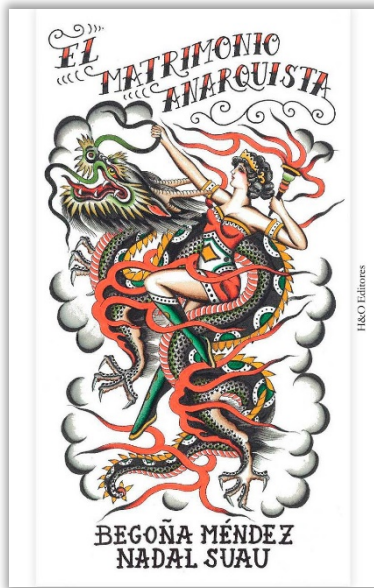
Rights sold: UK - Divided Publishing / USA – Coffee House Press

Publication date: 12/04/2023 – First pages in spanish:

https://hyo-editores.com/wp-content/uploads/2023/04/29_Un_brindis_CAST-WEB.pdf

El matrimonio anarquista

Begoña Méndez & Nadal Suau



«This book is the romantic film I wish I could read on the sofa, crying, eating chocolate, menstruating. Before it was *Little Women*, now it's *The Anarchist Marriage*.» Sabina Urraca

«Going from private to public writing, Begoña Méndez and Nadal Suau show that a marriage, theirs for example, can be many things: a society, the portrait of a generation, an exceptionally solid refuge in its fragility, a class, a country, literature.» Patricio Pron

What if marriage was a radical and transgressive way of saying *I love you?*

Monogamy and polyamory; jellyfish and hedgehogs; Pynchon, Winona and Foster Wallace; tattoos, literature and desire.



Begoña Méndez (Palma, 1976) is a philologist and linguist. With a double master's degree in arts and humanities, she teaches and writes for *El Cultural* and *Pliego Suelto*. She has published the book of collages and semi-automatic writing *Una flor sin pupila y la mujer de nieve* (Sloper, 2019) and the essay on women's intimate diaries *Heridas abiertas* (Wunderkammer, 2020). In 2021, together with Nadal Suau, she published *El matrimonio anarquista* and, in 2024, *Ciento veinticuatro huecos*, both in H&O Editores.



Nadal Suau (Palma, 1980) holds a doctorate in literature, is a professor and literary critic for *El Cultural*. He has published the essays *Parapetos* (Leonard Muntaner, 2010), *Temporada alta* (Sloper, 2019) and *José Carlos Llop. Una conversación* (Editorial Elba, 2020, with Daniel Capó), as well as the edition of *El aire de los libros*, by Cristóbal Serra (Fundación Santander, 2019).

Publication date: 01/09/2021 – First pages in spanish:

<https://hyo-editores.com/wp-content/uploads/2022/07/Me%CC%81ndez-Suau-El-matrimonio-anarquista-PP.pdf>

Autocienciaficción para el fin de la especie

Begoña Méndez



«A great mystical poem about the dreamed flesh and the incarnated dream, which will leave no one indifferent. In its radical exploration of the lights and shadows that attend a self-created -expanded- body, the lyric ascends and abysses to unsuspected spaces. A hymn to the ecstatic re-foundation of the flesh, to the return to what is everything and nothing, to the gravitational and the spectral; to the amphibious state. The first text I have read of something I could call xenomisticism.»
Agustín Fernández Mallo

«Intimacy, far from being something personal, seems to me to be something collective.»

Begoña Méndez



SYNOPSIS: Begoña Méndez wanted to write the story of her body submerged in the guts of a Shell petrol station; she wanted to squander her name and her flesh and disappear in the humus of discarded beings and women in crisis. From that attempt, this essay is born. A book that gravitates around the idea of identity as a delirium of culture, of bodies conceived as collective fiction and of the notion of gender as a somatic discourse that raises borders.

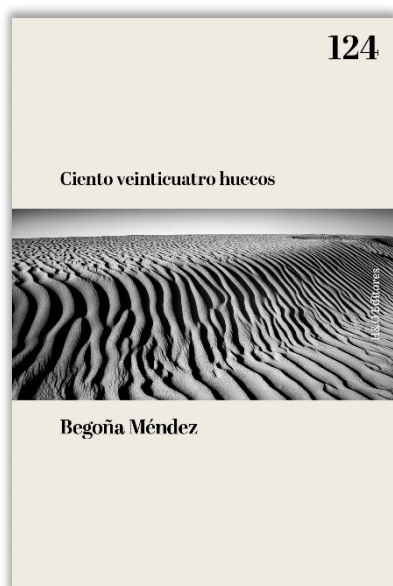
Begoña Méndez (Palma, 1976) is a philologist and linguist. With a double master's degree in arts and humanities, she teaches and writes for El Cultural and Pliego Suelto. She has published the book of collages and semi-automatic writing *Una flor sin pupila y la mujer de nieve* (Sloper, 2019) and the essay on women's intimate diaries *Heridas abiertas* (Wunderkammer, 2020). In 2021, together with Nadal Suau, she published *El matrimonio anarquista* and, in 2024, *Ciento veinticuatro huecos*, both in H&O Editores.

Publication date: 02/03/2022 – First pages in spanish:

<https://hyo-editores.com/wp-content/uploads/2022/07/Me%CC%81ndez-Autocienciaficcio%CC%81n-PP.pdf>

Ciento veinticuatro huecos

Begoña Méndez



«... when there are already words for everything, how to use them without them sounding hackneyed? How to pervert them so that they can mean other things in turn?» Luna Miguel, *Babelia*, *El País*

«A poetic and vulnerable book, an emotional diary meant to be read, a justification of something that cannot be justified, a translation into literature of raising one's shoulders and saying: let's let go, let's move on.» Alicia Santurde, *Killed by Trend*

Because...
isn't love also a story?



SYNOPSIS: Love is, above all, a question, a gap. A void that the beloved leaves in the lover. In this essay, Begoña Méndez touches with her fingertips one hundred and twenty-four of these gaps. Hand in hand with Anne Carson and Simone Weil, she lets talk words and bodies, cracks and desires, presences, absences, the traces of memories and forgetfulness speak. Guided by Dante's designs, she traverses verses, images and deserts.

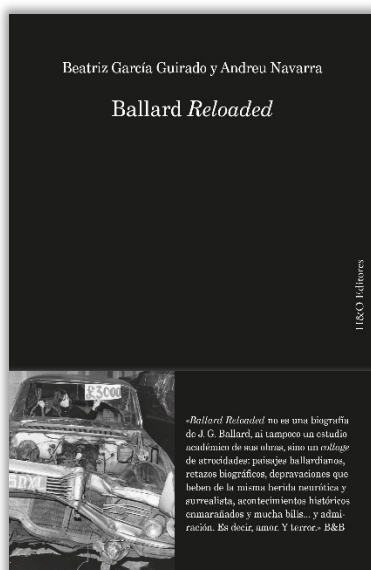
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Publication date: 12/06/2024 – First pages in spanish:

<https://hyo-editores.com/wp-content/uploads/2024/05/HO-NMK124-Begona-Mendez-Ciento-veinticuatro-huecos-Tripa-MA-WEB.pdf>

Ballard Reloaded

Beatriz García Guirado & Andreu Navarra



«The best gateway to Ballard here and now is *Ballard Reloaded*.» Rodrigo Fresán

«Beatriz García Guirado and Andreu Navarra reinvent the concept of the essay in *Ballard Reloaded* with a writing that crosses all boundaries in search of itself and gives a version of the world (in which we live) that has the author of *Crash* as its kinetic totem.(...) Delicious, mutant and essential!». Laura Fernández, *El Periódico*

Not simply a bio, not just an essay, a collage of atrocities



SYNOPSIS: The world is a novel by J. G. Ballard. Prophet of violated bodies, of capitalism as a looping accident or of climate collapse, the English writer has been the last great artist capable of engendering his own adjective, Ballardian, alluding to a mixture of perverse moralism and technological tragedy. Beatriz García Guirado and Andreu Navarra remove the pieces that make up the puzzle of his work and his life to produce a tornado of ideas, stories and sentences that serve as an introduction to his texts or greatest hits, in which Derrida coexists with Zadie Smith and Nino Bravo.



Beatriz García Guirado (Barcelona, 1983) is a journalist, writer and teacher. An exponent of weird literature, she has published the novels *El silencio de las sirenas* (Salto de Página, 2016), *La Tierra hueca* (Aristas Martínez, 2019. Amaltea Prize 2019) and *Los pies fríos* (Sloper, 2022). She has also participated in anthologies of collective short stories and essays: *El gran libro de Satán* (Blackie Books, 2021) and *Oculto David Lynch* (Dilatando Mentas, 2022).

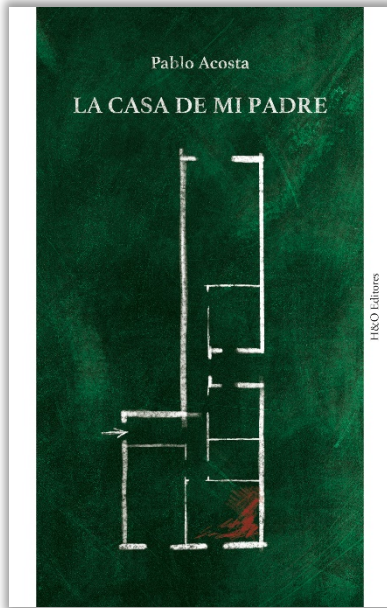
Andreu Navarra (Barcelona, 1981) is a writer and historian. He combines literary creation with criticism and analysis of educational systems. He researches Catalan and Spanish thought between the end of the 19th century and the Civil War (1868-1939). (*Full bio in page 4*)

Publication date: 15/02/2023 – First pages in spanish:

https://hyo-editores.com/wp-content/uploads/2023/01/27_Ballard_IMPRENTA-Primeras-web.pdf

La casa de mi padre

Pablo Acosta



«A stunningly poignant story told with originality and grace, whose epicenter is set in a specific house, on a specific island. While bathed in light outside, touched by air and sea; on the inside dwells, among a father's collection of paintings and books, the horrific, shivering image of a moment of violence fixed in time. Memories blossom along walls and floors in this intimate, visionary story, which is also a search taken step by physical step beyond the place of grief to the paradox of peace, of life, of relinquishing the need to understand. Daringly innovative, vivid, visceral, and ultimately illuminating, Acosta has produced a novel full of passion and raw beauty, marking one of the strongest debut voices to come out of contemporary Spanish literature.» Valerie Miles



This is not a book, it is a house

SYNOPSIS: This is not a book, it is a house. A house with its entrance door, its hall, bedrooms, a study, windows... A house that the narrator lived in in his youth and that he now walks through again with his hands to build a palace of memory and allow us to make our way through the dim light of the windows down the narrow corridor. Because, as in all houses, in this house the dark also dwells at the end of the corridor.

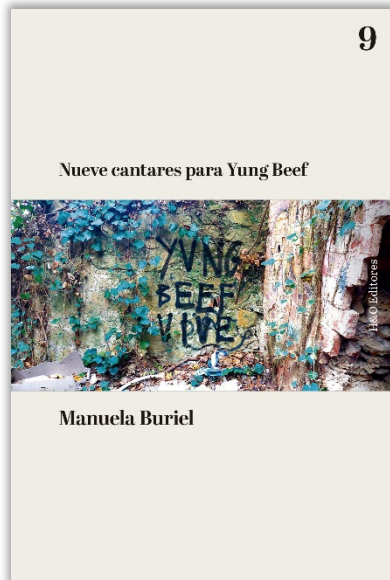
Pablo Acosta was born in La Laguna (Tenerife). He is a specialist in women's medieval mystical literature, a field in which she studies the interrelations between experience, materiality and writing. *La casa de mi padre* is the first text he has published beyond the academy.

Publication date: 19/10/2022 – First pages in spanish:

<https://hyo-editores.com/wp-content/uploads/2022/09/HO-Acosta-La-casa-de-mi-padre-Frag-Web.pdf>

Nueve cantares para Yung Beef

Manuela Buriel

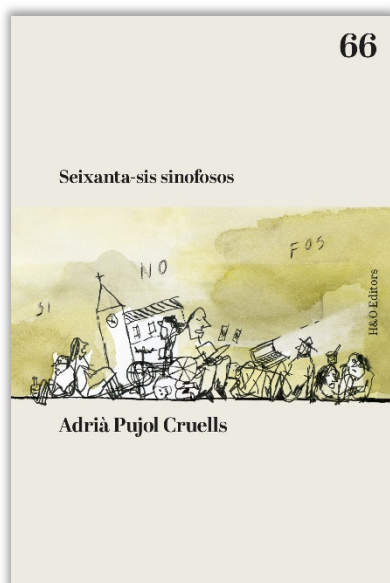


An infinite time ago, sometime in the forgotten 21st century, history changed forever, when an anti-capitalist revolution of subaltern bodies, sounds and languages was consummated. From that time, popular mythology today barely remembers the legend of the mysterious troubadour whose sweet song transformed the world. His name was Yung Beef. Although evidence of his existence is scarce, these nine songs dive into it to unravel the meaning of a figure that holds all the anguish and hopes of a key moment in our planet.

Manuela Buriel Ramo was born in Baix Llobregat in 1979. Co-founder of the Colectivo Juan de Madre, she has created a micro-publishing company dedicated to splatter-punk: CJDM Presenta. On his own, Buriel has written *Animales feroces*, *Lo danzante* and *De la luz negra*, a trilogy framed in mystical workerism.

Seixanta-sis sinofosos

Adrià Pujol Cruells

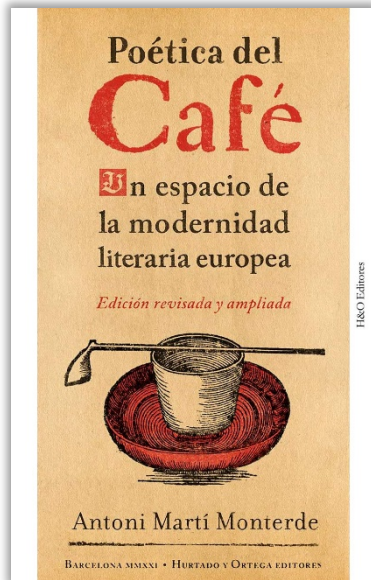


If when we are young we have the arms and the imagination to change the world, when we are old we still have the speeches to adapt it, or to imagine it in a different way...’, and that is exactly what is done at the “if not that” bench, where you can talk about everything a little bit and almost put your mind at rest (if not that). Here you will find sixty-six short, brilliant, very pujolcruellian texts on the most varied subjects: literature, everyday life, Catalonia, the patums, Spain... Humour, outstanding linguistic skills and an ounce of bad blood.

Adrià Pujol Cruells, anthropologist and writer, combines teaching with museography. He has published essays, biographies, memoirs and fiction. In H&O he has published *El fill del corrector / Arre, arre, corrector*, together with Rubén Martín Giráldez, and *Y sí. Especulaciones sobre lengua y literatura*. He has translated works by Georges Perec, Pierre Michon, Raymond Roussel and Louis Calaferte, among others.

Poética del Café

Antoni Martí Monterde



«One of the best books on Comparative Literature written in Spanish, it is a geographical and literary journey through Modernity via the Café, a place of observation and synthesis of modern society itself.»
Guillermo Mas, *Ángulo muerto*

Antoni Martí Monterde (Torís, Valencia, 1968) is Professor of Literary Theory and Comparative Literature at the University of Barcelona. He has published articles on Walter Benjamin, Victor Klemperer, Joan Fuster, Josep Pla, Peter Altenberg, among others. As an essayist, he has published *J. V. Foix o la solitud de l'escriptura* (Joaquim Xirau Prize 1997), *Un somni Europeu. Història intel·lectual de la Literatura Comparada* (2011), *El Far de Løndstrup. Assaig sobre la memòria moral els espais* (2015). He has also published narrative: *L'erosió* (Premi de la Crítica dels Escriptors Valencians 2001). His latest books are *Joan Fuster: La paraula Assaig* (2019), *París, Madrid, New-York: Les ciutats de lluny de Josep Pla* (Premi Joan Fuster, Premis Octubre 2018) and *Stefan Zweig i els suïcidis d'Europa* (2020).

El falso cosmopolitismo

Antoni Martí Monterde

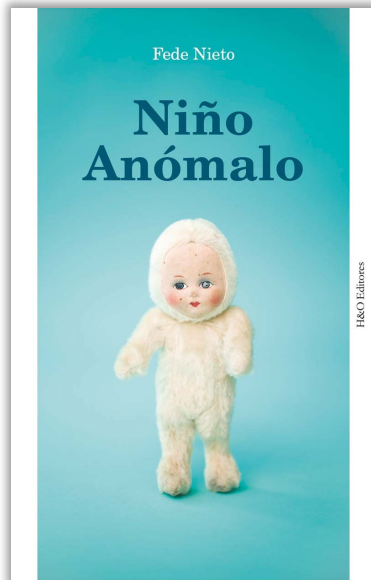


A study of the comparative history of intellectuals, literary research of the first order or a novel familiar with Borges, this essay starts with a relentless revision of the figure of Guillermo de Torre to illuminate the contradictions, paradoxes and tensions that, since 1927, have been generated by such a polemical statement as 'Madrid, intellectual meridian of Spanish America'. The false concept of cosmopolitanism is the backbone of these pages and synthesises the inability of Spanish nationalism to understand the complexity of the Americas, the real background to the whole controversy and still a source of intellectual discord today.

«And the intellectual impostors who support this fantasy know that they will be paid handsomely by the state. Cervantes and Princess of Asturias prizes and seats in the Royal Spanish Academy of Language await them; and this has been the case for almost a century. The unity of Spain, as an absolute value, is an investment in the short, medium and long term. In short, it is a question of the attitude of intellectuals to the shipwreck of Spanish liberalism. Or what amounts to the same thing: its false cosmopolitanism.»

Niño Anómalo

Fede Nieto



«A singular, extraordinary book about the traumatic escape of an Argentinean family from repression and their arrival in Europe in the 1970s. The author, Fede Nieto, has published, at the age of 50, a story that leaves autofiction small because, being personal, it tells of a shared uprooting: the one that occurs when you manage to leave the curse behind and in its place the solution does not begin, but something else.» Berna González Harbour, *Babelia, El País*

«A brave and sincere book, written with the heart, with the guts, that explains a very dark and very recent history of a country that we all have in mind: Argentina. A marvellous book.» Miriam Cano, *Els experts*

Fede Nieto left Argentina in 1976, after the military coup. He arrived in Barcelona a few years later. A chaotic student and writer by impulse. Photographer and trainer in unequal parts. He currently works as a cultural manager at the Auditori de Sant Martí in Barcelona.

Hay recuerdos que querrán abandonarme

Fede Nieto



«A story that brings together the stories of violence against women throughout the generations of a family. A forceful novel that presents an aesthetic characterised by the overlapping of times and voices, and where intimate and collective memory are narrating voice.» Tes Nehuén, *The Reading Beast*

In an abandoned hotel, a little girl watches her mother as she prepares to tell a story. The woman draws a village in the shadows with her hands and begins to tell the story of little Inés, who was kidnapped by the Indians in a *malón*. It is the late 1970s in Argentina and they are not alone. All around them, men and women listen to the sorrows of the ‘captive’ in the ramshackle room in which they take refuge. They flee from the police or the military and see in the scars of Inés and in the grief of Dolores, her mother, traces of fresh wounds and the pain of their own absences. During the following nights they will come together to follow a tale without end or moral.



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Don't hesitate to ask for reading material

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