



Charco Press
Catalogue
2020

WELCOME

Charco means 'puddle' in Spanish. It is also used in some Latin American countries to refer to crossing the ocean, or travelling between continents, so that literally *cruzar el charco* means 'crossing the puddle', 'crossing the pond'.

Charco Press focuses on finding outstanding contemporary Latin American literature to bring to readers in the English-speaking world. We are the cultural and linguistic bridge for you to be able to access a continent of fiction that has, until now, been missing from your reading world.

We actively seek out those authors who write works that are not only entertaining, but also engaging and thought-provoking. Most of them have won prizes and accolades for good reason.

None of this would be possible without our translators: they are a critical part of the equation, the conduits bringing our authors' voices to you. We work with well-known contemporary translators as well as emerging new talent. It is their interpretation, their attention to the nuances, that makes the difference, and sets Charco Press apart.

So what are you waiting for? Come, cross the puddle with us.

DEAR READER

The following pages are filled with excitement. At least, things we are excited about. This is our 2020 line-up, and it is pretty spectacular, if we do say so ourselves. New works by some of our (and your) favourite authors, and some brand new voices joining our family.

But first a quick nod to 2019, where Charco not only turned two, we also made quite a bit of noise. Here are some highlights:

- **WINNER - Small Press of the Year (Scotland)** at the 2019 British Book Awards
- **Charco in North America** our first titles launched in the US/ Canada, to great reviews from the likes of the *New Yorker* and *Publishers Weekly*
- **Saltire Society Publisher of the Year** (Finalist at going to press).

We get a great deal of joy in bringing these works to you, the reader. But we get even more joy from the amazing support, feedback and overall love that we continue to receive in return. We appreciate it and it is important to us, so thank you.

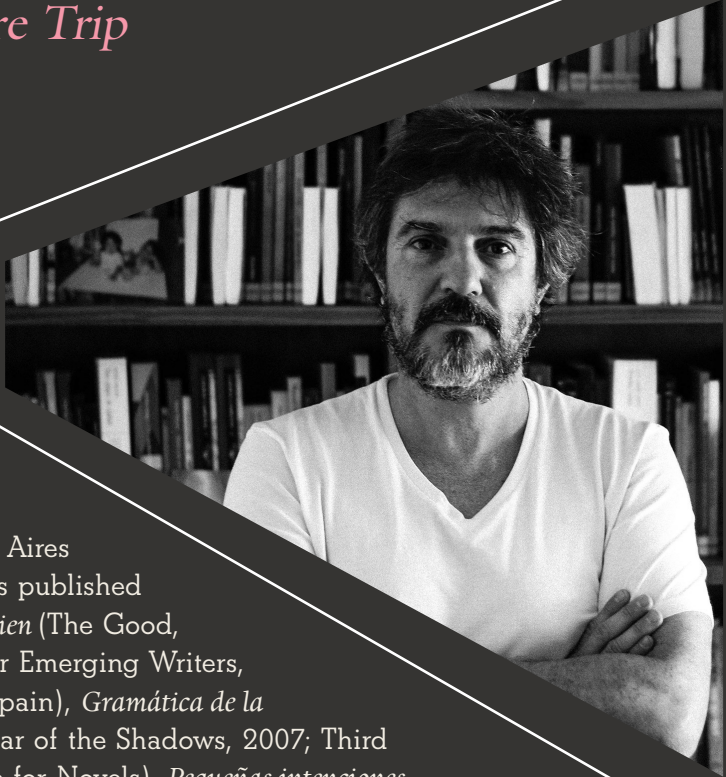
And now, without further ado:

Let's bring on 2020!



‘A masterpiece that refuses to stay still.’

— *Culture Trip*



Jorge Consiglio was born in Buenos Aires in 1962. He has published five novels: *El bien* (The Good, 2003; Award for Emerging Writers, Opera Prima, Spain), *Gramática de la sombra* (Grammar of the Shadows, 2007; Third Municipal Prize for Novels), *Pequeñas intenciones* (Small Intentions, 2011; Second National Prize for Novels, First Municipal Prize for Novels, re-published in 2019), *Hospital Posadas* (2015) and *Tres Monedas* (2018). They have all been awarded prizes in Argentina and in Spain. He has also published three collections of short stories, including *Villa del Parque* (2016), published by Charco Press as *Southerly* (2018), five books of poems and a book of essays. He is currently writing his sixth novel. *Fate* is his second book published in English, after *Southerly*.

FATE

Jorge Consiglio

Translated by Carolina Orloff & Fionn Petch

The plot of this novel is focused on a group of characters, each endeavouring to make a mark on their own fate. However, their desire to lead a genuine existence will lead them to face the most difficult decisions, and to break away from comfortable habits.

Carl and Marina have been living together for over ten years and have a six-year old son, Simón. Carl is an oboist at the national orchestra, and Marina is a meteorologist. Then there is Amer, a successful taxidermist. In a self-help group for smokers who want to quit, Amer meets Clara, 20 years younger than him. While the relationship between Carl and Marina is breaking up, the relationship between Amer and Clara is just beginning. Or is it already at the end?

Immersed in their loneliness and existential confusion, the lives of these characters intermingle in an exquisitely written, captivating novel which attempts to narrate that fleeting and intrinsically profound moment in our adult lives when we look in the mirror and discover that we don't like what we see.

ISBN: 978-1-9993684-6-3

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UK: March 2020 • £9.99

US/Canada: 2021 • US \$15.95

B format paperback • 150pp (ca)

Literary Fiction

HOLIDAY HEART

Margarita García Robayo

Translated by Charlotte Coombe

From internationally acclaimed Colombian author Margarita García Robayo, and following the success of *Fish Soup* (selected by the TLS as one of the Best Books of the Year, 2018), comes her latest novel *Holiday Heart*. 'An intense novel dealing with migration, the end of love, tradition and the passing of time' says acclaimed author Jorge Carrión.

Lucía and Pablo are a couple, school teachers who left Colombia to make a living in the US. While Pablo keeps fond memories of his motherland and a close relationship with his family, Lucía rejects all notions of patriotism, nostalgia and sense of belonging. After struggling to conceive for a long time, Lucía finally gets pregnant with twins. Zealously looking after them, she excludes her husband from this new family life. Hurt and frustrated, Pablo attempts to boost his ego through dispassionate affairs with underage students. After one of his affairs comes to light, Lucía takes the kids to Florida. Whilst apart, they both begin to wonder whether perhaps their love has come to an irreparable end.

ISBN: 978-1-9993684-4-9

eISBN: 978-1-9162778-0-9

UK: May 2020 • £9.99

US/Canada: 2021 • US \$15.95

B format paperback • 200pp (ca)

Literary Fiction

Best Fiction Books of 2017 *NEW YORK TIMES* (Spanish)



Margarita García Robayo (Cartagena, Colombia, 1980) is the author of three novels, a book of autobiographical essays and several collections

of short stories, including *Worse Things*, which obtained the prestigious Casa de las Américas Prize in 2014. Her work has appeared in several anthologies such as *Región: cuento político latinoamericano* (Political Latin American Short Stories, 2011) and *Childless Parents* (2014). In 2013, she was awarded a Literary Creation Grant from the Han Nefkens Foundation and the Pompeu Fabra University. Her books have been praised in Latin America as well as in Spain, and have been translated into French, Portuguese, Italian, Hebrew and Chinese. *Holiday Heart* is her second book to appear in English after the very successful *Fish Soup*.

‘Sagasti displays a remarkable gift.’

— *Publishers Weekly*



Luis Sagasti, a writer, lecturer and art critic, was born in Bahía Blanca, Argentina in 1963. He graduated in History at the Universidad Nacional del Sur where he now teaches. From 1995 to 2003 he was Curator in charge of Education and Cultural Outreach at the Museum of Contemporary Art, Bahía Blanca, authoring numerous art catalogues for exhibitions. Including *Fireflies* (known in Spanish as *Bellas Artes*, 2011), he has published four other novels: *El Canon de Leipzig* (Leipzig’s Canon, 1999), *Los mares de la Luna*

(Seas of the Moon, 2006), *Maelstrom* (2015) and *Una ofrenda musical* (*A Musical Offering*) which came out in Argentina in early 2017. His most recent book, comprised entirely of footnotes, came out at the end of 2019.

A MUSICAL OFFERING

Luis Sagasti

Translated by Fionn Petch

In the 18th century, Count Keyserling commissions Johann Sebastian Bach to compose a piece of music that will finally allow him to fall asleep. Bach, surpassing all expectations, creates an aria containing thirty variations that became known as the Goldberg Variations, in honour of its first performer, put in charge of playing the piece night after night until the count fell asleep. With this story, Luis Sagasti opens a hypnotic tale full of counterpoints that, just like the Variations, sets out to follow the turns of a melody so as to arrive at the final aria where everything begins again.

Like Goldberg repeating melodies over and over for the Count to rest, Sagasti narrates for us a thousand and one stories that take the reader from Bach to Gould, from Gould to the Beatles, from Sergeant Pepper to the music that was played in Nazi concentration camps, and from there to 4'33" by John Cage, to The Who and so on, ad infinitum. But when do we end a story? When do we decide to sing the final lullaby? For Sagasti, undoubtedly, the cosmic order is a musical one.

ISBN: 978-1-9993684-5-6

eISBN: 978-1-9162778-1-6

UK: June 2020 • £8.99

US/Canada: 2021 • US \$13.95

B format paperback • 120pp (ca)

Literary Fiction

THEATRE OF WAR

Andrea Jeftanovic

Translated by Frances Riddle

A novel depicting the devastating psychological effects of war, political violence and domestic abuse. This is a story narrated from the point of view of a nine-year old girl, called Tamara, who takes in the intricacies of the survival strategies of the world she inherits, marked by poverty, unspeakable trauma, trapped scenarios. Theatre of War takes us on a desolate journey into the reconstruction of memory – a universal question that here turns into a reflection on how giant historical events can affect the seemingly insignificant lives of nameless individuals. Tamara, protagonist and narrator, faces the ghosts of a very tangible past that includes her father's war (an immigrant from former Yugoslavia), a very conflictive family life, suicides, lost landscapes, inherited trauma, absent siblings and a mother who, due to an undefined illness, has suffered from partial memory loss and cannot recognise her own daughter.

Andrea Jeftanovic's debut novel, is an exploration of the empty theatre of operations her memory provides for the domestic war she was part of as a child. The Chilean novelist approaches the ruins of memory to source from them the love needed to build her identity as an adult. An impressive, sensitive, harrowing, widely praised first novel from one of the most important female novelists of Latin America.

ISBN: 978-1-9164656-5-7

eISBN:978-1-9993684-8-7

UK: July 2020 • £9.99

US/Canada: 2021 • US \$15.95

B format paperback • 160pp (ca)

Literary Fiction

PEN Translates Winner 2019

Andrea Jeftanovic (Santiago de Chile, 1970) is considered to be one of the most prominent authors of her generation. In addition to her debut novel *Theatre of War* (published in Spanish as *Escenario de Guerra*, 2000), she has published another novel *Geografía de la lengua* (Love in a Foreign Language, 2007), and two volumes of short stories: *No aceptes caramelos de extraños* (Don't Take Candy from Strangers, 2013) and *Destinos errantes* (Wandering Destinies, 2016). She has a degree in sociology and a PhD in Latin American Literature from the University of California, Berkeley. She has received several awards, including the Chilean Art Critics Circle Award and the National Book and Reading Council Award. Her work has been translated into several languages and appears in international as well as Chilean anthologies. *Theatre of War* is her first book to appear in English.



‘A major Latin American literary force.’
— *Shelf Awareness*

Compared to Carson McCullers, William Faulkner, Flannery O’Connor, Sara Gallardo and Juan Carlos Onetti, Selva Almada (*Entre Ríos*, Argentina, 1973) is considered one of the most powerful voices of contemporary Argentinian and Latin American literature and an influential leading feminist intellectual of the region. In addition to her debut *The Wind that Lays Waste*, and *Dead Girls*, she has published a third novel, *Ladrilleros (Brickmakers)*, a book of short stories, and a film diary, written on the set of Lucrecia Martel’s most recent film *Zama*, (based on Antonio di Benedetto’s novel). She has been finalist of the Rodolfo Walsh Award and of the Tigre Juan Award (both in Spain). Her work has been translated into French, Italian, Portuguese, German, Dutch, Swedish and Turkish. This is her second book to appear in English after *The Wind that Lays Waste* (Winner of the Edinburgh International Book Festival First Book Award 2019).



DEAD GIRLS

Selva Almada

Translated by Annie McDermott

Almada narrates the case of three small-town teenage girls murdered in the 1980's; three unpunished deaths that occurred before the word 'femicide' was even coined. In this brutal but necessary novel, Almada brings to the fore these crimes committed in the interior of the country, while Argentina was celebrating the return of democracy. Three deaths without culprits: 19-year old Andrea Danne, stabbed in her own bed; 15-year old María Luisa Quevedo, raped, strangled, and dumped in wasteland; and 20-year old Sarita Mundín, whose disfigured body was found on a river bank. Selva Almada takes these and other tales of abused women to weave together a dry, straightforward portrait of gender violence that surpasses national borders and speaks to readers' consciousness all over the world.

This is not a police chronicle, although there is an investigation. This is not a thriller, although there is mystery and suspense. The real noir element of *Dead Girls* lies in the heart of the women described here and of the men that have abused them.

With her unique style of prose that captures the invisible, and with lyrical brutality, Almada manages to blaze new trails in this kind of journalistic fiction.

ISBN: 978-1-9162778-4-7

eISBN: 978-1-9162778-5-4

UK: September 2020 • £9.99

US/Canada: 2021 • US \$15.95

B format paperback • 170pp (ca)

Literary Fiction

RAMIFICATIONS

Daniel Saldaña París

Translated by Christina McSweeney

A thirty-two-year old man can't get out of bed or leave his apartment. All he can do is recall his life so far, dissect it, write it, gathering all the memories around what would mark his existence forever: his mother's departure in the summer of 1994, when he was only ten, so that she could join the Zapatista uprising that was shaking up the whole country. Her mysterious escape from one day to the next only worsens with his clumsy father's secrecy, silence and awkwardness, a man unable to carry the responsibilities for his son and teenage daughter. This worsens with the boy's erratic investigations to uncover the reasons for his mother's decision to leave. All he can do is create an anguish-filled parallel world: he will unsuccessfully seek refuge in his origami obsession, or in his sensory deprivation tank in which he locks himself up to see if he can erase his existence. Finally, with the help of Rata, a young delinquent dating his sister, he will undertake a voyage of discovery to the darkest corners of his Mexico City, where he will meet the face of gratuitous cruelty, as well as the selfless kindness of strangers.

In his second novel, Daniel Saldaña París has created a bone chilling, exact portrait of a hypersensitive childhood that must torture and repeat itself in the mind of the protagonist.

ISBN: 978-1-9993684-7-0

eISBN: 978-1-9162778-3-0

UK: October 2020 • £9.99

B format paperback • 200pp (ca)

Literary Fiction

‘Daniel Saldaña París is the Mexican Philip Roth.’

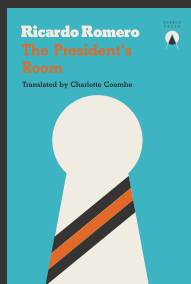
—Ottessa Moshfegh

Daniel Saldaña París (Mexico City, 1984) is a poet, essayist and novelist, considered one of the most important writers in contemporary Mexican literature. His debut novel *En medio de extrañas víctimas* (*Among Strange Victims*, 2013)



was a finalist for the Best Translated Book Award, and his follow-up novel *El nervio principal* (*Ramifications*, 2018) won him further praise and admiration in both Mexico and abroad. He has two poetry collections and his work has been included in several anthologies, including *México20: New Voices, Old Traditions* (Pushkin Press, 2015). In 2017, he was chosen as one of the authors of Hay Festival's Bogotá39, a selection of the best Latin American writers under forty. He has been a writer in resident at the MacDowell Colony, Omi International Center for the Arts, and The Banff Center. He has lived in Cuernavaca, Mexico City, Madrid and Montreal.

MORE CHARCO PRESS TITLES



THE PRESIDENT'S ROOM

Ricardo Romero

"Romero advances a conversation begun by Camus, Kafka, and Calvino."

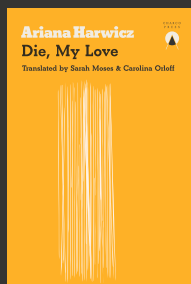
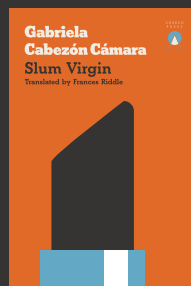
—*Kirkus*

SLUM VIRGIN

Gabriela Cabezón Cámara

"Queer writing at its most exhilarating."

—*The Times Literary Supplement*



DIE, MY LOVE

Ariana Harwicz

"A touch of David Lynch."

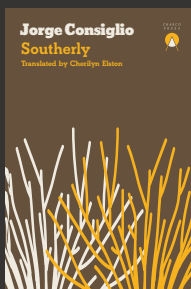
—*The Guardian*

FIREFLIES

Luis Sagasti

"Sagasti displays a remarkable gift."

—*Publishers Weekly*

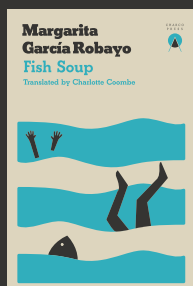


SOUTHERLY

Jorge Consiglio

"Striking."

—*Glasgow Review of Books*



FISH SOUP

Margarita García Robayo

“A gorgeous, blackly humorous look into the lives of Colombians struggling to find their place in society.”

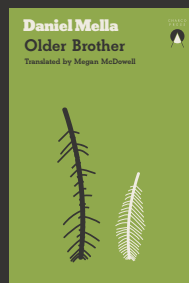
—*Publishers Weekly* (starred)

OLDER BROTHER

Daniel Mella

“This slim and vital novel is a *tour de force*.”

—Claire-Louise Bennett



THE DISTANCE BETWEEN US

Renato Cisneros

“This is an impressive book.”

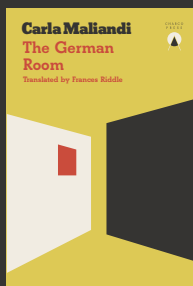
—Mario Vargas Llosa

RESISTANCE

Julián Fuks

“Eloquent, unsettling and deeply philosophical novel.”

—*Financial Times*

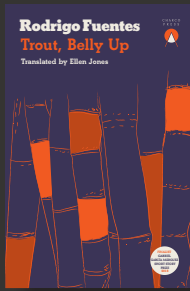


THE GERMAN ROOM

Carla Maliandi

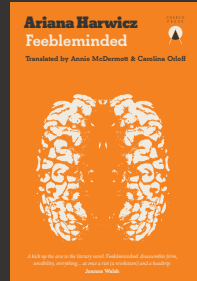
“Viciously perceptive (...) Carla Maliandi speaks to the soul.”

—*The Skinny*



TROUT, BELLY UP
Rodrigo Fuentes

“Fuentes is a consistently engaging and original writer.”
—*The Times Literary Supplement*

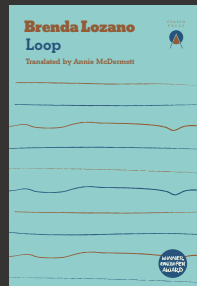


FEEBLEMINDED
Ariana Harwicz
“Dangerously addictive.”
—*The Guardian*



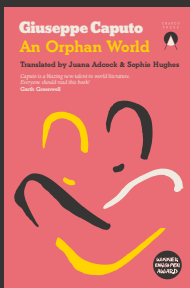
THE WIND THAT LAYS WASTE
Selva Almada

“A stimulating, heady story.”
—*Publishers Weekly*



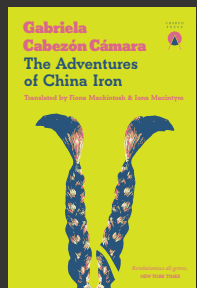
LOOP
Brenda Lozano

“Experimental, witty and disruptive.”
—*Splice*



AN ORPHAN WORLD
Giuseppe Caputo

“An Orphan World is astonishing.”
—Garth Greenwell



THE ADVENTURES OF CHINA IRON
Gabriela Cabezón Cámara

“I can only urge you to read it as soon as it is available.”
—*Translating Women*

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