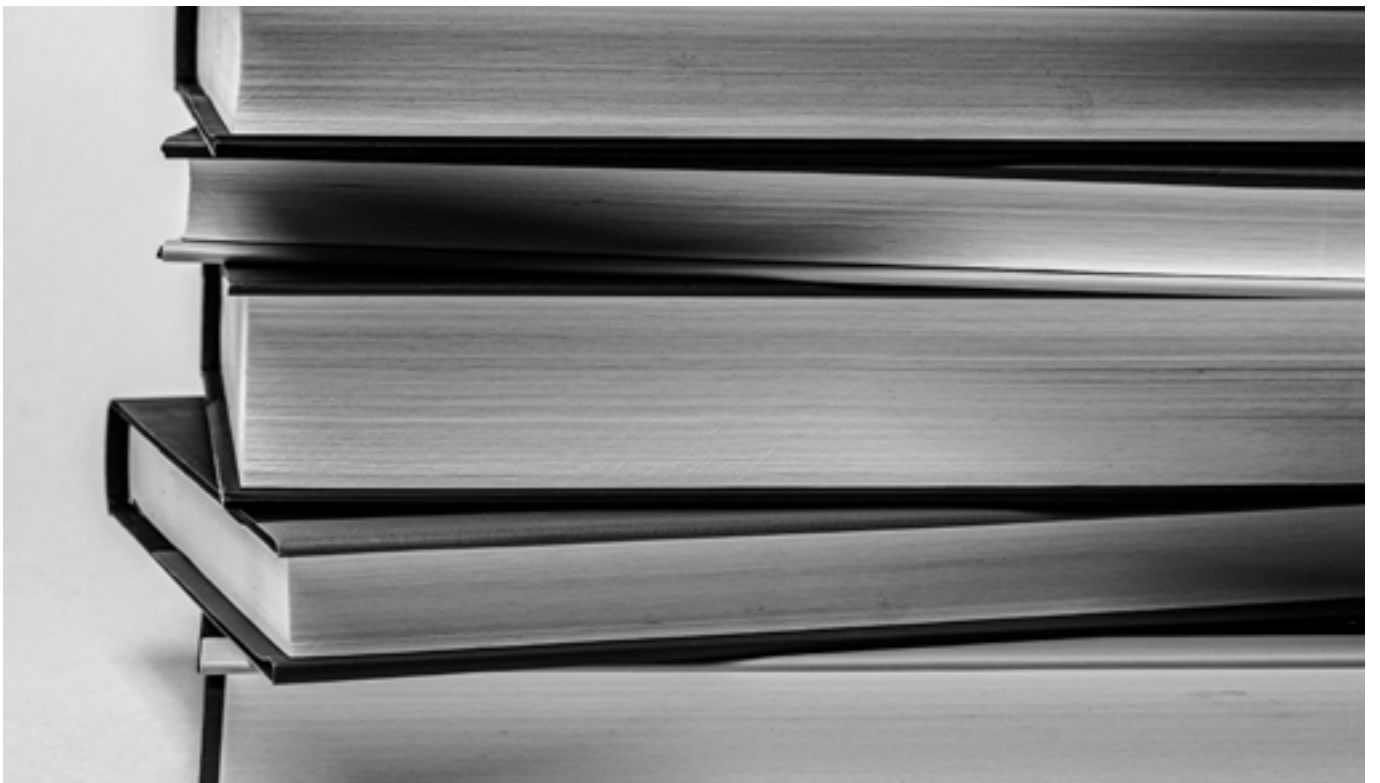




**2025/26**

Galaxia Gutenberg

# Nonfiction



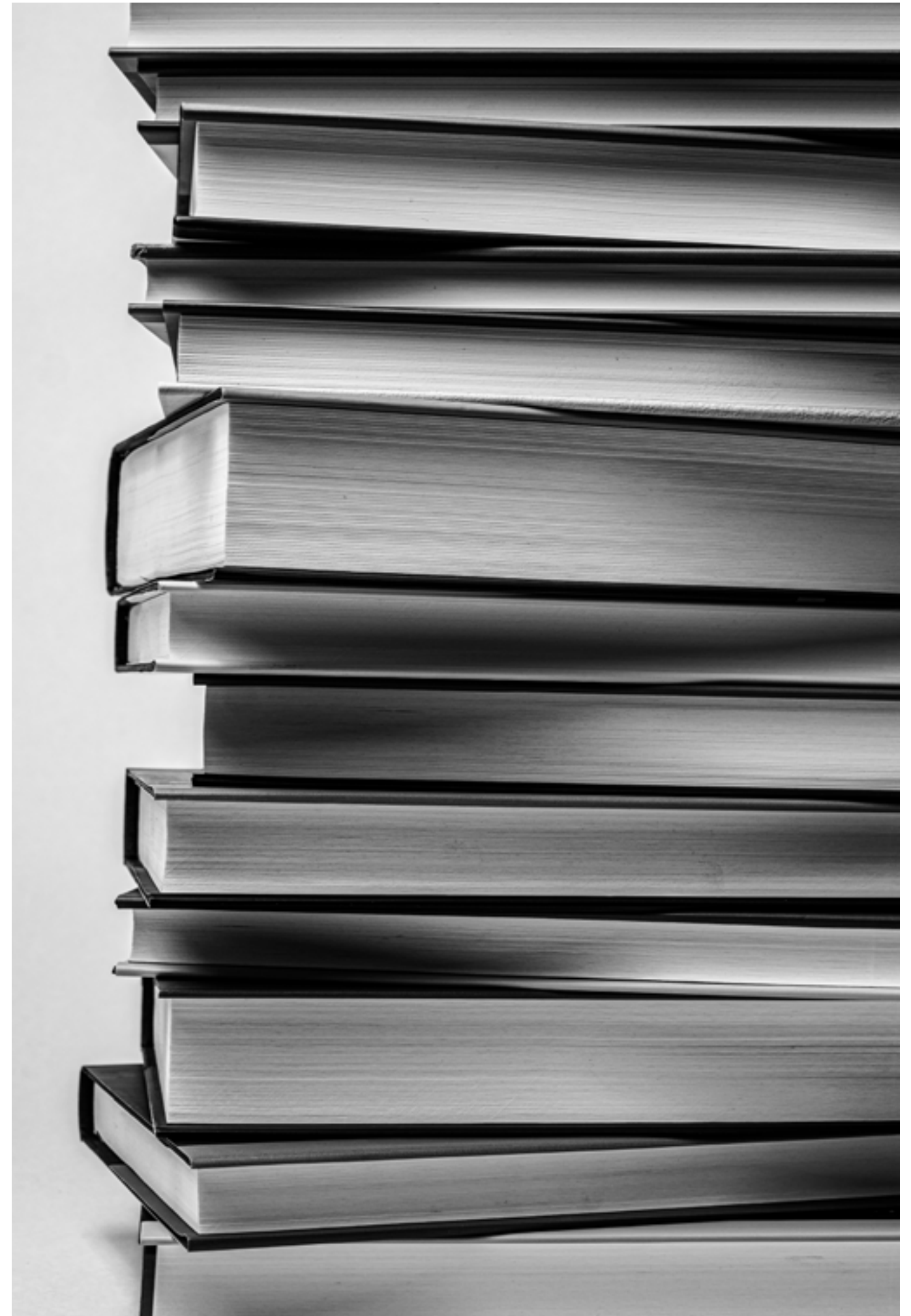
# Nonfiction

Author by author

For Spanish Authors: Spanish Ministry of Culture Translation Grants. Annual Call. Click [here](#) for information.

For Catalan Authors: Institut Ramon Llull Translation Grants. Four calls per year. Click [here](#) for information.

Galaxia Gutenberg





## Marina Garcés

Marina Garcés (Barcelona, 1973) is a philosopher and university professor. Her latest books published in Galaxia Gutenberg are *La pasión de los extraños* (2025), *Malas compañías* (2022) and *Escuela de aprendices* (2020). Before these titles, she published *Un mundo común* (Bellaterra, 2012), *Filosofía inacabada* (Galaxia Gutenberg, 2015), *Fuera de clase* (Galaxia Gutenberg, 2016) and *Nueva ilustración radical* (Anagrama, 2017), among others. For *Ciudad Princesa* (Galaxia Gutenberg, 2018), Garcés won the 2017 Ciutat de Barcelona Essay Prize. Since 2002, she has also promoted the collective thinking project *Espai en Blanc*. She was also contributor in the international project *The great regression*, impulsed by Suhrkamp Verlag (2017) with the collaboration of other european publishers. Her thinking is the declaration of a commitment to life as a collective problem, and that is why she develops her philosophy as an extensive experimentation with ideas, learning and forms of activism in our current world. Her work has been translated into a dozen of languages incuding German, Italian, French, Portuguese and English.

\* **Ciutat de Barcelona Essay Prize, 2017**

*Philosophy is  
daring to go  
with strange  
people.*

—Marina Garcés

### PUBLISHED IN GALAXIA GUTENBERG

2015 *Filosofía inacabada* (Unfinished Philosophy)

2016 *Fuera de clase* (Beyond the Classroom)

2017 *Ciutat Princesa* (Princess City)

2020 *Escuela de aprendices* (Teach Us How to Learn)

2022 *Malas compañías* (In Bad Company)

2025 *La pasión de los extraños* (The Passion of Strangers)

### PUBLISHED IN OTHER IMPRINTS

2023 *El temps de la promesa* (Time for promise)

**Rights sold:** Turia-Kant (German), Castelvechi (Italian), L'Atelier Éditions (French), Ayiné (Port – Brasil), Orfeu Negro (Port - Portugal)

2017 *Nova il·lustració radical* (New Radical Enlightenment)

**Rights sold:** Nutrimenti (Italian); Ayiné (Portuguese – Brasil); Turia+Kant (German); Audiatur (Norwegian); La Lenteur (French); Éter (Arab); Verso Books (English); Orfeu Negro (Portuguese - Portugal); Mindspace (Danish) Metis Yayınları (Turkish).



**Italian** Castelvechi

**German** Turia-Kant

Manuscript in **Spanish** and **Catalan**.  
**English sample available.**

■ Pages: 184

■ Published in March 2025

One of the  
**Most Anticipated  
Nonfiction Books of  
2025 in Spain**

**+15,000  
COPIES SOLD**

## La pasión de los extraños. Una filosofía de la amistad / La passió dels estranys.

**Una filosofia de l'amistat** [The Passion of Strangers. A Philosophy of Friendship]

*This book starts from a suspicion towards the ethical ideal of friendship. What is hidden behind the ideal of purity in it? How has friendship been able to remain stable over time and who is it aimed at? Who does friendship leave out? Does it help us to explain the meaning, the pain and the fears that run through our relationships based on friendship?*

Friendship is such a good thing that nobody would want to live a life without friends, said the classics. From this statement a long philosophical and literary tradition has arisen that has elevated the value of friendship and continues today through tv series, films and self-help books. The common thread in this tradition is that there is a perfect or true friendship, even pure, which is not to be confused with the exchanges of social life or with the dependencies of other bonds. The value of friendship is placed at the centre, because if there is anything that makes us suffer today, it is our lives doomed to falseness, isolation and unwanted loneliness.

It is not easy to name the lack of friends. Philosophy has not looked into this in detail. What word do we have to refer to a person who is 'single' of friends? But there are many silent voices who have not grown up counting on the fullness of friendship by default, nor have they ever seen it as something obvious, light and everyday. Friendship, when experienced as a problem, becomes - and turns you - into a problem.

Pulling at the thread of questioning friendship reveals another way of understanding the role that friends play in our lives. We could live perfect lives, perfectly socialised through a partner, family, work, interests or hobbies, and never have any friends. In fact, **friendship** is the only stable social relationship for which we have not invented any institution. We do not enrol or register, nor do we sign any law or contract to be friends. And why is that? Why and what for, then, friends? Friendship is a strange passion that opens the door to the world of strangers.



**Arabic** Éter

Manuscript in **Spanish** and **Catalan**.  
English sample available soon.

■ Pages: 200

■ Published in September 2022

**Among the top  
10 best books in  
Catalan of 2022 by  
Babelia - El País**

**+10,000  
COPIES SOLD**

**Discover the most personal book of Marina Garcés, the Spanish philosopher of the moment. One does not choose bad company, but one may decide to pursue it or not. In Garcés' own case, they have always led her in the right direction.**

## Malas compañías / Males companyes

[In Bad Company]

*In this book, Marina Garcés has skipped the rules of the classic essay by convening, in the same text, the “good and bad spirits” of her life, voices that she has had to face in the conscious work of style and thought.*

This is a compendium of essays written over thirty years (1992-2022) that provides a very definite image of the peculiarity of Marina Garcés' gaze, in which she invokes some of the “bad” voices, which have accompanied her in the construction of her thought. In times of post-truth and hoaxes it is audacious (and even, as the author says, impertinent) to dedicate a book to freedom and truth. Special attention is paid to the attitudes, writings and thoughts of Diderot, Spinoza, Saint Theresa or Albert Camus, among others: thought and language, truths and falsehoods, philosophy and action. Special mention should be made of the wonderful pages devoted to war and violence, following the “Iliad”, which has attracted philosophers such as Weil or Bepaloff.

*This is a rich and thoughtful book that goes from the classical to the contemporary, from theory to praxis and that shapes another floor of Garcés' philosophical and communitarian framework, one of the most solid of our time.* **\_La Razón**

*We read everything Marina Garcés publishes because this is the point of public intellectuals who end up becoming imaginary friends with whom we comment on current affairs, looking for their point of view.* **\_Nuvol**

*Marina Garcés is the Spanish philosopher of the moment.* **\_El Cultural, El Español**

**French** Éditions l'Atelier**German** Turia + Kant**Italian** Nutrimenti**Portuguese (Brazil)** Ayiné**Arabic** Dar Telad

Manuscript in **Spanish** and **Catalan**.  
English sample available.

■ Pages: 336

■ Published in November 2020

**+15,000  
COPIES SOLD**

## Escuela de aprendices / Escola d'aprenents

[Teach Us How to Learn]

*A powerful essay about the importance of education.*

Education is the substratum of coexistence, the workshop where the possible ways of life are tested. That is why cognitive capitalism has taken seriously the task of assaulting all its fields: formal and informal education, resources, tools and methodologies. The presentiality and the virtuality. Childhood and lifelong learning. Education is not only a big business. It is a battlefield where society distributes, in an unequal way, its futures. Pedagogues say that everything must be changed, because the world has changed forever. This statement hides the questions that make us most afraid: what's the point of knowing when we don't know how to live? Why learn when we cannot imagine the future? These questions are the mirror in which we do not want to look. We are ashamed of not having answers and it is always easier to shoot teachers and educators. How do we want to be educated? This is the question that a society that wants to look at its face would have to dare to share. It involves all of us. We are all apprentices to the workshop where possible forms of life are tested. Educating is not applying a program. It is the art of welcoming existence, elaborating consciousness and disputing the future. Inside and outside the schools, education is an invitation: an invitation to take the risk of learning together, against the constraints of our own time.

*For Marina Garcés, educating has to do with knowing that what you know is full of ignorance: prejudices, secrets, hidden interests... And that what you don't know is full of knowledge. It is to understand the mismatch between us and the world: one wise ignorance. This is all you will find in this book. You will not find the innovative recipe that will solve your doubts, but the conscious doubt that will help you to follow without anxieties, a music that will accompany you.* **\_Diari Ara**

*A necessary reflection on education, on learning and its meaning in these times marked by uncertainty and the blurring of all horizons.*

**\_The Objective**



**Italian** Castelvechi**German (anthology)** Wagenbach**French** Éditions Deux-Cent-Cinq / École urbaine de LyonManuscript in **Spanish** and **Catalan**. **English sample available.**

■ Pages: 256

■ Published in March 2018 in June 2015

**Ciudad Princesa / Ciutat Princesa**

[Ciutat Princesa]

*The political experiences of an activist seen through philosophy.*

*Ciudad Princesa* is a first-person account that tells the story of a woman's life through a period of political upheaval spanning from October 1996 to October 2017. From the eviction of social housing squatters who occupied the Cinema Princesa in Barcelona, to the October 1st referendum in which Catalonia voted for independence, the thread running through this story is the question: what have we learned? By capturing post-Olympic Barcelona and other European cities, Marina Garcés connects her experience in protests and movements around the world today, from the branding of cities to neoliberal globalization and its crises: where are the living maps of resistance? *Ciudad Princesa* is a thought experiment which explores the moment in which philosophical and political problems meet the real experiences from which they sprung forth.

*Garcés defends inventivity and an equal relationship with the great masters of philosophy, an absolute democracy of thought.* \_Crónica Global

Manuscript in **Spanish** and **Catalan**. **English sample available.**

■ Pages: 190

■ Published in November 2016

**Fuera de clase / Fora de classe**

[Beyond the Classroom]

*A theory of Guerrilla philosophy, or the act of questioning everything around us.*

This is a book of guerrilla philosophy that puts into practice those philosophical suppositions Marina Garcés introduced in her previous book, *Filosofía inacabada*. Radical thought provokes us into asking unexpected questions with unforeseen consequences, helping us better understand what we are and how we behave. In this way, philosophy creates its own terms of battle. The texts brought together in this book turn thought into a place of recognition and encounters, opening up new paths and turning this collection into an unfinished map full of clues we each can use to transform our lives. In *Fuera de clase*, thought is a personal and yet collective force, both intimate and public, singular yet plural, irreducible but communicable.

*Fuera de clase is a philosophical vademecum to survive the dictates of the present day, which confirms its ethical crisis. Philosophy without altars. Philosophy without elites. Intimate, collective, public, singular, irreducible. Philosophy for everyone.* \_El Español

**English** Verso Books**Euskera** Jakin Fundazioa**Italian** Castelvechi**Arabic** Dar TeladManuscript in **Spanish**. **English sample available.**

■ Pages: 336

■ Published in November 2015

*Garcés reflects on the values that philosophy brings and how it can transform someone's life. A reflection that does not give concrete answers, just like philosophy, but makes each one of us think about our own particular themes more as common problems.* \_Ritmos 21

**Filosofía inacabada**

[Unfinished Philosophy]

*A radical approach to philosophy, philosophers and critical thinking.*

Philosophy was born in the open air and now it returns to the streets. Though made obsolete by institutionalization and having lost its place in schools and universities, philosophy is now, on the other hand, endowed with a new vitality — a collective wish to radically question our ways of living, and to learn all over again how to think. Philosophy was originally born from discourse, arising from inter-city conflicts and differences in world views. Today, a new war has cast our ways of living and our assumptions into grave crisis. In light of this, philosophy becomes a way of thinking with the power to transform life. It's a system of concepts, but it's also an attitude. Philosophy is living thought: it doesn't offer us formulas or prescriptions, but rather enables each of us to see our personal business as shared, common problems. Facing questions like how to live, how to think, and how to act, philosophy is neither useful nor useless: it's necessary. Necessary on the individual level, but also necessary for our troubled society. There are still those who believe that philosophy must be protected and defended as though it were an object in a museum, or a species on the brink of extinction. Quite the opposite: philosophy cannot be preserved, it has to be practiced, exposed. We must not dwell over the history of a dying story but rather embrace the unfinished philosophy of our present moment. For a world showing symptoms of exhaustion, the philosophy we need is indeed unfinished: this is the primary challenge that confronts us — philosophers and laypeople alike — today.



## Chantal Maillard

In Maillard's own words, "No one 'is' a poet or philosopher, but rather, for more or less time, is in a poetic or philosophical state." She was born in 1951 in Brussels, where she lived until she was thirteen years old. In 1969, she acquired Spanish citizenship. As doctor of Philosophy, specialized in Indian Philosophies and Religions and a graduate in Aesthetics and Art Theory, she was a professor at the University of Malaga until 2000, when a serious illness forced her out of office. From that moment on, writing would be her salvation; in her own words: "It is the fastest means I have to move". In 2004, she received the National Prize of Poetry for *Matar a Platón* (Killing Plato). In 2007, the Critics' Prize and the Andalusian Critics' Prize for *Hilos* (Threads). She is the author of numerous essays and poetry books, but her writing can't be so easily categorized. She has been transcending genres, from the tetralogy of her diaries to the hybride forms of her latest books, in which he fuses poetry, essays and theater. Her poetry and some of her essays have been translated into English, French, Dutch, German and Italian. She has taken some of his works to theatrical stages and has collaborated in interdisciplinary projects with artists in the plastic, scenic, cinematographic and musical fields.

### PUBLISHED IN GALAXIA GUTENBERG

2015 *La mujer de pie* (Standing Woman)

2019 *La compasión difícil* (The Complexity of Compassion)

2021 *La razón estética* (The Aesthetic Reason)

2021 *Las venas del dragón* (The Veins of the Dragon)

2022 *Lo que el pájaro bebe en la fuente y no es el agua* [What the Bird Drinks in the Source and is Not Water] - Poetry Anthology 2004-2020

2024 *Decir los márgenes* (To Tell the Margins)

2025 *Contra el arte* (Against Art)

### SELECTION OF ESSAYS IN OTHER IMPRINTS

2024 *La ira - Para una deconstrucción de los mitos patriarcales indoeuropeos* [Anger - For a Deconstruction of Indo-European Patriarchal Myths, Vaso Roto

2018 *¿Es posible un mundo sin violencia* [Is a World without Violence Possible?], Vaso Roto

2014 *India. Obra reunida* [India. Collected Works], Pre-textos

2014 *La baba del caracol* [The Snail Slime], Vaso Roto

2011 *Bélgica. Cuadernos de la memoria* [Belgium, Notebooks of Memory], Pre-textos

2009 *Adiós a la India* [Goodbye to India], Pre-textos

### SELECTION OF POETRY IN OTHER IMPRINTS

2020 *Medea* [Medea], Tusquets 2020 *Daniel, Voces en duelo* [Daniel, Mourning Voices], Vaso Roto 2018 *Cual menguando* [Vaning Cual], Tusquets 2015 *La herida en la lengua* [The wound on the tongue], Tusquets 2009 *Hainuwele y otros poemas* [Hainuwele and Other Poems], Tusquets 2007 *Hilos seguido de Cual* [Threads followed by Cual], Tusquets 2004 *Matar a Platón seguido de Escribir* [Killing Plato followed by Writing], Tusquets

### AWARDS & HONOURS

**\* Leteo Award 2023 \* Longlisted for the PEN Poetry in Translation Award for *Killing Plato*, New Directions, 2020 \* Castilian Critics Poetry Award, 2007 \* Andalusian Critics Award, 2007 \* National Poetry Award, 2004 \* Sta. Cruz de La Palma Award (Poetry), 1993 \* Ricardo Molina Award (Poetry), 1990 \* Eleanor Prize for Poetry, Soria, 1987**

*Admiration for the complexity of her thought, her revealing power and the beauty of her prose, which have made her one of the most versatile and respected writers in Spanish language.*

\_Piedad Bonnett

*Few works as suggestive and profound in recent years, among us, as that of Chantal Maillard.*

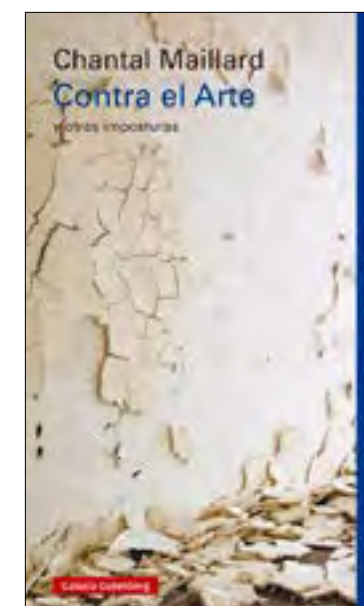
\_Antonio Colinas

*Maillard is surely the most important and original Spanish thinker since María Zambrano.*

Mario Martín  
Guñón, Cuadernos  
Hispanoamericanos

*Why do I continue to read Chantal Maillard? Why do I agree to write about herbooks? Why do I continue to entangle myself in these words that I almost know by heart? I have gone through her writing with fervour, anguish, suffocation, doubt, dismay, suspicion, joy. Perhaps the only thing that has survived for fifteen years is that I keep coming back to what she writes. In spite of me. Against me. What's holding me back?*

\_Lola Nieto



**NEW!**

Manuscript in Spanish.

■ Pages: 384

■ Revised edition, September 2025. First published in 2009.

## Contra el arte [Against Art]

*There are many reasons for reissuing this essential book, published for the first time in 2009, now revised by the author. Among others, issues raised by Maillard still unresolved. Perhaps the most urgent, "the necessary recovery of the usefulness that the arts always had until Kant's definition of it as an activity that is an end in itself."*

«The adverb *against* that introduces this book should be read not only in its most common sense, that of confrontation and offense, but also in the sense that designates the solidity of support. I have placed myself *against* art and other institutional concepts like someone who leans *against* a wall that, while protecting us, also restricts us. Walls, those of metaphysics, science, morality, politics, religion, the agreed-upon ways of moving us socially and aesthetically, philosophy, or art theory, which we have built to sustain, defend, or protect ourselves but which, when they become solid, prevent us from seeing the other side, from crossing over into the unknown, and from learning other ways of walking, to be, and to relate to things, and, worse still, they make us forget that we ever built them in the first place. [...] The arts have always played an essential role in the formation of societies and their culture. So-called pure art is a phase that must be considered over. [...] We must build a bridge between art before Art and art after Art, a bridge that spans the centuries (few, in reality) in which the arts shirked their responsibility and placed themselves at the service of various forms of egomania and greed.» \_Chantal Maillard.

The opportunity and the proposal is once again within reach, in both a moral and aesthetic sense.





Manuscript in Spanish.

■ Pages: 512

■ Published in February 2024

**Decir los márgenes** [To Tell the Margins - Maillard in Conversation with Muriel Chazalón]

*A splendid set of conversations that address in nine sections the “nine thresholds” (Margins, Hunger, The Semblable, Monsters, Fictions, In-signifying, Muting, The Method, The Animal-in-Me) that reflect the nuclear themes of the work of Chantal Maillard, one of the most important poets and philosophers of this time.*

One of Chantal Maillard’s strategies has been to make the margins the very center of her writing, transforming them into a possible place of narrative. Through the conversations gathered in this book, Maillard reviews the essential themes of her work, some of them closely connected to her life experience. Thus emerges her most intimate voice, a voice that interrogates what she has written, rediscovers it, clarifies it, expands it.

Chantal Maillard’s readers will find in *Decir los márgenes* a valuable support to enrich the re-reading of her work, poetic and essayistic, and to deepen its understanding. And those who do not yet know her or have only partially read her will find in this book a guide to explore the sharpness of her thought and, we must warn you, feel touched, for good, by Maillard’s disturbing and inescapable clairvoyance.

Click to read a recent **INTERVIEW** to Maillard in the magazine Educational Evidence (in English)

*On the margin of me, you know, there is babbling. The poetic voice sometimes intuits and says more than I can ever know.*

\_Chantal Maillard

*There are books that reaffirm the power of literature, always disruptive, never a reflection of anything. In a publishing market saturated with replicas, the appearance of Chantal Maillard’s Decir los márgenes is something to celebrate.*

\_EL PLURAL



Manuscript in Spanish. English sample available.

■ Pages: 192

■ Published in April 2021

**After obtaining a PhD in Philosophy, Chantal Maillard later specialised in Indian Philosophies and Religions at the Banaras Hindu University.**

**Las venas del dragón** [The Veins of the Dragon]

*Why today Confucianism, Taoism and Buddhism are key.*

Since antiquity, in China the Universe has been thought of as a system of resonances in which there are no things or beings but active forces in perpetual mutation. Nothing operates in isolation and nothing does not depend on everything else. To conceive the environment in these terms would undoubtedly contribute towards instilling a greater sense of ecosophy and ethnopolitics in our societies, which is vital for their transformation.

Never has the perception of the need for a change of parameters been more pressing than now, and the responsibility to educate ourselves in this regard more imperative. The initial teachings of the three schools of thought addressed in this book can help us in this endeavour. Good governance (confucianism), harmony with the environment (taoism) and a deep understanding of our own nature (buddhism) are presented as three essential ingredients to avoid the coming catastrophe. Whether these proposals will ever amount to anything more than a utopian ideal is unlikely, but, as things stand, perhaps it is in our interest to pursue them.

*The work of this Belgian nationalized Spanish, dweller forever of Benares (in the holy city she specialized in Indian philosophy and religion), is a communion between cultures.*

\_Juan Cobos Wilkins



**German** Turia + Kant  
**OPERA rights SOLD!** Premiere scheduled for 2026.

Manuscript in **Spanish** and **German**. **English sample translated by Samantha Schnee** available.

■ Pages: 220

■ Published in February 2019

## La compasión difícil

[The Complexity of Compassion]

*This heartbreaking work is about the myth of Medea, violence, understanding the other, pain, and not only that.*

This is undoubtedly the most disturbing book Chantal Maillard has ever written. In it she confronts the great issues humanity has been pondering since the beginning of time. Birth, pain and death, the gods and their absence, the relation of our species with other living beings, motherhood and suicide, guilt and innocence, judgment and creed. All of this revolves around the axis of a primordial violence that we all suffer at the same time as we inflict it. How can we commiserate, considering the crime and how can we not commiserate, considering the hunger?» Eastern traditions and the classic Greek world are once again present in this writing that seems, however, to always emerge from the body, from the experience lived in search of an impossible freedom and from a clairvoyance that awakens fear for what it may come to understand: “In all tyrannies, intelligence is the forbidden fruit,” affirms Chantal. And also “How easily fear is translated into convenience”. Courage and intelligence are necessary to enter this book, of which no page will leave you indifferent.

**Radical and thoughtful, an unacceptable essay for some and revealing for others.** **\_BABELIA**



**READ AN EXCERPT FROM** *The Complexity of Compassion* translated by Samantha Schnee

*“Retracing the endless chain of events, the process, to the beginning. Finding in one’s own flesh the place where these sequences, the first steps, and the first violence are tangled together. My blood carries within it the bite of a feline, the lethargy of a saurian, the camouflage of a fish in the depths, the electrifying lash of a ray. And hunger. An unbearable hunger, ever-renewing, always insatiable.*

*How can one not feel compassion?*

*Hunger is combustible; death, seed. The world is a never-ending performance of this first violence. Existence, the product of that violence.*

*Compassion: what we inherited from fallen angels. Guilt: what we inherited from the gods.”*

[...]

*“They say: respect beliefs. Respect beliefs? The greatest violence has been wrought in the name of beliefs of one kind or another. Should we respect the causes of that violence?*

Click on the image to check out the German edition published recently



**+10,000  
COPIES SOLD**



**THREE EDITIONS in Spanish so far**

**Among the top 10 best books of 2015 by El País**

Manuscript in **Spanish**. **English sample available.**

■ Pages: 320

■ Published in June 2015

## La mujer de pie [Standing Woman]

*A philosophic, poetic essay about pain. A story told in three voices. A story in search of an argument. A reflection on illness, fragmentation, the discontinuity of perception and the illusory belief in a self that gives meaning to existence.*

What is the limit between an essay and a story, between some biographical notes and what we call history, between reality and fiction, between what we believe and what we create?

In *Standing Woman* there are characters. They go through the book revealing brief sequences of their life, broken dialogues.

*Standing Woman* is an invitation to listen. Of the ailleurs, and of the mental noise with which we identify so easily.

*Standing Woman* is a resource to relieve the pain of the flesh, its atrophies, its limitations, its disabilities.

*Standing Woman* is an observation journal. A record of mood fluctuations under analgesia.

*Standing Woman* is a strategic space in which to discover how to intuit the world without losing verticality.

*Standing Woman* is a stage.

*Standing Woman* is a stage with a window from which to look.

*Standing Woman* is the sill of that window.



Manuscript in **Spanish**. **English available soon.**

■ Pages: 280

■ Reissued in September 2017. Originally published in 1998.

## La razón estética

[The Aesthetic Reason]

*Facing the crisis of enlightened reason and of the romantic subject, and the weak thinking of postmodern reason, aesthetic reason “above all, poetic reason: maker, creator of reality”.*

“Our societies’ collective consciousness and their symbolic universe are always accompanied by certain categories of sensitivity that vary from one era to another and from which derive so many other ways of understanding the world. If I have accepted the challenge of re-editing this book after twenty years, it is because I still think it is important for us to be able to notice these variations - which are, moreover, inseparable from social fluctuations - and how they arise along with the values we adopt. Politics is not made by parties or groups, but by individuals. And if those who govern - whether they are part of the demos or those who hold economic power or power at all - have not learned to know each other, they will be unable to govern. To govern, it is necessary to know what we are or what we are being beyond our character. All well-constructed morals require an extra-moral foundation and this has to do with knowledge of oneself, something that can only be initiated by observing one’s own mind. Whether it is viable or not will depend on the interest that we put in this education being carried out.”





## Agustín Fernández Mallo

He was born in La Coruña in 1967, and is a qualified physicist. In 2000 he formulated a self-termed theory of 'post-poetry' which explores connections between art and science. His *Nocilla Trilogy*, published between 2006 and 2009 (comprising the novels *Nocilla Dream*, *Nocilla Experience* and *Nocilla Lab*), brought about an important shift in contemporary Spanish writing and paved the way for the birth of a new generation of authors, known as the 'Nocilla Generation'. His essay *Postpoesía: hacia un nuevo paradigma* was shortlisted for the Anagrama Essay Prize in 2009. In 2018 his long essay *Teoría general de la basura* (cultura, apropiación, complejidad) was published by Galaxia Gutenberg, and in the same year his novel, *The Things We've Seen*, won the Biblioteca Breve Prize. Also in 2018 he published his novel *War Trilogy* (Six Barral) and in 2020 in Galaxia Gutenberg the essay *Wittgenstein, architect: the uninhabitable place*, co-authored with Bernardí Roig and Fernando Castro Flórez. His last novel is *El libro de todos los amores* (Anagrama, 2022).

\* **Anagrama Essay Prize, 2009**

\* **Biblioteca Breve Prize 2018 for *War Trilogy***

\* **Cálamo Extraordinary 2018 Award for his work as a whole**

\* **European Literature Prize 2022, for the Dutch translation of *Nocilla Trilogy***

\* **PEN Award for *The Things We Have Seen* (Eng. ed. Fitzcarraldo)**

\* **I Eugenio Trías Essay Prize 2022 for *La forma de la multitud***

*Each generation, each aesthetic movement or each worldview generates its own ruin and, in fact, what we have to do is to go to the rubble of the ruin and see what remains in flames in it in order to build from there.*

—Agustín Fernández Mallo



Manuscript in **Spanish**. English sample translated by Thomas Bunstead available

■ Pages: 298

■ Published in March 2023

*In this brilliant essay Fernández Mallo, an author skilled in blurring disciplinary boundaries and connecting the concerns of physics with poetic language, unsettles by unfolding the shape of the new crowd. A crowd whose political reality is that of an “infinitesimal” time mass that is the chronicler of the disappearance of all public sphere. Under the “emocapitalism” of the entrepreneurial management of affections, the “petzation” of the world reigns. Although it is difficult not to be distressed trying to understand the processes of construction of our late-capitalist digital identity, Fernandez Mallo prefers to dissect all this acceleration and make the diagnosis from a serenely critical distance.*

—El Cultural

## La forma de la multitud [The Shape of the Crowd - Capitalism, Religion, Identity]

*Let's face it: no one has the power to stop the financial dictatorship and the external control of our lives.*

*Fernández Mallo interprets the totality of human culture from three distinct and intertwined models of capitalism, to achieve an understanding of the human habitat yesterday and today, without moral advice. Because our identity is constructed from outside of us.*

In this brilliant essay, Agustín Fernández Mallo explores the scope of crowds and reveals the cryptic processes that shape us. He traces the family tree of ever-expanding capitalism, based on the existing Being as an incomplete unit, dispersed and blurred as soon as interaction between body and environment takes place. Since pre-modern ages, religions, political ideologies, philosophical systems and sciences have tried to analyse the human type, to collect quantifiable information about people... As well as creating a uniform and undifferentiated conglomerate, a crowd mode whose behaviour, both individual and collective, would be predictable.

This essay sustains that those same mechanisms operate in the Internet, a space that hosts all the accounting data of individuals in an anonymous mass, and that generates, through algorithms at mind-boggling speed, a phantom identity for each and every one of us. Such identity is no longer the one we used to have, but a conglomerate mixture from which our statistical identity emerges, an aggregate of statistical data operated by bots that manage our emotions and determine our choices.

Thus, Agustín Fernández Mallo reveals that, in opposition to what one might believe, capitalism is today far from being defeated or overcome. Through a pleasant, surprising and enlightening analysis, he ponders on great philosophical questions such as where freedom can still be found in this context or what happens to interaction with others. Also why, in an ambivalent world between the analogue and the digital, an unprecedented solitude appears; a space of intimacy and creation in contrast with our habitat -in which we evolve and live as mere members of a crowd.

**Winner of the I Eugenio Trías Essay Prize**

**Best Essay 2023 selected by La lectura, El Mundo**



Manuscript in **Spanish**.

■ Pages: 192

■ Published in 2020

Tap on the  
image to see the  
artistic actions  
performed for the  
*Wittgenstein, Architect*  
project



## Wittgenstein, arquitecto: el lugar inhabitable [Wittgenstein, Architect: The Uninhabitable Place]

Co-authors, Agustín Fernández Mallo, Bernardí Roig and Fernando Castro Flórez.

*This book deals with something unprecedented: the only two artistic actions performed in the only two houses built by the Viennese philosopher Wittgenstein.*

In the spring of 2018, Bernardí Roig and Fernando Castro Flórez, the latter dressed in a ghostly white robe, wander for two nights through the empty rooms of the house in Kundmannngasse, Vienna, a house that in 1927 Ludwig Wittgenstein had conceived for his sister Margarethe. Fernando Castro Flórez mutates into a ghost of language, who with an anxious and breathless step crosses rooms and corridors without finding a way out of the prison of words.

In the summer of 2017, Agustín Fernández Mallo climbed, tracing a strict straight line, the wall that joins the Skjolden fjord with the cabin that in 1914 Wittgenstein built, and where he would devise what later became his *Tractatus Logico-Philosophicus*. It is the “*Primera directísima a la cabaña de Wittgenstein*” [*First Direct to the Wittgenstein Hut*]: to reach in the most straightforward possible way the ruins of that thinker’s brain.

The soundtrack could not be other than *Ravel’s Concerto for the Left Hand in D major (to Paul Wittgenstein)*, in an adaptation conceived and performed with electric guitar and effects pedal by the musician Juan Feliu.

The two actions and the concert are collected here through films, documents, theorizations, fetishes, sculptures and surprising finds - such as the nail in the hut, which illustrates this cover. This book would not be complete without the five films of the artistic actions carried out, which are part of the whole Wittgenstein, architect project.



Manuscript in **Spanish**.

■ Pages: 458

■ Published in October 2018

## Cálamo Extraordinario Award 2018

*A prodigiously complex thought, singularly timely, that generates tools with which to creatively resist in the world. It exudes conceptual power and teaches how to employ a lucidly unhinged methodology.*

\_ABC

## Teoría general de la basura - cultura, apropiación, complejidad

[A General Theory of Garbage - Culture, Appropriation, Complexity]

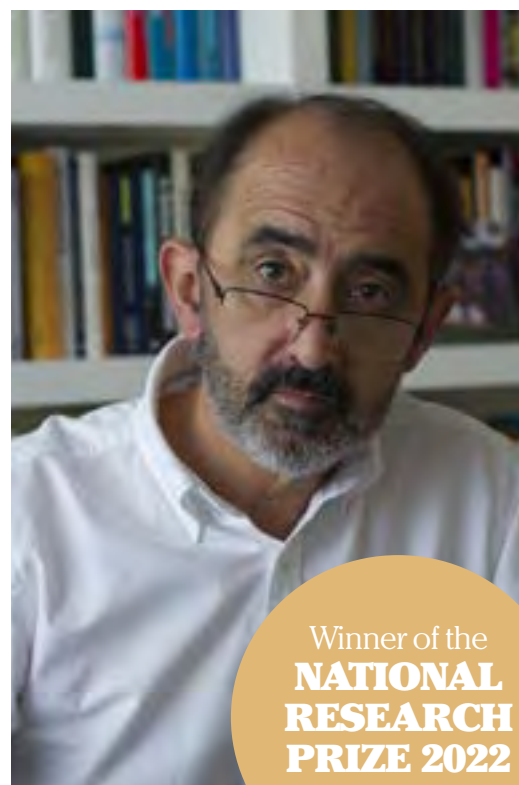
*The premise behind this original essay is that the arts and sciences do not result from our excellence, but rather from our use of old rubbish, the waste left behind unintentionally by others. This book posits a highly original ontology and epistemology of our contemporaneity: within the discarded dregs of our present lies the cultural genes of the near future.*

Fernández Mallo begins by stating that the earliest known voice recording is that of Walt Whitman reciting his poem America in 1890. As we have yet to uncover an audio recording that predates the aforementioned, we have no idea what speech sounded like before then. If we were to hear a first-century Roman say the word *rosae* today, perhaps it would sound something more akin to the roar of a tiger or the grinding of a machine. After all, everything has its ‘year zero’ i.e., the cut-off point beyond which we invent everything and where fiction begins.

The book is brought to a conclusion with a whole alternative theory about what an artistic product is and what a machine and an organism are, yielding a whole new meaning to the concepts of ‘natural’ and ‘artificial’

Somewhere in between, and along a path woven with a highly personal tapestry of metaphors that combine both the poetic and the scientific, we will encounter such things as an aeronautical interpretation of Walter Benjamin’s Angel of History, or an explanation for the rationale behind Western identity—founded on the idea of the voyage and the construction of ‘the other’—, as well as pages that will shed new light on contemporary art—especially with regard to Appropriation—, or others which will reveal the meaning of fragmentation and noise in communication today. From a record by New Order to the horse that Nietzsche embraced in Turin, from Chris Marker’s cinema to Lady Gaga, from theories of complex systems to the Sleepers of Ephesus, from the mythology of romanticism to the no less impossible pop mythology, or from the causes of the recent global economic collapse to the Higgs Boson Blues sung by Nick Cave, everything in this book serves to redefine our everyday life.





## Daniel Innerarity

Daniel Innerarity is a professor of Political and Social Philosophy. He is an IKERBASQUE researcher at the Universidad del País Vasco; his research revolves around the governance of contemporary societies and the development of a theory of complex democracy. He is the director of the Institute of Democratic Governance. He also teaches at the European University Institute in Florence, where he holds the chair of Artificial Intelligence & Democracy. He has been a visiting professor at the Sorbonne, the London School of Economics and Political Science, Georgetown University or the Max Planck Institute in Heidelberg. Among the literary prizes he's been awarded are el Premio Euskadi de Ensayo (in 2012, *La democracia del conocimiento* and in 2019, *Política para perplejos*); el Premio Espasa de Ensayo (2004, *La sociedad invisible*); el Premio de Ensayo Miguel de Unamuno and Premio Nacional de Literatura (2003, *La transformación política*); el Premio de la sociedad Alpina de Filosofía (2011, *Ética de la hospitalidad*); y el Eugenio Trías Essay Ward in 2024. In 2013, Innerarity received el Premio Príncipe de Viana by the Government of Navarra and he has been awarded 2022 National Humanities Research Award. In 2004, the French magazine *Le nouvel Observateur* included him as a one the 25 great thinkers of the world. He is a regular opinion contributor to *El País* and *La Vanguardia*. His work has been translated into eight languages.

\* **National Literature Award, 2003**

\* **Miguel de Unamuno Essay Award, 2003**

\* **Espasa Essay Prize, 2004**

\* **Premio Príncipe de Viana, awarded by the Government of Navarra, 2013**

\* **Euskadi Essay Award, 2012**

\* **Euskadi Essay Award, 2019**

\* **National Prize for Research in Humanities, 2022**

\* **III Eugenio Trías Essay Award**

### PUBLISHED IN GALAXIA GUTENBERG

2015 *Política en tiempos de indignación* (*Politics in Time of Outrage*)

2017 *La democracia en Europa* (*Democracy in Europe*)

2018 *Política para perplejos* (*Politics for the Perplexed*)

2020 *Pandemocracia* (*Pandemocracy*)

2020 *Una teoría de la democracia compleja* (*A Theory on Complex Democracy*)

2022 *La sociedad del desconocimiento* (*The Non-knowledge Society*)

2023 *La libertad democrática* (*The Democratic Freedom*)

2025 *Una teoría crítica de la inteligencia artificial* (*A Critical Theory of Artificial Intelligence*)



Italian Castelvechi

Manuscript in **Spanish**. English sample, soon.

■ Pages: 552

■ Published in March 2025

**Winner of the  
III Eugenio  
Trías Essay  
Prize**

## Una teoría crítica sobre la IA

[A Critical Theory of Artificial Intelligence]

*An original and reliable contribution on a highly topical issue by one of the most acclaimed philosophers in Spanish language.*

Technological change affects a fundamental value of democratic societies: the capacity to decide. More and more decisions, everyday or political, are automated and delegated to sophisticated devices. Starting from a reflection on the concept of democratic decision-making, Innerarity elaborates, with analytical rigor, a political philosophy of artificial intelligence that asks what kind of popular will is developing, while distancing itself from technological determinism and catastrophic or apocalyptic positions. This essay proposes a philosophical reflection on the main issues that artificial intelligence forces us to rethink: the capabilities of algorithms and those of humans; the nature of automation, intelligence and creativity; the reliability of predictive analytics; the meaning of transparency; the intuitive and bodily dimension of knowledge; the power and inaccuracy of data; the collective and social aspect of privacy, or the place of indeterminacy and chance in an environment mediated by algorithmic governance.

From a perspective that is both critical and respectful of technological complexity, Innerarity proposes a novel idea of the political control of technology that promotes equality and the democratization of the algorithmic environment, as well as a new social contract between humans and machines, with the aim of achieving their balanced and fair integration in a negotiable world. In the great debate on artificial intelligence, Innerarity re-examines the concept of democracy at the current technological crossroads.



**Italian** Castelvechi

**Portuguese (Portugal)** Relógio d'Água

Manuscript in **Spanish**. English sample, soon.

■ Pages: 224

■ Published in March 2023

*Although from an unequivocally progressive vantage point, Innerarity X-rays the shake-up of the geopolitical chessboard in recent years, which has led to profound changes in the ideological substratum. It is not a book that radiates banal optimism, although it defends the strength of democracy. However, it does not avoid analyzing the deficits of our democratic systems. One of them, perhaps the main one: stagnation.*

—La lectura, El Mundo

## La libertad democrática

[The Democratic Freedom]

*What has happened so that freedom has become a slogan of the right and obedience seems to be a value of the left? Is there not a different conception of freedom in a democratic society behind this curious ideological shift? Taking the idea of freedom as a common thread, this book analyzes the future of democracy and the new ideological landscapes, offering some keys to understanding the behavior of its actors. A necessary reflection on the challenges faced by liberal democracies in a context marked by populism and hate speeches.*

If modern democracies were constituted as institutions against the absolute sovereign, contemporary democracies can only improve by combating the individual tyrant who ignores the effects that his sovereign behavior has on nature or future generations. Decisive in the history of the construction of modern democracy was that Enlightenment which forged the ideal of autonomy; we should now promote the Enlightenment of interdependence. We owe to modernity our critical subjectivity, the principle of self-reliance, freedom of conscience and individual rights. None of these conquests is assured forever and we will have to continue to defend them against old and new forms of imposition. But to this struggle we must now add another, more subtle and complex one in which we must move from autonomy to responsibility, where it is no longer so much a question of defending a sphere of autarchy as of configuring a subjectivity that takes charge of what we have in common.

Those who, in the name of their right to do as they please, do not internalize the impact that their actions may have on others end up contributing to building a society in which many will see the possibilities of doing as they please reduced. In caring for the commons, we are not surrendering to a neutral or alien structure, but to something that nourishes our personal freedom. It is part of civic maturity to want to protect one's own freedom and at the same time to ask oneself whether this protection is not diminishing the possibilities of others to enjoy their own freedom.



**Italian** Castelvechi

Manuscript in **Spanish** or Italian.  
**German and English sample available.**

■ Pages: 256

■ Published in March 2022

*This must-read book by Innerarity, one of the intellectuals who has best approached the uncertainties in which we live, advocates distrust in a context saturated with information.*

—Diario de Córdoba

## La sociedad del desconocimiento

[The Non-knowledge Society]

*Never has knowledge been so important and at the same time so suspicious. Innerarity's new book develops the paradox that contemporary democracies face and that has become evident with the pandemic crisis, first, and now with Russia's invasion of Ukraine.*

We have never needed knowledge so much and distrusted it so much at the same time; we had never placed so much hope in knowledge as a solution while it was itself becoming a problem. Science is the source of the highest authority and always controversial. For many, experts are the salvation and for others the focus of all anger. While there are those who hope that knowledge will lead us out of error and ignorance, there are also those who fear that it is leading us to even worst mistakes.

We will not understand the society in which we live if we do not give an adequate explanation of this strange antagonism, which can no longer be understood on the basis of the modern contrast between the Enlightenment and its shadows, as a moral combat between progressives and reactionaries, the classic distinction between the sane and the insane. At stake is not rationality and its opposite, but a certain metamorphosis of the very idea of rationality, which can no longer be comfortably defined in the face of its simple negation. We would miss a great opportunity to know ourselves if we were to disqualify this disbelief as a reaction to civilizational progress. Only by understanding the distrustful, fearful, denialist, paranoid and terra-planning people can we understand the society in which we live and the role that knowledge plays in it. Understanding does not mean here giving reason to those who seem to lack it, but explaining the circumstances from which this resistance arises because we will then have a more accurate idea of the rationality they reject.

**+10,000  
COPIES SOLD**





**English** Bloomsbury  
**Italian** Castelvechi  
**Portuguese** Porto Editora

Manuscript in **Spanish and English**

■ Pages: 448  
 ■ Published in January 2020

**+10,000  
COPIES SOLD**

**National Prize  
for Research in  
Humanities, 2022**

## Una teoría de la democracia compleja [A Theory of Complex Democracy]

*The main threat to our democracy is not violence or corruption or inefficiency, but simplicity.*

From a perspective of the theory of democracy, this book offers an update of our political concepts, which were conceptualized in an era of relative social and political simplicity. This theoretical deficit corresponds to a political practice that simplifies and impoverishes our democracies. Our political systems are unable to manage the growing complexity of the world and are powerless against those who offer reassuring simplification. Politics has not yet found its democratic theory. It no longer has to face the problems of the 19th or 20th century, but those of the 21st. If democracy has made the transition from the polis to the State of the nation, from direct democracy to representative democracy, there is no reason to suppose that it cannot face new challenges, as long as it is provided with an adequate political architecture. This book is aimed at those who do not believe in simple answers, but neither do they want to despair in the face of the complexity of the questions. It formulates a theory of democracy and government for the 21st century from the premise that the most promising renewal of our democracies will result from making them more complex.

*Politicians are already reading this book, and I'm happy about this. It is a brilliant essay, indeed.*

**\_Correo de Galicia**

*A bracing and original argument that our current political concepts are too simple and outmoded to represent the complicated social reality in which we live. If we are to have democratic hope in an increasingly anti-democratic world, we need new ways of thinking about power and territory.*

**\_Michael Patrick Lynch, Provost Professor of the Humanities, University of Connecticut**



**Italian**  
Castelvechi

Manuscript in **Spanish. English sample available.**

■ Pages: 136  
 ■ Published in 2020

## Pandemocracia. Una filosofía de la crisis del coronavirus [Pandemocracy. A Philosophy on the Coronavirus Crisis]

*A key reflection on different aspects that may be related to the coronavirus crisis, from a drop in populism to the impact it could have on relations between EU countries.*

According to its etymology, a pandemic is an infectious disease that affects everyone, while an epidemic would have a geographically limited area. We could say that our instruments of government are designed to manage epidemics and not pandemics, as they are local institutions and not global ones. Hence the first sense of powerlessness in the face of a phenomenon that demands greater political integration of humanity, along the lines of strengthening transnational institutions or global governance and, in general, a transition towards forms of cooperative intelligence, clearly insufficient in the world in which we live. The definition of democracy points out that all those affected by a decision must be able to participate in it, that the community of those affected must coincide with that of those who decide. In this sense, the coronavirus crisis would be a pandemocratic event, like all global risks. There is a paradox that a risk that makes us all equal reveals at the same time how unequal we are, provokes other inequalities and tests our democracies.



**English** Palgrave Macmillan

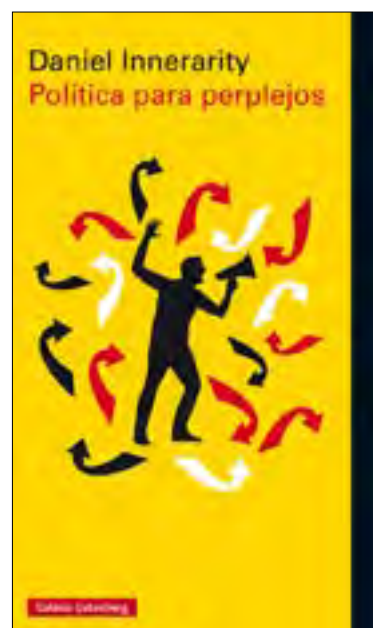
Manuscript in **Spanish and English**

■ Pages: 384  
 ■ Published in 2019

## La democracia en Europa [Democracy in Europe]

*Europe will be meaningless as long as there is no narrative that can be understood and accepted by its citizens.*

Among the shortcomings of the European Union, one of the most corrosive is that it is not intelligible. The author argues that the European Union can only be understood within the conceptual framework of a complex democracy. At a time when the lack of an epic is not compensated for by a functional legitimacy, when the European project cannot count on either the recourse to emphatic gestures or the discreet favoring of effectiveness, the landscape has been filled with negative references. With the various legitimations of integration weakened, the only powerful stories left standing are the populist challenges or the inevitability with which technocratic justifications are imposed. At the same time, the generic calls for greater integration, for “more Europe”, have a coercive resonance, of surrendering to the inevitable and in the direction already known. At a time of particular uncertainty regarding the future of Europe, if we can be sure of anything, it is that its future can only depend on shared reflection and free decisions. Daniel Innerarity tries to explain what the political innovation of the European Union is, its shortcomings and opportunities, what we have the right to expect and demand from it in order to make it, in accordance with its peculiar nature, more democratic.



**Euskadi  
Essay Prize  
2019**

**Italian**  
Castelvecchi  
**Portuguese**  
**Portugal**  
Porto Editora

Manuscript in Spanish.  
English sample  
available.

■ Pages: 192

■ Published  
in June 2018

### Política para perplejos

[Politics for the Perplexed]

*Surviving political perplexity in an age of uncertainty in which thinking long-term is increasingly difficult.*

Perplexity is a condition of today's societies in which the horizon of the possible has opened up to such an extent that our calculations about the future are particularly uncertain. The 21st century opened with the upheaval of the economic crisis, which produced waves of indignation but no particular perplexity. It even helped to reaffirm our main orientations: who were the bad guys and who were the good guys, for example, or the winners and losers, etc. But the current political landscape is filled with a widespread disappointment that no longer refers to something specific but to a situation in general. And we already know that when unease becomes diffuse it causes perplexity. We are irritated by a state of affairs that does not meet with our approval, but even more irritated by not knowing who to blame for it and who to entrust with changing the situation. Innerarity reflects on the events we are living through, which have led us from indignation to perplexity, although there is no reason to abandon our indignation.

*Innerarity's reflections are a true delicacy. He analyses the reasons and consequences that push people to take political actions that question the very future of our nations.*

**\_CRÓNICA JALISCO**

*For the perplexed, yes. For the outraged, stunned, amazed, pissed off, incredulous, misunderstood, disgusted, impressed, deranged or radicalized citizens. [...]*

**\_EL PERIÓDICO**

*This book is not only pleasant to read, but is also useful to better understand a world where what has changed is precisely the way it changes. It is urgent that we understand what is happening, not to predict the future (this is impossible), but to anticipate, as far as we can, the consequences of our own decisions.*

**\_ACE PRENSA**



**French** Éditions  
Le Bord de l'eau

**Portuguese**  
**Portugal**  
Dom Quixote  
**Portuguese**  
**Brazil** Leya

Manuscript in  
Spanish and French.  
English sample  
available.

■ Pages: 352

■ Published in 2015.

### Política en tiempos de indignación

[Politics in Time of Outrage]

*What is valuable in the movements produced in times of indignation and what are their limitations.*

The consequences of the many recent economic crisis have been a turning point that has given rise to new social movements and even new political parties. This powerful wave of indignation has shaken many institutions, unleashed great political passions, but it has also generated a particular type of disconcert. Times of outrage may also be times of confusion. Only those who have understood the logic of indignation and what politics is able to provide can avoid false expectations, while, at the same time, being able to formulate their criticism in a radical way. This book tries to contribute to a better understanding of politics in an era of indignation, when people are prone to question and criticize many things that they once thought were peacefully acquired. Daniel Innerarity raises questions such as: have we defined its nature properly? Who should be doing it? What are its possibilities and its limits? What can we really expect from it?

*Daniel Innerarity is prestige of indignation, Innerarity opposes the virtue of reflection: instead of solacing ourselves in "The time of outrage!" demanded by Stéphane Hessel, the Citizen's first Commandment should become a very different slogan: 'Understand!'*

**\_LETRAS LIBRES**

*As I come to the end of this fascinating and contemporary book, we must acknowledge [...] the reflection carried out over the last few years [by the author] on the transformations of politics.*

**\_Revue Sociétés. Revue de  
Sciences Humaines et Sociales.**





## Ana Carrasco-Conde

Philosopher and professor of Philosophy at the Complutense University of Madrid. She studied at the Universidad Autónoma de Madrid and completed her studies at the University of Paris X Nanterre, the LMU München and the TU Berlin. She is a guest researcher at the Bavarian Academy of Sciences and is a member of the Internationale Forschungsnetzwerk Transzendentalphilosophie / Deutscher Idealismus. Specialised in German idealism and romanticism, and trained in ancient philosophy, her philosophical concerns focus on the “dark side” of reality (evil, unease and terror). She has been a visiting professor at several European, American and Asian universities. Her books include *Infierno horizontal* (2012), *La limpidez del mal* (2013), *La ciudad reflejada* (2016) and *Presencias irReales. Simulacros, espectros y construcción de realidades* (2017). Galaxia Gutenberg published her last essay *Decir el mal* (2021). In addition to his academic work, he is also a communicator. She advocates the “art of inquiring” and “dislocating concepts” as methods for thinking about and disarticulating the present based on elements that are usually taken for granted. She is a regular contributor to the media. She is one of the “10 young philosophers whose reflections and research will mark the thinking and debates of the coming decades” according to a list published in the Spanish magazine *El Cultural* entitled “What are the philosophers of the future thinking about? (2 November 2020).

**\* Julián Sanz del Río Research Prize by the Deutscher Akademischer Austausch Dienst and the Fundación Universidades, 2012**

**\* II Eugenio Trías Award, 2023**

PUBLISHED IN GALAXIA GUTENBERG

2021 *Decir el mal* (Saying Evil)

2024 *La muerte en común* (Death in Common)



Manuscript in Spanish

■ Pages: 392

■ Published in March 2024

## La muerte en común

[Death in Common]

*A necessary insight into the intersubjective dimension of dying.*

Is it the common property of death that we are all mortal? This book doesn't refer to a consubstantial and shared property among living beings. *Death in Common* is, on the one hand, an attempt to think about the consequences of losing someone who constitutes you as a person and, on the other, to reflect on what happens in the community when this occurs. If it is said that those who do not know how to deal with a loss fall into pathological grief, what happens in a society in which people do not know how to mourn? Is there pathological grief at the community level? What impact does the loss of a member of the community have on the whole? Is it only a “private” matter to be solved by each person at home? What impact can the disappearance of shared rituals and the shortening of the time we give ourselves to overcome this experience have? To answer these questions, this essay starts from the path that links in the ancient world the children's lullabies with the funeral chant known as *nenia* and analyzes the meaning of consolations in order to think about our own time and our way of coping with loss.

**Winner of the II Eugenio Trías Essay Prize 2023**



Manuscript in Spanish. English sample available.

■ Pages: 240

■ Published in November 2021

## Decir el mal [Saying Evil]

*What if evil could be thought of differently?*

We take it for granted that human beings are selfish and tend towards evil. So, resignedly, we affirm that evil is inevitable. Everything we read about it only reinforces our starting point. And we give up: there is no remedy, today's evil will be repeated tomorrow. We even become insensitive to horror. But what if evil could be thought of differently? By drawing on selfishness, are we being blind to other possibilities for understanding it? Do we do evil more for lack of questioning what really makes it possible than for its inherent character? Does it make sense to reduce evil to a question of individual will instead of approaching it from the perspective of community? We have turned evil into an abstruse and distanced object of philosophical reflection without wanting to dwell on the proximity of an imperceptible and ordinary evil that is not such because it is vulgar, but because it is a common and ordinary practice and, therefore, something shared by the members of a community.

*Evil seems to be as present today as ever, or perhaps more so than ever. That is why the reflections in this magnificent new essay are so stimulating.*

*\_Diario La Razón*



## Javier Gomá Lanzón

Born in Bilbao in 1965, he holds a PhD in Philosophy and a degree in Classical Philology and Law. In 1993 he won the competitive examinations to the body of Lawyers of the Council of State. Since 2003 he has been director of the Fundación Juan March. Over the course of a decade he has published the challenging *Tetralogía de la ejemplaridad* [Tetralogy on Exemplarity]: *Imitación y experiencia* [Imitation and Experience, 2003], *Aquiles en el gineceo* [Achilles in The Gynaecium, 2007], *Ejemplaridad pública* [Public Exemplarity, 2009] and *Necesario pero imposible* [Necessary but Impossible, 2014]. In 2019, it was published a special anniversary edition in Spanish of Gomá's *Tetralogy on Exemplarity* as a celebration of its full relevance today. He has gathered his essayistic production in the compilation *Filosofía mundana. Microensayos completos* (Galaxia Gutenberg, 2016). He is also the author of *Ingenuidad aprendida* (Galaxia Gutenberg, 2011), *Carta a las fundaciones españolas y otros ensayos del mismo estilo* (2014) and, together with Carlos García Gual and Fernando Savater, *Muchas felicidades* (2014). He has directed the collective volume *Earning a living in art, literature and music* (Galaxia Gutenberg, 2012). In 2017, Galaxia Gutenberg published his essay *La imagen de tu vida* and *dignidad*, in 2019. His latest philosophical book is titled *Un hombre de cincuenta años*, published in 2021 also by Galaxia Gutenberg. He is a patron of the Teatro Real and the Teatro Abadía.

\* Named in 2012 and 2014 as one of the 50 most influential intellectuals in Ibero-America by the magazine 'Foreign Policy'

\* National Essay Prize 2004

**Philosophy  
is literature,  
conceptual  
literature**

—Javier Gomá

### PUBLISHED IN GALAXIA GUTENBERG

- 2016 *Filosofía mundana* (Worldly Philosophy)
- 2019 *La imagen de tu vida* (A Picture of Your Life)
- 2019 *dignidad* (dignity)
- 2021 *Un hombre de cincuenta años* (A Man in His Fifties)
- 2025 *Fuera de carta* (Philosophy Off-Menu)



Manuscript in **Spanish**. **English sample available soon.**

- Pages: 208
- Upcoming, November 2025

The eagerly awaited new book by **Javier Gomá**, one of the most widely read philosophers in the Spanish language.

## Fuera de carta

[Philosophy Off-Menu]

*The new work by Gomá is a celebration of philosophical appetite. Thirty-three meditations that fall under the heading of philosophical tastings.*

We eat to nourish ourselves because without daily sustenance, the body weakens and its vital functions shut down. When the prosperity of modern societies already satisfies this primary need for survival, we aspire to make it an enjoyable experience and develop a luxurious taste for fine cuisine. If hunger is, as has been said, the best sauce in the world, then appetite, refined by culture, would be the most succulent dish on the menu. Sitting down at a restaurant table is therefore a feast for the spirit as much as for the senses. And, in that expectation of delight that overwhelms us before we tell the waiter our choice of dishes, sometimes the maître approaches us and informs us confidentially that, in addition to what is on the menu, he can offer us other dishes created by the chef especially for that day with fresh seasonal products bought early in the morning at the market. What is “off the menu” thus suggests an exclusive opportunity to break away from the predictable and try alternative, possibly more artistic, ways of satisfying a need.

This book is titled *Off-Menu* because it contains a variety of philosophical proposals designed to whet the reader's appetite for some nutritious and flavorful ideas and, with the seasoning of literary prose, make the bite of their life tasty.





Manuscript in Spanish.

■ Pages: 192

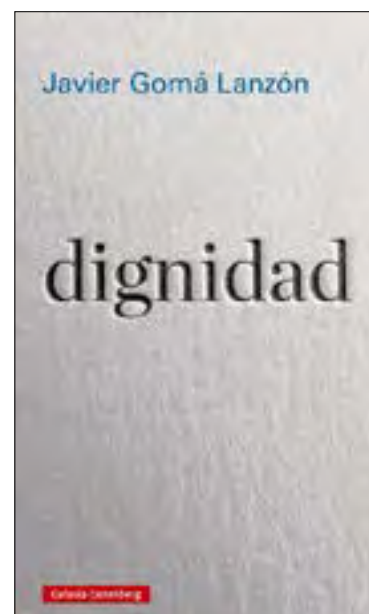
■ Published in 2021

## Un hombre de cincuenta años

[A Man in His Fifties]

*The new work by Gomá brings together three plays and a short essay, which explains that theatre is the ideal genre for dealing with the temporal and tragic condition of mortals.*

Anyone who reaches the age of fifty is usually already initiated into the knowledge of a great secret. After finding it out, when you open the book of life, you read it in a different way than you did before, more than thirty years ago, in your early youth. Although the world is the same before and after, everything has changed forever, because the older reader has been informed by experience of what awaits him: very often by then he has had to watch over the corpse of one of his parents and it is no longer difficult for him to imagine his own, which awakens in him a feeling of grief in the *Inconsolable* (Inconsolable); of weariness, in *Quiero cansarme contigo* (I Want to Wear Myself Out with You); and of melancholy in *Las lágrimas de Jerjes* (The Tears of Xerxes). In the trilogy collected here, the protagonist is always an orphan in his fifties who, at a certain point, engages in a dialogue with the spectre of his deceased father. The plays explore this common element through different genres: monologue, moral comedy and tragedy.



Manuscript in Spanish. English sample available.

■ Pages: 216

■ Published in September 2019

## dignidad [dignity]

*Rethinking the concept of “dignity”.*

Dignity has proved to be the most transformative and revolutionary philosophical concept of the twentieth century. Inspiring debates (about bioethics, technology and robotics) and appearing in all kinds of moral and legal contexts, the concept of dignity has given rise to important social causes often without general recognition of its influence. This omission is recurrent and common; the concept of dignity is frequently used in the absence of a clear definition. Ever since Schopenhauer scoffed at it, philosophy has also scorned or ignored dignity. Decades have passed, centuries even, and dignity, the influence of which is impossible to overstate, is still there, blank, never having been thought through and lacking a philosophical endorsement. This book explores the concept of dignity, turning it into a philosophical subject and extracting some of the theoretical implications therein. Composed of three parts, the first addresses the history and essence of dignity; the second explores its relationship with culture and the possibility of ‘dignification’; and the third concerns the public sphere. Only a life worth living can compensate for inevitable misery. Know your dignity, reader.

**+10,000  
COPIES SOLD**



Manuscript in Spanish

■ Pages: 160

■ Published in January 2019

## La imagen de tu vida

[A Picture of your Life]

*On exemplarity, one of the key concepts in Gomá’s philosophical practice.*

What remains in this world where everything passes by? What manages to be saved from the inflexible law of expiration that condemns all living things, including human beings, to extinction and oblivion? There are two modalities of human durability within our reach: the artistic work and the image of life, when both reach the form of perfection, aesthetic and ethical, that is peculiar to them. After a general presentation of the subject, the book moves on to focus on the second of these modalities, the image of life, understood as the example left by someone at death in the memory of those who survive him. Although we may never be happy, no one can ever expropriate from us the right to live our lives with exemplarity and, after our death, to leave a luminous image worthy of enduring in the collective memory. The theory on the image of life is then specified by means of two case studies that illustrate it. First, an essay on Cervantes’ image of life, composed of three essential elements –idealism, courtesy and humor– which, when combined, give the secret formula of Cervantism. And finally, the volume closes with “Inconsolable”, a dramatic monologue where the author jumps for the first time from the philosophical essay to the theatrical stage and draws, immersed in mourning, the image of the life of a beloved person belonging to his direct and daily experience, his father, in the proximity of his death.



**Bulgarian**  
KX - Critique  
& Humanism

Manuscript in Spanish. English sample available.

■ Pages: 320

■ Published in March 2016

## Filosofía mundana

[Mundane Philosophy]

*A philosophical essay that brings everyone closer to philosophy.*

Everyone has an interpretation of the world. Interpreting is already a genuinely philosophical task. Therefore, all women and all men are philosophers and cannot cease to be philosophers without renouncing their human condition. This universal philosophical activity coexists with the efforts of a small minority of individuals who write books on philosophy. The best of these philosophical works help to educate and improve that first natural tendency to philosophy. Their supreme mission is to become mundane: philosophy about the whole world but also for the whole world and, if possible, with a little bit of the world. A philosopher must perform this important task, moreover, with good literary style, like a man of the world who masters the art of delighting. This is a book that ignores purely philosophical problems –those that only interest professionals of the discipline– and focuses on the issues that concern us all –individuality, beauty, fortune, love, happiness, the enigma of life, death–, projecting on them, of course, the luminosity of a philosophical gaze. And for this purpose he cultivates a genre, the “micro-essay”, where brevity, amenity, personal anecdote and humor are placed at the service of a modern, profound and original approach to eternal questions of human existence. This book brings together the micro-essays by Javier Gomá contained in *Todo a mil* and in *Razón: portería* and completes them with others that are collected here for the first time.

Tap on the image to see the THEATRE PRODUCTION of *Inconsolable*, Javier Gomá’s play included in this book, directed by Ernesto Caballero.





## Juan Arnau

Born in Valencia, in 1968, he is an astrophysicist and specialist in Eastern philosophies. His extensive work includes *La fuga de dios*, *Historia de la imaginación* and *Manual de filosofía portátil* (winner of the Premio de la Crítica Valenciana and finalist for the Premio Nacional de Ensayo). He has translated from Sanskrit the main works of Buddhism and Hinduism: *Upanisad*, *Bhagavadgita*, *Abandono de la discusión* and *Fundamentos de la vía media*, and written essays such as *Antropología del budismo* and *Cosmologías de India*. He is currently a professor at the Complutense University of Madrid, where he teaches classes on Indian thought. A defender of humanism in the face of the onslaught of the age of technological distraction, he is a regular contributor to the newspaper El País.

**\* Valencian Critics' Prize 2014 for *The Portable Philosophy Manual***

**\* Shortlisted National Essay Prize 2014 for *The Portable Philosophy Manual***

**\* Shortlisted National Essay Prize 2021 for *A Clear Mind***

***La mente diáfana is an erudite and readable journey through the complexity of this philosophy.***

**\_Publishers Weekly SP**

***It is no overstatement to describe La fuga de dios as an integral amendment to the civilizing option that humanity made its own with Modernity. He is not the first author to attempt this, but he is certainly one of those who has achieved it in the most beautiful, persuasive and forceful way.***

**\_ACE Press**

## PUBLISHED IN GALAXIA GUTENBERG

2021 *La mente diáfana* (A Clear Mind)

2022 *Manual de filosofía portátil* (The Portable Philosophy Manual)

2022 *En la mente del mundo* (In the Mind of the World - The Adventure of Desire and Perception)

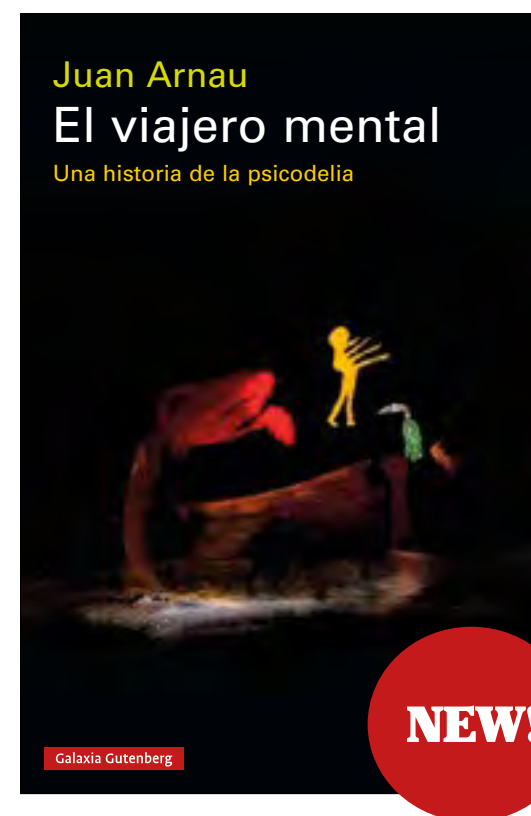
2023 *La fuga de dios* (The Fugue of God)

2024 *Buda* (The Buddah)

2025 *El viajero mental. Una historia de la psicodelia* (The Mind Traveler. A Personal History of the Psychedelic Experience)

***Manual de filosofía portátil by Juan Arnau is a fabulous essay, superbly well written, lucid, inexhaustible, brilliant.***

**\_ La Vanguardia**



**Manuscript in Spanish.** English sample available soon.

■ Pages 216

■ To be published in November 2025

## El viajero mental. Una historia de la psicodelia [The Mind Traveler. A Personal History of the Psychedelic Experience]

***The deep psyche is a terra incognita. Certain substances allow us to visit this unknown place. This book traces a personal history of the psychedelic experience. It collects stories from psychonauts, landscapes, and significant episodes of contact with the plants of the gods.***

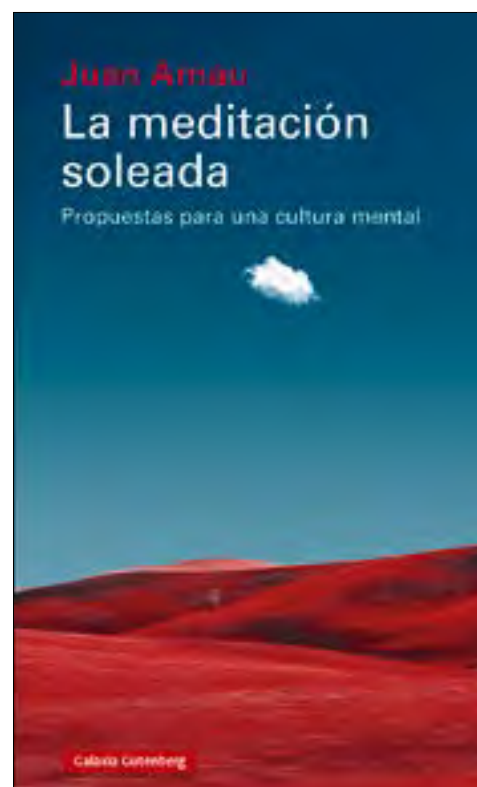
The psychedelic experience reveals a universe different from that of physics. All the stars are within the human chest. This vision contradicts the modern conception of the cosmos and is akin to ancient cosmologies such as indigenous, Hindu, or Buddhist ones. The consequences of this experience are so revolutionary that, if accepted, they would radically change our view of the world. It is not surprising that they have not been incorporated into modern common sense.

This book traces a personal history of psychedelia. It deals with various types of psychoactive substances derived from cacti, vines, hemp, and mushrooms. It also collects the experiences of different psychonauts linked to the proposal of an expanded mind and significant episodes of contact with the plants of the gods. Aldous Huxley, María Sabina, Albert Hofmann, Henri Michaux, and Terence McKenna are some of its protagonists.

The visions are experienced with closed eyes, as in dreams, but the traveler is awake. The limitations of space and time disappear, everything shines with its own light, and one feels outside the networks of language and conceptual thought. There are recurring motifs: colorful kaleidoscopic or zigzag lines, beings from other worlds, images from folklore and religion.

The psychoactive plant facilitates an aesthetically and spiritually valuable experience. A vision of the soul, not one's own (egoic and subject to the greed of passions), but the soul of the world. A mind extended in perpetual creation. The experience has its risks: to access the heaven of Unity, one must first visit the hell where the ego is sacrificed.





Manuscript in **Spanish**.

■ Pages: 192

■ Published in November 2024.

### La meditación soleada

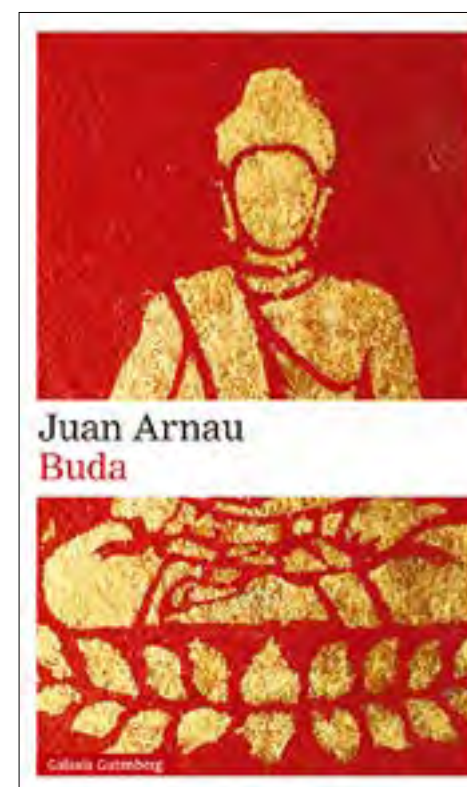
[Sunny Meditation. Proposals for a Mental Culture]

*This book is a pocket metaphysics. A synthesis of years of research that brings together the pre-Socratics, phenomenology, Sufism, Buddhism, Vedanta and the philosophy of science, and that allows us to arrive at certain relevant intuitions.*

*Sunny Meditation* is a vision and a way of being in the world. It starts from the idea that the cosmos is an extended mind and matter a mental experience. The mind here is not the brain, but the experience of perception, memory, desire and language. These are the four components of the world for the radical empiricist. All their inquiry begins now, when they perceive, remember and desire, through an inherited language that helps them understand their identity. Radical empiricism distances itself from any kind of genealogy or explanation of the causes that have brought us here (big bangs, Neolithic, karmas or DNAs). It accepts the fact that we are an arrow in motion and tries to elucidate where we are going. Sunny meditation is mental culture. Ways and strategies for orienting oneself in the mind of the world and navigating within it.

*This book makes you want to underline everything. It's the first book by Juan Arnau that I've read and it certainly won't be the last.*

**\_Rodrigo Blanco Calderón**



**Russian rights** Azbooka-Atticus

Manuscript in **Spanish**.

■ Pages: 224

■ Published in May 2024.

### Budda [The Buddah]

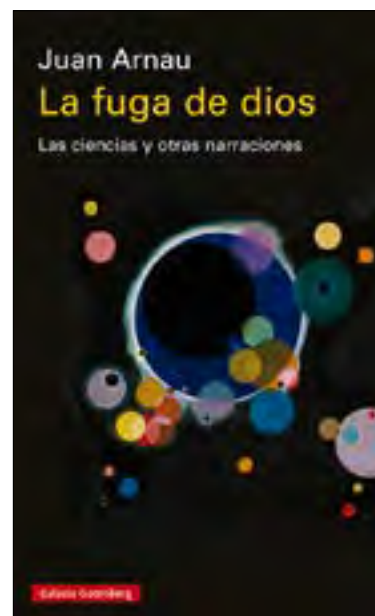
*A fluid narration, of delightful reading, where the most significant episodes of the life and teachings of the master are told with singular beauty, strength and simplicity.*

Siddhartha Gautama, known as the Awakened One (The Buddha), was an ascetic and teacher who lived in South Asia during the 6th century. According to tradition, he was born in Lumbini (present-day Nepal), the son of a king of the Sakya dynasty. He renounced the princely life to become a beggar. He wandered the forests and mountains in search of an intuition that would allow him to access the nature of the real. After a few years of begging, asceticism and meditation, he reached his purpose under a tree in Bodh Gaya. From then on he taught what he had learned, first in Varanasi and then in the plains of the Ganges River.

Written with sensitivity and a deep knowledge of the sources, Juan Arnau offers us a version of the Buddha's life based on Sanskrit texts such as the Buddhacarita, Lalitavistara and Mahavastu. It is not a minor achievement of Arnau's *The Buddha*, impregnated with spirituality and lyricism, to have preserved the strength and simplicity of the ancient narrations. The volume is completed by a brief study of the sources and a glossary that will help the reader to clarify any unknown term and to go through the different levels of reading of a biography that is already a heritage of Humanity.

*This biography of the Indian master offers us a slice of fresh, juicy fruit, a delight that invites us to linger over concepts such as consciousness and eternity.*

**\_Marta Rebón, El Mundo**



Manuscript in Spanish.

■ Pages: 280

■ Published 2023

### La fuga de dios [The Fugue of God]

*Along with the lucid critique Arnau makes of scientism and the technolatric society to which it gave rise and in which we are still settled, this essay draws attention to the hopeful announcement of what is to come. Arnau persuades us of the existence of an alternative way of thinking, capable of offering a genuinely meaningful horizon.*

We live in the myth of science. A myth that rests on three pillars: *Science is one* (when in fact there are multiple scientific disciplines incapable of dialoguing with each other, since each of them creates its own object and its own language); *Science is beneficial* (when in fact certain scientific practices threaten health and human freedom, as we have recently seen); *Science is democratic* (when its dependence on technology and resources makes it available only to the rich countries of the world). This is not a book against science, but a book about how that myth has been constructed. Without disparaging scientific achievements, it seeks to draw attention to the dark side of certain scientific views and practices. It draws on a tradition in the philosophy of science that includes Thomas Kuhn, Paul Feyerabend, Niels Bohr, Henryk Skolimowski and Bruno Latour. According to this tradition, the sciences do not constitute a privileged access to reality but different ways of dialoguing with it. In fact, it can be said that there are as many rationalities as there are sciences.



Manuscript in Spanish.

■ Pages: 168

■ Published in Nov 2022

### En la mente del mundo [The Adventure of Desire and Perception]

*The mechanicism that has dominated modern times is exhausted. Rationalism, the mathematization of nature, universal morality, the logic of competition and chance, have pushed the planet to the limit and certain celebrated scientific practices have become a threat to life. It is time to offer an alternative, a new mental culture and a way of understanding the enigma of the real.*

The subject of this essay is the relationship between observation and nature. Its working hypothesis is the distinction between mind and consciousness, which makes possible to establish a second hypothesis: the foundations of the real are not atoms or any other kind of physical or material entelechy, but perception and desire. Love is the force of the real and life is an erotics of perception. An approach that goes against modern common sense. The reader will find here pagan ideas from Greece and India, Enlightenment heterodoxes (Leibniz or Berkeley), philosophers of mind (William James or Whitehead) and quantum theorists (Niels Bohr). According to the principle of complementarity, the methods and interests with which we investigate reality are part of that reality. There is no reality apart from them. Our intentionality is interwoven with the things of the world. We can mathematize nature and disenchant the world. But this does not mean, as Galileo believed, that nature speaks the language of mathematics. It simply means that mathematization opens a path in our relationship with nature. A path as legitimate as the poetic or philosophical one. This brings us to the principle of correspondence. Different worldviews can be “true” as long as it is accepted that they are complementary. Objectivity is the consensus of specialists. Experts who perceive, desire and feel.



### Valencian Critics' Prize Shortlisted National Essay Prize

Manuscript in Spanish. English sample available soon.

■ Pages: 570

■ Reissued in March 2022 (first publication 2014).

### Manual de filosofía portátil [The Portable Philosophy Manual]

*An essay that will provide the joy that comes from the same source as knowledge.*

Why a manual? Because it aims to be easy to handle and easy to understand, and its intention is fundamentally practical. Because it is not an official, academic or doctrinaire book, and it summarizes the most substantial of a few philosophical lives. Why portable? Because it is a tribute to walkers. Portable philosophy is an effort to free thought from the reclusion to which it has been subjected by scholastics and academics. A way to conjure that erudite mania of speaking only for those who share a chair or faculty.

This book proposes to travel the river of philosophy against the current, in search of its sources. The journey begins with the gesture of an anthropologist who, after studying philosophy in Paris, goes in search of truth among the savages. Then we visit the philosophers, contemplating unforgettable scenes: Wittgenstein takes notes in a trench, Nietzsche whispers to a horse, Kierkegaard finances an anticlerical pamphlet, Leibniz discovers love among princesses, Montaigne becomes encased, Plotinus hides his past, Socrates voluntarily drinks a poison and Empedocles throws himself into a volcano. What at first sight might seem strange had a profound meaning for all of them. Let's call that meaning philosophy and see what happened.



### Shortlisted National Essay Prize

Manuscript in Spanish. English sample available soon.

■ Pages: 584

■ Published in November 2021

### La mente diáfana [A Clear Mind]

*A journey through more than two thousand years of the Hindu thought.*

This title traces more than two thousand years of Hindu thought in India. Starting from the Vedic period, it begins a journey through the most important Indian philosophical traditions, such as the Upanishads and the sāmkhya, analysing their dogma and the philosophical traces they leave in other thoughts that have developed throughout history.

The journey looks at the great myths and symbols of Hindu devotion and delves into their ways of life and social institutions; it engages in dialogue with sceptics, materialists and nihilists, who prepare the ground for the two great currents of heterodox thought: Buddhism and Jainism; it passes through the atomists and the logical realism of the nyāya; and comes to an end with a synthesis of Vedānta and Kashmir Shivaism, which bring this journey through the history of Hindu thought to a close. An attempt to bring out a dominant idea of Indian thought: “mental culture”. This idea, which the West tried to rescue with little success, postulates a correspondence between the order of thought and the cosmic order, that is, between what happens in the head and what happens out there, where the mind is capable of unfolding and its habits end up deciding the destiny of the individual. Based on the history of Indian thought and this predominant idea, Juan Arnau analyses the fundamental ingredients of all great philosophy and manages to bring us closer to India's most valuable legacy.





## Marta Segarra

She is a research professor at the French Centre National de la Recherche Scientifique (CNRS), at the Laboratoire d'études de genre et de sexualité (LEGS), and Professor of Gender Studies at the University of Barcelona. She has published essays and scientific articles, in French, English and Spanish, in the field of gender and sexuality studies, French literature and cinema, and cultural studies, and has been interested in animal studies for about ten years. She was able to train in this field at Cornell University and the University of California-Berkeley, where she was a visiting scholar in 2013 and 2018, respectively. In this area, she has published articles and collective volumes such as *Demenageries: Thinking (of) animals after Derrida* (with A. E. Berger, 2011).

### PUBLISHED IN OTHER IMPRINTS

2019 *El món que necessitem* (The World We Need) - co-authored with D. Haraway, CCCB

2020 *Fils: cartes sobre el confinament, la vigilància i l'anormalitat* (Threads: Letters on Confinement, Surveillance, and Abnormality) - co-authored with Ingrid Guardiola, Arcàdia

2021 *Comunidades con acento* (Communities with Accent) - Icaria

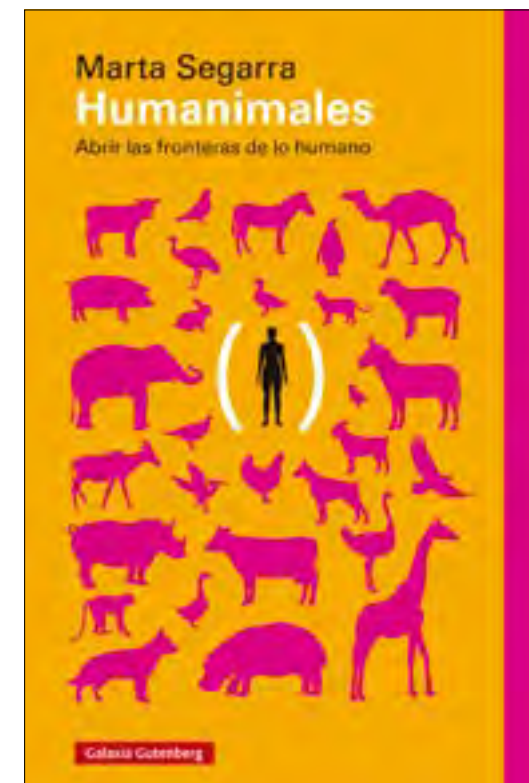
2021 *Género. Una inmersión rápida* (Gender. A quick dive) - Tibidabo

### PUBLISHED IN GALAXIA GUTENBERG

2022 *Humanimales* (Humanimals)



Tap on the image to play the conversation  
*Humanimal encounters in the CCCB from Barcelona between Marta Segarra and the artist Gerard Ortín on the occasion of the publication of Humanimales (in Spanish)*



**French** Hermann Éditions (Le Bel Aujourd'hui)

**Manuscript in Spanish or in French.**  
English sample available

■ Pages 260

■ Published in February 2022

**As Marta Segarra rightly says in her recent and lucid essay *Humanimales*, the challenge of animal studies has been the transformation of the concept of subject, which, from the normative tradition, is circumscribed to man.**

**\_La Razón**

## Humanimales

[Humanimals]

*Pushing the boundaries of what it means to be human*

What do we have in common and what separates us from animals - are we just another animal? Classical humanities, based on human exceptionalism, have given way to *posthumanities*, which include animal studies, as well as other perspectives that challenge the traditional notion of the human subject, such as gender, postcolonial and decolonial studies, ecocriticism or queer theory.

Thinking about us in our relationship with animals has philosophical consequences in areas such as science, affection, work and the development of specific health and food policies, all of which are areas of contact between humans and animals. Our world is built on these encounters, even if we seldom realize it.

This essential essay brings together part of the knowledge developed so far by those who have approached the human-animal relationship, and links it to history, political and social movements, new conceptions of gender, science and knowledge. The arguments, contradictions, contexts and even taboos that this interdisciplinary debate brings together help to imagine and qualify possible ethical assumptions on which to rethink our relationship with animals and, ultimately, with ourselves.

**Humanimales is devoted to probing a great fallacy: that of the barriers that says that the boundaries between human and non-human animality are indestructible. It asserts, on the contrary, that these encounters have been going on since ancient times, that the sort of invulnerable edge that separates them is full of cracks, breaks, slips and dialogues.**

**\_The Observer**



## Pablo d'Ors

(Madrid, 1963) is a spiritual master with thousands of followers all over the world. In 1982, after a year in New York, he had a mystical experience that led him to join the Claretian missionaries in 1983 and, in May 1991, to be ordained a priest. After a period in Honduras and years of study in Rome, Vienna and Prague, he received his doctorate in theology in 1996 under the guidance of Elmar Salmann. In 2000, having taught dramaturgy and theological aesthetics at various universities in Spain and Argentina, he published his first book of narrative, *El estreno*, and began his career as a literary critic and columnist. In 2005, due to a conflict with his hierarchical superiors, he was relieved of his position. After a voluntary withdrawal from ecclesiastical life, during which he began to practise meditation and wrote his novel, *Lecciones de ilusión*, in 2006 he returned to the diocese of Madrid as a hospital chaplain. In 2010 he founded, as a fruit of his Zen discipleship, *Buscadores de la montaña*, a spiritual training seminar oriented towards interreligious dialogue. In 2012 he published *Biografía del silencio* a landmark in the history of Spanish essays, with more than 350,000 copies sold and translated into the main Western languages. In 2013 he met Franz Jalics, his teacher. This decisive encounter led him, in 2014, to found *Amigos del desierto*, a network of meditators, as well as, in 2017, *Tabor*, a monasticism project in the world. In 2015, he was appointed by Pope Francis as cultural advisor to the Vatican. Author of more than a dozen titles, he currently gives conferences and meditation retreats.

### PUBLISHED IN GALAXIA GUTENBERG

#### FICTION

2015 *Contra la juventud* (Against Youth)

2016 *El estreno* (The Premiere)

2017 *Entusiasmo* (Enthusiasm)

2018 *El estupor y la maravilla* (Astonishment and Wonder)

2019 *El amigo del desierto* (Friend of the Desert)

2020 *Andanzas del impresor Zollinger* (The Adventures of Zollinger the Printer)

2021 *El olvido de sí* (The Disregard of the Self)

2023 *Los contemplativos* (The Contemplatives)

#### NONFICTION

2020 *Biografía del silencio* (Biography of Silence)

2020 *Sendino se muere* (Sendino is Dying)

2021 *Biografía de la luz* (Biography of Light)

2025 *Devoción* (Devotion)



**Italian** Vita e Pensiero

**Manuscript available in Spanish.**  
**English sample available.**

■ Pages 232

■ Published in February 2025

One of the  
**Most Anticipated  
Nonfiction Books of  
2025 in Spain**



## Devoción

[Devotion]

*After the great response to his latest titles and the celebrated Biografía del silencio, Devoción, the new work by Pablo d'Ors, rises as humble as it is profound above the unequivocal vocation of definitively transforming its readers. This is a new step towards integral meditation.*

In the world of the spirit there are no frontiers; the absence of frontiers is what is properly spiritual. A mystic of today can feel a mystic of any past, feel and go through his doubts and searches, be it of his tradition or of another, and recognize him as a true brother. Pablo d'Ors reaches this conclusion, as simple as it is universal, through two literary gifts that are bound together in this book: his delightful version of *The Way of Pilgrim*, a classic of orthodox spirituality and devotional literature, followed by his *Brief Essay on Devotion*, where he gathers the main teachings on self-knowledge that he extracts from his study of the *Pilgrim*, arriving to the conclusion: “*Devoción* is the book I need to give to the world at this moment. A small contribution as a new step towards integral meditation, because the spiritual experience is essentially the same in any time and place.”

✓ READ AN EXCERPT FROM *Devotion*

*I want to begin this, my new book, entitled Devotion (and by devotion I mean not only the feeling of deep respect, affection and admiration that a person, cause or institution may arouse, but also religious fervor), by confessing that what I do now when I sit down to meditate is, in substance, the same thing I did forty years ago, when I was a very young theology student and piously recited the Pilgrim's prayer. The practice of hesychasm, which is essentially the link between the ejaculatory prayer or mantra, the heart and contemplative silence, has made me discover how the path of meditation and that of devotion are twinned.*

**+15,000  
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IN SIX MONTHS

Among the  
**30**  
**BESTSELLING  
BOOKS IN SPAIN**  
(MARCH 2025)





**Italian** Vita e Pensiero

**Manuscript available in Spanish, Italian and English.**

■ Pages 596

■ Published in February 2021

NOTE FOR PUBLISHERS IN THE US AND THE UK

**English translation complete.**

**Translation rights, covered.**

**Manuscript available for reviewing**

*Biography of Light* is likely to be published as a series of two or three books with shorter pagination for greater success in the American or British market.

*The work of Pablo d'Ors is the most exciting piece of literature Spanish literature has to offer.*

\_Cuadernos Hispánicos

## Biografía de la luz

[Biography of Light]

*A meditative and contemplative rereading of the Gospel as a map of our conscience and spiritual present. The new book by Pablo d'Ors, the best-selling author of Biography of Silence, is a radical voyage, with the reader as true protagonist.*

This essay marks a spiritual roadmap for the men and women of today. An essential rereading, as simple as it is profound, of the legacy of Christ. The Gospel as a map of consciousness and as a permanent existential challenge. *Biografía de la luz* is a book for all spiritual seekers and has been written from a cultural rather than a confessional perspective. A path, as radical as possible, for enlightenment, understanding it as something simple and everyday. In it, some of the countless images and metaphors outlined by the Gospels are presented as authentic mirrors of human identity.

A book to review life itself and to discover, behind the noise of the shadows, that we would not seek the luminous if we were not, after all, beings of light. In line with his previous acclaimed literary works –*El olvido de sí*, *Entusiasmo*, and the best-selling *Biografía del silencio*, among others... – Pablo d'Ors is now giving us his definitive work.

We all need reflections like these, so transparent: stories that help us see things again as they are. As we surely saw them when we were children. Images and ideas that make it clear that life is not far or outside, but inside and here.

**+45,000  
COPIES SOLD**

*Pablo d'Ors outlines the basic structure of all spiritual quest. The proposal goes far beyond the relationship between the time of the events narrated in the Gospels and our time. It melts into a kind of existential struggle that has little to do with the progress projected for the quality of life. Reality, light, inner path. What else do we want?*

\_ABC



**Portuguese Portugal** Quetzal

**Italian** Vita e Pensiero

**Manuscript available in Spanish and Italian. English sample available.**

■ Pages 120

■ Published in May 2020

*The essence of the story of Africa Sendino, as told in this book, lies in a transformation: evil should not be eliminated, but its meaning. This is a delicate book, suspended between narration and contemplation, respectful and profound.*

\_Gli Amanti dei Libri

## Sendino se muere

[Sendino is Dying]

*Reflections on life, death and pain.*

"I am a doctor," wrote Dr. Africa Sendino. "I have put my hands in pain mass with the noble intention of alleviating it. And if I have had the privilege of touching so much suffering on other bodies, how can I not allow others to touch mine? Thanks to this illness that I suffer, I have understood that sharing pain does not simply mean taking on the pain of others, but also sharing your own. I have suffering, okay. I can share it or keep it for myself. I have chosen to deliver it. And in deciding this, I have understood that this is how pain is relieved and for that -delivering it- is why it exists.»

During her convalescence, Dr. Sendino was taking notes about her experience of her illness, confronting a book that she he wanted to write. Faced with the imminence of her death, she asked Pablo d 'Ors to help her complete theher task. The author, who cared for her spiritually, rescues her annotations and contextualizes them with a life that he does not hesitate to consider exemplary. A witness about what really matters ultimately. An uncompromising text, concise and straight to the heart. A necessary story about a life-giving death.

*I write to feed the soul. I write to grow, to serve and to enjoy.*

\_Pablo d'Ors



**English** Parallax **Italian** Vita e Pensiero **Czech** Euromedia Pragma **German** Gütersloher Verlagshaus **French** Bayard **Portuguese (Portugal)** Quetzal **Portuguese (Brazil)** sold to Planeta **Greek** Syrtari Pub Greek **Polish** Charaktery, **Romanian** Editura Sapienza, **Croatian** Sandorf, among others

Manuscript in **Spanish, Italian or English**

■ Pages: 144

■ Reissued in March 2020; first edition 2012

## Biografía del silencio [Biography of silence]

*A bestselling essay already translated to ten languages about meditation in which it is recounted how the process of emptying and inner nudity can produce a change of life that may lead us to enjoy it in a new way.*

With silence increasingly becoming a stranger to us, one man set out to become its intimate friend: Pablo d'Ors, a Catholic priest whose life was changed by Zen meditation. With disarming honesty and directness, as well as a striking clarity of language, d'Ors shares his struggles as a meditation starter: the tedium, restlessness, and distraction... But, persevering, the author discovers not only profound peace and a better understanding of his own true nature, he also learns that silence, rather than representing a retreat from life, offers us an intense engagement with life just as it is.

Imbued with rare beauty, *Biography of Silence* conveys the deep joy of silence that is available to us all.

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Among the  
**BEST-SELLING  
NON-FICTION  
BOOKS**  
in Spain in 2022, 2023,  
2024, 2025

Also in its  
**ARTISTIC EDITION**  
with watercolors by  
**MIQUEL  
BARCELÓ**

*This isn't a self-help book. It doesn't appeal to the simplism of those ideas-worth-framing-because-they're-that-good nor to the cynicism of those-poor-souls-would-actually-buy-anything, it appeals to all those complex things that are explained as simple matters.*

\_El País

*Pablo d'Ors is a truly unclassifiable writer.*

\_La Repubblica, Italy

*Pablo d'Ors has enough talent to be consider a contemporary a cult writer. He is so because of the respect he inspires in demanding readers and critics.*

\_El Mundo

*Biography of Silence invites us to stop and catch our breath. Each chapter inspires a hunger for the contemplative silence the author has come to love with such contagious affection. The word 'God' is mentioned only a handful of times, but few books have rendered me more vulnerable to a divine encounter.*

*Pablo d'Ors has given us a literary and spiritual gift.*

\_Brian D. McLaren, *The Great Spiritual Migration*

*Biography of Silence is a poetic yet baldly honest account of what it means to persevere with meditation.*

\_Lion's Roar



**READ AN EXCERPT FROM** *Biography of Silence* translated by David Shook

*I began to sit to meditate in silence and stillness on my own account and at my own risk, without anyone to give me any basic notions of how to do so or to accompany me in the process. The simplicity of the method—sitting, breathing, quieting one's thoughts—and most of all, the simplicity of its intention—to reconcile a person with what they are—seduced me from the beginning. As I have a tenacious temperament, I have remained faithful for several years to this discipline of simply sitting and gathering myself; and at once I understood that it was about accepting whatever came—whatever it might be— with good humor.*

*During the first few months I meditated badly, very badly; keeping my back straight and my knees bent was not at all easy for me and, as if that was not enough, I breathed with a certain agitation. I was perfectly aware that this sitting without doing anything was something as foreign to my education and experience as—contradictory though this seems—it was equally innate to who I was deep down. Nonetheless, there was something very powerful that pulled at me: the hint that the path of silent meditation would guide me to encounter my own self at least as much or more so than literature, which I have always been very fond of.*

*In accessible language reminiscent of Thomas Merton, d'Ors's enchanting book, a bestseller in Spain, channels his Catholic spiritual heritage into a persuasive meditation guide for Western readers.*

\_Publishers Weekly, Starred Review





## Mercedes Monmany

Mercedes Monmany holds a Bachelor of Science in Information Technology from the Complutense Universidad Complutense de Madrid and is a literary critic and essayist specialising in contemporary literature, particularly European. Having been awarded France's *Chevalier des Arts et des Lettres*, the *Cavaliere dell'Ordine della Stella d'Italia*, and Serbia's *Gold Medal of Merit*, she has also served as editor and advisor to several publications. She has written nearly a thousand articles throughout her career as a contributor as a literary critic to Spain's foremost newspapers and magazines. Currently, she serves on various cultural journals' editorial boards, and curates exhibitions focusing on great writers. She has also translated Italian authors and edited various books. In addition to having contributed to Spanish literary supplements and newspapers for decades, she has also worked with numerous foreign publications. Monmany is on the juries of several literary prizes, among these the *Café Gijón* Novel Prize, the Torrente Ballester Narrative Prize, the Lampedusa Prize of Sicily, and the Zbigniew Herbert International Literary Award in Warsaw. In 2015, Galaxia Gutenberg published her book *Por las fronteras de Europa* (Across European Borders), in 2017 *Ya sabes que volveré* (You Know I'll Be Back) and in 2021 *Sin tiempo para el adiós* (No Time for Goodbyes).

**\* Medal of the Order of Arts and Letters of the French Republic.**

**\* Cavaliere dell'Ordine della Stella of Italy.**

**\* Gold Medal of Merit of Serbia.**



***Monmany unravels stories, prints and individual portraits that end up composing a panoramic view of political exile, whose victims include figures such as Thomas Mann, Stefan Zweig, Joseph Roth, Vladimir Nabokov, James Joyce, María Zambrano, Manuel Chaves Nogales, Luis Cernuda and Antonio Machado. Monmany brings them together thanks to a pristine structure and prose constructed with a profusion of detail. Each story of exile reads like a short, fulminating novel.***

— Zenda Books

## Sin tiempo para el adiós

[No Time for Goodbyes]

*Exiles and émigrés in 20th century literature.*

The 20th century was marked by continuous and dramatic exoduses that went hand in hand, without ceasing. Writers, artists and intellectuals of the most diverse nationalities and origins are fleeing totalitarianism, racial and political persecution, wars, deportations and internment in concentration camps and, in general, barbarism and gigantic “oceans of hatred”, as Robert Musil would call them. “Saying goodbye is a difficult and bitter art,” said Stefan Zweig at the funeral of his exiled friend Joseph Roth. “The exile is the one devoured by history”, added the Spanish philosopher María Zambrano. If in her acclaimed book *Por las fronteras de Europa* (Galaxia Gutenberg, 2015), a “spiritual atlas”, in the words of Claudio Magris, Mercedes Monmany made an exhaustive review of European literature of the 20th and 21st centuries, and in *Ya sabes que volveré* (Galaxia Gutenberg, 2017) analysed the last days and works left behind by Irène Némirovsky, Gertrud Kolmar and Etty Hillesum, women writers who died in Auschwitz, in her new essay *Sin tiempo para el adiós* she looks at some of the greatest European creators of the last century who were forced to take the painful path of exile. These include German anti-Nazis such as Thomas and Klaus Mann, Alfred Döblin and Hannah Arendt, Austrians such as Robert Musil, Joseph Roth and Franz Werfel, Russians fleeing Soviet tyranny such as Nabokov and Joseph Brodsky, and Musoline-era exiles such as Pavese and Natalia Ginzburg, Spaniards exiled after the Civil War such as María Zambrano, Luis Cernuda and Chaves Nogales, Poles such as Witold Gombrowicz and the Nobel Prize winner Czesław Miłosz, and those who fled to the United States because of the incessant waves of anti-Semitism and the catastrophe of the Holocaust, such as Isaac Bashevis Singer and Henry Roth.

Manuscript in **Spanish**. English sample available.

■ Pages: 544

■ Published in April 2021





**Italian** Somara Edizioni

Manuscript in Spanish. English sample available.

■ Pages: 180

■ Published in November 2017

**Ya sabes que volveré** [You Know I'll Be Back]

*Voices of women in literature and philosophy lost to the Holocaust.*

*Ya sabes que volveré* (You Know I'll Be Back) focuses on the Holocaust fiction and nonfiction of three great writers who died in Auschwitz: Irène Némirovsky, Gertrud Kolmar and Etty Hillesum. Through the paths their lives took, Monmany traces the disappearance of most of the European intelligentsia, along with the traditions of Jewish modernity – from Spinoza to totalitarianism – that shaped the identity of a continent. “We cannot become a beast or a tree; we cannot, and the SS cannot make it happen,” wrote Robert Antelme, who was also detained in Buchenwald and Dachau. All three authors profiled by Monmany felt assigned to the mission of preserving humanity; Monmany evokes their insurmountable will to live, their concern for others, and finally their optimism, which is reflected in the title of the volume, *Ya sabes que volveré*, a phrase repeated throughout all of their correspondence. Employing exquisite sensitivity, this book explores the will to endure and the heroism of continuing to affirm, in the midst of barbarism, as did Etty Hillesum, “that this life is beautiful and full of meaning, in every moment.”

**Caballero Bonald International Essay Prize**



**READ AN EXCERPT FROM** *You Know I'll Be Back*

*“Etty Hillesum, in the prime of her life, died on 30 November 1943, at the age of twenty-nine, two months after her arrival at Auschwitz from the transit camp of Westerbork in the Netherlands, where Anne Frank had also been sent. Etty left behind an impressive and splendid Diary, much less known than that of her extremely young compatriot, discovered much later. Its publication in the early eighties in Holland caused an authentic stir: praised by all for being a unique account and an extraordinary and magnificent literary endeavour that had achieved a stylistic, philosophical, reflective and, most of all, spiritual perfection of any classic. [...]*

*Then there was the Berliner Gertrud Kolmar, who was the favourite cousin of Walter Benjamin and one of the greatest and most secretive female German poets of her time. She was a sort of marvellous, fearful and solitary Emily Dickinson, who only concealed and enclosed herself further as a result of the savage times she was forced to live in. Her cousin, already well-known, always read her poems and gave her literary guidance, often calling her his kindred spirit. As a Jew, she was forced into labour work at a Berlin factory for two years, and was later deported to Auschwitz, where she died on 2 March 1943, at the age of forty-eight.*

*Lastly, there was Irène Némirovsky, who, unlike the other two, was already a leading figure during her time [...] However, once the war had ended her name disappeared, and remained in the dark many years, until something unexpected happened: Irène ‘came back’. She became a literary persona and was granted the Renaudot prize for her posthumous novel *French Suite*. Irène Némirovsky was of Russian origin, born in Kiev in 1903, but wrote in French. She was deported by the Nazis in July of 1942 and died in Auschwitz a month later, on 17 August, probably of Typhus, at the age of thirty-nine. This the first time that this major prize was awarded posthumously, and the novel, which Irène had been writing and rewriting up until her death which caused an authentic stir. It is a heartbreaking, honest and incisive account of life in France at war and under Occupation”.*



**Chinese** to Guangdong People's Publishing House

Manuscript in Spanish. English sample available.

■ Pages: 1472

■ Published in May 2015

**Por las fronteras de Europa** [Across European Borders]

*A selection of the best European literary criticism from the nineteenth and twentieth centuries.*

Few literary critics have both the will and the ability to follow and analyze contemporary writing from across the European continent. In fact, Mercedes Monmany might be the only one, as for many critics, the unabated effort required is too great an obstacle. In *Por las fronteras de Europa*, Monmany shines a light on many of the most remarkable voices in European Literature today. The list of authors and literary traditions she has analyzed is vast, encompassing works in German, English, French, Portuguese, Italian, Russian, Hebrew, Turkish and Dutch, without forgetting Central European, Balkan and Nordic contributions. The result is a book of fifteen hundred pages which will undoubtedly serve as a referential text for all lovers of literature.

*“Por las fronteras de Europa is also a spiritual atlas, a literary geography; a harmonious and poetic book, in its rigour it is also a cultural geopolitics [...] Is a guide to the universe of literature, composed, like that of Dante, of infernos, purgatories and paradises. It is a guide of salvation, inclined much more to embracing than to rejecting, closer to Beatrice than to Virgil. It is a pleasure to lose oneself and to find oneself again together with her inside the labyrinths of stories, words and destinies”.*

**\_Claudio Magris**





## Joan Fontcuberta

He is one of the few Spanish artists to whom the MoMA in New York has dedicated a monographic exhibition. His work can be found in collections such as those of the Centre Georges Pompidou in Paris, the Stedelijk Museum in Amsterdam, the Metropolitan Museum of Art in New York, the Art Institute of Chicago and the MACBA in Barcelona, among others. In addition to his artistic work, he has developed an intense activity of reflection, curating exhibitions, historical research and teaching in the field of photography. He is a visiting professor in various universities in Spain, France, Great Britain and the United States, and regularly collaborates in specialized publications. He is the author of a dozen history books and essays on photography such as *El beso de Judas. Fotografía y verdad* (1997), *Ciencia y Fricción* (1998) and *La cámara de Pandora* (2010). His latest essays, *La furia de las imágenes* and *Desbordar el espejo* have been published by Galaxia Gutenberg in 2020.

### PUBLISHED IN GALAXIA GUTENBERG

2020 *La furia de la imágenes* (*The Fury of Images*)

2024 *Desbordar el espejo* (*Overflowing the Looking Glass*)

\* **David Octavious Hill Prize awarded by the Fotografisches Akademie GDL in Germany, 1988**

\* **Chevalier de l'Ordre des Arts et des Lettres by the Ministry of Culture in France, 1994**

\* **National Photography Prize, awarded by the Spanish Ministry of Education, Culture and Sport, 1998**

\* **National Essay Prize 2011**

\* **International Hasselblad Prize 2013**



**Italian** Einaudi

Manuscript in **Spanish and Italian**. **English sample available soon**. Images rights, clear.

■ Pages: 272

■ Publication in March 2024

*Fontcuberta is as close to a multitasking genius as one can imagine: he is one of the best photographers in the world -as attested by his Hasselblad Award-, a conceptual artist and craftsman of the highest level -who has exhibited in some of the most important museums in the world- and an imaginative and award-winning essayist.*

**Jorge Carrión for The New York Times**

## Desbordar el espejo

[Overflowing the Looking Glass]

*What remains of the “truth” of the image printed on film at the moment it became completely synthetic? Or perhaps there never was a truth of the image? Joan Fontcuberta, a great photographer and theorist winner of the Hasselblad Prize, takes us on a dizzying descent beyond the limits of reality and fiction.*

In times of accelerated transformations of cultural habits and technological development, the photographic image continues to occupy a privileged space in our lives: today we all speak photography. But many corpses lie under the carpet of this outlandish omnipresence. From being a congenial “thing” to industrial society, photography has become the “non-thing” of digital society. Photography is more a mirror than a painting: a mirror that freezes the moment, that has memory, in which things are imprinted forever. Fleeting and eternal at the same time. Photography changes the grammar of the image, which when reflected does not deceive, it returns the world as it is, and on the other hand when it is printed on film it is transformed, it depends on a point of view, it becomes interpretation, a balance between what is true and what is false: you have to take a leap beyond the mirror to understand it. Anthropological, aesthetic and political issues must be taken into account. So perhaps photography has always been a little virtual, long before we could imagine a universe in which everything was virtual. Joan Fontcuberta, one of the world’s most respected and eclectic photography scholars, takes us on a poetic and theoretical journey through images, from the alchemical mystery of cinema and light to the dark magic of the black boxes in which data is collected and calculated. A journey through the illusions of the past and those of the present.



**Italian** Einaudi

Manuscript in **Spanish**. English sample available. Images rights covered.

■ Pages: 272

■ Published in February 2020

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IN SPANISH**

**+10,000  
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IN ITALIAN**

## La furia de las imágenes

[The Fury of Images]

*Fontcuberta proposes to retrace the path traced by photography and begin the journey that, in Peter Weibel's expression, has led to the transformation of visual media into social media, to enter definitively into a new world of cameras, screens and mirrors.*

The ubiquity of the Internet, social networks and mobile phones have consolidated a second digital revolution which now defines the post-photographic era: marked by excess and choking on consumerism, this is our hypermodern society. Within it, we inhabit the image and the image inhabits us. Rather than suffocate, the daily challenge of the post-photographic era is to manage the social and political implications of a new reality made up of images. As if propelled by the tremendous power of a particle accelerator, these images circulate the web at vertiginous speed. Having ceased to occupy the passive role of illustration, images have now become active, furious, dangerous . . . Although photographs continue to impact our conscience, now their numbers have grown so exponentially as to make them much more elusive and difficult to control. The post-photographic era begins with the dematerialization of authorship by dissolving notions of originality and ownership. However, updating Benjamin, the author also points out that the age of digital appropriability requires us to rethink the status of the work of art.

*Fontcuberta has made photography a field of study capable of illuminating issues of philosophy, ethics, politics or sociology. I don't know if we have in this country a better informed and more stimulating thinker and essayist than Fontcuberta. And I don't think there are many who, like him, have the capacity to tackle complexity without ever ceasing to be intelligible.*

*The Fury of Images is the book of a thinker who faces the avalanche of images that falls on us and drags us down.*

**\_EL PUNT AVUI**

*Fontcuberta lleva años investigando sobre la fotografía con perspicacia y participación. El mérito adicional de este ensayo -que también lo convierte en una importante herramienta didáctica (Fontcuberta no en vano también es profesor)- es la motivación en cada aspecto y tema con reconstrucciones, por sintéticas que sean, tanto históricas como con referencias teóricas específicas.*

**\_Doppiozero, Italia**

*Gracias a la incansable actividad curadora llevada a cabo por Fontcuberta, el panorama de las prácticas postfotográficas desarrollado en este nuevo libro es altamente original en la elección de los estudios de caso, agudo en las interpretaciones, alegre en las formulaciones críticas.*

**\_L'Indice dei libri, Italia**

*Fontcuberta moves in his element because he is art and part of it and because he is not afraid to recognize his own failure. Something like his own death and resurrection in photography. The best thing about La furia de las imágenes are the thousand cases and examples observed in first person that capture an accurate photofinish of post-photography.*

**\_ABC Cultural**

*In Fontcuberta there is no boast of erudition but a generous interest in sharing with the readers the vast knowledge treasured about photography. This eagerness to make us participants of discoveries lived from the enthusiasm explains that the author moves away from the corset and the tics of academicism.*

**\_Cuadernos Hispánicos**





## Vicenç Altaió

(Santa Perpetua, Barcelona, 1954). Essayist, cultural researcher, poet, art critic, curator of literary, scientific and artistic exhibitions, theater translator, editor of avant-garde magazines, opinion writer, cultural agitator and and, in some way, a smuggler of ideas. He has directed the KRTU center (Culture, Research, Technology, Universals) and Arts Santa Mònica. He currently chairs the Joan Brossa Foundation. On the lookout for the aesthetic oscillations of avant-gardism in literature and the arts and for the primordial contributions in critical thought and the sciences, he has been building a very personal literary and essayistic work, while at the same time he has been involved in multiple innovative publishing initiatives and art exhibitions, with an interdisciplinary vocation. Among his dozens of published books, one of the latest is *Joan Miró and the Catalan poets*. As part of his multidisciplinary career, he played the role of Casanova in the film *Història de la meva mort*, by Albert Serra, and appeared in the films *La mort de Louis XIV* also by Serra, in the role of Le Bot, and in *Gli indesiderati* by Maurizio Ferraro, in the role of a librarian at the meeting with Walter Benjamin.

A more extensive biography can be read [here](#).

### PUBLISHED IN GALAXIA GUTENBERG

2012 *La revolta poètica -Catalunya 1964-1982-* [The Poetic Revolt -Catalonia 1964-1982]

2024 *El radar americano / El radar americà* [The American Radar]

***I am pleased to say that in the multi-knowledge era in which we live, the method of my books is anarcho-academic. The American Radar looks in all directions and at everyone: from small to big and from big to small, in line and in zigzag. And it looks at the clash: the confrontation between fascism and communism or capitalism.***

\_Vicenç Altaió



Manuscript in **Spanish and Catalan**. English sample available soon.

■ Pages: 464

■ Published in February 2024

***This book is an extraordinary contribution.***

\_Ara

***Altaió unfolds a map of constellations and comparative history that ends up drawing, from the personal and professional experience of an architect, Lanfranco Bombelli, and of his partner and his circle of friends and clients, the passage from the ruins of the Second World War and the consequent exodus of the avant-garde, to the construction of a European culture based on the advertising and economic dictates of American liberalism.***

\_El Punt Avui

## El radar americano / El radar americà

[The American Radar - Architecture, Art, Visual Communication and the Cold War]

***Based on the biography of architect and gallery owner Lanfranco Bombelli Tiravanti (Milan, 1921-Cadaqués, 2008), Altaió traces an unparalleled and astonishing historical account of the relationship between art, culture and politics in the second half of the twentieth century, which starts in the world and ends in the unexpected and remote Catalan village of Cadaqués. Through the micro-story of Bombelli, the book is organized around four historical moments and is woven with a multiple textuality, including also images and documents from Bombelli's personal archive.***

Far from scientific prose, *The American Radar* is a rich, complex book, full of unexpected connections, each of which could be the subject of a separate monographic essay. It is a visual documentary, a novel by language and a superb historical research on art, architecture and design constructed from the biography and personal archive of the architect, artist and gallery owner Lanfranco Bombelli (Milan, 1921-Cadaqués, 2008). Bombelli's micro-story interprets and explains the history of European cultural construction under the model of modern rationalism and the artistic avant-garde, when it returns, after the victory of the Allies after the Second World War and in the context of the Cold War, with the intervention of the American political and economic system. Full of hundreds of microsituations, through the pages of this book, parade as characters of a novel, great artists such as Marcel Duchamp, Richard Hamilton, Dieter Roth, Max Bill, Max Huber or John Cage, among others, who spent their summers in Cadaqués while exhibiting at Bombelli's gallery.

*El radar americà* is set out in four scenarios: I Bombs, reconstruction and revival. Milan-Zurich, 1940-1950. II Visual Information for US in Europe in the Marshall Plan in the framework of the Cold War. Paris, 1950-1961. III The thaw. Cadaqués-Barcelona, 1959-1971. IV Local internationalism. Cadaqués, 1971-1982.



## Jordi Esteva

Born in Barcelona (1951), he is photographer, writer and filmmaker. Interested in the Orient and Africa. He lived in Egypt for five years and travelled extensively in India, Sudan and Yemen. Editor-in-chief of the praised magazine *Ajoblanco* between 1987 and 1993. Between his books outstand *A Thousand and One Voices* (El País/Aguilar), *Viaje al país de las almas* (Pre-Texts), *The Oases of Egypt* (RM), *Los árabes del mar* (Peninsula) and *Socotra, la isla de los genios* (Atalanta) on which he has produced also a film. His last two memoirs can be found in Galaxia Gutenberg: *El impulso nómada* (2022) and *Viaje a un mundo olvidado* (2023). He has also filmed documentaries about other books such as *Regreso al país de las almas* and *Komian*, about trance and possession ceremonies in West Africa. He has recently directed *Historias del Cabo Corrientes* about the myths and stories of Afro-descendants from the Gulf of Tribugá in Chocó, Colombia. Three of Jordi Esteva's films can be founded at [Filmin](#).

### PUBLISHED IN GALAXIA GUTENBERG

2022 *El impulso nómada* [The Nomadic Impulse]

2023 *Viaje a un mundo olvidado* [Journey to a Forgotten World]

*I am interested  
in vindicating  
disappearing  
worlds.*

—Jordi Esteva



Manuscript in **Spanish**.  
English sample available soon.

■ Pages: 300

■ Published in November 2023

## Viaje a un mundo olvidado [Journey to a Forgotten World]

*Jordi Esteva continues, his memorialistic reflection begun in his previous book, The Nomadic Impulse. Memories, thoughts and confessions follow one after the other to compose an elegy for people, places, beliefs and ways of life that are disappearing, swallowed up by the uniformity imposed by globalization*

Recording, photographing, making films, writing about unknown, mysterious, and now disappearing worlds. All his life Jordi Esteva has wanted to approach and record the most remote worlds of the East and Africa devastated by globalization, to reach them before things began to change, and to do so forever.

If in his previous book, *El impulso nómada*, he focused on the remembrance of childhood and youth and the awakening of a fascination for the different and the distant, in his new title he concentrates on what has led him to create his work as a photographer, filmmaker and writer from his experiences in mythical spaces of his personal geography: Ivory Coast, Sudan, Yemen, Zanzibar, Mombasa, the island of Socotra.

Full of stories as wonderful as they are amazing, *Viaje a un mundo olvidado* becomes an hymn to centuries-old realities on the way to vanish like a beautiful dream.

Tap on the  
image to  
see Esteva's  
presentation of  
*Journey to a Forgotten  
World*







Manuscript in **Spanish**.  
English sample translated  
by **George Henson** available.

■ Pages: 496

■ Published in March 2022

**Among the best  
journalistic and  
current affairs  
books of 2022 by  
La Vanguardia**

## **El impulso nómada** [The Nomadic Impulse]

*Photographer, filmmaker and irredeemable and libertarian travel writer, Jordi Esteva openly reviews his life, his extraordinary travels, the discovery of homosexuality, the description of the underground Barcelona of the seventies and his dreams, which were those of so many others Europeans of his generation. Meet the traveling spirit in its pure state.*

Discover the keys for grasping the intimate reasons that explain travel, movement and the unavoidable urge to leave. A book of memoirs, *The Nomadic Impulse* tells the author's childhood and adolescence during which, driven by the dryness of the Franco age, his curiosity for difference and his fascination remoteness were awakened. Later on, the book dwells on the discovery of homosexuality and the description of the underground Barcelona of the seventies, a time of great creativity and at the same time marked by the destructive capacity of drugs. The first trips to Sudan and India are explained, and mainly the five-year stay in Egypt, a country in which Jordi Esteva became integrated into intellectual and artistic circles, with the inevitable involvement in politics, until the threats of the Egyptian secret police, prison terms included, forced him to leave. Then, the dream of the nomad had been broken, as well as the possibility of living in Egypt and being part of a different world. And the Barcelona to which Esteva returned was already prey to disenchantment as the city headed for post-Olympic speculation and tourist banality, while AIDS was wreaking havoc among friends. In the words of Jacinto Antón in *El País*, "Jordi Esteva's most exciting journey has turned out to be that of his memories. At the age of 70, with rapturous frankness and his usual great literary pulse, he ends up describing a life adventure full of discoveries. These are the deep roots of an unyielding nomad."



Tap on the image  
to discover the film  
*The Nomadic Impulse*  
directed by Jordi  
Esteva, premiered at  
the 2025 Malaga Film  
Festival, based on the  
author's book

Tap on the  
image to  
see Esteva's  
presentation of  
*The Nomadic Impulse*



***The intimate reasons for  
travel, for movement, for  
the inescapable need to  
leave permanently...***

**\_El Cultural, El Español**

***The memoirs of Esteva condense a  
model life for the new generations.  
Mentors like him, invite us to let  
go and believe that everything is  
possible if we ignite the flame that  
Jack Kerouac spoke of. It is about  
being people who are crazy about  
living and who burn like the fire in  
the middle of the night for it.***

**\_La Vanguardia**

***Jordi Esteva's  
nomadic impulse  
is possibly  
something we all  
carry within us.***

**\_La Opinión, A Coruña**

**> READ AN EXCERPT FROM**  
*The Nomadic Impulse*  
translated by George Henson

Mohamed told me that he admired the curiosity of some young Europeans who left the comfort of their homes and set out into the world to learn about other cultures. "Here, people don't even know their own country. No one in Cairo or Alexandria knows anything about the Oases," he remarked in amazement. "They only know about them because of Nasser's prison." My friend was of the opinion that in the East there were no characters like Richard Lane, Sir Richard Francis Burton, or Lawrence of Arabia, who attempted to understand the spirit of the Arabs, even fighting alongside them. I mentioned Ibn Battuta, but he objected, saying that it had been too many centuries ago and that, what's more, he moved in a world familiar to him. "For societies to advance, curiosity is fundamental," he said, "and we Arabs lost that centuries ago." I wasn't aware then that it was curiosity that made one feel alive. I did not know that the loss of interest and lack of excitement were what made us grow old.



## Pilar Bonet

She is a journalist, and one of the greatest experts of the last decades on Soviet and post-Soviet territories. From 1984 to 2021 was a correspondent for the newspaper El País, first in the Soviet Union and later in the Russian Federation, Ukraine and post-Soviet countries (with an interval as correspondent in Germany, from 1997 to 2000).

She has traveled extensively in Russia, Ukraine, Belarus, Moldova, Georgia, Armenia, Azerbaijan and all the countries of post-Soviet Central Asia and is particularly interested in the unresolved problems of this region.

Pilar Bonet was a research fellow at the Kennan Institute (1991-1992) and later at the Woodrow Wilson Center in Washington. She has written several books on Russian issues and has been recognized for her journalistic work on multiple occasions. Among the latest distinctions obtained for her journalistic work is the Francisco Cerecedo prize awarded by the Association of European Journalists in 2022.

She holds a degree in Spanish philology and literature from the Central University of Barcelona (1976) and in journalism from the Autonomous University of Barcelona (1978).

**\* XXXIX Francisco Cerecedo Prize for journalism 2022, granted by the Association of European Journalists (APE)**

PUBLISHED IN GALAXIA GUTENBERG

2023 *Náufragos del imperio* [Castaways of the Empire]



Manuscript in Spanish.  
English sample available soon.

■ Pages: 280

■ Published in September 2023

## Náufragos del imperio

[Castaways of the Empire - Border Notes]

*Pilar Bonet, a correspondent for three decades in the Soviet Union, Russia and Eastern Europe, is an undisputed authority when it comes to addressing the war unleashed by Putin in Ukraine. In this fascinating book, filled with hundreds of stories from real people, the author gives a perspective on what has happened over the last twenty years between Russia and Ukraine, and reflects on the cultural roots of the war, exercising a brilliant combination of chronicle, analysis and profiles. Castaways of the Empire is a close cross-border account destined to endure as a chronicle of an era.*

“On our continent two neighboring Slavic countries are fighting each other; one to re-establish an idealized identity and the other to forge its identity of the future.” This is how Pilar Bonet, one of the greatest experts of the last decades on Soviet and post-Soviet territories, defines, due to her long experience as a correspondent and analyst, the war provoked by the Russian invasion of Ukraine. Neither a history textbook nor an essay on geopolitics, these pages shed light on the roots of the conflict. From her notes on the ground, her diaries and reflections, conversations and interviews, the author constructs a kaleidoscopic story whose protagonists are not always leading personalities, but also anonymous people who have a lot to say about what has happened and still happens. People who, with often opposing views, are all “castaways of the empire”.

*It may seem strange, but this book, which is stained with blood, is entertaining and sympathetic, because it presents the characters in their best attire and functions. It is true that there are thousands of dead, but the virtues of a good story always dominate, and the author manages in all cases to present the political groups in an amiable manner. The context could not be more horrible, tens of thousands of people suffer, lose their homes, face tremendously tragic situations, and yet Bonet tells this explosive world without truculence, thanks also to the many languages that she understands and respects which make her close to the people she interviews and brings them out of anonymity. [...] Virtuously, Bonet's narrative calls for the mobilisation of the people. [...] The author loves these lands and wishes that peace will come soon, and her contribution is extremely significant.*

**\_Mario Vargas Llosa**





### Enrique Faes Díaz

Enrique Faes Díaz is a professor of Social History and Political Thought at the National Distance Education University (UNED). A specialist in the interaction between politics and economics in Spain, he has published, among other works, the biographies *Demetrio Carceller (1894-1968), un empresario en el Gobierno* (Galaxia Gutenberg, 2020) and *Claudio López Bru, marqués de Comillas* (Marcial Pons, 2009), and has edited the volume *Catalan Romantic Bankers* (Marcial Pons, 2017). As a fiction writer, he won the 2012 Xosefa Xovellanos Novel Prize for *La vida increíble*.

PUBLISHED IN GALAXIA GUTENBERG

2025 *El agente suizo - Fuga de capitales en la España de Franco* (The Swiss Agent - Capital Flight in Franco's Spain).



Manuscript in Spanish.  
English sample available soon.

- Pages: 271
- Published in September 2025

### El agente suizo - Fuga de capitales en la España de Franco [The Swiss Agent - Capital Flight in Franco's Spain]

*Drawing on genuine elements of the crime novel, this investigation provides a first-hand account of the mechanisms of capital flight in mid-Franco Spain through the thrilling story of the Swiss bank agent Georges Laurent Rivara, in times when it was still illegal to hold foreign bank accounts without state permission. This case and the investigation obligated hundreds of savers who have broken the law to explain when and why they deposited their money in the Swiss tax haven.*

Barcelona, 1958. The police arrest Georges Laurent Rivara, a Swiss bank agent, at the door of a hotel. He has been entering the country for years without incident. But this time is different. His downfall will precipitate the biggest international financial scandal of the dictatorship and put bankers, businessmen, investors, and politicians in check in the stagnant yet changing Spain of the late 1950s. The Swiss Agent is the story of that crucial arrest and everything that followed: bewildered clients, million-dollar fines, police officers pocketing a hefty reward, combative Falangists, overwhelmed judges, and diplomats who cannot believe their eyes. It is also a meticulous reconstruction, based on a dozen Swiss and Spanish archives, of the tragic adventures of Georges Rivara, an employee of the Société de Banque Suisse, suddenly thrown into the center of a hurricane that will change his life.

Ministers fighting among themselves, ambassadors who are cautious to a fault, ruthless bankers, and busy lawyers in an increasingly globalized world complete a story of ambition and punishment where Franco's Spain is photographed from an unprecedented angle.



### Javier Moreno Luzón

Professor of History of Thought and Social and Political Movements at the Complutense University of Madrid, where he has been teaching and researching since 1997. He has been assistant professor at the UNED and visiting professor or researcher at centers such as Harvard University, the École des Hautes Études en Sciences Sociales in Paris, Sorbonne Université, the London School of Economics and Political Science, Tokyo Metropolitan University and the University of California, San Diego.

He has also been Deputy Director General of the Centre for Political and Constitutional Studies. He has published works on clientelism, parties, elections, parliamentarism, elites, monarchy and Spanish nationalism. He is currently researching religion and nationalist politics in the 20th century. Among his published books are *El rey patriota. Alfonso XIII y la nación* (Galaxia Gutenberg, 2023), and *Music, Words, and Nationalism. National Anthems and Songs in the Modern Era* (Palgrave Macmillan, 2024), as scientific editor together with María Nagore Ferrer. He also directs the Seminario de Historia Santos Juliá (UCM/UNED/Fundación Ortega-Marañón/Fundación Francisco Giner de los Ríos-ILE), Madrid, and the journal *Historia y Política*.

**\* Winner of the Spanish National History Award 2024**

PUBLISHED IN GALAXIA GUTENBERG

2023 *El rey patriota - Alfonso XIII y la nación*  
(*The Patriot King - Alfonso XIII and the Nation*).



Manuscript in Spanish.  
English sample available soon.

■ Pages: 592

■ Published in January 2023

**+10,000  
COPIES SOLD**

*A book with a innovative point of view on Alfonso XIII, which is actually a very interesting case to study the phenomenon of stage monarchies, which explain the survival of these institutions that come from the Ancien Régime in the era of mass politics.*

—El Cultural, El Español

### El rey patriota - Alfonso XIII y la nación [The Patriot King - Alfonso XIII and the Nation]

*Meet the dissipated hopes of Alfonso XIII, the reckless 'patriot king'. Masterfully dissecting his figure, Luzón shows that the Spanish king's interventionism in politics, both domestic and foreign, was not an isolated case: Central European and Mediterranean monarchies were clear parallels of Alfonso XIII's actions.*

Alfonso XIII (Madrid 1886-Rome 1941) was one of the most powerful and controversial figures of the Spanish twentieth century. His reign changed the country. When he came of age in 1902, he was presented as the savior of Spain, but three decades later, in 1931, he had to go into exile, swept away by the Republicans and accused of corruption. This book studies his figure from an unprecedented point of view: the relationship between monarchy and national identity. Like other monarchs, he adopted the language of nationalism and a taste for dynastic spectacles. Trips, courtly parties and massive ceremonies dotted his public image. Charming and thoughtless, he played multiple roles: valiant soldier, modern aristocrat, sportsman and cosmopolitan dandy, diplomat or humanitarian prince, he left no one indifferent. However, Alfonso XIII never accepted a mere symbolic and representative role, but wanted to be a patriotic king, active and committed to the political life of his time. Encouraged by the majority of the political forces and convinced of his personal harmony with the people, he exercised his constitutional powers to the limit. He evolved from a regenerationist Spanishism, compatible with liberal projects, to counterrevolutionary positions that distrusted Parliament and fused Spain with the Catholic faith. Thus, he did not become an undisputed national emblem, safe from partisan struggles, but ended up supporting a military dictatorship that only convinced a part of the opinion. His trajectory, as rich as it is exciting, speaks of serious conflicts, about the nation and the monarchy, which still resonate among us.

**National History  
Award 2024**





## Xosé Manoel Núñez Seixas

Xosé Manoel Núñez Seixas holds a PhD in Contemporary History from the European University Institute in Florence and currently teaches the same subject at the University of Santiago de Compostela. He was also a professor at the Ludwig-Maximilians-University of Munich from 2012 to 2017. His fields of research encompass nationalisms and territorial identities in Spain and Europe, transatlantic migrations, the social and cultural history of war, and the memory of dictatorships and violent pasts. His latest books include: *Camarada invierno. Experiencia y memoria de la División Azul* (Crítica, 2016; English ed.: University Press of Toronto, 2022); *Suspiros de España. El nacionalismo español, 1808-2018* (Crítica, 2018; German ed.: Hamburger Edition, 2019), for which he received the 2019 Spanish National Essay Prize; *Guaridas del lobo. Memorias de la Europa autoritaria, 1945-2020* (Crítica, 2021; English ed.: Routledge, 2021). In 2021 he was awarded the 5th Walter Benjamin International Essay Prize for the manuscript on which the book *Return to Stalingrad. The Eastern Front in European Memory, 1945-2021* is based. With Galaxia Gutenberg he has published, together with Oleg Beyda, *Un ruso blanco en la División Azul. Memorias de Vladímir Kovalevski, 1941* (2019).

**\* National Essay Prize, 2019**

**\* Walter Benjamin Essay Prize 2021**

### PUBLISHED IN GALAXIA GUTENBERG

**2019** *Un ruso blanco en la División Azul. Memorias de Vladímir Kovalevski, 1941* (White Russian in Blue Division. Memories of Vladímir Kovalevski, 1941) - coauthored with Oleg Beyda.

**2022** *Volver a Stalingrado* (Return to Stalingrad)

## Xosé M. Núñez Seixas **Volver a Stalingrado**

El frente del este en la memoria europea, 1945-2021



**English** Bloomsbury

Manuscript in **Spanish**.  
**English sample available.**

■ Pages: 432

■ Published in September 2022

**An essay that deals with great memorials and commemorative practices, from Moscow to Berlin, as well as with testimonies and literary works, films and documentaries, from the various German versions of the Battle of Stalingrad to the Finnish recreations of the epic of the war against the USSR. The result is a kaleidoscope of interpretations, which in this book are approached with the weapons of cultural history.**

## Volver a Stalingrado

[Return to Stalingrad]

*The Eastern Front in European Memory, 1945-2021. A crucial essay, today more than ever, in which Núñez Seixas's encyclopedic knowledge helps to understand what weight memory has in the current conflict between Russia and Ukraine.*

The German-Soviet conflict (1941-1945) was the bloodiest campaign of the Second World War. The fate of the fighting in Europe and Asia was decided on the Eastern Front, with two totalitarian regimes going head-to-head and millions of combatants being mobilised in what is arguably the deadliest land conflict in history. It took place within the context of a ruthless war of extermination that was being enacted under a plan of racial and imperial reordering, and an all-out war that affected both the front and the rear of both armies. In addition to Germany and the Soviet Union, millions of European soldiers, from Spain to Finland, Hungary, Italy and Slovakia, fought in the war and suffered its lasting consequences.

This book pieces together the various forms of public and private remembrance of the Eastern Front in post-war Europe, during the Cold War, following the collapse of the Soviet bloc, and up to the present day. Through these memories, it takes a comparative look at the evolution of public policies in the former warring countries, the cult of the fallen, the heroes and the victims, as well as the various forms of social remembrance, the literary, visual, artistic and cinematographic recreations of the war in Germany, the USSR and Russia, the post-Soviet space, Finland, Italy and Spain, unearthing shared traits as well as differences between the different cultures of remembrance. Eighty years on, the shadow of the German-Soviet war is still very much present in European memory and politics, as is evidenced by the ongoing conflict that erupted between Ukraine and Russia in 2022.

**Walter Benjamin Essay Prize 2021**

**Among the top 10 essays of 2022 by El Cultural**



## Javier Rodrigo

Javier Rodrigo (1977) is ICREA Acadèmia researcher and professor at the Universitat Autònoma de Barcelona. PhD in History at the European University Institute of Florence, he is the author, among other titles, of the first research on Franco's concentration camps (*Cautivos. Campos de concentración en la España franquista*, 2005); of one of the most used and cited analysis on violence in the Spanish war and post-war period (*Hasta la raíz. Violencia durante la guerra civil y la dictadura franquista*, 2008); of one of the few existing studies on the great narratives of the Spanish Civil War (*Cruzada, Paz, Memoria. La guerra civil en sus relatos*, 2013); or of the most current approach on the participation in it of Fascist Italy (*Fascist Italy in the Spanish Civil War, 1936-1939*, 2016; English ed. 2021 in Routledge). He is also editor or co-editor of several collective books on the European history of collective violence and is co-author with David Alegre of the monumental essay *Broken Communities. A global history of the civil wars, 1917-2017* (2019; English ed. 2026 in Polity Books). He has been awarded by the European Commission as Principal Investigator with a Horizon2020 research project on the history, memory and present of mass forced displacements in Europe in the Twentieth and the Twenty-First centuries.



## Among the Best Books of 2022 by The Objective

Manuscript in Spanish. English sample available.

■ Pages: 496

■ Published in October 2022

## Generalísimo [Generalísimo]

*An enlightening 'metabiography' on the lives and myths of Francisco Franco*

Paquito, Comandantín (Little Commander), Caudillo, Generalísimo (Supreme Commander), His Excellency the Head of State... These these names and numerous nicknames accompanied Francisco Franco Bahamonde throughout his life. In the words of his biographers and propagandists, the immortal, heroic and providential man sent by God to save Spain, the defender of the fatherland, sanctified to the point that, on his death, people would leave handwritten requests for miracles in his coffin. Or, when depicted by the forces of anti-Francoism, the timid, repressed and crafty being, the cruel, treacherous, despotic and ruthless Criminalísimo (Supreme Criminal). In this book, Javier Rodrigo does not intend to reconstruct all the events of Franco's life, but to retrace his life by exploring his nicknames: what people called him, and what he called himself. The result is an at times disturbing and yet always fascinating reconstruction of the myths associated with this character.

*Generalísimo displays a remarkable ambition, criteria and level of knowledge.*

\_La lectura, El Mundo

*An original essay, rich in sources and delirium - due to the enormous exaggerations that have been made about the character, of course.*

\_El Español



## English Polity Books

Manuscript in Spanish. English sample available.

■ Pages: 726

■ Published in April 2019

*One of the most coherent and complete works written up to now dealing with one of the most important phenomenon to understand our past, our present and the major challenges of the future.*

\_El Mundo

## Comunidades rotas. Una historia global de las guerras civiles, 1917-2017 [Broken Communities. A Global History of the Civil Wars, 1917-2017]

*A extensive and precise study about one of the most destructive events in any country's history.*

The civil war was the most extreme, cruel and wide-spread form of violence during much of the Twentieth century. The vortex of its hurricane swept countries, split nations and annihilated communities in Europe, Asia, Africa and America. No tool worked better to deploy revolutions or avoid them, to build nations, expel ethnic or political minorities, and secure territorial domains and economic resources or to annihilate the internal enemy. After the end of the era of international wars in the middle of the last century, civil wars are the most recurrent type of armed confrontation in the world. With more than 20 million victims and 65 million refugees since 1945, it is difficult to dispute its primacy on the scales of contemporary terror.

Broken Communities traces the history of the civil wars of the Twentieth and Twenty-first centuries, moving through the different internal conflicts that have characterized the contemporary era. The book analyses a multitude of cases and internal war cycles such as those in Russia, Finland, Ireland, Italy, China, Yugoslavia, Greece, Korea, Indochina, Guatemala, Congo, Rwanda, Afghanistan or Chechnya, among others. Of course, also the Spanish civil war.

This book is the first one that deals with a global history of the Civil War in the long period from 1917 to 2017. A century of terror and genocide, but also that of civil wars.





## David Alegre Lorenz

Born in Teruel in 1988, he is a Juan de la Cierva-Incorporación researcher at the Universitat Autònoma of Barcelona. David Alegre's main lines of research are the war studies and military history; the fascist studies; the civil wars; and the Second World War and its aftermath. Recognized as one of the leading representatives of sociocultural studies of war in the Spanish-speaking world, he has published successful books such as *Comunidades rotas. Una historia global de las guerras civiles* (2019), together with Javier Rodrigo, *La batalla de Teruel. Total War in Spain* (2018), and a collective title edited with Miguel Alonso and Javier Rodrigo, *Europa desgarrada: guerra, violencia y ocupación, 1914-1949*, (2018). He has been co-editor of the Revista Universitaria de Historia Militar, the Spanish-speaking world's most important scientific journal on military history and war studies since 2015. In 2018 his doctoral thesis on collaborationism in Western Europe was awarded with the Miguel Artola Prize, the most prestigious one devoted in Spain to doctoral thesis on Late Modern History.

### PUBLISHED IN GALAXIA GUTENBERG

**2019** *Comunidades rotas. Una historia global de las guerras civiles* (Broken Communities. A Global History of the Civil Wars, 1917-2017) - coauthored with Javier Rodrigo.

**2022** *Colaboracionistas* [Collaborationists]

*Alegre, one of the freshest and most outstanding voices in current Spanish historiography, gift us with a titanic work in cross, comparative, transnational and polyphonic history, which projects a new and complex account of World War II, far removed from the simplistic dualisms of fascism vs. anti-fascism or Axis vs. Allies. An essay destined to become a reference on the study of international collaborationism.*

\_El Cultural, El Español

*Alegre presents an insight as innovative as it is profound into the relationship between collaborationism and the Third Reich and the view the occupier had of his useful collaborators.*

\_La Razón



English Bloomsbury

Manuscript in Spanish and English

■ Pages: 586

■ Published in May 2022

**David Alegre was awarded the Miguel Artola Prize 2018 for his thesis on collaborationism**

*David Alegre Lorenz offers a transnational history of the tens of thousands of Europeans who, for the sake of gain and/or ideological conviction, committed themselves to the Nazi cause.*

\_Florian Louis, Le Grand Continent

## Colaboracionistas

[Collaborationists]

*A prodigious work of a highly original approach on Western Europe and the Nazi New Order*

World War II is a defining moment in European history, although it has rarely been told from the perspective of the collaborationists. Tens of thousands of Europeans took part in the imperial policies of the Third Reich, spurred on by the fear of losing an unrepeatable opportunity and inspired by the dazzling triumphs of Nazi Germany. This book delves into their mental universe, their trajectories since the 1930s, their political strategies, their stormy relations with the Germans, the meaning of their decisions and their actions, including the creation of volunteer units for the war against the Soviet Union.

Far from seeing themselves as mere pawns, the collaborationists believed that close and loyal cooperation with the occupiers would be the quickest and most effective way to promote their personal interests and political projects. Marginalized by their neighbors as traitors and persecuted by the resistance, they would end up signing a blood pact with the occupiers, contributing to the plundering of their countries and pushing their communities to the brink of civil war. It was not in vain that the condemnation and purging of collaborationism would lay the foundations for the refoundation of the continent in the post-war period.

We are in the presence of an essay without equal today in the world publishing field that banishes the myths that the collaborationism with Nazi Germany was only on the part of minority groups. A remarkable and exhaustive research work that took more than 10 years and several trips to different European territories, adapted as an essay to be read by the general public and with great potential to be translated into other languages, especially those of the territories on which it focuses in depth, such as the Netherlands, France, Belgium, Denmark and Norway, among others. Engaging, thought-provoking, thorough and intensely paced, it portrays how much of the European right-wing wanted to copy what they considered a successful formula.

**Among the top 10 essays of 2022 by El Cultural**

**Among the Best Essays of 2022 by Le Grand Continent, France**





### Adrián Schubert

Considered as one of the most important Hispanists, he is University Professor of History at York University in Toronto. His major publications include *Toward the Revolution: Social Origins of the Labour Movement in Asturias, 1860-1934* (1984), *A Social History of Spain, 1800-1990* (2000), *Death and Money in the Afternoon: A History of the Spanish Bullfight* (1999) and *The Sword of Luchana: Baldomero Espartero and the Making of Modern Spain* (2021). Together with José Álvarez Junco he is the co-editor of *A New History of Modern Spain, 1808-2018* (Galaxia Gutenberg, 2018). He is a member of the Royal Society of Canada and a commander of Spain's Order of Civil Merit.



### Antonio Cazorla Sánchez

He is a Professor of Modern European History at Trent University in Ontario, Canada. His research centers on the cultural and social evolution of Europe in the twentieth century. He is the author of several books on the social history of Francoism, among them *Fear and Progress: Ordinary Lives in Franco's Spain (1936-1975)* (2009), *Franco: The Biography of the Myth* (2013) and *Letters to Franco from Ordinary Spaniards* (2014).

***It might seem that, after so many thousands of books, nothing can be written about the Civil War from a new perspective. But this is what La Guerra Civil española en 100 objetos, imágenes y lugares achieves. This is a valuable attempt to place the history made in the academic world available to the general public.***

***—La Vanguardia***



**English** Bloomsbury

Manuscript in **Spanish and English**

■ Pages: 432 (312 in its English edition)

■ Published in June 2022

***A unique presentation of the history of the Spanish Civil War using images and descriptions of artifacts from the time. An important contribution to both the history of the war and public history and material culture.***

***—David A. Messenger,  
University of South Alabama,  
USA***

### La Guerra Civil española en 100 objetos, imágenes y lugares

[The Spanish Civil War in 100 Objects]

***Through 100 objects, images and places, this book tells some of the infinite stories of the Spanish Civil War and its historical legacy.***

Laxative bottles, bullets, a chamber pot, a microphone used by the coup leader Queipo de Llano, a diary of a Galician soldier, a plow, ration coupons, the boxes with the remains of the bodies of the dead, a piece of stale bread... Objects that speak of a time of suffering and that offer a clear vision of “public history”. Here you will discover tangible elements, which for many might not have been significant at the time, but which are now part of a memory that cannot be renounced.

This book aims to describe the war anew, in a manner at once simple, entertaining and human, that brings us closer to both the traumatic experiences of our predecessors as well as our everyday relationship to their time. This rigorous book is meant for reading at one's own pace; for discovery, surprise, and reflection; for discussing with friends; and even for identifying in the present parts of the past to which we haven't been paying attention. This is a book that can be put down and picked back up whenever one has time, as the reader will never lose the open-ended thread of the story. It includes the voices of eleven authors—historians, archeologists, journalists and archivists—and in a certain way also the voices that have been heard within Spanish families as well as in other reading material. It is, in the end, a didactic tool that uses history to teach us the value of freedom, and that defends democracy against those who trivialize the horrors suffered by the Spanish and who, before and since, have never stopped threatening the people of the world.

***A perfect combination of academic narrative with the power of the tangible and the visual which offers a fresh story, full of surprises, entertaining and at the same time delving into very complex subjects.***

***—El Cultural, El Español***





### Bartolomé Yun Casalilla

Professor of Modern History at the Pablo de Olavide University in Seville and has been a professor at the European University Institute in Florence (2003- 2013), where he was head of the Department of History and Civilization (2009-2012). At that institution he taught transnational and comparative history and was co-founder of the Summer Academy of Global, Transnational and Comparative History. He has been visiting professor at institutions such as the Institute for Advanced Study (Princeton), the Katholieke Universiteit Leuven, the London School of Economics, the Università degli Studi di Napoli Federico II and others, both in Europe and America. Interested in the comparative history of empires, aristocracy and the relationships between consumption and globalization, his recent works include, *Iberian World Empires and the Globalization of Europe, 1415-1668* (Palgrave-Macmillan, 2019), translated here in an abridged version, *Global Goods and the Spanish Empire, 1492-1824. Circulation, Resistance and Diversity* (edited with B. Aram, Palgrave-Macmillan, 2014) and *The Rise of Fiscal States. A Global History* (edited with P. O'Brien and F. Comín, Cambridge University Press, 2012). He has published numerous works in Spain, including *Marte contra Minerva. The Price of the Spanish Empire, c.1450-1600* (Crítica, 2004).

PUBLISHED IN GALAXIA GUTENBERG

2019 *Los imperios ibéricos y la globalización de Europa* (Iberian Empires and the globalization of Europe)



**Portuguese** Quetzal (Bertrand)

Manuscript in **Spanish** and **Portuguese**.  
**English sample available.**

■ Pages: 432

■ Published in November 2019

### Los imperios ibéricos y la globalización europea [Iberian Empires and the Globalization of Europe]

*A resounding critique of outdated and established views of Iberian empires and early globalization.*

The history of Spain and Portugal is riddled with stereotypes that are often used to feed both triumphalism and paralyzing pessimism. Only people who know the contrasts of their history can understand the past in order to build their future from it. This book addresses the history of both countries and their empires from the perspective of the crucial role they played in early globalization and the impact it had on their societies and on Europe in general, as well as on the areas of dominance in Africa, Asia and America. Years of research and reflection, and a systematic comparison with the surrounding countries, have allowed Bartolomé Yun to select for the reader the basic facts and answer important questions. Were the peoples of Iberia capable of the enterprises they had to face? Were their technology, their knowledge or their institutions efficient? Were their elites up to these challenges? What kind of social relations facilitated the unstoppable rise of Iberia and what was the price paid by their societies? Were they able to change in order to maintain world domination? Can we speak of decadence in the usual sense?



### José Maria Faraldo

Born in 1968, he is a professor at the Complutense University of Madrid and has been a professor at the European University Viadrina in Frankfurt am Oder. He was also project director at the Center for Contemporary History in Potsdam, Germany. He has been a visiting researcher in Bucharest, Warsaw, Leipzig, Paris, Berlin, Bogota and Stanford. A specialist in Eastern European history, some of his publications are: *Europe, Nation, Communism. Essays on Poland* (New York and Frankfurt: Peter Lang, 2008); *Europe in the Eastern Bloc. Imaginations and Discourses* (Vienna and Cologne: Böhlau 2008) [with Paulina Guli ska-Jurgiel and Christian Domnitz (eds.)]; *La Europa clandestina. La Resistencia contra las ocupaciones nazi y soviética (1938-1948)* (Madrid: Alianza, 2011); *La Revolución Rusa: historia y memoria* (Madrid: Alianza 2017); *Las redes del terror. Las policías secretas comunistas y su legado* (Galaxia Gutenberg, 2018), and *Rusofobia* (Catarata, 2023).

#### PUBLISHED IN GALAXIA GUTENBERG

**2019** *Las redes del terror. Las policías secretas comunistas y su legado* (The network of terror. Communist secret police and its legacy)



**English** Bloomsbury

Manuscript in **Spanish** and **English**.

- Pages: 340 (224 pages in its English edition)
- Published in November 2019

**+10,000  
COPIES SOLD**

### Las redes del terror. Las policías secretas comunistas y su legado

[The network of terror. Communist secret police and its legacy]

*The relationship between secret police operations under communism and contemporary Internet surveillance.*

*Las redes del terror* is a book that traces the history of the secret police across communist Europe, describing their founding and also how its repressive system began. Describing espionage work, the book also delves into the actions taken to combat dissidence and the vigilance exercised over the populace. Focusing first on the Soviet secret police (the Cheka, the NKVD and the KGB), then analyzing three other cases (the Stasi in the German Democratic Republic; the Securitate in Romania; and the SB in Poland), *Las redes del terror* studies the influence of police activities on transitions to democracy and “memory conflicts” caused when names of informers and collaborators are released to the public. Notably, unpublished documents from the archives of the four secret police bureaus mentioned are used to inform the book’s examples. This is a book about what surveillance and repression mean and, although it refers specifically to the communist era, it is linked to current debates around Facebook, Wikileaks and surveillance by state agencies and social network companies in the modern age.

*Jose Faraldo has written a long overdue book. One cannot understand the tyranny of Soviet communism without understanding the hard core of the terrorist apparatus and the secret police. Faraldo has researched and described the expansion of the Cheka system, its ethos, its practices across the Soviet bloc, drawing on archives in Russia, Poland, East Germany and Romania - not to mention Spain. The reappraisal of the communist legacy in Europe will not be able to bypass this pioneering achievement of historical research.*

**\_Karl\_Schlögel**





## Mira Milosevich

Born in Belgrade (Serbia, 1966), she graduated in Political Science and Sociology at the University of Belgrade. Since 1996 she lives in Madrid, where she obtained her PhD in European Studies at the Complutense University. She has been a lecturer at the Instituto Universitario Ortega y Gasset. She is currently a professor at the School of International Relations at IE University and Senior Researcher at the Real Instituto Elcano for the areas of Russia, Eastern Europe and the Balkans. She is a frequent contributor to the written press and television as a political analyst. She has published in Spain *Los tristes y los héroes. Historias de nacionalistas serbios* (2000) and *El trigo de la Guerra. Nacionalismo y violencia en Kosovo*, (2001). She is also the author of numerous essays in specialized journals and collective books, including *Historia de la nación y del nacionalismo español* (2013) Her latest titles are *Breve historia de la Revolución rusa* (2017) and *El imperio zombi* (2024).

### PUBLISHED IN GALAXIA GUTENBERG

2017 *Breve historia de la revolución rusa* (Brief History of the Russian Revolution)

2024 *El imperio zombi* (The Zombie Empire)



**NEW!**

Manuscript in Spanish

■ Pages: 272

■ Published in March 2024

## El imperio zombi [The Zombie Empire]

*A necessary and profound analysis on Russia's geostrategic and messianic zeal.*

How to explain Russia's behavior? Russia's invasion of Ukraine in 2022, its explicit rivalry with the Euro-Atlantic community and its close ties with China and Iran, two other revisionist powers, make it essential to answer this question.

In contrast to theses that interpret Russia's reimperialization process and revisionism from an exclusively ideological perspective, or through a "Putinology" according to which the war is a personal affair of the president, Mira Milosevich argues that behind Russia's geopolitical ambitions and authoritarian drift lies its tsarist and communist imperial past. This book analyzes that legacy-the ambiguity of national identity, the "politics of difference," the persistent ambition to influence post-imperial spaces in 1921 and 1991-the causes and characteristics of Russian militarism, anti-Westernism and exceptionalism, and Russia's role, since the Napoleonic wars, in the world order. Vladimir Putin legitimizes in all this his imperialist delirium and his refusal to turn the country over which he presides into a democratic nation-state. In other words: despite Russia's outstanding historical role on the international stage, the Kremlin is determined to destroy it.



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## Breve historia de la revolución rusa [Brief History of the Russian Revolution]

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Unlike most books written about the Russian Revolution, which characterize it as the events leading up to the overthrow of the Tsarist regime between February and October 1917 and the consolidation of the Communist regime during the Civil War (1918-1921), *Breve historia de la Revolución rusa* analyzes the revolution in the context of a hundred-year cycle. Milosevich endeavors to answer five fundamental questions: 1.) How and why did the revolution break out in 1917; 2.) How did the Bolsheviks come to power and establish their regime; 3.) How and why did this regime evolve into extreme forms of totalitarianism; 4.) How did the Soviet system last for sixty-nine years and why did it collapse; and finally: 5.) What kind of political and economic system ultimately emerged from the ruins of the USSR. This book proves that the Bolshevik state was based on terror, the ideological autocracy of the single party, an ultra-centralized administration, legal nihilism, and the absence of individual freedom and private property. However, communist totalitarianism was not a system based only on terror; it also had a high degree of collaboration and acceptance on the part of the Soviet citizens, and that element of the revolutionary cycle has not yet ended: Vladimir Putin's regime is a mixture of Tsarist and Bolshevik authoritarianism.



### Juan Pablo Fusi

Juan Pablo Fusi (San Sebastián, 1945) is currently Professor Emeritus at the Complutense University of Madrid. He studied in Oxford, with Raymond Carr, between 1976 and 1980, where he later became director of the Center for Iberian Studies at St. Antony's College. He then was a professor at the universities of Cantabria, the Basque Country and Complutense. From 1986 to 1990, he was the director of the National Library (Madrid). He has been the academic director of the Ortega y Gasset University Institute and the Ortega y Gasset Foundation from 2001 to 2006. He has published, among other books, *El País Vasco. Pluralismo y Nacionalidad* (1983); *Franco, Autoritarismo y poder personal* (1985); *España 1808-1996. El desafío de la modernidad* (with Jordi Palafox); *España. La evolución de la identidad nacional* (1999); *La patria lejana. El nacionalismo en el siglo xx* (2003); *Identidades proscritas. El no nacionalismo en sociedades nacionalistas* (2006); *El espejo del tiempo* (2009) and *Historia del mundo y del arte en Occidente* (2014), both with Francisco Calvo Serraller; *Historia mínima de España* (2012); *Breve historia del mundo contemporáneo* (2013); *El efecto Hitler* (2015) and *Breve historia del mundo. De la Edad Media hasta hoy* (2016). He is a member of Jakiunde (Basque Academy of Sciences, Arts and Letters) and, since 2015, of the Royal Academy of History.

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- Pages: 180
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*Fusi is one of the flagships of Spanish historiography.*

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### José Álvarez Junco

Álvarez Junco is Professor of History of Ideas and Political and Social Movements. In the 1980s and 1990s, he was a visiting professor at several foreign universities, including Oxford and the Sorbonne in Paris. Between 1992 and 2000, he held the Prince of Asturias Chair in the Department of History at Tufts University (Boston, Massachusetts), and directed the Iberian Studies Seminar at the Center for European Studies at Harvard University. From 2004 to 2008, he was director of the Center for Political and Constitutional Studies and Constitutional Studies and an *ex officio* State Counselor. His publications have dealt with Spanish political, social and cultural history of the 19th and 20th centuries. Among them are *La ideología política del anarquismo español, 1868-1910* (Siglo XXI, 1976); *El Emperador del Paralelo. Alejandro Lerroux y la demagogia populista* (Alianza Editorial, 1990); *Mater Dolorosa. La idea de España en el siglo XIX* (Taurus, 2001), for which he received the National Essay Prize in 2002 and the Fastenrath Prize of the Royal Spanish Academy in 2003; and *Las historias de España. Visiones del pasado y construcción de identidad*, with Gregorio de la Fuente, Carolyn Boyd and Edward Baker (Crítica and Marcial Pons, 2013). He is a regular contributor to the newspaper El País.

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2017 *Dioses útiles. Naciones y nacionalismos*  
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