

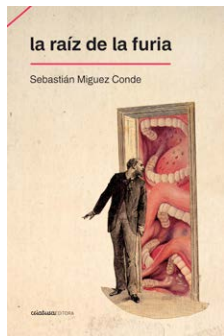
criatura EDITORA

CATALOGUE 2019



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## La raíz de la furia *The Root of Fury*

**Sebastián Miguez Conde**

978-9974-8590-1-2  
120 pg – 13,5 x 21 cm – 2016

Cover art by:  
Federico Hurtado



## Nadie está muerto mucho tiempo *Nobody is Dead for Long*

Mateo is driving at 95 mph in a moonless night when he decides to look for Adrián, a friend he does not know anything about for a year. May be due to the death instinct that hunts him, may be because Adrián's personality is so magnetic that seduces even in absence, but just two days after that night on the road, Mateo travels from Montevideo to Buenos Aires. In the City of Fury he will find his friend's secret life, his job as a stripper and in porno industry. The stories of transvestites and prostitutes will emerge at the street but also in Adrián's diaries. But those are not the stories we already heard. This book opens gaps to let light go trough. The light from those beings that move in the darker places.

Sebastián Miguez Conde has already published *La raíz de la furia* (*The Root of Fury*), a collection of dirty ferocious short stories, full of substances and fluids, mostly blood, blood that runs to feed a living creature: Literature original beat. A brave, savage first book. In *Nadie está muerto mucho tiempo* (*Nobody is Dead for Long*), his first novel, blood and flesh characters return to take us into a vertiginous trip by the route of the forgotten ones.



**Sebastián Miguez Conde**

978-9974-8686-8-7  
208 pg – 13,5 x 21 cm – 2019

Cover art by  
Gabriela Sánchez





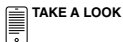
**Alicia Migdal**

978-9974-8686-7-0  
72 pg – 13,5 x 21 cm – 2019

Cover art by:  
Fidel Sclavo

## El mar desde la orilla *The Sea from the Shore*

Alicia Migdal is already part of the Uruguayan literary canon, but she is still a foreigner who talks in her own language, the language of permanent things. Master in the art of “telling without telling”, the characters of *The Sea from the Shore* are memories, familiar relationships, childhood, loneliness, time that runs away or crushes into death. Reminiscent of the best Marguerite Duras in her poetical intensity, Migdal's voice is intact after ten years of silence. Hers is a native voice, modulated in a state previous to the patriarchal law of discourse. A voice that is slowly savored with all senses, a literary delicacy.

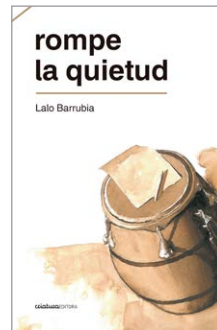


«This tediousness of literature, of knowing how to say, of implicit hope, dream by night and that literature interposes to tell it. To say, for example, that in a cruel dream a man, in suite and tie under the sheets, was saying I do not care about your memories».

## Rompe la quietud *Break the Stillness*

There is a woman that appears and disappears in the life of this almost 60 years old musician. She moves everything from it basis. Because of her he begins this confessional narration, intense like the slightly drunk talking you can hold in a bar with a stranger. Deeply marked by music, the story goes into the relationship of the character with alcohol, with women, with his children, with time, but also talks about his artistic decisions and his generational role in culture and society.

*Break the Stillness*, last Barrubia's novel, is at the same time urgent and devastating. The narrator builds a quiet nostalgia to talk about his life but he ends telling the history of Uruguayan music tradition of he last 50 years.



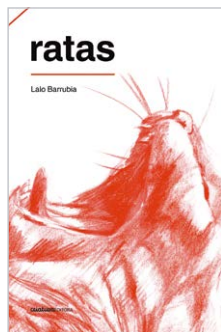
**Lalo Barrubia**

978-9974-8686-4-9  
248 pg – 13,5 x 21 cm – 2019

Cover art by:  
Tunda Prada



«There were times of storm clouds, full of broken bonds, times to improvise life. Society was broken. Music was broken. People we admired had left. Candombe's heart was in a whisper. They took away people just for being playing at the streets. They wanted to isolate music. They wanted to change the rules».



**Ratas**  
*Rats*

**Lalo Barrubia**

978-9974-8313-9-1  
120 pg – 13,5 x 21 cm – 2012

Cover art by:  
Lucía Eluén

With a melancholic red Gibson guitar that shines in the story “The groom,” Lalo Barrubia plays her minimal stories with quiet sadness. Visceral etchings in which violence, abandonment and decadence always find their way out, sometimes by the solitude of a couple of kids on the shore, by the impassivity of the rural characters of “Country rats,” by the sickness that frustrates the plan to stay in the beach more than usual or by the unexpected hesitation of a dealer in Malmö. But no everything is infected: in “The little angel” there is a red hair girl who remains immaculate, even among rats. A dozen of simple tunes that create a disturbing but beautiful and magnetic atmosphere.



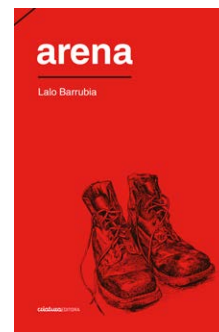
**Pegame que me gusta**  
*Hit me, I Like it*

**Lalo Barrubia**

978-9974-8313-9-1  
120 pg – 13,5 x 21 cm – 2012

Cover art by:  
Lucía Eluén

In this novel by Lalo Barrubia (poet and performer, resident in Sweden) there is not imposture: flesh and blood characters inhabit a fiction so alive that sweats through hundred of open pores. They bear their mistreated exhausted bodies wondering where to put them, because they seem to be fated not to find a place, or because the life they want will always be somewhere else, sometime else. *Hit me, I Like it* is a sharp vision of the Uruguayan post-dictatorship artistic generation, but it digs into existential emptiness beyond time and place.



**Arena**  
*Sand*

**Lalo Barrubia**

978-9974-8634-9-1  
192 pg – 13,5 x 21 cm – 2017

Cover art by:  
Lucía Eluén

*Arena*, Lalo Barrubia’s first novel, is a kind of low budget *On the Road*, with more rock than jazz. This trip gives a voice to a broken generation: young people —so young that they knew they could have an other life, after— who lived teen years under a dictatorship regime and they could not, they did not know how to build themselves in a convalescent country, a country that had no room for them.

Even characters are situated in Uruguay, during the 1980s, as the rest of Barrubia work, their voices are beyond generational and geographical context, because they vibrate in the frequency of humanness.



Horacio Cavallo

978-9974-8686-0-1  
168 pg – 13,5 x 21 cm – 2018

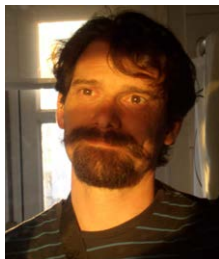
Cover art by:  
Juan Manuel Díaz

## Casa en ninguna parte *Nowhere House*

There is a house in the countryside. It host to stories, separated by a difference of two years, that get mixed as long as the novel goes forward. The first story happens in a weekend, when four coworkers decide to go to the house to make a roast. The second story is about Eduardo and Laura's decision of moving away from the dangers of the city with little Clara. There is also a cat who owns time and birds. In a scenery that looks quiet, relationships between characters get tense up to the edge of disaster. Fear turns on with tiny sparks and it needs no to much fuel to burn and swallow it all. Only a couple of questions stand: It is possible to escape from world? How far is nowhere?

In this novel by Horacio Cavallo, one of the most talented writers of Uruguayan contemporary scene, the author explores a new shocking literature.

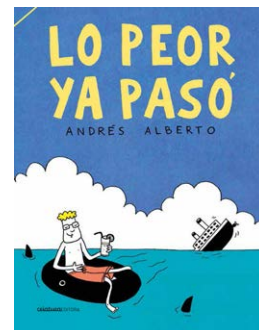
TAKE A LOOK



## Lo peor ya pasó *The Worst Has Already Passed*

Andrés Alberto began to draw as a grown up person, and he uploaded his comics on his blog. But the success of his work make him collaborate with many newspapers and magazines, and to publish two books. His stories combine everyday epiphanies with great character parodies.

*The Worst Has Already Passed* is an anthology of his best work. A pure expression of graphic humor.

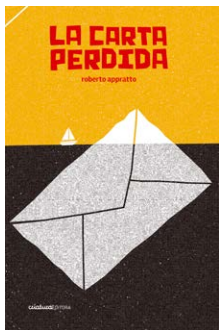


Andrés Alberto

978-9974-8651-2-9  
112 pg – 19 x 25 cm – 2018

TAKE A LOOK





**Roberto Appratto**

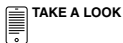
978-9974-8651-6-7  
132 pg – 13,5 x 21 cm – 2018

Cover art by:  
Dani Scharf

## La carta perdida *The Lost Letter*

Ricardo Ferrari has been reading all his life, but he never wrote anything but a couple of short stories and some articles. Suddenly, he finds a lost -or no so lost- letter that pushes him into a narration of the real and makes him think of his personal story as of something that should be written. But he does not write a word. There are just some lines someone dropped next to a dumpster that open a detective plot. Ricardo will discover some dark zones of his fathers' life, and, by extension, of his own. The past bubbles out even though Ricardo tries to give it a structure.

Once more, the award-winner Uruguayan writer successfully undertakes auto-fiction literature.



«At this moment of life, when he thinks he has already gone through everything -breakdown, abandonment, emotional short-circuits-, so as to make a lonely quietness in which things happen with a regular speed and stay where he disposed they would; a fact emerges, out of nowhere, from reality, from some other unknown reality».

## Mientras espero *While I Wait*

In Thomas Bernhard's tradition, Appratto gets back on track with the experimental auto-fiction literature he started with *Intima*, *Se hizo de noche*, *18 y Yaguarón* the award-winner *Como si fuera poco*. *While I Wait* is build upon those moments that go by at the ATM line, or at the doctor's waiting room. Those minutes when time swells and expands itself, forcing the limits of real, of life and the narration we make about life; those minutes when infinite seems to be something tangible and creation breaks free. Like an explorer, the poet uses his body to go into the fictional woods and he opens bright clearings where literature is seen uncovered.



**Roberto Appratto**

978-9974-8533-2-4  
88 pg – 13,5 x 21 cm – 2016

Cover art by:  
Dani Scharf



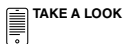
«Mystery turns into beauty. It is not comprehensible, but uniqueness of individual history is made of relationships and it mutates with them. The passing of time changes the meaning of the waits, as well as it raises doubt on the importance of isolated facts, on the impossibility of separating potential from real, as John Berger says in his book about Picasso related to the Heisenberg uncertainty principle».







**El bobo del pueblo y otras incorrecciones**  
*The Fool of the Village*



Leo Masliah

978-9974-8503-9-2  
192 pg – 13,5 x 21 cm – 2015  
short stories

«It is possible that in some villages there is no a fool, or that the fool is covered, because he barely goes out or because he is out in the open but doing something that does not reveal his condition. But in some other vilages may happen that there are two fools, or even three.»



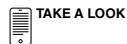
**El último dictador y la primera dama / El ratón**  
*The Last Dictator and the First Lady / The Mouse*

Leo Masliah

978-9974-8419-7-0  
136 pg – 13,5 x 21 cm – 2014  
theatre



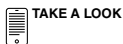
**Diccionario privado**  
*Private Dictionary*



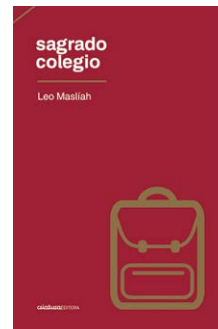
Leo Masliah

978-9974-8360-7-5  
240 pg – 13,5 x 21 cm – 2013  
dictionary of quotes

In this dictionary Leo Masliah offers a catalogue of quotes by different authors, places, literary genres and ages, from Philip K. Dick to Alfonso the Wise, from Bertrand Russell to Raymond Roussel, from Sem Tob to Osiris Rodríguez Castillos or from Herodotus to Macedonski. Maybe revealing what someone could have wondered at one time: what was this subject thinking about when he wrote this or that predicate?



In The Last Dictator and the First Lady as well as in The mouse, reality is slightly disrupted and makes use of absurd to reveal some contemporary contradictions related to power, authority, arts and institutions, and the bigger room that sustainable lie is gaining inside them.



**Sagrado colegio**  
*Sacred College*



Leo Masliah

978-9974-8452-7-5  
224 pg – 13,5 x 21 cm – 2014  
novel

This novel, by the Uruguayan author Leo Masliah, deals with the topic of education from a harebrained but at the same time impeccably logical point of view. Situated in a slightly particular school, narrator and characters juggle with language, building a story marked by humor, absurd and satire. The last creation of a key author with almost 40 titles published.

The mouse. First Annual Literature (Drama/Unpublished) Prize - Uruguayan Ministry of Education and Culture 2013.





**Fábulas, parábolas y paradojas**  
*Fables, Parables and Paradoxes*

Leo Masliah  
Pedro Strukelj (ilustraciones)

978-9974-8313-7-7  
144 pg – 13,5 x 21 cm – 2012

In this book Masliah presents once more his well-known narrative talent, this time following the structure of traditional fables, but without morals, or at least without traditional morals. The fluency of this text relies on the author's refined sense of humor and a well-cared rhythm. The illustrations, by Pedro Strukelj, give the pauses in the continuous narration and make it into a beautiful book-object.



Second edition



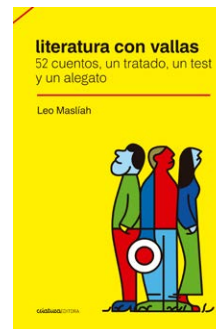
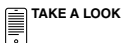
**Carta a un escritor latinoamericano y otros insultos**  
*Letter to a Latin American Writer and Other Insults*

Leo Masliah

978-9974-8351-5-3  
208 pg – 13,5 x 21 cm – 2012

As Prof. Abraham Rivadeneira stands from the back cover, the text that provides the title for this book begins with several implied warnings that the metropolis assigned to Latin American literary creation. The book is inhabited by other apostasies about art, culture and society, as well as by short stories and syntagma chains non-validated by the literary Vaticans which rule the sensitivity of the "cultured" readers of our "subcontinent".  
*Letter to a Latin American Writer and Other Insults* gathers a collection of texts with high ludic contents, with ingenious humor, not free from springs to reflection and criticism, as in "Culture and consumption" or "Image versus text".

Second edition



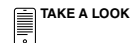
**Literatura con vallas**  
*52 cuentos, un tratado, un test y un alegato*  
*Literature with hurdles. 52 short stories, a treaty, a test and an allegation.*

Leo Masliah

978-9974-8634-8-4  
200 pg – 13,5 x 21 cm – 2017

The last book by Leo Masliah collects short stories from different periods, some of them already published in Montevideo and Buenos Aires' press and some of them never published before.

«The only discipline that I really master is literature. Honestly, I think I know more than anyone about this matter. But I can not write anymore, I am sorry. My poor education in the other disciplines stops me from doing it, interposing itself all the time between my writing and my readers. This obstacle deserves from me a deep study, but I can not do it because I know nothing about epistemology».







**Grandes éxitos,  
un cuento  
y una despedida**  
*Greatest Hits, a Short-  
story and a Farewell*

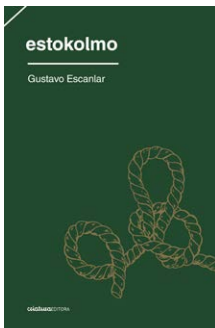
Gustavo Escanlar

978-9974-8360-9-9  
160 pg – 13,5 x 21 cm – 2013

illustration: Juan Odriozola

Before he passed away, the author left in his computer these 24 short stories gathered under the title “Greatest hits”, as a parody and a tribute to the musical anthology albums of greatest hits. This book is indeed a sample of the power and the strength of a literary voice always on the edge, irreverent and genuine.

“Escanlar’s fiction is a tsunami that devastates Latin American narrative common-places, even the ones of his coetaneous, writers that use to think of themselves (and they still do) as rebels, moderns and parricides and who compared to Escanlar are just good kids trembling when leaving the university campus.” SERGIO OLGUÍN



**Estokolmo**  
*Stockholm*

Gustavo Escanlar

978-9974-8452-1-3  
112 pg – 13,5 x 21 cm – 2014

illustration: Lucía Eluén

The novel starts with the preparations for a theft that brings Marcelo, el Chole and Seba to a party where they are going to strike to assault the invitees. From the first page the Syndrome triggers and the reader commits with the exit of the robbery, as well as the kidnapped girl becomes attached to her captors.

Stockholm is a way of kidnapping from which the reader does not return unchanged. An insolent novel, authentic, so addictive that is consumed in a very short time but whose effects remain at length in organism.



**La Alemana**  
*The German Girl*

Gustavo Escanlar

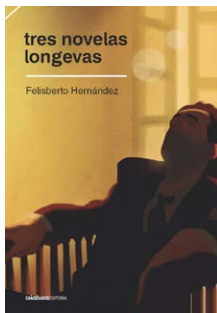
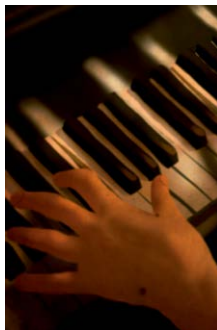
978-9974-8503-1-6  
104 pg – 13,5 x 21 cm – 2015

illustration: Lucía Eluén

Even though the timing of this novel is a furious vertigo as the neighborhood’s rhythm, the narrator is able to set accomplice closeness between the reader and his characters from the underground, maybe because, as he says: «We all hide something sinister. Even the most normal ones».

Of course that in the universe created by Escanlar «normality» means to go out and rob tourists with Seba, Chole and Doctor Death, or to listen to the gruesome story of the German Girl.



**Felisberto Hernández**978-9974-8419-6-3  
224 pg – 13,5 x 21 cm – 2014Illustrations by  
Federico Murro*Second edition***Tres novelas longevas***Three Long-lived Novels*

The three novels collected in this book were written between 1942 and 1944, even though the last one, unfinished, was published after the author's death. At that time, Felisberto Hernández had interrupted his career as a musician to fully dedicate to literary activity. These pages as the result of that strong creative impulse, that found fertility in the land of memories, where he founded the image of his first piano teacher, childhood and the ambiance of Montevideo at the beginning of 20th century.

Felisberto Hernández is one of the most important Uruguayan writers, master of masters. His novels look like the attempt to recover a movie Felisberto saw a long time ago and about which he can remember just some pieces. The master work is not the movie but the narration of what the author remembers about it.

Por los tiempos de Clemente Colling

*By the Time of Clemente Colling*

El caballo perdido

*The Lost Horse*

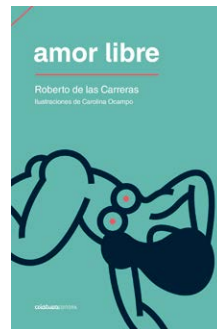
Tierras de la memoria

*Lands of Memory*

TAKE A LOOK

**Amor libre***Free Love*

It was 1902 when Roberto de las Carreras returned to Montevideo from a trip to Buenos Aires and he founded his wife Berta in bed with someone else. Uruguay was discussing the first divorce law in the history of the country, but the law also protected the cheated husband if he decided to kill both lovers. Roberto de las Carreras, a poet, reacted by publishing this "erotic interviews" where he defies the idea of husband as an institution and the whole masculine construction, standing up for the women right to choose over her own body, questioning the role of mother, perturbing the entire cultural scene of that time. Anarchist, feminist, excentric dandy, incurable sassy, Roberto de las Carreras is still, a hundred years after, a great scandal for the world village.

**Roberto de las Carreras**978-9974-8651-3-6  
104 pg – 13,5 x 21 cm – 2017Illustrations by  
Carolina Ocampo*Second edition*

TAKE A LOOK



Rosario Lázaro Igoa

978-9974-8533-7-9  
120 pg – 13,5 x 21 cm – 2016

Cover art by:  
Gabriela Sánchez

Second edition



TAKE A LOOK



## Peces mudos

*Mute Fishes*

Water progress's unbeatable noise is soaking through the thirteen short stories of *Peces mudos* (Mute Fishes), as it if were an inundation that at first barely filters below the door but ends gulping everything down. By the shore or the marsh, characters are submerged in animal's mutism oppressive world, with the casualness of everyday nature and the stoicism of minerals.

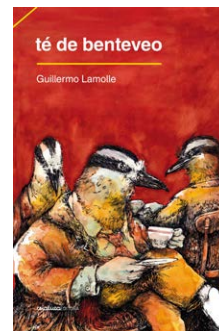
Main characters are different from one story to the other, but it is easy to get into their habitat and recognize them, always sparing, with their temperament rusted by the salty air of the ocean. Childhood landscape crosses with the mature and subtle narrative by Lázaro Igoa in this book that even with its open aired short stories, unscrupulously rummages into the underground.

## Té de benteveo

*Benteveo Tea*

First Guillermo Lamolle's fiction book collects 19 short stories that explore absurd, fantasy and paradox. Each story builds a universe with its own rules. There is a lot of room for humor, but also for mystery and puzzlement.

A great rhythm and a natural style can tell the author is a musician, making his debut in writing.



Guillermo Lamolle

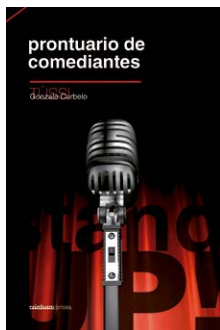
978-9974-8533-6-2  
128 pg – 13,5 x 21 cm – 2016

Cover art by:  
Ramiro Alonso



TAKE A LOOK





**Prontuario  
de comediantes**  
*Comedians'  
Promptuary*

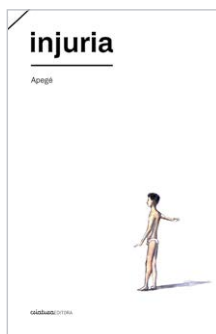
**Gonzalo Curbelo**

978-9974-8351-2-2  
408 pg – 13,5 x 21 cm – 2012

This comedians' promptuary or handbook gathers up the best English-speaking heritage of the genre, making a review ranging from classic comedians as Richard Pryor or W.C. Fields to contemporary ones, including the media celebrities such as Jerry Seinfeld or Ellen DeGeneres. The author gives a sample of the routines, and displays his critical lucidity to group the comedians according to their likenesses, describing each historical moment's atmosphere and providing a brief biography of the comedians.

A complete tour around English-speaking stand-up comedy from its origins until the present day.

Second edition



**Injuria**  
*Injury*

**Apegé**  
(Álvaro Pérez García)

978-9974-8313-1-5  
80 pg – 13,5 x 21 cm – 2011

Cover art by:  
Eduardo Cardozo

A boy lets himself fall downhill at full speed, standing in his bike's pedals. The game is to defeat the vertigo, the fear. The secret is to open the mouth and scream from the bottom of his guts. The redemptive shout is now retaken by the grown up man to break his routine as a journalist, sicken by news that are always the same news. An intimate necessary novel, which transcends its circumstance to talk about pain, unique, universal, human pain.



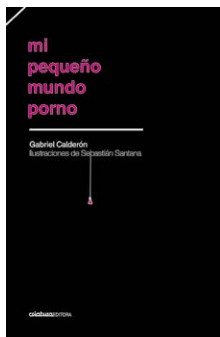
**Su pequeña eternidad**  
*Her Little Eternity*

**Teresa Porzecanski**

978-9974-8533-8-6  
160 pg – 13,5 x 21 cm – 2015

Cover art by:  
Leandro Bustamante

«I have killed my mother» is the initial confession of Matilde Spinoza at the beginning of this novel. The fragmentary story is at the same time the story of one and every life, because in the same green fabric is waved the mother slow agony, the story of Avelina and her cursed people, of Bajaría rabbi and his radio show, of Mario, the delusional writer, of the Chinese princess Taihe, who crossed Gobi to West and returned East as an old lady. These characters hold, without knowing, a dialogue that goes beyond them about the burden of heritage, the own origin, the crossroad of collective horizons an individual freedom.



**Mi pequeño mundo porno**  
*My Little Porn World*

**Gabriel Calderón**

978-9974-8313-6-0  
168 pg – 13,5 x 21 – 2011

Illustrations by  
**Sebastián Santana**

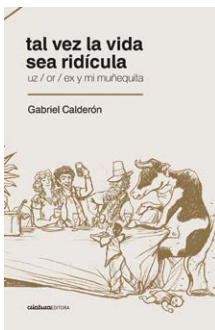
*My Little Porn World* was conceived as a theatre play. But this little wild world does not need a stage to be alive. Powerful images are balanced by the good taste of Santana's drawings, which restrain the blood and guts mess. Expectation, tension, discomfort: welcome to the enjoyment of our morbidity.

*Second edition*

First Annual Literature (Drama) Prize - Uruguayan Ministry of Education and Culture 2013.



TAKE A LOOK



**Tal vez la vida sea ridícula**  
*Maybe Life is Ridiculous*

**Gabriel Calderón**

978-9974-8452-8-2  
328 pg – 13,5 x 21 cm – 2014

Cover art by:  
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*Maybe Life is Ridiculous* puts together four dramas by Gabriel Calderón, one of the most original voices of Uruguayan contemporary theatre scene. The plays share some recurring topics such as memory and the influence of past, familiar relationships, sexual impulse. Humor and absurd dominate these exquisite tragicomedies.



TAKE A LOOK

Uz: el pueblo - Or: tal vez la vida sea ridícula - Ex: que revienten los actores - Mi muñequita.

Uz: The Village - Or: Maybe Life is Ridiculous - Ex: Let the Actors Blow Out - My Little Doll.



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**Sergio Blanco  
Gabriel Calderón  
Santiago Sanguinetti**

978-9974-8651-5-0  
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Illustrations by  
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«The three playwrights appeal to animals to express humaneness. With audacious languages and strong images they represent from wild (boar) up to domestic life (cat), making a stopover in what lives on woods but is perceived as fragile and cute (deer). Human handicaps are shown in this representations with irony, humor, with no moralizing emphasis, as well as relations between power and loneliness».

MARÍA ESTHER BURGUENO

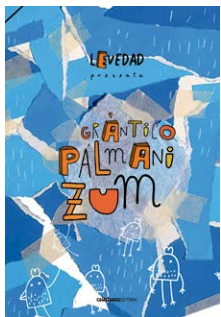
Anthology of three of the best living Uruguayans playwrights.

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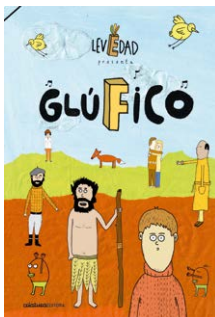
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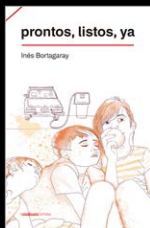


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