







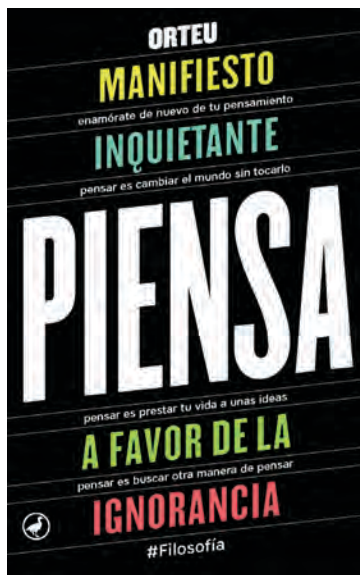


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**Release date:**

08/03/2017

**Languages:**

Spanish and Catalan

**Francesc Orteu**

is a rare breed of philosopher. He graduated in Philosophy at the Universidad de Barcelona, but never went into teaching. Far from the classroom, he has presented his vision of the world by writing for legendary comedy shows on both radio and television. For many years, he has written for the press and collaborated in cultural programs on radio and TV. He's the author of a handful of books. In the past few years, he has continued to share his ideas on venues such as RNE, RAC1 or TV3. .



# Think Piensa

## An Unsettling Manifesto in Defense of Ignorance

Francesc Orteu

### SOMETHING IS HAPPENING TO THE WORLD

It feels like there's something out there that isn't quite working as it should.

This wouldn't be a huge problem if it didn't affect us, if we, normal people, didn't end up having to face the consequences. And so we must try to fix whatever it is that isn't working. The problem is that we don't think we can face it alone. This is where things get complicated.

How are we going to reach an agreement? Does anyone know what needs to be done? Can anything really be done?

In this manifesto, I claim that yes, there is something we can do: think.

That thing that isn't quite working isn't just about the world, it's about our relationship to it, our ability to think it.

### THE WORLD OVERWHELMS US AND NUMBS OUR THINKING

Our minds are saturated with ideas that aren't our own and so they withdraw, grow lazy, and end up seeing themselves as irrelevant.

When this happens, all that's left is for us to contemplate the world, anxiously and cynically. We live in a world that no longer belongs to us because our minds have thrown in the towel.

### THIS MANIFESTO IS MEANT TO GET US THINKING AGAIN

To think something, first you have to stop thinking about everything else. To think, we must begin to ignore. Here, I will try to think by not thinking. I propose taking the mind apart to examine it, clean it, tune it, and put it back together again so that it appears brand new.

### I'M GOING TO FALL BACK IN LOVE WITH MY MIND

Maybe afterwards, I'll discover that the world is still there, brighter and clearer, ready to be lived in.

**Fall back in love with your mind.**

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# Yo menstrúo

Erika Irusta



**Una reivindicación de la regla, un manual directo, simple y franco sobre la menstruación.**

**«Menstruar mola  
pero en esta  
sociedad duele».**

**«La menstruación es  
una construcción  
social más allá de la  
fisiología».**



**Encuadernación:**

Rústica con solapas

**Medidas:**

13,2 x 21,5 cm

**Núm. páginas:**

200

**Distribución:**

17/10/2018

**PVP:**

17,31 / 18,00 €

**ISBN:**

CAST 978 84 16673-73-5



**Erika Irusta.** Animal vulnerable nacido en la Margen Izquierda de Bilbao en 1983. De profesión: pedagoga, investigadora y divulgadora especializada en ciclo menstrual. Como no existe carrera para tremendo oficio crea el concepto de Pedagogía Menstrual y, desde 2010, se dedica a diseñar y a facilitar espacios educativos para cuestionar, investigar y resignificar la experiencia del ciclo menstrual en el cuerpo femenino desde su proyecto web [elcamenorubi.com](http://elcamenorubi.com). En 2015 crea Soy1Soy4: La Comunidad, la primera comunidad educativa online sobre el ciclo menstrual y sobre la experiencia menstrual en nuestra cultura occidental. Es autora de *Diario de un cuerpo*, publicado en Catedral en 2017.

**«En este mundo hay personas que buscan el control sobre su cuerpo, otras que lo torturan, muchas lo intoxican, la mayoría lo ignoran y casi todas lo abandonan. Pocas, terriblemente pocas, lo habitan y cuidan tal como es».**

*Yo menstruó* es un manifiesto, un acto de reflexión didáctico y político en torno a la experiencia menstrual. Un libro sobre qué implicaciones tiene menstruar en esta sociedad.

*Yo menstruó* no es un manual clínico, no es una compilación de datos. Porque lo que le interesa a Erika Irusta es normalizar la menstruación en la sociedad para que deje de ser tabú, porque como dice la propia autora, «el tabú menstrual corretea por nuestro cuerpo y domina aún en nuestras bragas. Carecemos de conocimientos desde donde explicar nuestra realidad. Vivimos en la periferia de nuestro cuerpo».

*Yo menstruó* reivindica el cuerpo de la mujer y aborda temas como la construcción social de la menstruación, los cuerpos normativos y los periféricos, el ciclo hormonal, la píldora o el dolor. También reflexiona sobre qué es y cómo se es mujer antes de la regla, con la regla y después de la regla. O sobre el estigma menstrual, la falacia de los anuncios de compresas y la libertad sexual y física de la mujer.

***Yo menstruó* es un libro para hacerse preguntas, no para dar respuestas.**

«*Diario de un cuerpo* es un libro honesto y controvertido, el resultado anima a la reflexión y al debate sobre la menstruación». *Marie Claire*.

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# HAND-MADE THINKING

## A conversation with Francesc Orteu, author of *Think*

A powerfully original essay; a concise text that is clear and compelling, written in a way that gives the reader a powerful sense of closeness. THINK can be savored like one would a conversation with a friend. Its language is sheer, with no specialized jargon; it's easy to understand from the very first word and refers repeatedly to experiences we've all had.

PIENSA is much more than a text, it's an intellectual experience that, literally, transforms our way of being in the world. We met with the author, Francesc Orteu, to discuss THINK.

### **What kind of philosopher are you?**

A strange one. One who for good or bad didn't go down the usual path – teaching. For nearly three decades, my work has consisted of observing things, thinking about them in a different way, and putting them in writing, and it's the media that pays me to do it: radio, the press, television. So, aside from being a philosopher, you can also think of me as a columnist, a scriptwriter, a journalist... At the end of the day, it's all the same: seeing, thinking, explaining. You've spoken a lot about philosophy in different places. I've always liked explaining big historical ideas through everyday realities. I don't know, when I hear Frank Sinatra singing *My Way*, I see Socrates. Doesn't that ever happen to you?

### **Well, maybe it will from now on. Why write THINK? What's the intention?**

There's a phrase on the cover of the manifesto that strikes me as accurate: "fall back in love with your mind." That's what it's about, paying attention again to the surprising act of thinking. We're all carrying this extraordinarily powerful machine on our shoulders, though we always seem to forget it. In order to recover our capacity to think, there are certain things we have to shed. Philosophy isn't so much about going to IKEA and buying more furniture for your head, but about taking out the useless junk that's getting in the way. I want to do to our minds what we'd do to an old engine: take it apart, clean it, fine-tune it, and put it back together again to see if it sounds better.

### **And why should we put our minds through this?**

Because we don't use our minds well. We force it, add things that pervert it, feed it fuel that's too lead-heavy.

### **What would that lead be?**

The main fuel for thought should be direct observation, but the way

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*"I hear Frank Sinatra singing 'My Way,' I see Socrates. Doesn't that ever happen to you?"*

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## THINK

Francesc Orteu

we live makes that almost impossible. The lead can be thoughts that aren't our own that we take on without realizing. We have to be able to think like someone who travels on foot. It's very comfortable to travel by car or by plane, but we mustn't lose our ability to walk. That's what I call "thinking by hand."

**The idea of thinking by hand is, to me, one of the manifesto's most suggestive contributions, but why a manifesto? Why unsettling? Why in defense of ignorance? Should we be ignorant?**

Well, you're answering your own question. You're asking me questions, right? People ask questions because they don't know the answers. What moves thought isn't truth or certainty, but ignorance. We want to ignore. That's the starting point of every thought. Our minds slumber when we feel certain, when we think we know.

**Why unsettling?**

Because it's a pleasure to feel unsettled. Isn't that why we watch movies? Don't we read books and have long conversations with friends to uproot ourselves? It's when we're afraid that, one way or another, we really think. Other species have teeth, claws, or they're fast and can camouflage themselves. Mankind has developed a wonderful and dangerous weapon, "intelligence." Thinking is our defense mechanism, our way of surviving. The problem is that these days we can survive without thinking, that is, we think we already know enough. And when that's the case, something better come and unsettles us. When our minds are satisfied and fast asleep, we're toothless lions.

**Finally, why a manifesto?**

Because what I'm saying urgently needs to be said. THINK doesn't tell us what we need to think. It doesn't offer us concrete answers. It warns us of a risky situation: it's rash to dispense with our ability to think. Living without thinking is like traveling through a storm in a boat without lifeboats. You know.

**Everyone makes decisions.**

Of course. And in everyday life, all we need is to choose between one thing and another. But thinking isn't choosing. Choosing is just accepting what others have thought. But there are moments in which we have to feel like we can come out of the world and walk on our own. That's what THINK is about: recovering the precious, exciting, vertiginous feeling that we're capable of changing the world without touching it, just by thinking of it differently.

**In what way?**

In your own way, I guess. Think.

*"That's what  
THINK is about:  
recovering the  
precious, exciting,  
vertiginous feeling  
that we're capable  
of changing the  
world without  
touching it, just  
by thinking of it  
differently"*

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# Diary of a Body

Erika Irusta

MENSTRUATION

THE LAST TABOO

I AM ONE

I AM FOUR



**The first book  
to talk about  
menstruation  
with complete  
honesty.**



**Publication:** November 2016

**Pages:** 432

**Size:** 13.5 x 21.5 cm

**Paperback with flaps**



***Diario de un cuerpo is an intimate portrayal and a sincerely written book. It brings to light many of the hidden states the female body goes through during the course of the menstrual cycle. What we think of as an annoyance or weakness is dealt with naturally and normally to liberate us from taboos.***

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#### **Erika Irusta**

Vulnerable animal, born in 1983. A teacher by profession, and a researcher and writer of educational books on the menstrual cycle. No university will teach this, so she coined the concept of Menstrual Education, and since 2010 has been designing and opening up educational spaces for questioning, researching and resignifying the experience of the menstrual cycle in the female body via her website, [elcaminorubi.com](http://elcaminorubi.com). In 2015 she set up Soy1Soy4: La Comunidad, the first online educational community concerned with the menstrual cycle and the experience of menstruation in Western culture.

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Menstruation strongly conditions the everyday life of half of our population, and also affects the other half in one way or another. As well as being female, most women are also partners, wives, sisters, mothers, teenage daughters, friends or colleagues.

Menstruation changes our lives, but we still don't want to talk about it – as if it were a shameful disease. We hide it from others, but also from ourselves. The menstrual cycle is possibly one of the strongest, most lasting taboos surrounding femininity. Erika Irusta has given us a valuable book which lays the taboo open for examination and social discussion – things we not only can be doing – we should be doing.

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## Interview with Erika Irusta author of *Diary of a Body*

# «As women, we have been taught not to value ourselves.»

Pilar Maurell



**Erika Irusta follows three menstrual cycles through and from her body – a vulnerable, naked body that has rid itself from the Woman’s suit, “the cruel construction” society has imposed on her. *Diary of a Body* is a sincere, intimate, and sometimes brutal testimony that finally exposes the taboo of menstruation.**

**The menstrual cycle affects all of us, yet it’s still a taboo. Is that why you’re one of the few experts in Europe on this field?**

It’s interesting, isn’t it? – especially because it’s something we should have put behind us years ago. Menstruation is only ever spoken about as a medical issue. Pharmaceutical companies invest more in getting rid of it than in helping us experience it as natural bodily function.

**But there’s an obvious need for information.**

Yes, I do see a demand for it. I’ve been teaching about menstruation seriously for six years now, and I see more and more women daring to question their cycle and hormonal changes and how they affect them. It happens to all of us, but nobody ever talks about it openly, so we think we’re the only ones who go through it and find it embarrassing. One of the reasons I wrote *Diary of a Body* over three cycles and based on my own experiences is because I thought my own body was the best place to communicate from. I do that in all my projects, and also on my blog El Camino Rubí. I get thirty to forty messages per day and they all say the same thing: “I thought I was going crazy, I thought this only happened to me.” As women, we find it hard to believe ourselves, because we’ve been taught not to value ourselves. Sometimes I say that my work is to validate what women already feel.

**You criticize the intellectualizing of the menstrual cycle, through science.**

Women have always had to see things mentally because Western culture has always compared the female body to matter, to dirt, whereas men have seen themselves more spiritually. The more we rationalise things, the further we get from our own bodily experience, because lowering yourself into your own body is frightening. Also, as women, we have always had our own bodies explained to us by others, and there are a lot of diseases that affect us but are still unknown, because it’s men who do all the research.

**You’ve often said that culture constructs femininity cruelly.**

To be clothed as a woman – in the way that culture does it – is to be cruelly constructed. And the way the menstrual cycle is culturally interpreted is part of that cruelty.

*«I thought I was going crazy, I thought this only happened to me.»*

**Mothers have played an important role in clothing us in the way you speak off...**

Well, if you want to get to the bottom of the issue, you have to understand the system whereby our mothers, have taught us to wear that clothing, and how complicated it is to get rid of it. What happened to them to make them dress us like that? They didn’t do it to make us suffer – they did it to protect us from a world that is hostile towards our own bodies. Understanding how you were clothed, and why, is the best way to throw off those shackles and let your body be. I think it’s scandalous how many women still suffer when they menstruate.

**One of the themes in the book is the shaming of women who don’t have children. Another big taboo.**

The ‘mother’ dress is built into the way women are clothed. Can you be a woman and not a mother? Our society uses reproduction to interpret the menstrual cycle, so what happens to those of us who don’t want motherhood, or feel ambivalent about it? I was abused as a child and now I need space for myself. But how do you experience adulthood without the crutch of children?

**You say writing has been therapeutic for you.**

As I wrote, I realised I had to go into therapy to confirm that I was abused as a child. I’d never thought about it because it would have meant questioning my parents’ love. When you’ve been abused as a kid, you’re forced to live with PTSD for the rest of your life, and literature has been a way for me to see where all my anger came from.

**You threw your anger into your own body and became anorexic. Is that right?**

I have a history of self-harming myself. Anorexia was different – I wanted to become a swan. Anorexia is a finger that points to the awful hypocrisy in society, where you’re told that you have to like yourself. And that’s a lie.

**How do you get back into your body again?**

I’ve learnt to respect myself, and try to take as much care of myself as my mind and culture allow me to – which means going against the world. First you have to realise you are a body, and that hurts, it stings. But it’s the only way I know of feeling good inside without buying clothes, watching TV, or going out all night and drinking yourself into oblivion.

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# Vida

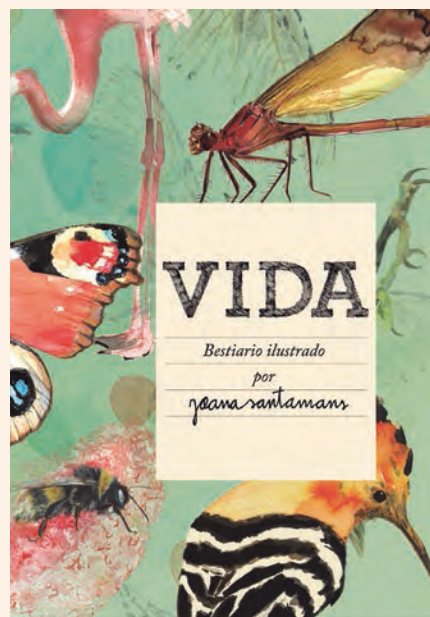
*(Life)* Illustrated bestiary  
by Joana Santamans



**A book that shows the extent to which art imitates nature.**



**Publication:** November 2016  
**Pages:** 240  
**Size:** 20 x 25 cm  
**Hardcover**



**A stunningly beautiful catalogue of nature and a tribute to life.**

*VIDA* is a comprehensive book and an ideal gift. Over two hundred pages long, it is divided into sections on birds, butterflies, other insects and fish. Santamans' hyper-realistic, clear style perfectly transmits the combination of precision and fascination we find so captivating in natural history treatises.

Accompanying Santamans' illustrations are comments by her father, a farmer who lives a life that is perfectly integrated into nature rather than being fascinated by it. His texts are personal and scientifically valid.

*VIDA* is a genuine yet accessible art book that will delight anyone who loves nature or art and illustration.

### **Joana Santamans**

(Barcelona, 1977) has moved between the rural landscapes she knows and city life in Barcelona, London, New York and San Francisco – a cosmopolitan nature lover whose attitude shows in her work. She is a restless, creative observer who has made art her way of life, and a seeker of essences and feelings who likes beauty and simplicity.

📧 /joana\_santamans  
[www.joanasantamans.net](http://www.joanasantamans.net)



# «Animals can teach us how to live.»

Por Pilar Maurell



## How would you define *VIDA*?

I look at it as a kind of poetic, artistic animal encyclopaedia.

## Your life and work has always been full of animals, hasn't it?

Animals have always been my source of inspiration. I love drawing and painting them, and once I get started I always feel the urge to do a complete collection. My first love was birds, so I imagined having a bird collection, and that was where I got the idea for *VIDA* from. I also wanted every drawing to have some kind of romantic but interesting text with it which would relate animal observations to questions on the human condition. I also selected my animals on the basis of visual criteria; I wanted the book to have that kind of romantic air like a summer palace, or a mixture of prints. We tend to rack our brains for artistic solutions, but then you can find them in a butterfly or a beetle, or by studying how fractals repeat their geometry in nature – they're amazing.



## It can't have been easy to put together.

I had to limit the number of animals in the book, so I looked for specialist scientists for each species, told them about my project and met up with them. Then I made lists of twenty or thirty animals from each group: birds, butterflies, insects and fish, ones that lived in the Mediterranean and were beautiful and commonly seen.

## This type of book is popular in the English-speaking world.

Yes, and I think we miss out on that here. I really wanted to make it and had a great time, too. It looks good, and as well as that, I think it's a really interesting choice for libraries, schools and families.

## We don't know much about nature.

I miss it. I grew up in the countryside and am sensitive towards nature, so I feel bad that city life makes you lose contact with the culture everyone in the rural world has. I thought it would be good to gather it together in this book, and it was a fascinating project for me. I think you lose out on important things if you don't know about the living things that are all around us; and if you don't understand that, and shut yourself off from it in your rational lifestyle, you can lose sight of reality.

## How do you work?

I almost always work from photographs. I use lots of them and take something from each one. I draw the contour in pencil, then use watercolour on top of that, and scan them into the computer to finish off.

## Were any of the animals particularly difficult to draw?

The dragonflies. They're really transparent but have a lot of detail in them. Every animal needs its own technique: point for

insects, and working really close up, almost like meditation; birds need looseness and transparency.

## There are passages of text to go with each animal. Who wrote them, and how?

I wanted to write them myself, but it would have taken me far too long to write the book, so I decided to ask my dad, because I got my love of nature from him. He's a keen reader, too, and loves animal documentaries – a born scientist. He used his own knowledge and what he learnt from the interviews with biologists that I gave him, and then wrote his own reflection from all of it. He completely understood what I wanted – we are father and daughter, after all! My dad's way of thinking is more poetical than a biologist's, though.

## It's charming.

We get on really well. He taught me to see things like this. I always wanted to be a painter or a biologist, and daydreamed about drawing plants and animals – and here I am.

## What do you find so fascinating about nature?

I like to focus my artwork on it because it's a kind of mirror of the human condition, a way to see and understand ourselves. I'd like the book to get this across subtly. Animals can teach us how to live.

## There's a feeling of peace when you read the book.

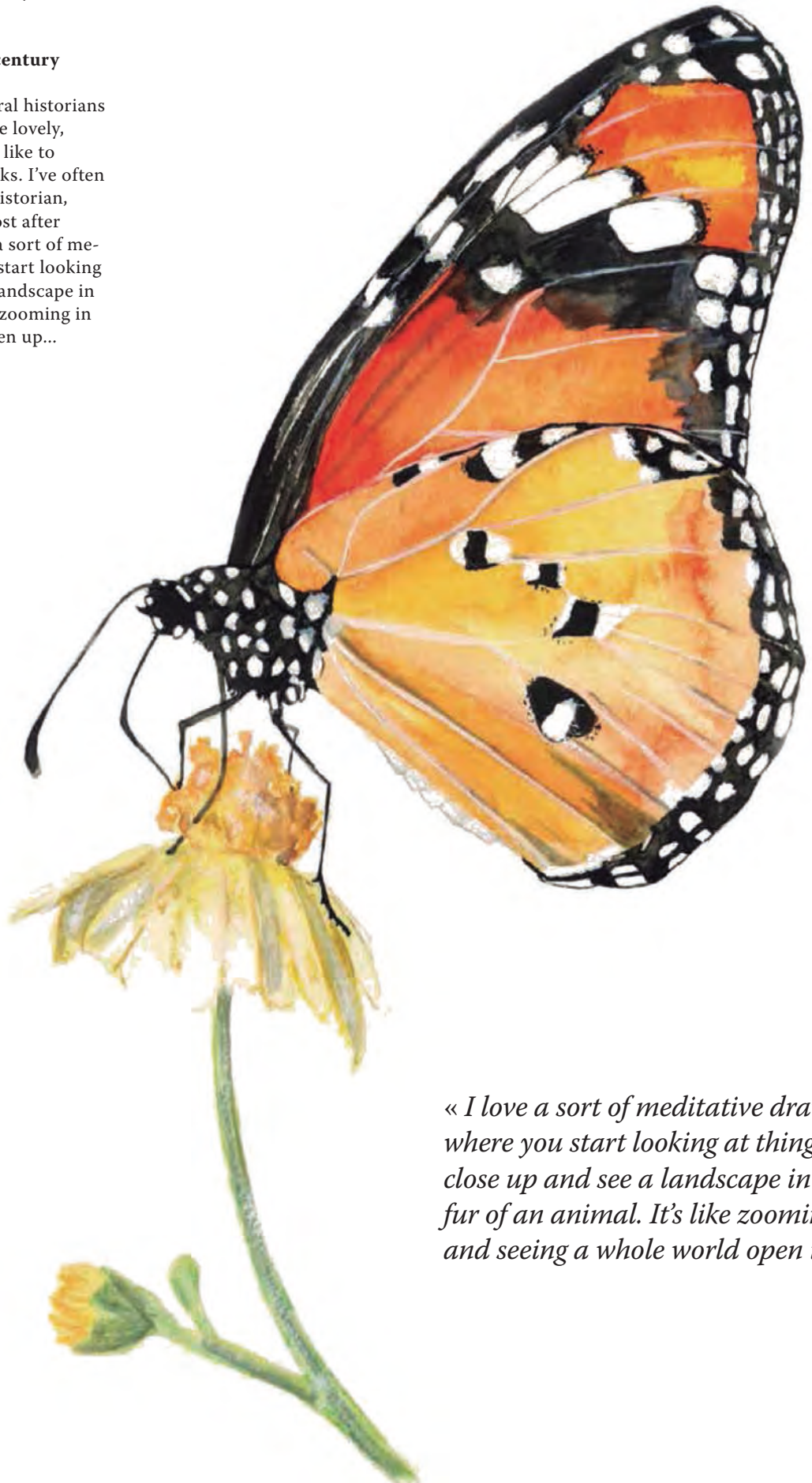
That's probably because it makes you feel connected to things we're all disconnected from. City life is so effervescent; there's always lots going on, but we lose our calm, and forget the real rhythms and reasons for things. We need to teach our children to

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stop, look around, learn and get bored, watching ants, for instance – to learn to search for beauty in everything. I'd like the book to be a gateway, like a taste of nature for the city dweller, a way into the beauty of the animal world.

**It's a lot like a nineteenth-century natural history book.**

Yes – some of the great natural historians were good painters and wrote lovely, beautifully crafted books. I'd like to revive the spirit of those works. I've often been told I'm like a natural historian, because what I like doing most after drawing is observing. I love a sort of meditative drawing, where you start looking at things close up and see a landscape in the fur of an animal. It's like zooming in and seeing a whole world open up...



*« I love a sort of meditative drawing where you start looking at things close up and see a landscape in the fur of an animal. It's like zooming in and seeing a whole world open up...»*

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# Life. Illustrated Herbiary

Joana Santamans



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# A new book from the author of 'Life. Illustrated Bestiary', a bestseller of the Bridge catalogue

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Hardcover  
**Size:**  
20,5 x 25,5 cm  
**Pages:**  
230  
**Publication:**  
November 2019  
**Price:**  
23,99/ 24,95 €



**Joana Santamans** (Barcelona, 1977) grew up climbing trees and playing dress-up. Later on she immersed herself on the big city life in places like London, New York and San Francisco. Positive and entrepreneurial she creates pieces that reflect a Deep look on nature and the feminine form. She observes plants and animals as a naturalist and feels colour and composition in a very intuitive way, always using a mix of techniques. Her art restless and constantly evolving shines through murals, exhibitions in art galleries, decorative pieces and in published books.



**Joana Santamans** captivated us with her previous work *Life. Illustrated Bestiary*, where she illustrated birds, insects and fishes with amazing artistry. She now presents us with *Life. Illustrated Herbiary*, an homage to the nature she loves so much and, especially, to the plants and flowers that surround her day-to-day life.

*Life. Illustrated Herbiary* is an ode to nature in which this illustrator used different techniques to capture with outstanding realism the nature that's around us. Nature is a key part of the life of this young but already consolidated artist. Each page takes us into a different world.

The perfect gift for nature lovers, with illustrations so vivid you can almost touch them and smell them, made with her signature style that has allowed her to work in projects around the world.

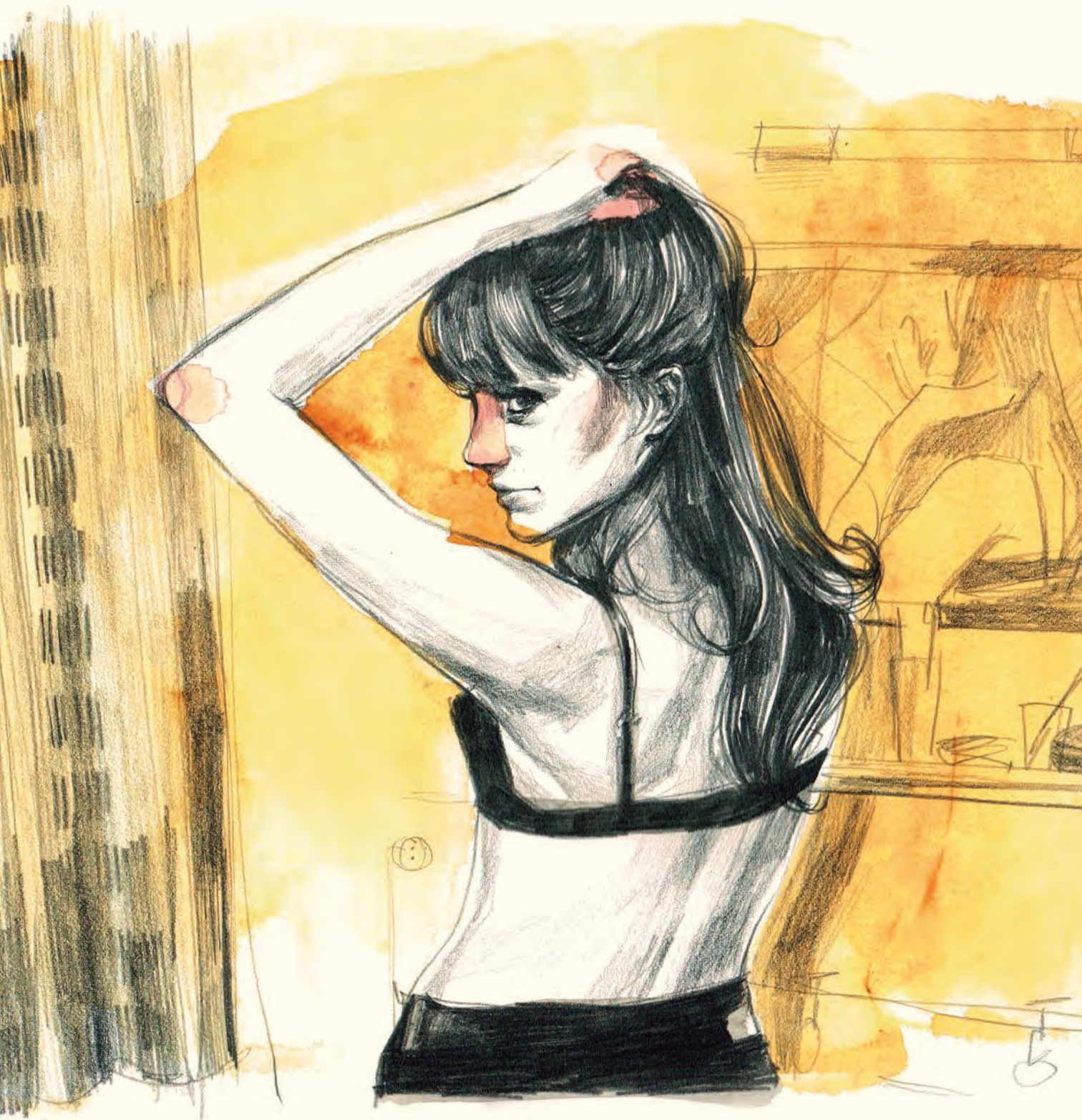
This is also a very rigorous book that includes, besides the illustrations, text by Enric Ballesteros, scientific investigator and head of the research group Benthic ecosystem functioning from the Advance Centre of Studies of Blanes (CEAB - CSIC). Enric has also been awarded with the prestigious Premi de Medi Ambient (Environment) award by the Institute of Catalan Studies.

«Spontaneous and optimistic, Joana Santamans is a multifaceted artist who tackles with the same approach the painting of a mural, the illustration of a book, the transforming song lyrics into images or the turning a random object into a work of art. She does it always with the same goal: bringing through art something special to this world.» **Verboten.**



# 813. Truffaut

*By Paula Bonet*







**Publication:** February 2015  
**Hardcover**  
**Pages:** 184  
**Size:** 17.5 x 28.6 cm

**WATCH THE TRAILER**



**One of Europe's best-known illustrators tackles the mythical director of *Jules et Jim* and looks at Truffaut's concept of love.**

François Truffaut, one of the greatest exponents of France's Nouvelle Vague, is of course one of the greatest film directors of all time. And Paula Bonet, one of today's most acclaimed European illustrators, is a huge fan.

This book is her heartfelt homage to the creator of *Jules et Jim*, *Les Quatre Cents Coups*, *La Peau Douce*, *La Nuit Americaine*...

### **Paula Bonet**

Is one of the most acclaimed illustrators in Spain and Europe as a whole, and undoubtedly also one of the most personal. Her unique style has featured in major magazines and advertising campaigns for Nike, Doctors Without Borders and Absolut, among others. She also creates posters, designs stage sets and paints murals. However, like other talents of our age, it is the social networks that have garnered her worldwide renown and a legion of fans. Bonet is truly a 2.0 artist.

Paula-Bonet-Illustration

🐦 @paulabonet

📷 /paulabonet



# Mirabilia

Milena Nonó / Conrad Roset (Illustrator)





**Publication:** November 2014  
**Hardcover with jacket**  
**Pages:** 96  
**Size:** 27 x 31 cm

**WATCH THE TRAILER**



**Who makes you think of your significant other at the very same time that (s)he's thinking of you?**

**Who puts the dewdrops on the flowers before the sun comes up?**

**Who visits us at night and ruffles our hair while we sleep?**

A beautiful bestiary of magical characters like nothing you've ever seen before. And that is the whole point: no one has ever seen them, even though they are involved in the most commonplace events of your life. The delicate illustrations, the reinvented universe and the poetic sensibility of the text make this book a perfect gift for readers of all ages.

### **Conrad Roset**

Drawing is his passion and has been a constant feature of his life. He has worked for companies such as Zara, Adidas, Coca-Cola... And he has exhibited in galleries and museums in the USA, London, Madrid and Barcelona.

[/conradroset](#)  
[www.conradroset.com](http://www.conradroset.com)

### **Who is Milena Nonó? Who is your favourite Mirabilia?**

All of them! All of them! Phantasticus first of all, he taught me everything. But there are so many! Alethedhora drives me wild, she's so... and Colombat! Da Vinci... I couldn't choose one... People think that they're just made up. But all the proof is there, in the books!

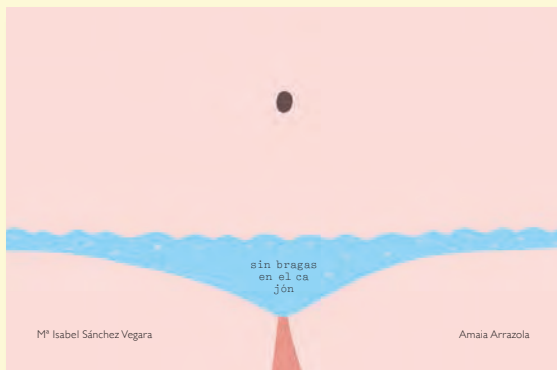
### **How many fingers have you got? And wings?**

(laughs) Fingers? You can count them (hides her hands under the table). And wings, well... you can't count them! (laughs again, as if she's said something impolite).

COMPLETE INTERVIEW AVAILABLE

# No Panties in the Drawer

M<sup>a</sup>. Isabel Sánchez Vegara  
and Amaia Arrazola



**Publication:**  
October 2016  
**Hardcover**  
**Pages:** 104  
**Size:** 21 x 13 cm

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**The most intimate and shocking book of the season, from the author of the modern classics *YO, El libro de tu vida* and *Amor*, this is the first book to write with your partner.**

The concept for this book is as original as it is unforgettable. Each page contains an illustration of lady parts with a passing thought, a short poem or a joke, together making up a precious yet hilarious portrait of modern femininity. No panties in the drawer will make you laugh, cry and say: Gosh, this is so me.

**'Once upon a time, there was a man who was so stupid that he met the love of his life but mistook her for someone else.'**

**'Woman, sick of being happy, looks for man to lose her mind.'**

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## **M<sup>a</sup>. Isabel Sánchez Vegara**

Balances her work in advertising with various publishing projects. *YO, el libro de tu vida* (Alba, 2012) was her debut in the publishing world, followed by *AMOR* (published by Bridge, 2014), now in its third edition. After dedicating some time to the children's collection *Pequeña & GRANDE*, she is back with an adult project: *No panties in the drawer*.

## **Amaia Arrazola**

is a breakout illustrator from the world of social media. She works in advertising internationally and is often involved collaboratively with printed media. She has published a number of projects, such as *Cosas que siempre recordarás de tu Erasmus* (Lunweg, 2014) and *Cuando el negro se hace rosa* (Lunweg, 2016), the latter in collaboration with artists Conrad Roset and Paula Bonet

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# Blessed is the Mother

La Quiles



**Publication:**  
November 2015  
**Paperback with flaps**  
**Pages:** 160  
**Size:** 17 x 27.5 cm



**A manual for surviving motherhood, with everything they never told you about.**

Pregnancy, childbirth, breastfeeding, mothers in the park, the first child, the second... Everything that a mother (or father) needs to know, with plenty of humour and absolutely no lies whatsoever. A gift book by Cristina Quiles, in two-tone illustration. Ideal for current mothers or Mothers-to-be who will never get round to filling up the baby album they received. And also for other kinds of people who simply want to have a few laughs at the expense of their friends or family.

## **Cristina Quiles**

Has published children's books with different publishing houses, as well as designing children's clothes and teaching a course on creative thinking through the arts. She is the author of a successful blog in which she illustrates her experiences as a mother, which eventually gave birth to this book.

**f** La-Quiles

**t** @soylaquiles

**i** /soylaquiles

[www.cristina-quiles.blogspot.com](http://www.cristina-quiles.blogspot.com)



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# Love and scam

(Amar y timar)

Júlia Bertran



**Illustrations and thoughts on the contradictions of loving in a hyperindividualistic, hyperconsumeristic, and hyperconnected society.**

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**Binding:**

Hardcover. This book is read both ways. From inside to color.

**Size:**

13,5 x 21,5 cm

**Pages:**

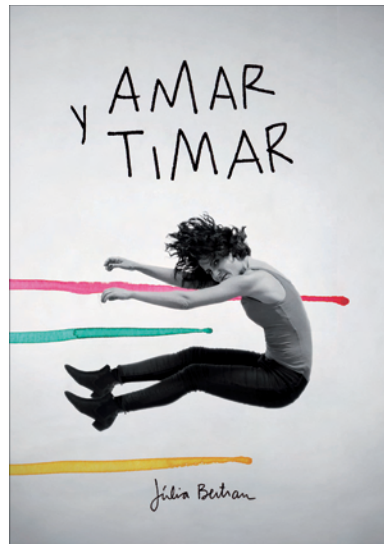
216

**Release date:**

04/10/2017

**Languages:**

Spanish and Catalan



I am a white and European; a liberal, professional woman. I dig guys and live with my partner in a heterosexual, monogamous relationship. I'm totally mainstream. Privileges abound!

So, why am I writing a book that questions romantic love, monogamy, traditional motherhood, gender binarism, and their roles when, in practice, I emulate the conventional order? Well, because I've also come head-to-head with some of its dilemmas. Which is bound to happen to any couple that's been together for a while. The existing romantic model is sexist, unequal, and exclusive. It makes people frustrated and violent. It kills. So why don't we rebel? Why can't we kick it? So many questions, a fun fair of contradictions – love, what a well-orchestrated scam!

In order to manage such a gigantic mess, I've made drawings and spoken to incredibly inspiring people. People who've really subverted the seemingly rigid model of formal love, or who've lucidly rethought how we love. I hope they inspire you, too. Bon Voyage!

*Amar y Timar is a feminist manual that aims not to lecture but instead to generate more questions.*

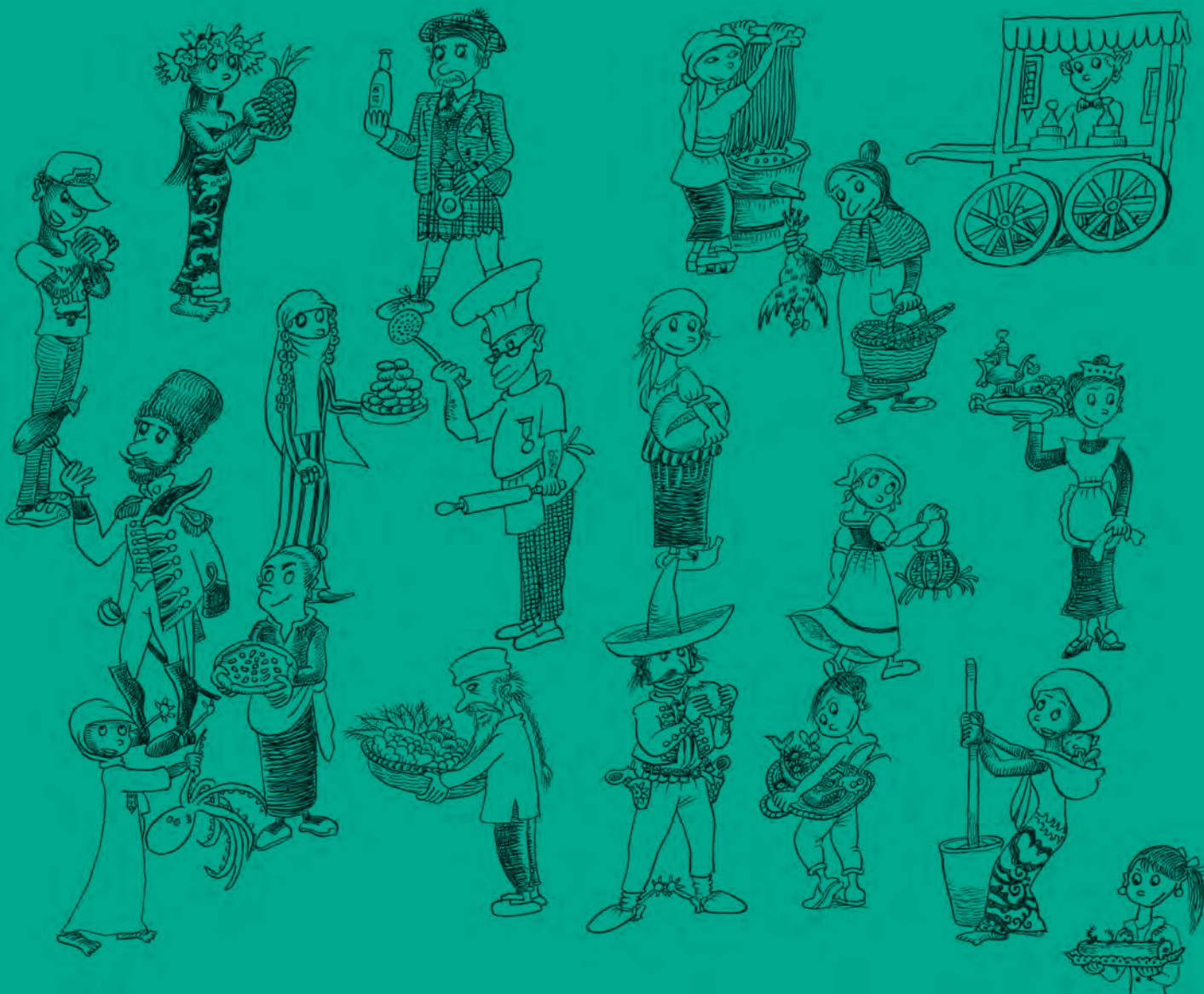
*For both the initiated and for those who have yet to stop and think about these topics.*

**Júlia Bertran** is a cultural journalist. A TV reporter, she has worked for the radio and writes for specialized magazines. A member of a punk-pop band, she has also shown her illustrations at the Galería H2o.



# The magic of cooking

## Carme Ruscalleda



Recipes and secrets from one of the  
world's most important chefs, illustrated  
by beloved artist, Pilarín Bayés.

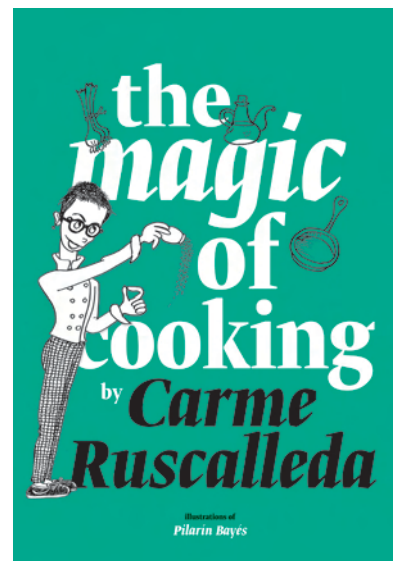


**For those who love cooking, and enjoy the simple pleasure of happiness through food.**

**Over 300 recipes and advice from world-class chef, Carme Ruscallea.**



**Binding:**  
Hardcover  
**Sizes:**  
17,5 x 25,5 cm  
**Pages:**  
360  
**Distribution:**  
29/11/2017  
**Languages:**  
Spanish, Catalan  
and English



### **Carme Ruscallea**

Is the chef and owner, together with her husband, of Restaurant Sant Pau in Sant Pol de Mar, and a second restaurant of the same name in Tokyo. She currently holds three Michelin stars, and is committed to experimentation based on traditional cooking. An expert cook, she is also an excellent communicator whose love of the pleasures of good food is infectious.

**In *The magic of cooking*, Carme Ruscallea opens her kitchens to readers and teaches them about the dishes that have made her a gastronomic icon, a chef with unparalleled stars: three at Sant Pau, her restaurant in Sant Pol de Mar; two at the restaurant of the same name in Tokyo; and two more at Moments, the restaurant she runs with her son in Barcelona's Mandarin Hotel.**

Carme Ruscallea tirelessly claims nature as her inspiration and sees her work as the pursuit of and homage to the landscapes around her, as well as to raw materials, which she sees as an endangered treasure. Her kitchen is sensorial and delicate, evocative and painstaking, local and global – shirking artifice, she seeks authentic flavors. Hers is a kitchen like those of people who grew up in houses with daily trips to the market, where families cooked with seasonal products. Here, in *The magic of cooking*, a self-taught woman, both strong and tenacious, unveils her secrets. In a constant reinterpretation of traditional cooking, Ruscallea is respectful of products and their seasons, creating dishes that are real blends of aromas, flavors, textures, and colors.

*The magic of cooking* is a book for the whole family. Beginning with an introduction on food groups, nutrition, and health, it then offers a view into the various culinary cultures around the world, listing and explaining modern cooking techniques and making note throughout the various chapters of the different ways in which one can cook food: by boiling, frying, barbecuing, grilling, sautéing, stewing...

In each of her chapters, Ruscallea gives advice on how to make the best possible dish, offering the reader recipes of varying degrees of difficulty. For example, in the section about fried foods, she teaches us how to make the best fried egg, while in the following pages she walks readers through more crafted recipes, such as tempura or mushroom fritters.

