

Selva Almada

Ladrilleros (Brick makers) (novel)



Pájaro Tamai and Marciano Miranda, two twenty-year-olds, are dying in a deserted amusement park. The story begins almost at its end, just a little after the two main characters have faced off in a knife fight, the culmination of an enmity that has pitted them against one another since childhood having been bequeathed to them by their fathers, and just a little before their impending deaths.

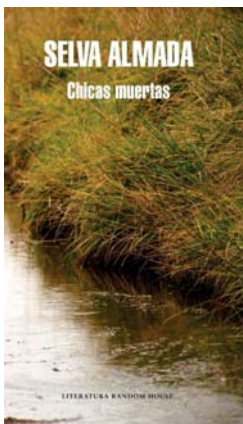
The present in *Ladrilleros* is a state of impending death, at moments marked by hallucinations: Marciano is visited by the ghost of his father, who was murdered when he was an adolescent, a father he had sworn to avenge, in a promise he could not keep; Pájaro is also visited, as in a returning nightmare, by his abusive father who disappeared years earlier.

Interspersed among the hallucinations, which are narrated by an omniscient narrator but from the point of view of each character, a device causes narrator and character to blur, to merge constantly, flashbacks tell the story of the two families, the Tamais and the Mirandas, a story of latent rancor. Of this rancor as well as of tragedy is born a love between Pájaro and Ángel, the youngest of the Mirandas: a love that saves and damns, which revives the hatred and which, inexorably, leads to death.

A sort of homosexual *Romeo and Juliet*, *Ladrilleros* is set in a hostile environment, full of tough, fight-prone, drunken men; of lonely children who grow up any way they can; of passionate, violent, sexual loves; of merciless suns that dry up everything they touch.

Argentine: Mardulce 2013, **Spain:** LUMEN 2014, **France** METAILIÉ, **Netherlands:** Meulenhoff. **Option for filmrights sold.**

Chicas muertas (Dead girls) (chronicle)



"Three small-town teenage girls murdered in the 1980's, three unpunished deaths that occurred before the word femicide was coined."

Three murders among hundreds that do not make the front page or draw the cameras of the Buenos Aires TV channels.

Three cases that come in disorderly manner: they are announced on the radio, they are commemorated in a small-town paper, someone recalls them in a conversation. The crimes that took in Argentina outside the great cities while the country was celebrating the return of democracy.

Three deaths with no guilty parties.

Having become an obsession over the years, these cases give rise to an atypical, fruitless investigation. Selva Almada's clean prose captures the invisible, and the everyday forms of violence against girls and women

come to make up one intense, vivid plot. With this book the author blazes new trails in Latin American non-fiction.

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