“The techniques of representational literature, which are basically descriptive and mainly even more so in this case, narrative, have been diluted (unfortunately, not totally). If you prefer it in the opposite way round, they are bound to be ignored or even active despised. However this has happened as a result of the techniques being taken to one of their possible extremes (i.e. not disobeying but exacerbating them).” – Carles Mitó, Notes on Gaitania

Self-service Barcelona: Iniciatives Editorials 1981

“Mr. Monzó continues the rich tradition of Spanish surrealism, both with his deliberately paranoid sense of danger to be found in apparently normal things: a typewriter in the dark, an elevator that grows longer, and the visionary and sometimes lyrical quality of his writing.” Oliver Conant, The New York Times

Petrol Barcelona: Quaderns Crema, 1983

“Monzó is a writer who skillfully mixes two registers: one might be called realistic and lyrical, the other, fantastic and grotesque. Like Nabokov, he possesses the supreme art of being able to juggle desperately with words while at the same time showing the cutting nature of the pain which penetrates the mask of their most striking features.” Pierre Lepape, Le Monde (Paris)

The Day of the Lord Barcelona: Quaderns Crema, 1984

“The day of the lord illustrates several of Monzó’s most subtly expressive skills. For example, his desire, based on a fact he considers to be ridiculous, absurd or simply surreal, to construct other possible or equivalent facts, and to present them as questions or potential statements of fact.” El Correo Català (Barcelona)

Maina’s Island Barcelona: Quaderns Crema, 1985

“Monzó has learnt to play with his readers; he knows how to control his material and to accomplish and become totally involved in the story. And then, once he’s got us completely fooled, he turns the situation on its head by opening up his supremely intelligent box of surprises.”

Vizinmunt Barcelona: Quaderns Crema, 1987

“Critical reflections of an intelligent writer with a balanced view of humanity, who shows no compromise regarding either commitment or political events. The articles were good on their own. Now published together, the writer’s skills and the effect of those on the reader are highlighted even further.” Isidor Consul, Sera d’O (Barcelona)

“Monzó does something which I’d call ‘playful opposition’. What’s that? For me, it’s a kind of opposition that is systematic, biting and enjoyable; an opposition which, without a small amount of information and a great technical skill, would be unbearable vulgarity” – Miquel Martí i Pol, Avui (Barcelona)

The Extent of the Tragedy Barcelona: Quaderns Crema, 1989

“After an ethylic night of fornication, the main character of this novel finds he has a psychological defect or trauma but rather by the very nature of human existence.” Mark Judith, World Literature Today (Oklahoma)

It’s All a Lie Barcelona: Quaderns Crema, 2000

“This is quality journalism without any showing off. Quim Monzó paints an extraordinary portrait of Catalan society using simple language, a modest rhetoric, insinuating rather than stating ideas, and presenting opinions on apparently banal subjects.” El Periódico (Barcelona)

The Best of Worlds Barcelona: Quaderns Crema, 2003

“Quim Monzó’s work, emerging from the rich Spanish tradition of surrealism but also inherited from a close reading of Kafka, subjugates us in a universe which is deliberately paranoid and perennially bizarre, macabre, outbursts, and a cruel imagination: these are the strengths of a narrative which is always constructed with a serious intelligence made even more ferocious by the omnipresent sense of logic.” Gérard de Cortanze, Le Figaro (Paris)

The Subject of the Subject Barcelona: Quaderns Crema, 2003

“The language is enlightening, the theme gripping. The journalistic style, brilliant and varied, adages and transcends the flux of contemporary life, from the false letter which ridicules its recipient to the mini-story about someone who loses his telephone connection (like others before him lost their shadow).” Juliol Guillamón, El País (Barcelona)

Three Christmas Barcelona: Quaderns Crema, 2005

“With originality, humour and a controlled indignation Monzó uses his wide range of rhetorical skills to denounce the gregarious instinct towards collective living, the lexical wheeling and dealing of the classes in power and the fossilization of rituals.” Ponç Puigdevall, Poesía

Fourteen Cities including Brooklyn Barcelona: Quaderns Crema, 2004

“Monzó has travelled to different places involved in conflicts for El Periódico and La Vanguardia. (He was in New York in the week of 11th September 2001 and in Israel in Spring 2002). His work as a foreign correspondent began in 1989 when the Diari de Barcelona asked him to write a series of reports on the fall of the Communist regimes in Eastern Europe and Romania. He has also written several marked surreal overtones: as a tourist in Barcelona or travelling around Europe from one airport to another without setting foot in any cities. The result is Fourteen Cities including Brooklyn.” G. Coll