



Beatriz  
Viterbo  
EDITORA

CATÁLOGO



## PRESENTATION

Beatriz Viterbo Editora is a specialized imprint that focuses on Argentinian and Latin American literature as well as on literary criticism/essays and cultural studies.

It was created in 1991 by Adriana Astutti, Sandra Contreras and Marcela Zanin, in Rosario, Argentina. Nowadays, it is operating under the direction of Carolina Rolle.

The fictions that constitute the catalogue of this publisher are characterized by belonging to renowned Latin American authors and by proposing a vast universe of thoughtful translations from Portuguese, English, German, French and Italian. Furthermore, there are books of emerging authors who captured the attention of the reading public because of their participation in graphic media.

The design of the collections and the cover art were handled for over two decades by the well-known visual artist Daniel García (Rosario, Argentina). Most of the covers reproduce his works. These works and covers have been joined by those created by other artists such as: León Ferrari, Claudia del Río, Rafael Bueno, Gian Paolo Minelli, Luciana Pinchiero, Ana Camusso, Paula Grazzini, Patricia Spessot, La Watson, Jimena Venturini, Alicia Nakatsuka, Alfredo Baldo Danziger, Micaela Gouna, Cristian Osuna, Nahuel Fretes, Malena Low, Aruki.

## PRESENTACIÓN

Beatriz Viterbo Editora es un sello especializado en literatura argentina y latinoamericana, en ensayos críticos y estudios culturales y de género.

Fue creado en 1991 por Adriana Astutti, Sandra Contreras y Marcela Zanin, en la ciudad de Rosario, Argentina y hoy continúa bajo la dirección de Carolina Rolle.

Las ficciones que componen el catálogo se caracterizan por pertenecer a autores consagrados de las letras latinoamericanas y por proponer un vasto universo en relación a cuidadas traducciones del portugués, el inglés, el alemán, el francés y el italiano. Asimismo, pueden encontrarse libros de nuevos autores que despertaron el interés del público lector por su participación en medios gráficos.

El diseño de las colecciones y el arte de tapa estuvieron durante más de dos décadas a cargo del artista plástico Daniel García (Rosario, Argentina). La mayor parte de las portadas reproducen sus obras. A estas obras y portadas se han sumado las realizadas por otros artistas como: León Ferrari, Claudia del Río, Rafael Bueno, Gian Paolo Minelli, Luciana Pinchiero, Ana Camusso, Paula Grazzini, Patricia Spessot, La Watson, Jimena Venturini, Alicia Nakatsuka, Alfredo Baldo Danziger, Micaela Gouna, Cristian Osuna, Nahuel Fretes, Malena Low, Aruki.

## **CAMPO SANTO** **MARÍA MARTOCCIA**

A well-known New York funeral home warns its clientele that the writing of obituaries serves an essential purpose: to trigger regret for not having had the chance to know the person being commemorated. The stories in *Campo Santo* absorb that condition and take it a step further, breaking down and inverting the genre. The voice that María Martoccia breathes into them becomes an ear, giving way to the voices that summon or conjure the accidental fortune of the dead—voices that narrate them so they might linger a little longer on this side or depart once and for all. Voices that, not without surgical arrogance, extract biographical sketches, whimsical mechanisms of fable, incredible tales of unburied lives, unhinged hypotheses, and covert tributes: transcendences that only literature, as in this vast book, is capable of expressing.

**Carlos Ríos**

There are moments (and there are many such moments) when *María Martoccia* seems to be searching for the primordial core, if there is one, of the art of storytelling. It is what she seems to achieve with her meticulous classicism, with her intentional lack of ostentation. That is why her texts abound with travelers, small towns full of gossip, secrets waiting to be revealed, and silences under scrutiny: to uncover the concrete instances that lead to simply telling a story (though not telling it simply).

This occurs in *María Martoccia*'s novels and short stories, and even more so in *Campo Santo*, which is composed of brief narratives. Martoccia finds that key: the one that inscribes the story not in what is lived, but in what is glimpsed; not in what is known, but in what is surmised; not in what is witnessed, but in what is intuited. Thus, in narrating, there is no certainty other than what the very act of narration provides.

Of course, that certainty is joyful and sufficient, both for *María Martoccia*'s writing and for each of her potential readers.

**Martín Kohan**

## *María Martoccia* **Campo Santo**



Beatriz Viterbo | EDITORA **FICCIONES**

### **CAMPO SANTO** **MARÍA MARTOCCIA**

Collection: Fictions

ISBN: 978-950-845-441-6

Year: 2023

### ANOTHER TITLES BY THE AUTHOR

#### *María Martoccia* **La mujer sin razón**



Beatriz Viterbo | EDITORA **FICCIONES**

#### *María Martoccia* **Enemigos de la lluvia**



BEATRIZ VITERBO EDITORA **FICCIONES**

### **LA MUJER SIN RAZÓN** **MARÍA MARTOCCIA**

Collection: Fictions

ISBN: 978-950-845-422-5

Year: 2022

### **ENEMIGOS DE LA LLUVIA** **MARÍA MARTOCCIA**

Collection: Fictions

ISBN: 978-950-845-326-6

Year: 2015



**TRES MESES; UN AÑO**  
**FERNANDO CHULAK**

Collection: Fictions  
ISBN: 978-950-845-441-6  
Year: 2023

ANOTHER TITLE BY THE AUTHOR



**TILDE, TILDE, CRUZ**  
**FERNANDO CHULAK**

Collection: Fictions  
ISBN: 978-950-845-405-8  
Year: 2021

Gombrowicz novel award, 2019  
Finalist in Fundación Medifé's novel award  
Selected by the General Directorate of Culture and Education of the Government of the Province of Buenos Aires to be part of the 'Bonaerenses Identities' collection, with a circulation of 5,000 copies.

**TRES MESES; UN AÑO**  
**FERNANDO CHULAK**

The vertigo of forgetting. Worse, the vertigo of memories that come in bursts. The need to reconstruct—or even to construct—a story from scraps, from mere fragments of loose memory. Fernando Chulak uses that vertigo to thread together the misfortune of a man, his dog—is it his dog?—and his woman—my god, is it his woman?

The man in question follows a routine made of gaps in space and time. 'I know I was thinking about something,' he says, 'but I don't know what.' That uncertainty fuels the enigma, spreading through his voice, as the man looks at the woman—just as lost as he is—whom he brought into his home, and looks at his dog, hoping that the dog's behavior, the dog's memory, will bring him some revelation.

Fernando Chulak knows how to work with solitary characters, men and women who build a life from deep introspection and the sudden need to confront the outside world. He did so in Jauría, he did so in Tilde, tilde, cruz. Now, to elemental solitude, he adds the desperation of a mind that erases and nullifies memories; a mind that clings, as much as it can, to the fleeting moment. And loses it.

Tres meses; un año is a beautiful and heart-wrenching novel.

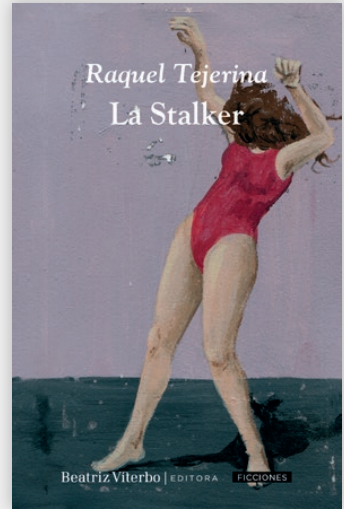
**Mariano Quirós**

**LA STALKER**  
**RAQUEL TEJERINA**

Julia meets Ignacio, and that night they like each other, have fun, and try to connect but never fully do. Then he disappears without leaving any contact information. She becomes obsessed and embarks on a wild adventure to see him again.

The Stalker is a contemporary novel: fresh, delirious, and contradictory. Julia challenges the rulebook of a good feminist, and sometimes she comes out victorious, other times a mess. Raquel Tejerina's agile writing, with good doses of humor and surreal touches, gives us a memorable anti-heroine.

**Selva Almada**



**LA STALKER**  
**RAQUEL TEJERINA**

Collection: Fictions  
ISBN: 978-950-845-437-9  
Year: 2023



**INTERIORES**  
**JUAN VITULLI**

Collection: Fictions  
ISBN: 978-950-845-428-7  
Year: 2023

**INTERIORES**  
**JUAN VITULLI**

These stories are not short, yet they are always read in one sitting. They are read, in any case, as a whole, regardless of the pace set by the narration: here, both the moments when the action moves and those when it stands still are equally urgent, as if the same tension hovered over them. What is not part of the action is neither mere baroqueism nor part of the clumsily called atmosphere; it is part of an imminence, that is, of the story itself (in his stories, Vitulli achieves what the masters have: making everything appear equally, not by subtracting but by adding story to the story). As the pages turn, one feels the diffuse trauma, the rare and subtle terror, of being not only in the presence of a great book but also of a great writer.

**Francisco Bitar**

To traverse the strange architecture of *Interiores* is to cross unexpected thresholds of meaning. It's traveling on a bus with a Hispanic immigrant in Ohio and trying to avoid devaluation by burying dollars in Rosario. It's suffering the desperation of a wounded man dying by the Paraná and of black bears unable to fish in a Gladstone river. It's locking yourself in a miner's cage and in the fortified shack of a kid from the slums. It's hearing echoes of a conversation between Alice Munro and Juan Carlos Onetti, recorded by Valeria Luiselli. Above all, it's marveling at survival habits that make perfect sense in places where nothing ever happens. Like swimming in a frozen lake just to survive it.

**Martín Gaspar**

**SEPTIEMBRE EN EL RAVAL**  
**VANESSA CRISCI**

Leave so as not to be left waiting. Abandon what you don't have to avoid surrendering to what there is. Dodge desolation, even at the cost of exhaustion, by tracing an honest cartography of the impossible. Septiembre en El Raval is the story of a journey, half renounced and half delirious, in which a disjointed young life throws itself into a future with no clear goals, driven by a longing. The protagonist doesn't leave Buenos Aires merely for the promise of some socio-economic well-being; her leap-flight into the labyrinthine hedonism of Barcelona is more than a story of uprooting and hospitality—it's a bet on that elusive, inconsistent, tricky, and resistant-to-easy-joy something that pulses in desire.

Upon leaving the wild, narcotic city, after accomplishing the impossible and touching the black sky of love, the voice shifts to the serious, sober, organized Madrid. Here, the latent nightmare of the story unfolds. You can play with excess, sell your body, and give away your soul without absurd shame, but the height of sweetness is the dagger of childhood, which pierces us when that indefinite something we yearn for seems within reach. When love rests at our feet, like a domesticated dog, we discover that destruction is not a garden fenced in by language: it dies either before or after the word, and no one knows us, no one cradles us into a lullaby, and no one saves us from the honorary mention.

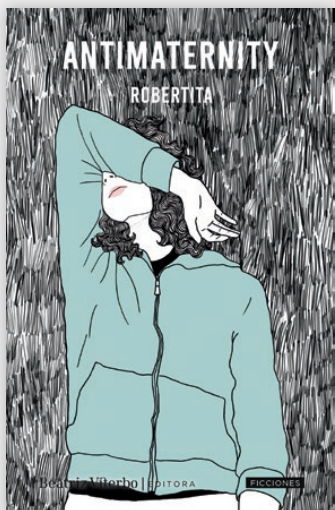
**Marina Maggi**



**SEPTIEMBRE EN EL RAVAL**  
**VANESSA CRISCI**

Collection: Fictions  
ISBN: 978-950-845-432-4  
Year: 2023





**ANTIMATERNITY**  
**ROBERTITA**

Collection: Fictions  
ISBN: 978-950-845-392-1  
Year: 2020

ANOTHER TITLES BY THE AUTHOR

**WINNER**  
**ROBERTITA**

Collection: Fictions  
ISBN: 978-950-845-342-6  
Year: 2015

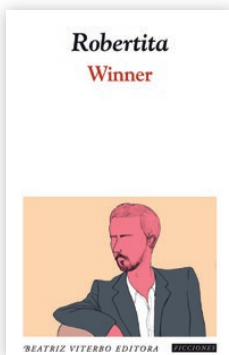
**ROMMATES**  
**ROBERTITA**

Collection: Fictions  
ISBN: 978-950-845-392-1  
Year: 2020

**ANTIMATERNITY**  
**ROBERTITA**

Between narrative and illustrations, Antimaternity by Robertita explores what happens when a woman over 35 questions whether or not she wants to be a mother. Hegemonic heteronormative discourses are completely subjected to the humor and sensitivity of this graphic novel. The main character, Robertita, had already appeared in other titles published by the same press: Winner and Roommates (the latter is also a hybrid between text and comic strip). This young woman, conflicted by job insecurity, navigates the new technologies that affect the ways people form emotional relationships. In Antimaternity, she finds herself more stable, less neurotic, but still grappling with the idea that becoming a mother is a decision.

Like all of Robertita's works, where the author acts as an alter-ego of the protagonist, Antimaternity is lively, witty, and makes great use of humor, sarcasm, and irony. Moreover, the novel is constructed from discarded material: text messages, WhatsApp audios, chats, Instagram stories, Word files from her personal diary, and failed therapy sessions with a psychologist more unbalanced than the protagonist



**THE MODERNIST SONGBOOK.  
STANDARDS Y VARIACIONES SOBRE  
FORMAS MUERTAS  
SISKIND, MARIANO**

Mariano Siskind's *The Modernist Songbook* captures a passion for reading. Beloved books are cut apart, translated, placed in new environments, taken out of context, torn, and shattered. Pages are ripped out; words are translated, transcribed, torn apart, and reassembled into textual and visual collages until, from what was once an original, only the magic remains—some reference, some fragment; poetic and visual languages converge. Languages coexist just as cities, surfaces, experiences, grief, and desire intertwine. Siskind delves into the register of memory, stretching the elasticity of words where desolation, emotion, emptiness, and poetry reside. Through this lens, with this intensity of reading, the author stages what is left unsaid and gifts us unforgettable images, like that of Isabel Archer walking through Abasto.

The beloved modernists—Eliot, Pound, James, H.D., Darío, Lennon and McCartney, Auden, Rosenberg, Bowie, Bishop, Wong Kar-Wai, and Joni Mitchell, among others—are here traversed by the violence and desire that make them his own and situate them within a tradition. Torn, ripped, translated, rewritten, the words leave an emotional trail that designs physical and sensory paths, inviting an exile of meanings. In this journey, Siskind points to what is lost in language, offers us a story of intimate readings, and immerses us in collages, scores, and symbols. He reminds us that our subjectivity is made of fragments with which we build our own tradition..

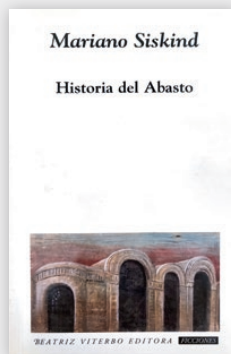
**Mónica Szurmuk**



**THE MODERNIST  
SONGBOOK. STANDARDS  
Y VARIACIONES SOBRE  
FORMAS MUERTAS  
SISKIND, MARIANO**

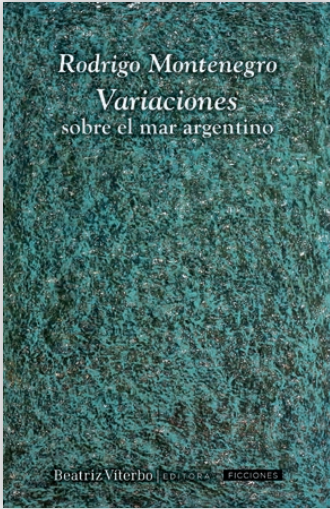
Colection: Fictions  
ISBN: 978-950-845-413-3  
Year: 2021

ANOTHER TITLE BY THE AUTHOR



**HISTORIA DEL ABASTO  
SISKIND, MARIANO**

Colection: Fictions  
ISBN: 978-950-845-202-3  
Year: 2007



**VARIACIONES SOBRE EL MAR  
ARGENTINO**  
**RODRIGO MONTENEGRO**

Collection: Fictions  
ISBN: 978-950-845-416-4  
Year: 2022

**VARIACIONES**  
**SOBRE EL MAR ARGENTINO**  
**RODRIGO MONTENEGRO**

In a passage from *Variaciones del mar argentino*, Rodrigo Montenegro writes: 'The paradox is that nothing ever turns out exactly the same, and everything is different, as always.' Montenegro's writing is the paradox within the paradox, moving along a winding path—with a precipice below—from which it emerges unscathed, unlike much of recent Argentine literature. From text to city, and from the city as text to a writing that flows like the tides, *Variaciones del mar argentino* reads as what I believe it to be: a narrative that aims to reflect on the edge.

**Damián Tabarovsky**

## UNA COMUNIDAD ABSTRACTA SALVADOR IZQUIERDO

What could a community be? Faced with Salvador Izquierdo's novel, it becomes essential to slip this question about being into the fragmented landscape of ethical potentials: what can a community do, how does it appear, and what is it constantly becoming? The answer is strange, subtle, affective, ambiguous, ironic, and gestural. Here, writing becomes a laboratory of random associations, and its experiment engages with issues approached with a firm trust in the possibilities of detachment and invention: how to live together, how to write the texture of memory, who narrates, and where it leads. The delicate and persistent absence of that subject who imagines an intimate, abstract community through the exercise of a stripped-down writing is the source of the joy—both melancholic and amused—that this strange novel is capable of producing.

Daniela Alcívar Belloio

What does a contemporary artist do? And what does an art researcher do?

During a residency in Vancouver, a body artist interweaves narration and catalog. The performances, life, and eccentricities of 20th-century performance art, collected by the narrator of *An Abstract Community*, create the effect of a brilliant symmetry between the task of fiction and that of art history.

Irina Garbatzky



### UNA COMUNIDAD ABSTRACTA SALVADOR IZQUIERDO

Collection: Fictions  
ISBN: 978-950-845-409-6  
Year: 2021



**BAKÁ**  
**DIEGO MERET**

Colection: Fictions  
ISBN: 978-950-845-411-9  
Year: 2021

**BAKÁ**  
**DIEGO MERET**

Literature is a tragedy, what doubt is there? Being a baká poet or practicing baká literature is a matter of life or death. Total risk. What is more important? To be a poet of verses, a short-verse poet, or to be a baká poet? Being part of this stupid club is all anyone wants in this novel of boundless adventure and imagination. Everything is possible within reality, and reality is baká literature. Pound, Rimbaud, Daniel Durand, Jorge Teillier, Carmen Berenguer, and Nicanor Parra would all want to be baká poets like the protagonist of this story and live in Bakaevka, which could easily be Rosario, Buenos Aires, Paris, or Mar del Plata. Every reader will want to be a baká poet after reading this book.

**Cucurto**

## SIBERIA

### DANIELA ALCÍVAR BELLOLIO

*BViolent Beauty*: Siberia is a hurricane, and its eye — the eye of the hurricane that is Siberia — is the still point of pain around which spins the brilliant imagination, the sharp, musical prose, the exasperated intelligence of Daniela Alcívar Bellolio. At the heart of *Siberia* lies grief, the pain of losing a child. At its peripheries — but what center isn't riddled with peripheries — is everything that moves and forms the body of the hurricane: cities like Buenos Aires, Quito, Bogotá, Guayaquil, the endless plains, and the impossible green majesty of Pichincha; lovers, friends, childhood and youth, bursts of sex, moves, readings, writing, and the pain of others; the cruelty towards the tenderest animals and the tenderness towards animals as a refuge built between wounded and loving beings. The violent, and at times cruel, beauty of *Siberia* hits us hard because it is one of those books that infiltrate the universal — masculine, of course — and stretch it with the force of talent, staying there forever. The loss of a child, a baby born not to live, breasts aching with sad milk, the long, dark mourning of a mother are, in this novel, as universal as war or love.

**Gabriela Cabezón Cámara**

*Daniela Alcívar Bellolio*

**Siberia**



Beatriz Viterbo | EDITORA

FICCIONES

**SIBERIA**

**DANIELA ALCÍVAR BELLOLIO**

Collection: Fictions

ISBN: 978-950-845-384-6

Year: 2020

*Margo Glantz*

Zona de derrumbe



BEATRIZ VITERBO EDITORA | UNR FICCTIONS

**ZONA DE DERRUMBE**

**MARGO GLANTZ**

Collection: Fictions  
ISBN: 950-845-101-7  
Year: 2001

*Cristina Iglesia*

Justo entonces



BEATRIZ VITERBO EDITORA | UNR FICCTIONS

**JUSTO ENTONCES**

**CRISTINA IGLESIA**

Collection: Fictions  
ISBN: 978-950-845-307-5  
Year: 2014

*Sergio Chejfec*

El llamado  
de la especie



BEATRIZ VITERBO EDITORA | FICCTIONS

**EL LLAMADO DE LA ESPECIE**

**SERGIO CHEJFEC**

Collection: Fictions  
ISBN: 950-845-044-4  
Year: 1997

ANOTHER TITLE  
BY THE AUTHOR

*Héctor Libertella*

Diario de la rabia



BEATRIZ VITERBO EDITORA | FICCTIONS

**DIARIO DE LA RABIA**

**HÉCTOR LIBERTELLA**

Collection: Fictions  
ISBN: 950-845-193-9  
Year: 2006

*Cristina Iglesia*

Corrientes



BEATRIZ VITERBO EDITORA | FICCTIONS

**CORRIENTES**

**CRISTINA IGLESIA**

Collection: Fictions  
ISBN: 978-950-845-245-0  
Year: 2010

*Daniel Guebel*

Los elementales



BEATRIZ VITERBO EDITORA | FICCTIONS

**LOS ELEMENTALES**

**DANIEL GUEBEL**

Collection: Fictions  
ISBN: 950-997-664-4  
Year: 1992

*Sergio Delgado*

Estela en el monte



BEATRIZ VITERBO EDITORA **FICTIONS**

**ESTELA EN EL MONTE**

**SERGIO DELGADO**

Collection: Fictions

Year: 2006

ANOTHER TITLE  
BY THE AUTHOR

**AL FIN**

Year: 2005

**LA LAGUNA**

Year: 2001

**EL ALEJAMIENTO**

Year: 1996

*Diego Vecchio*

Osos



BEATRIZ VITERBO EDITORA **FICTIONS**

**OSOS**

**DIEGO VECCHIO**

Collection: Fictions

Year: 2010

ANOTHER TITLE  
BY THE AUTHOR

*Diego Vecchio*

Microbios



BEATRIZ VITERBO EDITORA **FICTIONS**

**MICROBIOS**

**DIEGO VECCHIO**

Collection: Fictions

Year: 2006

*Betina Keizman*

Zaira y el profesor



BEATRIZ VITERBO EDITORA **FICTIONS**

**ZAIRA Y EL PROFESOR**

**BETINA KEIZMAN**

Collection: Fictions

Year: 1999

*Milita Molina*

Fina voluntad



BEATRIZ VITERBO EDITORA **FICTIONS**

**FINA VOLUNTAD**

**MILITA MOLINA**

Collection: Fictions

ISBN: 950-845-011-8

Year: 1993



Oswaldo Aguirre

Rocanrol



**ROCANROL**

**OSVALDO AGUIRRE**

Collection: Fictions  
ISBN: 950-845-188-2  
Year 2006

ANOTHER TITLE  
BY THE AUTHOR

Oswaldo Aguirre

La deriva



**LA DERIVA**

Collection: Fictions  
ISBN: 950-845-042-8  
Year 1996

Santiago Stura

El florete



**EL FLORETE**

**SANTIAGO STURA**

Collection: Fictions  
ISBN: 978-950-845-219-1  
Year: 2007

ANOTHER TITLE  
BY THE AUTHOR

Santiago Stura

Footing sostenido



**FOOTING SOSTENIDO**

Collection: Fictions  
ISBN: 950-845-163-7  
Year: 2005

Damián Tabarovsky

Bingo



**BINGO**

**DAMIÁN TABAROVSKY**

Collection: Fictions  
ISBN: 950-845-058-4  
Year: 1997

ANOTHER TITLE  
BY THE AUTHOR

Damián Tabarovsky

Kafka de vacaciones



**KAFKA DE VACACIONES**

Collection: Fictions  
ISBN: 950-845-070-3  
Year: 1998



**PAPELES DISPERSOS**

**NORAH LANGE**

Collection: Fictions  
ISBN: 978-950-845-264-1  
Year: 2012

ANOTHER TITLE  
BY THE AUTHOR

**OBRAS COMPLETAS**

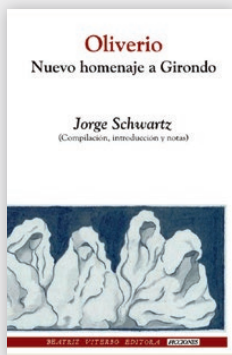
**NORAH LANGE**

**TOMO I**

ISBN: 950-845-155-6  
Year 2005  
Obras Completas,

**TOMO II**

ISBN: 950-845-176-9  
Year 2006



**OLIVERIO**

**JORGE SCHWARTZ**

(Comp.)

ISBN: 978-950-845-210-8  
Year 2007



**LA MUERTE EN MADRID.  
LAS PUERTAS DEL FUEGO.  
8 DOCUMENTOS DE HOY**

**RAÚL GONZÁLEZ TUÑÓN**  
Collection: Fictions  
ISBN: 978-950-845-258-0  
Year: 2011



**CARTAS DE UN JOVEN  
ESCRITOR**

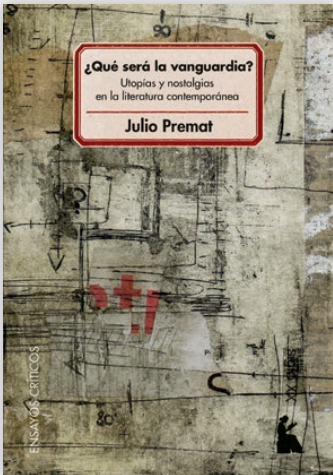
Letters between Julio E. Payró and  
Juan Carlos Onetti  
(Critic edition, preliminary study and  
notes by Hugo J. Verani)

ISBN: 978-950-845-241-2  
Year 2009



**CUATRO VIAJES Y UN  
PROSTÍBULO**

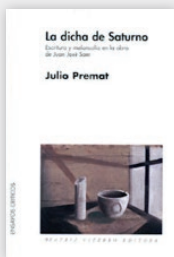
**GLORIA PAMPILLO**  
Collection: Fictions  
ISBN: 950-845-124-6  
Year: 2003



**¿QUÉ SERÁ LA VANGUARDIA?: UTOPIÁS Y NOSTALGIAS EN LA LITERATURA CONTEMPORÁNEA**  
**JULIO PREMAT**

Collection: Critical Essays  
 ISBN: 978-950-845-397-6  
 Year: 2021

ANOTHER TITLES  
 BY THE AUTHOR



**LA DICHA DE SATURNO**  
**Escritura y melancolía en la obra de Juan José Saer**

Collection: Critical Essays  
 ISBN: 950-845-119-X  
 Year: 2002

**¿QUÉ SERÁ LA VANGUARDIA? UTOPIÁS Y NOSTALGIAS EN LA LITERATURA CONTEMPORÁNEA**

**JULIO PREMAT**

A question, instead of a statement, and a verb conjugated in the future: Julio Premat inscribes, right in the title of this book, two gestures that will prove decisive for its development. The avant-garde, for Premat, is neither a starting point nor a destination, but rather a trajectory to be interrogated; in the use of the future tense, there is no prophecy, but rather speculation, scrutiny, conjecture. The avant-garde is one of those notions that seem to be taken for granted; this is precisely why Julio Premat places it under question marks, asking what it will be: what it might become or what it could be.

Concepts in the literary criticism practiced by Premat are not merely tools for thinking but, first and foremost, the very thing that must be thought about. The avant-garde 'is not something we know and define once and for all.' Thus, Premat writes a book that is willing to self-destruct rather than settle into conclusions and verdicts. And the avant-garde, rather than a stance, will be a propensity, a temptation, a tendency.

The arrangement of time is altered. And in that alteration, it becomes possible to advance toward the past or make the new into something enduring. Premat reads Piglia, Libertella, César Aira, and also certain chosen zones of the most current Argentine literature, and in this admirable unfolding of different avant-gardes, he constructs his vindication of literature. A vindication as necessary and as encouraging as this very book.

**Martín Kohan**

## PUERTOS: DICCIONARIOS LITERATURAS Y ALTERIDAD LINGÜÍSTICA DESDE LA PAMPA

**PABLO GASPARINI**

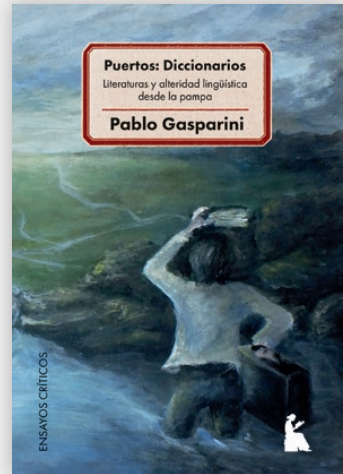
"The port is a place of entry for people and languages. The place—where immigrants arriving by ship from Europe used to gather—takes shape as a space for the mixing of bodies and languages. The movement of bodies parallels the movement of languages, because Puertos: Diccionarios. Literaturas y alteridad lingüística desde la pampa deals with the encounters and clashes of languages and cultures. The author, Pablo Gasparini, navigates between languages: he writes in Spanish or Portuguese; he also reads in French, Italian, English, and Portuguese. How do these languages coexist? What are their conflicts and harmonies? What are the subject's positions in relation to them? To find answers, Pablo Gasparini draws on very different writers, characterizing the specific issues of each corpus. He focuses on works produced in foreign languages (French or Italian), border languages like Portuguese, or invented languages like Neocriollo. He also explores experiences of linguistic otherness: Sephardic languages or what he calls 'attempts to insert into the legitimacy of the Argentine literary system' through writing in Spanish or via translation. In summary, he constructs a reading machine with a particular program for each corpus, which he examines with the same meticulousness, rigor, and imagination. Gasparini situates his work within the framework of glottopolitics, that discipline which studies the ways in which a society acts upon language.

The epigraphs at the beginning highlight the confusion of languages. Borges'—taken from the preface of the first edition of *Fervor de Buenos Aires*—and Xul Solar's share the acoustic image of the indistinct, the reference to the commotion caused by voices from multiple sources. In the face of Babel-like confusion, the dictionary entries define, correct, and explain. These entries appear as evidence of the processes of legitimizing words that are first used and later formalized.

The arguments repeatedly affirm that the homeland is the language, or vice versa, although sometimes there is neither homeland nor language, or many of them. We choose a homeland when we adopt a language. There is a specific, technical handling of figures and linguistic strategies that is extremely meticulous, at times obsessive, moving from formal observation to interpretive conclusion. But the interpretation is anchored in a context that goes beyond literature. The small element, the purely literary detail, reaches a point of inscription in the political field. The reading machine lingers on the forms of the word to turn them toward the world, with the conviction that meaning lies in the form. It places a magnifying glass on the word to make it say almost everything.

The analysis is artisanal, a millimetric search, a constant exercise in microanalysis. The perspective implemented fosters the encounter of cultures, which proves fruitful because it is not harmonious but conflictive, even lacking grammatical status, yet rich in poetic expression..

**Adriana Rodríguez Pérsico**



### PUERTOS: DICCIONARIOS LITERATURAS Y ALTERIDAD LINGÜÍSTICA DESDE LA PAMPA

**PABLO GASPARINI**

Collection: Critical Essays  
ISBN: 978-950-845-403-4  
Year: 2021

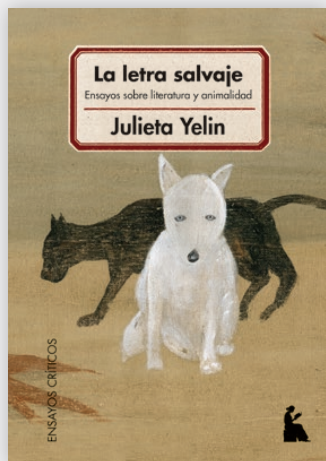
### ANOTHER TITLE BY THE AUTHOR

### EL EXILIO PROCAZ GOMBROWICZ POR LA ARGENTINA

**PABLO GASPARINI**

Collection: Critical Essays  
ISBN: 950-845-178-5  
Year: 2007





**LA LETRA SALVAJE**

**JULIETA YELIN**

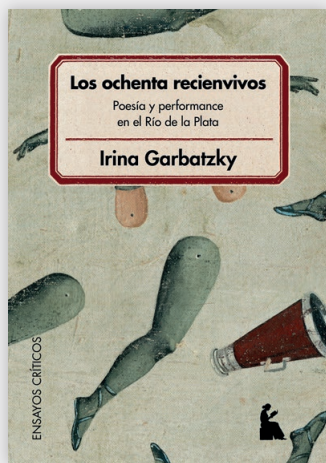
Collection: Critical Essays  
 ISBN: 978-950-845-328-0  
 Year: 2015 - 1ª Reprint 2022

**LA LETRA SALVAJE**  
**JULIETA YELIN**

For years now, various forums have been announcing a new map of the humanities: literary theory would yield its hegemony to comparative literature, and studies of national or continental literatures would remain as tools for thinking about the global.

This essay by Julieta Yelin dispels many of the certainties assumed by that enthusiastic outline: it does not shy away from the challenges of theory and philosophy, from Jacques Derrida to Giorgio Agamben, but it does not mimic their discourse. It is not limited to one language or continental literature (in her case, Ibero-American), but it shows—in the dual sense of demonstrating and transmitting knowledge—that while traversing this field in the second half of the 20th century, one can rigorously and challengingly read Franz Kafka. At the same time? Yes, and not merely derivatively. Yelin does not subordinate herself to the simple opposition between center and periphery but rather illustrates the real way literature is read: like a membrane of irregular fabric, yet all of it within our reach. The reader’s position here is not a limitation but rather the mark of a singular, critical stance, American and at the same time free and ubiquitous. These are the best traits of comparatism in action..

**Nora Catelli**



**LOS OCHENTA RECIENVIVOS.**  
**POESÍA Y PERFORMANCE EN EL RÍO DE LA PLATA**

**IRINA GARBATZKY**

Collection: Critical Essays  
 ISBN: 978-950-845-296-2  
 Year: 2013 - 2da Reprint 2021

**LOS OCHENTA RECIENVIVOS. POESÍA Y PERFORMANCE EN EL RÍO DE LA PLATA**  
**IRINA GARBATZKY**

From the culture of the catacombs to the culture of the survivor, art shifted towards the visible and the audible, both in Argentina and Uruguay. Emeterio Cerro, a poet on the scene of poetic performances in the 1980s, coined the term recién vivos (“newly-alive”). It is no longer the body that survives or returns, but the one that lives in the immediate moment of its theatrical incandescence: it embraces visibility as poetry and dematerializes the person to become pure organicity, manifest, trans-gender, uncontrolled, paracultural, ecstatic.

Irina Garbatzky rewrites this avant-garde episode on both sides of the Río de la Plata with clarity and beauty, originality and reinvention, as carried out by Marosa di Giorgio, Batato Barea, Roberto Echavarren, and Emeterio Cerro. The fleeting oral flash, the embodied imagination, and the staging of poetry as an act reappear here in Irina Garbatzky’s sharp and iridescent prose as talkative and festive phantoms..

**Jorge Monteleone**

## FICCIONES DE EMANCIPACIÓN

Los sirvientes literarios de Silvana Ocampo, Elena Garro y Clarice Lispector

**MARÍA JULIA ROSSI**

With *Ficciones de emancipación* (*Fictions of Emancipation*), María Julia Rossi transforms the terms of the debate and the critical investigation strategies surrounding the representation of servants in literature. Through an analysis that skillfully combines theoretical conceptualization, attention to detail, and rigorous writing, Rossi delves into numerous fictional houses crafted by Silvana Ocampo, Elena Garro, and Clarice Lispector to explore the sovereign place that the voices and bodies of servants occupy in these tense architectures, as well as in the rooms of the vast Latin American and European literary and visual archive against which their stories unfold.

*Ficciones de emancipación* invites us to pay close attention to the voices of servants, but also teaches us to step outside them in order to formulate a new theory of representation, where the silences of these ancillary figures must be read alongside their actions, and where the weight of the epithets applied to them is as central as the sensory clues they leave throughout the course of the narrative. Rossi thus offers us a meticulous study of the works of Ocampo, Garro, and Lispector, as well as a sophisticated theoretical and methodological framework to address the traces of those subjects who reside on the margins of fiction and evade all critical comfort.

Fernando Degiovanni

## CRÓNICAS TRAVESTIS

El periodismo transgresor de Alfonsina Storni, Clarice Lispector y María Moreno

**MARIELA MÉNDEZ**

In *Crónicas travestis*, Mariela Méndez illuminates the clever and calculated “cross-dressing” strategies deployed in the journalism and cultural activities of Alfonsina Storni (1892-1938), Clarice Lispector (1920-1977), and María Moreno (1947) to expose, unravel, and challenge the prevailing gender norms of their times. Although all three are also known for their literary production in other genres—and in the cases of Storni and Lispector, even more recognized for that than for their journalistic work—Méndez demonstrates how the public facet of journalism, its performative nature, and its intricate relationship with the broader cultural field reveal the negotiations necessary for a woman to imagine and craft her own identity as a writer.

While the role of literary journalism in the complex relationship between women and a cultural field steeped in gender restrictions had already been noted, Méndez is part of a new generation of researchers who deepen our understanding with the conceptual rigor required for the extensive and intensive archival work she undertakes. In *Crónicas travestis*, an essential book in this new critical trend on the journalistic and cultural work of women in Latin America, Méndez’s original contribution is not limited to her impressive weaving of analytical insights, theoretical threads, historical contexts, and a productive dialogue with existing criticism, all expressed in an accessible and welcoming style.

This book stands out even more for Méndez’s unparalleled research into the journalistic outlets themselves: the editors, the advertisers, and both the real and imagined reading publics. This meticulous research includes extensive archival work, along with investigations into the relevant cultural history and the prominent women’s movements of each era. The abundant but always effective contextual material enriches and sharpens Méndez’s consistently lucid and persuasive critical voice in a book that highlights the intricate negotiations of three accomplished intellectual women to transcend the writing norms and media frameworks that sought to prescribe their participation in the dynamic cultural conversations of their time..

Vicky Unruh

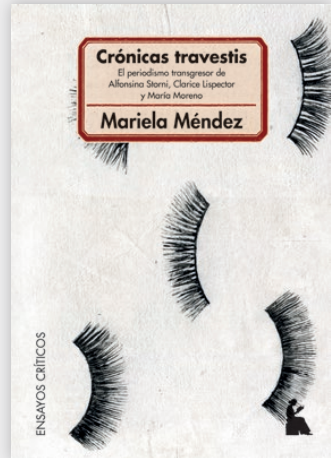


### FICCIONES DE EMANCIPACIÓN

Los sirvientes literarios de Silvana Ocampo, Elena Garro y Clarice Lispector

**MARÍA JULIA ROSSI**

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Year: 2020

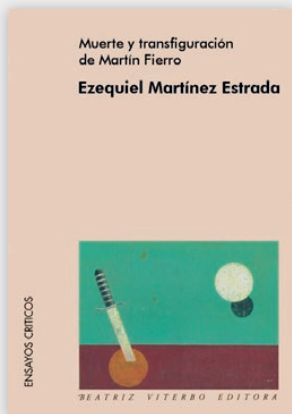


### CRÓNICAS TRAVESTIS

El periodismo transgresor de Alfonsina Storni, Clarice Lispector y María Moreno

**MARIELA MÉNDEZ**

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ISBN: 978-950-845-367-9  
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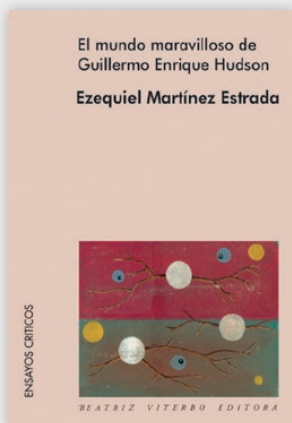


**EZEQUIEL MARTÍNEZ ESTRADA**

**MUERTE Y TRANSFIGURACIÓN  
DE MARTÍN FIERRO**  
ENSAYO DE INTERPRETACIÓN DE LA VIDA  
ARGENTINA

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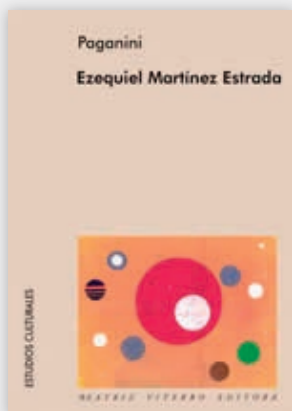
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**EL MUNDO MARAVILLOSO DE  
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**VICTORIA OCAMPO,  
CRONISTA OUTSIDER**  
**MARÍA CELIA VÁZQUEZ**

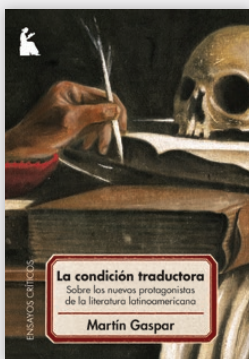
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OTRO TÍTULO DE LA  
AUTORA



**LAS OPERACIONES DE  
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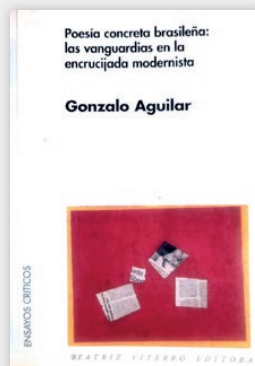
**Los lugares del saber**  
Contextos locales y redes transnacionales  
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**LOS LUGARES DEL SABER**

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**Poesía concreta brasileña:**  
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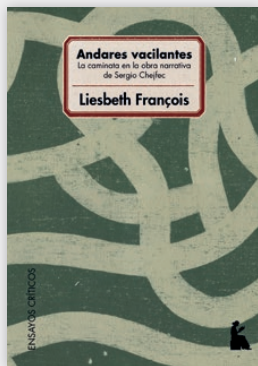
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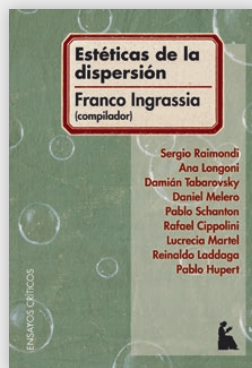
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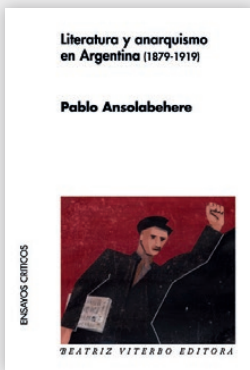
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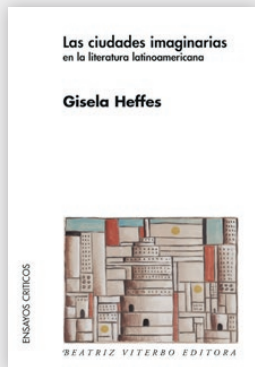
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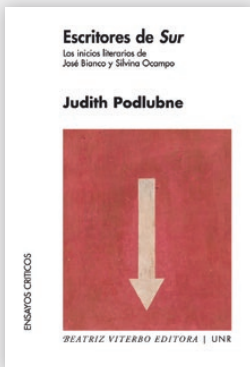
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**MARÍA FERNANDA ALLE**

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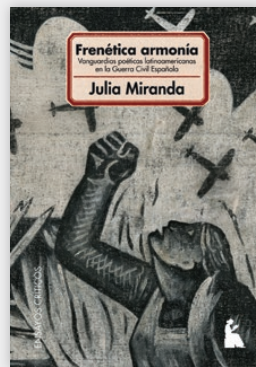
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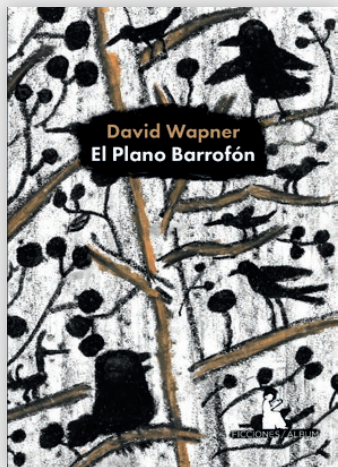
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Year: 2012



**FRENÉTICA ARMONÍA**  
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**JULIA MIRANDA**

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Year: 2016



**EL PLANO BARROFÓN**  
**DAVID WAPNER**

Collection: Fictions-Àlbum  
ISBN: 978-950-845-440-9  
Year: 2023

**EL PLANO BARROFÓN**  
**DAVID WAPNER**

The stories in *Cuentos Barrofón* construct a topography that is also a poetics and a politics. The territory's markers are animals: wolves, dogs, crows, sparrows, magpies, a hummingbird, poisonous snakes, and more—always more. Like those questions that punctuate the narrative but remain open-ended, the movement is both a return to the same and a displacement, even a substitution: Wapner, “an artisan-specialist of the avant-garde,” makes the language flee, escape, and return to its most banal place; in the trick, it shifts from reality to the hallucinated, from fullness to emptiness, and within the emptiness, a material world proliferates.

A permanent and almost invisible war (except to the one who writes the political fable) unfolds above, in the memory of the cosmic struggle when the cañoforte is invented to light up the sky with paradise marbles or glass, and below, among those who leave and never return, those who stay but don't, the dead, and the hungry jackals coming from the desert..

**Ana Porrúa**

There is a village in the desert where animals from a children's fable come and go. It's a desert with Moses and a fleet of drones. Biblically ancient, furiously contemporary. In this impossible geography, animals, things, and people wander around confused, without rest and without knowing. The union of wolves, jackals, and bad dogs is clear: “We die if we stay there. They kill us if we come here.” *Cuentos Barrofón* are circular fables for hallucinated children who peer into the future and return with bad news: “there's nothing over there.” No moral, no weasel. It's either a joke or a catastrophe, and even the joke, we notice, is an explo-sive one. Even if the blackbird comes and tries to convince us that blackbird is going to be just fine.

**Marcelo Díaz**

## LAS RESPUESTAS: 1779 PREGUNTAS MATÍAS MOSCARDI

Matías Moscardi—author of *¡El Gran Deleuze! para pequeñas máquinas infantiles* (Beatriz Viterbo, 2021)—returns with another unclassifiable playful device: *Las Respuestas* is a book that gathers 1,779 questions. The sources are diverse: poetry, literature, philosophy, essays, science books, children’s encyclopedias, and the author’s own interventions. Like a brief inverted I Ching, the game of *Las Respuestas* involves opening the book at random to find an illuminating question. The design was done by Santiago Moscardi. Additionally, the book includes a QR code that provides access to a platform inviting the reader to expand the text by adding questions.

## EL GRAN DELEUZE MATÍAS MOSCARDI

The “solitary singularity” of poet Matías Moscardi conceived a book that, in its realization, is essentially two. The first arises from the desire to dedicate a work to the “infant machine,” explaining to young minds who Deleuze was and the usefulness of his work and discoveries. The second is one that can dispense with this premise and functions as a poetic machine of great richness and dynamism: *El Gran Deleuze* is the great poem of enthusiasm. Both books operate simultaneously, in parallel and in series; one does not dissolve into the other, and when we finish reading, we feel as if we have just left a party. And did the infant machines enjoy it? Perhaps wildly, thanks to the poem of enthusiasm. But, let’s be clear, this party is not for the youngest infant machines—it’s a hefty book packed with philosophical concepts, explained with both quality and grace, meant to be read, discussed, and elaborated upon in a group, with pauses every few steps. It’s a back-and-forth book, demanding but entertaining, with its poem of enthusiasm shedding light on its richly detailed molecules, making it a delight to revisit and ponder once more. **DAVID WAPNER**



### LAS RESPUESTAS MATÍAS MOSCARDI

Collection: Fictions / Álbum  
ISBN: 978-950-845-421-8  
Year: 2022



### ¡EL GRAN DELEUZE! PARA PEQUEÑAS MÁQUINAS INFANTES MATÍAS MOSCARDI

Collection: Fictions / Álbum  
ISBN: 978-950-845-401-0  
Year: 2021

Selected by the General Directorate of Culture and Education of the Government of the Province of Buenos Aires to be part of the ‘Bonaerenses Identities’ collection, with a circulation of 5,000 copies.

**DANIEL GARCÍA ILUSTRA LOS CUENTOS DE  
SILVINA OCAMPO**



**NUEVE PERROS  
SILVINA OCAMPO**

Colection: Fictions Álbum  
ISBN: 978-950-845-386-0  
Year: 2020

**LA LIEBRE DORADA  
SILVINA OCAMPO**

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Year: 2020

ANOTHER **FICTIONS/ALBUM** HIGHLIGHTS



**LA POESÍA ESTÁ  
EN SER UNO**  
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DE VICENTE LUY  
**HERNÁN**

Colection: Fictions Álbum  
ISBN: 978-950-845-386-0  
Year: 2020



**200 AÑOS DE MONSTRUOS Y  
MARAVILLAS ARGENTINAS**  
**GABO FERRO**

Arte de tapa e ilustraciones:  
**CHRISTIAN MONTENEGRO**  
Diseño:  
**LAURA VARSKY**  
Colection: Fictions Álbum  
ISBN: 978-950-845-341-9  
Year: 2015

## **UNA POSIBILIDAD DE VIDA**

**ALBERTO GIORDANO**

In his series of books dedicated to life writing, Giordano's readers discovered that for those who write about themselves, treating oneself as the subject is not merely a self-celebratory exercise. Rather, in its most interesting iterations, it represents an exploration of the impersonal aspects of literature—a performance in the most ritual and least spectacular sense—that transforms those who engage in it through their act of writing.

**Elvio Gandolfo**

In his series of books dedicated to life writing, Giordano's readers discovered that for those who write about themselves, treating oneself as the subject is not merely a self-celebratory exercise. Rather, in its most interesting iterations, it represents an exploration of the impersonal aspects of literature—a performance in the most ritual and least spectacular sense—that transforms those who engage in it through their act of writing.

**Irina Garbatzky**

As a possibility, and also as it is what counts and must be counted, there is no doubt that life has been become, in Giordano's critical essays, the surplus of conceptual arrogance and a magnificent power of metamorphosis.

**Carlos Surgi**



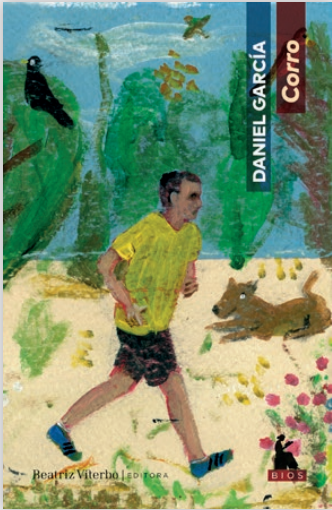
## **UNA POSIBILIDAD DE VIDA**

**ALBERTO GIORDANO**

Colection: BIOS

ISBN: 978-950-845-433-1

Year: 2023



**CORRO**  
**DANIEL GARCÍA**

Collection: BIOS  
ISBN: 978-950-845-448-5  
Year: 2024

**CORRO**  
**DANIEL GARCÍA**

Daniel García's latest artistic experiment, this time involving the tones and rhythms of everyday notation, reveals happy continuities between two revitalizing practices: running at dawn through the neighborhood streets and keeping a diary that records the pleasures and efforts of each journey. Running, says the diarist, is a way to connect with oneself and the world, just as taking immediate notes preserves some of what was experienced on the run (encounters, visions, memories). In both activities, there is the same fascinating swing: between withdrawal and openness, between blind impulse and reflection. He runs to feel intensely, to cling to the edge of stumbling and fatigue, and to actively survive. These are the same reasons he keeps a diary—with a desire to work through his experiences.

**Alberto Giordano**

Who writes is a man in love— I don't know with whom or with what; that's not the point. The feeling you get in the end is that this scenic prose, filtered through its musical tastes, the colors of the atmosphere and skies, its machine for capturing sounds, and the talking and thinking animals, was written by someone who has achieved a state beyond mere circumstances.

**Claudia del Río**

## **EL LINAJE ESCONDIDO** **LILA ZEMBORAIN**

How to digest the indigestible, we ask ourselves when what discomposes us presents itself in your own blood, your own country, in your own land? Written in an urgent and reflective second person – with formidable rhythm and density – that ‘you’ envelops us from the very first pages. Lila Zemborain leaps from the ominous hidden and uncovered in her lineage towards other barbarities, and renews the question of our more or less distracted connivance.

**María Mascheroni**

Guilt and shame, the bifront face of a lineage that is not only hidden but also ominous. The image of evil – frivolous, banal – becomes a *punctum*, a radial movement, an inquiry into truth and origin, a poetics of confession. Diary, essay, narrative, precise avatars that define the mestizo, plebeian condition of her writing.

**Sandro Barrella**

From what perspective should we highlight this *Album*? From an ethical perspective? From the perspective of honesty? From a poetics of shock? From its written beauty? I have been witness to the slow and reasoned growth of this tripartite project. The grandmother is the whirlwind, what is outside is the life that makes us revolve around it, whether we like it or fear it. An unusual gem, polished by internal time.

**Myriam Moscona**



### **EL LINAJE ESCONDIDO** **LILA ZEMBORAIN**

Colección: BIOS  
ISBN: 978-950-845-449-2  
Year: 2024

### ANOTHER **TITLE** BY THE AUTHOR



### **DIARIO DE LA HAMACA** **PARAGUAYA**

ISBN: 978-950-845-267-2  
Year: 2014

### **GABRIELA MISTRAL** **UNA MUJER SIN ROSTRO**

ISBN: 950-845-123-8  
Year: 2003





**TU VIDA EN MI VIDA**  
**JULIA MUSITANO**

Collection: BIOS  
ISBN: 978-950-845-451-5  
Year: 2024

**ANOTHER TITLE BY THE AUTHOR**



**RUINAS DE LA MEMORIA**  
Autoficción y melancolía en la  
narrativa de Fernando Vallejo

Colección: Ensayos Críticos  
ISBN: 978-950-845-360-0  
Año: 2017

**TU VIDA EN MI VIDA**

El amor en la escritura biográfica

**JULIA MUSITANO**

This book is a declaration of love for biography, and biography returns it abundantly. The reward is the love received from its biographed biographers. In each portrait of the four who appear (Gumucio, Baigorria, Fuguet, and Vallejo), Musitano seeks the hidden face of the character, and perhaps ends up searching for herself. If Julia has enriched her human experience by writing these stories, it is up to us, the readers, to celebrate the encounter and enrich ourselves with it.

**Manuel Alberca**

This book is a declaration of love for biography, and biography returns it abundantly. The reward is the love received from its biographed biographers. In each portrait of the four who appear (Gumucio, Baigorria, Fuguet, and Vallejo), Musitano seeks the hidden face of the character, and perhaps ends up searching for herself. If Julia has enriched her human experience by writing these stories, it is up to us, the readers, to celebrate the encounter and enrich ourselves with it.

**Julio Premat**

“Life and literature only seem to acquire meaning if they are thought of in pairs,” writes Julia Musitano in this new book where she persistently and simultaneously, with a vibrant critical imagination, explores the modulations of biography. Love is the thread she pulls to reveal the links, contradictions, and happy contaminations between the authors addressed and their respective biographees. Following in the footsteps of Roland Barthes, Musitano gifts us with narratives, dialogues, and images to reflect not only on love but also on that great contemporary enigma of how to live together. Along this journey, she surprises us with detective writers, celestial editors, and crossed destinies, where the relationship between the self and the other breathes expansively, lovingly.

**Lorena Amaro**

## **DESUBICADOS**

### **IRINA PODGORNÝ**

Everything obvious ceases to be so in this journey through the inexhaustible world of things, where donkey bones and handmade mermaids coexist without contradiction, objects that traverse their own courses until they become trapped in the fictions of collecting and in the static space of the museum. Navigating a vast sea of objects and references without respecting borders or closed maps, Irina Podgorný mercilessly dismantles the narratives that imprison objects in truths that are nothing but fables woven in the time of the nation.

**Natalia Majluf**

In *Desubicados*, Irina Podgorný reflects with lucidity on the intricate nature of the musical sirens who, armed with a guitar, a vihuela, or a charango, proliferate in the symbolic universes of the altiplanos of Mexico, Peru, and Bolivia. Powerful incarnations of earthly temptations, they emerge suddenly only to disappear both in the colonial religious art of the 17th and 18th centuries, as well as in the fluid popular art of the 20th. The effigies of these fantastic beings – crafted from clay, wood, stone, or fabric, and depicted on walls or canvases – reveal to us in an altar, a craft store, an embassy, or a museum how the imaginary is created and transformed along interoceanic routes. Their presence is irrefutable testimony to intense cultural dialogues between the Amerindians and the peoples of Europe and Asia.

**Leonardo López Luján**



### **DESUBICADOS**

#### **IRINA PODGORNÝ**

Colección: El escribiente  
ISBN: 978-950-845-423-2  
Year: 2022

ANOTHER TITLE BY THE AUTHOR



### **LOS ARGENTINOS VIENEN DE LOS PECES. ENSAYO DE FILOGENIA NACIONAL**

#### **IRINA PODGORNÝ**

Colección: El escribiente  
ISBN: 978-950-845-399-0  
Year: 2021



**UN PRÓLOGO A LOS LIBROS DE MI PADRE**  
**REINALDO LADDAGA**

ISBN: 978-950-845-253-5  
Year: 2011



**LA LETRA DE LO MÍNIMO**  
**TUNUNA MERCADO**

ISBN: 950-845-017-7  
Year: 1994



**LAS COMIDAS PROFUNDAS**  
**ANTONIO JOSÉ PONTE**

ISBN: 978-950-845-247-4  
Year: 2010



**UN VERANO CON ROHMER**  
**CRÓNICA DE UNA RETROSPECTIVA**  
**DÉBORA VÁZQUEZ**

ISBN: 978-950-845-268-9  
Year: 2013

ANOTHER TITLE BY THE AUTHOR

**NARRAR DESPUÉS**

ISBN: 950-845-135-1  
Year: 2003



**TRES ESTUDIOS.**  
**DANTE - BAUDELAIRE - ELIOT**  
**SERGIO CUETO**

ISBN: 950-845-106-8  
Year: 2001

ANOTHER TITLE BY THE AUTHOR

**OTRAS VERSIONES DEL HUMOR**

ISBN: 978-950-845-218-4  
Year: 2008

## CUATRO ENSAYOS CÉSAR AIRA

The course was called 'How to Read Copi.' I thought that the most plausible answer was to propose a kind of continuum with which we could 'continue' reading, Copi or anyone else, indefinitely, creating a world that will always transition to another world that includes it, and this one to yet another... (Copi, 1991)

"The intention was to reconstruct the creative process of a poetry and a life that legend and critical inconsistency have been obscuring." (Alejandra Pizarnik, 1998)

"Only from three does a figure appear, in the astronomies of daydreaming, that allows us to gain a foothold in lost time. And the triangulation indicates a course. The 'three dates,' then." (Las tres fechas, 2001)

"Less than an essay, much less than a monograph, it is a description, a memory aid; an attempt to understand; also a writer's daydream, and an identificatory fantasy. Every author read and reread with sympathy gives rise to one of these personal 'books,' which are almost never written." (Edward Lear, 2004)

### ANOTHER TITLES BY THE AUTHOR

#### FICTIONS

- EL NÁUFRAGO** | Year: 2011  
**LA CONFESIÓN** | Year: 2009  
**LAS CONVERSACIONES** | Year: 2007  
**LA CENA** | Year: 2006  
**CÓMO ME REÍ** | Year: 2005  
**EL TILO** | Year: 2003  
**FRAGMENTO DE UN DIARIO DE LOS ALPES** | Year: 2002  
**UN EPISODIO EN LA VIDA DEL PINTOR VIAJERO** | Year: 2000  
**CÓMO ME HICE MONJA. LA COSTURERA Y EL VIENTO** | Year: 1999  
**LA TROMPETA DE MIMBRE** | Year: 1998  
**LA SERPIENTE** | Year: 1997  
**EL MENSAJERO** | Year: 1996  
**LOS DOS PAYASOS** | Year: 1995  
**LA FUENTE** | Year: 1995  
**LA COSTURERA Y EL VIENTO** | Year: 1994  
**CÓMO ME HICE MONJA** | Year: 1993  
**EL VOLANTE** | Year: 1992  
**EL LLANTO** | Year: 1992

#### TRANSLATIONS

- SANT'ANNA, SÉRGIO. EL MONSTRUO** | Year: 2011  
**SANT'ANNA, SÉRGIO. UN CRIMEN DELICADO** | Year: 2007  
**LAFON, MICHEL Y BENOÏT PEETERS. ESCRIBIR EN COLABORACIÓN. HISTORIAS DE DÚOS DE ESCRITO** | Year: 2008



## CUATRO ENSAYOS CÉSAR AIRA

Collection: Clásicos reunidos  
 ISBN: 978-950-845-390-7  
 Year: 2020





## EL GIRO AUTOBIOGRÁFICO ALBERTO GIORDANO

Collection: Clásicos reunidos  
ISBN: 978-950-845-388-4  
Year: 2020

## EL GIRO AUTOBIOGRÁFICO ALBERTO GIORDANO

*The Autobiographical Turn* is a treatise on intimate passions, a treatise on intimacy as passion. **Miguel Dalmaroni**

Los libros de Alberto Giordano son una verdadera posibilidad de crítica, y esto significa también, para aquellos que estén dispuestos a ejercitarlo, una posibilidad de vida.

**Julieta Yelin**

Alberto Giordano made a distinct mark with a strong openness regarding readings on autobiographical literature.

**Romina Magallanes**

Giordano's thought is an exploration of the question of how a life is told as both an aesthetic exercise and an ethics of survival. **Julia Musitano**

I often find in Giordano's books, in the exercise of an impeccable reasoning that reveals itself in his beautifully transparent style, a certain emotional depth that is never evident or ostentatious. **Jorge Monteleone**

*The Autobiographical Turn* has passages that can move you, or that make one want to stop reading the essay to go read the discussed book. But there are also passages where the reader can infer, and perhaps even reconstruct fragments of a possible narrative by Alberto Giordano. **Adriana Astutti**



### ANOTHER TITLE BY THE AUTHOR

**MODOS DEL ENSAYO** | Year: 1991

**LA EXPERIENCIA NARRATIVA** | Year: 1992

**ROLAND BARTHES** | Year: 1995

**MANUEL PUIG. LA CONVERSACIÓN INFINITA** | Year: 2001

**MODOS DEL ENSAYO** | Year: 2005

**UNA POSIBILIDAD DE VIDA** | Year: 2006

**VIDA Y OBRA** | Year: 2011

**LA CONTRASEÑA DE LOS SOLITARIOS** | Year: 2012

**EL PENSAMIENTO DE LA CRÍTICA** | Year: 2016

## **LA INTERNACIONAL DEL PECADO**

Desvíos de lo cosmopolita en Copi, Néstor Perlongher y María Moreno

### **GERMAN GARRIDO**

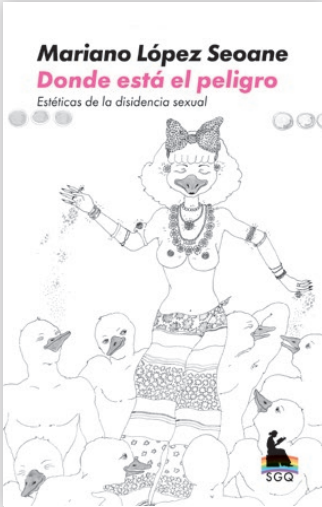
Three women – Perlongher, Copi, Moreno – navigate, each in her own way, the shifting ground of Argentine writings. Argentine? One writes in French, the other finds her Brazilian line of flight, and the third maps a ‘subte’ world, the feminist and GLTTBQ underground that serve as the flip side – the counter-march – of Argentine culture. Their writings create worlds, and those worlds are both Argentina and not Argentina. What happens when those worlds collide with what we call ‘national culture’? And at the same time, how do they run counter to the grand narrative of globalization, to bodies tailored to capital? Enter Germán Garrido: the art of queer affirmation, the art of affirming existences in opposition, this multiple and proliferating art is also a militant intelligence that disorders the maps of the national and the global, of the local and the cosmopolitan, of territory and worlds. There will be a grammar of desire in it: rebellious activists of pleasures, affections, loves, and fury; there lies a politics of critical imagination: The International of Sin is the cartography of that critical imagination: a luminous and rigorous book that reads in these writings, in their expansive zones, the latitudes of certain deviations of cosmopolitanism capable of restoring the desire for the world. Literature – which here is, unequivocally, always unspecific: journalism, comics, performance, the art of publishing and the public – rediscovers its most genuine impulse: to activate the many worlds that inhabit language and to connect them to the incessant drift of desires and affections. Germán Garrido returns to us the clearest passion for reading: the one that links imagination and criticism, its incessant traffic, now more necessary than ever.

**Gabriel Giorgi**



**LA INTERNACIONAL  
DEL PECADO  
DESVÍOS DE LO  
COSMOPOLITA EN COPI,  
NÉSTOR PERLONGHER Y  
MARÍA MORENO  
GERMAN GARRIDO**

Colection: SGQ  
ISBN: 978-950-845-450-8  
Year: 2021



**DONDE ESTÁ EL PELIGRO :  
ESTÉTICAS DE LA DISIDENCIA  
SEXUAL**

**MARIANO LÓPEZ SEOANE**

Colección: SGQ  
ISBN 978-950-845-430-0  
Year: 2023

## **DONDE ESTÁ EL PELIGRO**

Estéticas de la disidencia sexual

**MARIANO LÓPEZ SEOANE**

Where Danger Lies offers a philosophical journey through the most notable milestones of queer aesthetic production over the past 60 years, not shying away from the inexhaustible question of the various meanings of that contested category. The result is a captivating theory book, woven together from an unusual mix of registers: conceptual argumentation is interrupted to make way for micro-analysis, and dense description shares the stage with historical narration. López Seoane trained as a historian and as a critic, but he is also a writer. Congratulations. Perhaps this virtuous braid is what explains his knack for storytelling, a knack that brings the text closer to the genre that Walter Benjamin dreamed of for his Book of Passages: the dialectical fairytale.

**Cecilia Palmeiro**

## EL REVÉS DEL ROSTRO

Figuras de la exterioridad en la cultura argentina

### NORA DOMÍNGUEZ

Nora Domínguez constructs, deconstructs, and reconstructs the faces of women through the staging of an intense and fascinating cultural journey. The continual shifts between theory, literature, performance, film, and photography capture faces that converge in the text to create a narrative in constant expansion. Through successive and multiple displacements, the critical route undertaken by the author allows for the exploration of apolitical, poetic, simulacra, and dominations, imprinted in one of the most examined and scrutinized physical spaces by all social systems: the physiognomy of women. The Reverse of the Face is a book crafted with astonishing mastery. Creative. Inaugural.

Diamela Eltit



### EL REVÉS DEL ROSTRO FIGURAS DE LA EXTERIORIDAD EN LA CULTURA ARGENTINA NORA DOMÍNGUEZ

Collection: SGQ  
ISBN: 978-950-845-407-2  
Year: 2021

ANOTHER TITLES BY THE AUTHOR

### DE DÓNDE VIENEN LOS NIÑOS

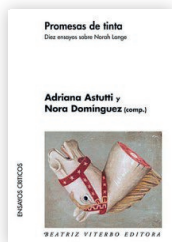
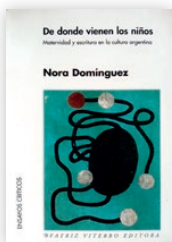
Collection: ENSAYOS CRÍTICOS  
ISBN: 978-950-845-201-6  
Year: 2007

### PROMESAS DE TINTA

Collection: ENSAYOS CRÍTICOS  
ISBN: 978-950-845-238-2  
Year: 2010

### FÁBULAS DEL GÉNERO

Collection: TÉSIS - ENSAYO  
ISBN: 950-845-065-7  
Year: 1998







**LA PRUEBA DEL PRESENTE**

Ensayos sobre arte contemporáneo

**FLORENCIA MALBRÁN**

Collection: ESTÉTICAS

ISBN: 978-950-845-431-7

Year: 2023

**LA PRUEBA DEL PRESENTE**

Ensayos sobre arte contemporáneo

**FLORENCIA MALBRÁN**

'Poetry says life while wielding a single proof to give its testimony: the proof of the present,' wrote Tamara Kamenszain. This book by Florencia Malbrán delves into some contemporary Latin American works to find that proof of the present and to tell us that in the works of Pablo Siquier, Beatriz Milhazes, Ernesto Neto, Mario Bellatin, Jorge Macchi, and Sergio Raimondi, there lies an indeterminacy that embraces uncertainty, where a new concept of agency can be read. In her theorization of the post-medium – the loss of the firm determination of disciplines arising from the contemporary condition – Florencia Malbrán does not limit herself to reading a combination or hybridization; on the contrary, her incisive inquiry goes beyond the traditions of thought of each of these disciplines to intertwine them in a reading capable of revealing, in the procedures, the condition that makes them possible, recognizing in Latin American conceptualism the inaugural moment in which the relationship between word and image, on one hand, and between art and art theory, on the other, is altered. *The proof of the present*, then, is here, as it was for Tamara Kamenszain in contemporary poetry, an abandonment of formalist concerns to find, in the art and literature of our time, a proof of life.

**Florencia Garramuño**

## **LOS AGENTES DOBLES**

Escritores y cineastas en la transformación del cine argentino

**MARCOS ZANGRANDI**

The double agents of this book are not the traitors or converts from spy movies but rather a group of filmmakers and writers – among them Julio Cortázar, Manuel Antín, David Viñas, Fernando Ayala, Augusto Roa Bastos, Armando Bó, Leopoldo Torre Nilsson, and Beatriz Guido – who moved between film and literature to produce a fundamental renewal in the former. Marcos Zangrandi studies in this book a period of fruitful transformation in Argentine cinema – from the late 1950s to the mid-1960s – based on the analysis of the alliances between filmmakers and writers that made it possible. Indeed, *Los agentes dobles* interrogates the convergences between cinema and literature that enabled this transformation; for this purpose, each chapter focuses on the pairs – and sometimes trios – of filmmakers and writers who were central to it. The double or amphibious character does not refer solely to the performance of some of these agents in cinema and literature – for example, Torre Nilsson as an author of films as well as stories and novels – but especially to the collaborative gatherings from which this first new Argentine cinema emerged.

A significant merit of this book on the links between cinema and literature is that its author wisely disregards notions such as adaptation, transposition, or fidelity to account for something else: the effects that literature had on ‘the gestation of a new screen.’ This methodological decision allows *Los agentes dobles* to shed new light on a crucial period of Argentine cinema and literature about which everything seemed to have been written already.

**Patricio Fontana**



### **LOS AGENTES DOBLES**

Escritores y cineastas en la transformación del cine argentino

**MARCOS ZANGRANDI**

Collection: AESTHETICS  
ISBN: 978-950-845-429-4  
Year: 2023



**BERNI.**  
**ENTRE EL SURREALISMO**  
**Y SIQUEIROS**

Figuras, itinerarios y experiencias de un artista entre dos décadas

**GUILLERMO FANTONI**

ISBN: 978-950-845-299-3

Year: 2014



**FERVOR DE LAS VANGUARDIAS**

Arte y literatura en América Latina

**JORGE SCHWARTZ**

ISBN: 978-950-845-356-3

Year: 2016



**EL ANSIA**

Narrativas de la miniatura, lo gigantesco, el souvenir y la Colección

**SUSAN STEWART**

Traducción: Adriana Astutti

ISBN: 978-950-845-269-6

Year: 2013

Mário de Andrade

Paulicea desvariada



**PAULICEA DESVARIADA**  
**MÁRIO DE ANDRADE**

TRADUCCIÓN:  
**ARTURO CARRERAS**  
**Y RODRIGO ALVAREZ**

ISBN: 978-950-845-262-7  
Year: 2012

Dominique Fabre

Los tipos como yo



**LOS TIPOS COMO YO**  
**DOMINIQUE FABRE**

TRADUCCIÓN:  
**ADRIANA ASTUTTI**

ISBN: 978-950-845-236-8  
Year: 2009

J.R. Ackerley

Mi perra Tulip



**MI PERRA TULIP**  
**J. R. ACKERLEY**

TRADUCCIÓN:  
**ADRIANA ASTUTTI**

ISBN: 978-950-845-242-9  
Year: 2010

ANOTHER TITLES  
BY THE AUTHOR

Rayk Wieland

Sugiero que nos besemos



**SUGIERO QUE NOS BESEMOS**  
**RAYK WIELAND**

TRADUCCIÓN:  
**ARIEL MAGNUS**

ISBN: 978-950-845-255-9  
Year: 2013

Dominique Fabre

La mesera era nueva



**LA MESERA ERA NUEVA**  
**DOMINIQUE FABRE**

TRADUCCIÓN:  
**LAURA MASELLO**

ISBN: 950-845-194-7  
Year: 2006



**CARTAS**  
**FRANCIS SCOTT FITZGERALD**

ISBN: 950-997-666-0  
Year: 1992

*Sérgio Sant'Anna*

El monstruo



BEATRIZ VITERBO EDITORA

**EL MONSTRUO**  
**SÉRGIO SANT'ANNA**

TRADUCCIÓN:  
**CÉSAR AIRA**

ISBN: 978-950-845-254-2  
Year: 2011

ANOTHER TITLES  
BY THE AUTHOR

*Sérgio Sant'Anna*

Un crimen delicado



BEATRIZ VITERBO EDITORA

**UN CRIMEN DELICADO**  
**SÉRGIO SANT'ANNA**

TRADUCCIÓN:  
**CÉSAR AIRA**

ISBN: 978-950-845-206-1  
Year: 2004

*Milton Hatoum*

Relato de un cierto oriente  
(Fragmento inicial de la novela)



BEATRIZ VITERBO EDITORA

**RELATO DE UN CIERTO  
ORIENTE**  
**MILTON HATOU**

TRADUCCIÓN:  
**ADRIANA KANZEPOLSKY**

ISBN: 950-845-181-5  
Year: 2006

ANOTHER TITLES  
BY THE AUTHOR

*Milton Hatoum*

La ciudad aislada



BEATRIZ VITERBO EDITORA

**LA CIUDAD AISLADA**  
**MILTON HATOU**

TRADUCCIÓN:  
**ADRIANA KANZEPOLSKY**

ISBN: 978-950-845-272-6  
Year: 2013

Escribir en colaboración  
Historias de discos de escritores

**Michel Lafon &  
Benoît Peeters**



BUENOS AIRES

BEATRIZ VITERBO EDITORA

**ESCRIBIR EN  
COLABORACIÓN**  
**MICHEL LAFON  
Y BENOÏT PEETERS**

TRADUCCIÓN:  
**CÉSAR AIRA**



ISBN: 978-950-845-232-0  
Year: 2008

*Nuno Ramos*

Ó



BEATRIZ VITERBO EDITORA

**Ó**  
**NUNO RAMOS**

TRADUCCIÓN:  
**FLORENCIA GARRAMUÑO**

ISBN: 978-950-845-305-1  
Year: 2014



**EL ASADITO - EL CUMPLE - LA PELI**  
**GUSTAVO POSTIGLIONE**

ISBN: 978-950-845-315-0

Year: 2014



**HERMANAS - EL ÚLTIMO VERANO  
DE LA BOYITA - SCRATCH**  
**JULIA SOLOMONOFF**

ISBN: 978-950-845-319-8

Year: 2015



**RAPADO - SILVIA PRIETO -  
LOS GUANTES MÁGICOS**  
**MARTÍN REJTMAN**

ISBN: 978-950-845-318-1

Year: 2015

COMPLETE LIST OF TITLES

**NEW Collection: BIOS**

García, Daniel	<i>Corro</i>	2024
Giordano, Alberto	<i>Una posibilidad de vida. Escrituras íntimas</i>	2023
Musitano, Julia	<i>Tu vida en mi vida. El amor en la escritura biográfica</i>	2024
Zemorain, Lila	<i>El linaje escondido</i>	2024

**COLECTION: CLÁSICOS REUNIDOS**

Aira, César	<i>Cuatro ensayos</i>	2020
Giordano, Alberto	<i>El giro autobiográfico</i>	2020

**COLECTION: CRÓNICAS**

Abreu, Caio Fernando	<i>Pequeñas epifanías</i>	2009
Cristoff, María Sonia (comp.)	<i>Idea Crónica</i>	2006
Rodríguez Juliá, Edgardo	<i>La nave del olvido</i>	2009

**COLECTION: CUADERNOS DE TESIS**

Dabove, Juan Pablo	<i>La forma del destino</i>	1994
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**COLECTION: EL ESCRIBIENTE**

Aira, César	<i>Alejandra Pizarnik</i>	2012
Aira, César	<i>Copí</i>	2003
Aira, César	<i>Edward Lear</i>	2004
Aira, César	<i>Las tres fechas</i>	2001
Carrera, Arturo	<i>Nacen los otros</i>	1993
Cueto, Sergio	<i>Otras versiones del humor</i>	1999
Cueto, Sergio	<i>Tres estudios. Dante - Baudelaire - Eliot</i>	2001
Giordano, Alberto	<i>Vida y obra</i>	2011
Laddaga, Reinaldo	<i>Un prólogo a los libros de mi padre</i>	2011
Laiseca, Alberto	<i>Por favor, ¡pláguenme!</i>	1991
Martínez Estrada, Ezequiel	<i>Paganini</i>	2001
Mattoni, Silvio	<i>Koré</i>	2000
Mercado, Tununa	<i>La letra de lo mínimo</i>	1994
Negrón, María	<i>El testigo lúcido</i>	2003
Mercado, Tununa	<i>Narrar después</i>	2003
Podgorny, Irina	<i>Los argentinos vienen de los peces</i>	2021
Podgorny, Irina	<i>Desubicados</i>	2022
Ponte, Antonio José	<i>Las comidas profundas</i>	2010
Ramos, Julio	<i>Por si nos da el tiempo</i>	2002
Saavedra, Guillermo	<i>La curiosidad impertinente. Entrevistas con narradores argentinos</i>	1993 2021
Tabarovsky, Damián	<i>Literatura de izquierda</i>	2004
Vázquez, Débora	<i>Un verano con Rohmer</i>	2013
Zemorain, Lila	<i>Diario de la hamaca paraguaya</i>	2003

**COLECTION: ENSAYOS CRÍTICOS**

Adriaesen, Brigitte y Maier, Gonzalo (comps)	<i>Todos los mundos posibles. Una geografía de Daniel Guebel</i>	2016
--	--	------

Aguilar, Gonzalo	<i>Poesía concreta brasileña</i>	2003
Andermann, Jens	<i>Mapas de poder</i>	
Alle, María Fernanda	<i>Una poética de la convocatoria</i>	2020
Ansolabehere, Pablo	<i>Literatura y anarquismo en Argentina (1879-1919)</i>	
Aristzábal, Juanita	<i>Fernando Vallejo a contracorriente</i>	2015
Ariza, Julio	<i>El abandono</i>	2018
Artundo, Patricia M. (directora del volumen)	<i>Arte en revistas</i>	2008
Astutti, Adriana	<i>Andares blancos</i>	2001
Astutti, Adriana y Domínguez, Nora (comps.)	<i>Promesas de tinta</i>	2010
Balderston, Daniel	<i>El deseo, enorme cicatriz luminosa</i>	2004
Basile, Teresa (compiladora)	<i>La vigilia cubana</i>	2009
Bernabé, Mónica	<i>Vidas de artista</i>	2006
Bernabé, Mónica, A.J. Ponte, Marcela Zanín	<i>El abrigo del aire</i>	2001
Bouzaglo, Nathalie	<i>Ficción adulterada</i>	2016
Bravo, Víctor	<i>El orden y la paradoja</i>	2004
Cannavacciuolo, Margherita	<i>Miradas en vilo</i>	2014
Castro, Andrea y Forné, Andrea	<i>De nómades y migrantes</i>	2015
Colombi, Beatriz	<i>Viaje intelectual</i>	2004
Contreras, Sandra	<i>Las vueltas de Aira, César</i>	2002
Cróquer Pedrón, Eleonora	<i>Escrito con rouge</i>	2010
Dalmaroni, Miguel	<i>Una república de las letras</i>	2006
Damiani, Marcelo (comp.)	<i>El efecto Libertella</i>	2010
De María, Laura	<i>Buenos Aires y las provincias</i>	2014
Degiovanni, Fernando	<i>Los textos de la patria</i>	2007
Domínguez, Nora	<i>De donde vienen los niños</i>	2007
El Jaber, Loreley	<i>Un país malsano</i>	2011
Fernández, Nancy	<i>Experiencia y escritura</i>	2008
Fombona, Jacinto	<i>La Europa necesaria</i>	2005
François, Liesbeth	<i>Andares vacilantes</i>	2018
Garbatzky, Irina	<i>Los ochenta recién vivos. Poesía y performance en el Río de la Plata. 2ª reimpresión</i>	2013 2021
Gaspar, Martín	<i>La condición traductora</i>	2020
Gasparini, Pablo	<i>El exilio procaz</i>	2007
Gasparini, Pablo	<i>Puertos: Diccionarios Literatura y alteridad lingüística desde la pampa</i>	2021
Giordano, Alberto	<i>El pensamiento de la crítica</i>	2016
Giordano, Alberto	<i>Modos del ensayo</i>	2005
Giordano, Alberto	<i>Una posibilidad de vida</i>	2006
Giordano, Alberto	<i>Manuel Puig. La conversación infinita</i>	2001
Giordano, Alberto	<i>La contraseña de los solitarios</i>	2012

COMPLETE LIST OF TITLES

Giordano, Alberto y Vázquez, María Celia (comps.)	<i>Las operaciones de la crítica</i>	1998
Giorgi, Gabriel	<i>Sueños de exterminio</i>	2004
Heffes, Gisela	<i>Las ciudades imaginarias en la literatura latinoamericana</i>	2009
Heffes, Gisela	<i>Políticas de la destrucción / Poéticas de la preservación</i>	2013
Horne, Luz	<i>Literaturas reales</i>	2011
Ingrassia, Franco	<i>Estéticas de la dispersión</i>	2013
Kanzenpolsky, Adriana	<i>Un dibujo en el mundo</i>	2004
Laddaga, Reinaldo	<i>Espectáculos de realidad</i>	2007
Laddaga, Reinaldo	<i>Literaturas indigentes y placeres bajos</i>	2000
Lafon, Michel y Peeters, Benoît	<i>Escribir en colaboración</i>	2008
Livon-Grosman, Ernesto	<i>Geografías imaginarias</i>	2003
Martínez Estrada, Ezequiel	<i>El mundo maravilloso de Guillermo Enrique Hudson</i>	2001
Martínez Estrada, Ezequiel	<i>Muerte y transfiguración de Martín Fierro</i>	2005
Martínez Estrada, Ezequiel	<i>Realidad y fantasía en Balzac</i>	1964
Martínez Estrada, Ezequiel	<i>Sarmiento-Meditaciones sarmientinas</i>	2001
Masiello, Francine	<i>El cuerpo de la voz</i>	2013
Méndez, Mariela	<i>Crónicas travestis</i>	2017
Miranda, Julia	<i>Frenética armonía. Vanguardias poéticas latinoamericanas en la Guerra Civil Española</i>	2016
Molloy, Sylvia	<i>Las letras de Borges y otros ensayos</i>	1999
Mudrovic, María Eugenia	<i>Nombres en litigio</i>	2011
Musitano, Julia	<i>Ruinas de la memoria</i>	2017
Nora Catelli,	<i>En la era de la intimidad</i>	2007
Patruno, Luigi	<i>Relatos de regreso</i>	2015
Perilli, Carmen	<i>Catálogo de ángeles mexicanos</i>	2006
Podlubne, Judith	<i>Escritores de Sur</i>	2012
Podlubne, Judith y Prieto, Martín (comps)	<i>María Teresa Gramuglio. La exigencia crítica</i>	2014
Polit Dueñas, Gabriela	<i>Cosas de hombres</i>	2008
Ponte, Antonio José, Zanin, Marcela	<i>El abrigo de aire</i>	2001
Porrúa, Ana	<i>Variaciones vanguardistas</i>	2001
Premat, Julio	<i>La dicha de Saturno</i>	2002
Premat, Julio	<i>¿Qué será la vanguardia?: Utopías y nostalgias en la literatura contemporánea</i>	2021
Prieto, Julio	<i>Desencuadrados: vanguardias excéntricas en el Río de la Pl</i>	2002
Quintero Herencia, Juan Carlos	<i>Fulguración del espacio</i>	2002
Rodríguez Pérsico, Adriana	<i>Relatos de época</i>	2008
Rolle, Carolina	<i>Buenos Aires transmedial. Los barrios de Cucurto, Casas e Incardona</i>	2017
Rosa, Nicolás	<i>El arte del olvido</i>	2004

Rosano, Susana	<i>Rostros y máscaras de Eva Perón</i>	2006
Rosman, Silvia	<i>Dislocaciones culturales</i>	2003
Rossi, María Julia	<i>Ficciones de emancipación</i>	2020
Schwartz, Jorge	<i>Fervor de las vanguardias. Arte y Literatura en América Latina</i>	2016
Schwartz, Jorge	<i>Vanguardia y cosmopolitismo</i>	1993
Susanna Regazzoni,	<i>Entre dos mundos</i>	2013
Tennina, Lucía	<i>¡Cuidado con los poetas!</i>	2017
Torres, Alejandra	<i>El cristal de las mujeres</i>	2010
Vecchio, Diego	<i>Egocidios</i>	2003
Yelin, Julieta	<i>La letra salvaje</i>	2015
Zanetti, Susana	<i>La dorada garra de la lectura</i>	2002
Zemboain, Lila	<i>Gabriela Mistral</i>	2003
Vázquez, María Celia	<i>Victoria Ocampo</i>	2019

**COLECTION: ESTÉTICAS**

Fantoni, Guillermo	<i>Berni. Entre el surrealismo y Siqueiros</i>	2014
Malbrán, Florencia	<i>La prueba del presente. Ensayos sobre arte contemporáneo</i>	2023
Stewart, Susan	<i>El Ansia</i>	2013
Zangrandi, Marcos	<i>Los agentes dobles. Escritores y cineastas en la transformación del cine argentino</i>	2023

**COLECTION: ESTUDIOS CULTURALES**

Amar Sánchez, Ana María	<i>Juegos de seducción y traición</i>	2000
Area, Lelia y Vázquez, Héctor (comps)	<i>A Alfa A</i>	1997
Bergero, Adriana y Reati, Fernando (compiladores)	<i>Memoria colectiva y políticas de olvido. Argentina y Uruguay, 1970-1990</i>	1996
Cárcamo-Huechante, Luis E., Fernández Bravo, Alvaro y Laera, Alejandra (comps.)	<i>El valor de la cultura</i>	2007
Cortés Rocca, Paola y Kohan, Martín	<i>Imágenes de vida, relatos de muerte</i>	1998
González Stephan, Beatriz, Andermann, Jens	<i>Galerías del progreso</i>	2006
Huberman, Ariana y Meter, Alejandro (Eds.)	<i>Memoria y representación</i>	2006
Kamenszain, Tamara	<i>Kamenszain, Tamara La edad de la poesía</i>	1996
Ludmer, Josefina (compiladora)	<i>Las culturas de fin de siglo en América Latina. Coloquio en Yale, 8 y 9 de abril de 1994</i>	1994
Masiello, Francine	<i>Entre civilización y barbarie</i>	1997
Mudrovic, María Eugenia	<i>Mundo Nuevo. Cultura y Guerra Fría en la década del 60</i>	1997
Nouzeilles, Gabriela	<i>Ficciones somáticas</i>	2000
Pons, María Cristina y Soria, Claudia (comp.)	<i>Delirios de grandeza</i>	2005
Rowe, William	<i>Hacia una poética radical. Ensayos de hermenéutica cultural</i>	1996
Salvatore, Ricardo (comp.)	<i>Culturas imperiales</i>	2005
Salvatore, Ricardo (compilador)	<i>Los lugares del saber</i>	2008



Solomianski, Alejandro	<i>Identidades secretas</i>	2003
Soria, Claudia	<i>Los cuerpos de Eva</i>	2005
Susti González, Alejandro	<i>Seré millones</i>	2007
Trigo, Abril	<i>Memorias migrantes</i>	2003
Zubieta, Ana María	<i>Humor, nación y diferencias</i>	1995

#### COLECCION: FICCIONES

Eckhardt, Marcelo	<i>¡Nitida esa euforia!</i>	1999
Taborda, Oscar	<i>40 watts</i>	1993
Abreu, Caio Fernando	<i>Frutillas mohosas</i>	2010
Ackerley, J. R.	<i>Mi perra Tulip</i>	2010
Aguirre, Osvaldo	<i>La deriva</i>	1996
Aguirre, Osvaldo	<i>Rocanrol</i>	2006
Aira, César	<i>Cómo me hice monja. La costurera y el viento</i>	2012
Aira, César	<i>Cómo me rei</i>	2012
Aira, César	<i>El Llanto</i>	2012
Aira, César	<i>El mensajero</i>	1996
Aira, César	<i>El náufrago</i>	2011
Aira, César	<i>El tilo</i>	2003
Aira, César	<i>El volante</i>	1992
Aira, César	<i>Fragmentos de un diario en los Alpes</i>	2004
Aira, César	<i>La cena</i>	2006
Aira, César	<i>La confesión</i>	2009
Aira, César	<i>La costurera y el viento</i>	2009
Aira, César	<i>La fuente</i>	1995
Aira, César	<i>La serpiente</i>	1997
Aira, César	<i>La trompeta de mimbre</i>	1998
Aira, César	<i>Las conversaciones</i>	2007
Aira, César	<i>Los dos payasos</i>	1995
Aira, César	<i>Un episodio en la vida del pintor viajero</i>	2003
Alcívar Bellolio, Daniela	<i>Siberia</i>	2020
Alvarez Insúa, Carlos	<i>Señor - Triste como mi país</i>	1999
Attala, Daniel	<i>La sonrisa del comerciante</i>	2003
Attala, Daniel	<i>Las violetas de Attis</i>	2004
Báñez, Facundo	<i>Sueño macho</i>	2001
Becerra, Juan José	<i>Santo</i>	1994
Bizzio, Sergio	<i>Gravedad</i>	1996
Bizzio, Sergio y Guebel, Daniel	<i>El día feliz de Charlie Feiling</i>	2006
Carrera, Arturo y Lamborghini, Osvaldo	<i>Palacio de los Aplausos</i>	2002
Cescut, Luciano	<i>Más extraño que la verdad</i>	2005
Chejfec, Sergio	<i>El llamado de la especie</i>	1997
Chulak, Fernando	<i>Tilde, tilde, cruz</i>	2021

Chulak, Fernando	<i>Tres meses; un año</i>	2023
Coelho, Oliverio	<i>Los invertebrables</i>	2003
Coiro, Germán	<i>El matador de hormigas</i>	2005
Crisci, Vanessa	<i>Septiembre en El Raval</i>	2023
Dámaso Martínez, Carlos	<i>La creciente</i>	1997
de Andrade, Mário	<i>Paulicea desvariada</i>	2012
Delgado, Sergio	<i>Al fin</i>	2005
Delgado, Sergio	<i>El alejamiento</i>	1996
Delgado, Sergio	<i>Estela en el monte</i>	2006
Delgado, Sergio	<i>La laguna</i>	2001
Donne, John	<i>Poesía sacra</i>	1996
Dubcovsky, Sergio	<i>Villa Laura</i>	2005
Fabre, Dominique	<i>La mesera era nueva</i>	2006
Fabre, Dominique	<i>Los tipos como yo</i>	2009
Fernandez Mouján, Pedro	<i>Millas</i>	2000
Fizman, Mariano	<i>El antilope</i>	1999
Glantz, Margo	<i>Zona de derrumbe</i>	2001
González Tuñón, Raúl	<i>La muerte en Madrid. Las puertas del fuego. 8 documentos de</i>	2011
Guebel, Daniel	<i>Los elementales</i>	1992
Guibert, Hervé	<i>Citomegalovirus</i>	2012
Hatoum, Milton	<i>Dos hermanos</i>	2007
Hatoum, Milton	<i>La ciudad aislada</i>	2013
Hatoum, Milton	<i>Relato de un cierto Oriente</i>	2006
Heffes, Gisela	<i>Ischia, Praga &amp; Bruselas</i>	2005
Herrero, Mario	<i>El encuentro</i>	1996
Iglesia, Cristina	<i>Corrientes</i>	2010
Iglesia, Cristina	<i>Justo entonces</i>	2014
Ini, María Gabriela	<i>Ana M. 1945</i>	2001
Izquierdo, Salvador	<i>Una comunidad abstracta</i>	2021
Keizman, Betina	<i>Zaira y el profesor</i>	1999
Kohan, Martín	<i>Muerto contento</i>	1994
Izquierdo, Salvador	<i>Una comunidad abstracta</i>	2021
Lange, Norah	<i>Obra completa - Tomo I</i>	2005
Lange, Norah	<i>Obra completa - Tomo II</i>	2006
Lange, Norah	<i>Papeles dispersos</i>	2012
Lara, Rodrigo	<i>Antes de la ventura</i>	1995
Libertella, Héctor	<i>Diario de la rabia</i>	2006
López Brusa, Esteban	<i>La temporada</i>	1999
López Echagüe, Hernán	<i>La resaca</i>	1994
Margulis, Alejandro	<i>Quién que no era yo te había marcado el cuello</i>	1993
Martoccia, María	<i>Campo Santo</i>	2023
Martoccia, María	<i>Enemigos de la lluvia</i>	2015

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Martoccia, María	<i>La mujer sin razón</i>	2022
Meret, Diego	<i>Baká</i>	2021
Molina, Milita	<i>Fina voluntad</i>	1993
Molloy, Sylvia	<i>Varia imaginación</i>	2003
Montenegro, Rodrigo	<i>Variaciones sobre el mar argentino</i>	2022
Motto, Walter	<i>Juan y la loca por la milonga</i>	2000
Ortiz, Juan L.	<i>El Gualeguay</i>	2005
Palacios, Laura	<i>Provincia de Buenos Aires</i>	2005
Pampillo, Gloria	<i>Cuatro viajes y un prostíbulo</i>	2003
Peyceré, Nicolás	<i>La explicación</i>	2013
Ponce, Néstor	<i>El intérprete</i>	1998
Ponte, Antonio José	<i>Corazón de skitalietz</i>	2010
Puenzo, Lucía	<i>9 minutos</i>	2005
Puenzo, Lucía	<i>El niño pez</i>	2004
Puig, Manuel	<i>Bajo un manto de estrellas - El misterio del ramo de rosas</i>	1997
Puig, Manuel	<i>La tajada - Gardel, una lebranca</i>	1998
Puig, Manuel	<i>Triste golondrina macho - Amor del bueno - Muy señor mio</i>	1998
Ramos, Graciliano	<i>Infancia</i>	2010
Ramos, Nuno	<i>Ó</i>	2014
Rigazio, Sergio	<i>Los pelados</i>	1999
Rizzo, Pablo César	<i>Pero tanto no importa</i>	2006
Robertita	<i>Antimaternity</i>	2022
Robertita	<i>Roommates</i>	2020
Robertita	<i>Winner</i>	2015
Sanches Neto, Miguel	<i>Un amor anarquista</i>	2006
Sant'Anna, Sérgio	<i>El monstruo</i>	2011
Sant'Anna, Sérgio	<i>Un crimen delicado</i>	2007
Schierloh, Eric	<i>Formas de humo</i>	2006
Schwartz, Jorge	<i>Oliverio</i>	2007
Sirlin, Ezequiel	<i>Radio porvenir</i>	2007
Siskind, Mariano	<i>Historia del Abasto</i>	2007
Siskind, Mariano	<i>The Modernist Songbook. Standards y variaciones sobre formas muertas</i>	2021
Sklar, Juan	<i>Los catorce cuadernos</i>	2014
Sklar, Juan	<i>Nunca llegamos a la India</i>	2018
Strafacce, Ricardo	<i>El crimen de la Negra Reguera</i>	1999
Strafacce, Ricardo	<i>La banda del Dr. Mandrile contra los corazones solitarios - La conversación</i>	2006
Stura, Santiago	<i>El florete</i>	2007
Stura, Santiago	<i>Footing sostenido</i>	2005
Tabarovsky, Damián	<i>Bingo</i>	1997

Tabarovsky, Damián	<i>Kafka de vacaciones</i>	1998
Tejerina, Raquel	<i>La Stalker</i>	2023
Toussaint, Jean-Philippe	<i>Huir</i>	2007
Vázquez, Débora	<i>Siesta nómade</i>	2006
Vecchio Diego	<i>Microbios</i>	2006
Vecchio, Diego	<i>Osos</i>	2010
Vitulli, Juan	<i>Interiores</i>	2023
Wieland, Rayk	<i>Sugiero que nos besemos</i>	2013

**COLLECTION: FICCIONES / ÁLBUM**

Ferro, Gabo (comp)	<i>200 años de monstruos y maravillas argentinas</i>	2015
Hernán	<i>La poesía está en ser uno</i>	2020
Moscardi, Matías	<i>¡El gran Deleuze! Para pequeñas máquinas infantiles</i>	2021
Moscardi, Matías	<i>Las respuestas. 1779 preguntas</i>	2022
Ocampo, Silvina	<i>La liebre dorada</i>	2022
Ocampo, Silvina	<i>Nueve perros</i>	2021
Wapner, David	<i>El plano Barrofón</i>	2023

**COLLECTION: GUIONES DE CINE ARGENTINO**

Postiglione, Gustavo	<i>El asadito, El cumple, La peli</i>	2014
Solomonoff, Julia	<i>Hermanas, El último verano de la boyita...</i>	2015
Rejtman, Martín	<i>Rapado, Silvia Prieto, Los guantes mágicos</i>	2015

**COLLECTION: MANUALES**

Beceyro, Raúl	<i>Manual de cine</i>	2008
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**COLLECTION: SGQ**

Dominguez, Nora	<i>El revés del rostro Figuras de la exterioridad en la cultura argentina</i>	2021
Garrido, Germán	<i>La Internacional del Pecado. Desvíos de lo cosmopolita en Copi, Néstor Perlongher y María Moreno</i>	
López Seoane, Mariano	<i>Donde está el peligro. Estéticas de la disidencia sexual</i>	2023

**COLLECTION: TESIS**

Amar Sánchez, Ana María	<i>El relato de los hechos. Rodolfo Walsh: testimonio y escritura</i>	1992
Amícola, José	<i>Astrología y fascismo</i>	1993
Cueto, Sergio	<i>Seis estudios girrianos</i>	1993
De Grandis, Rita	<i>Polémica y estrategias narrativas en América Latina. José María Arguedas - Mario Vargas Llosa - Rodolfo Walsh - Ricardo Piglia</i>	1993
Giordano, Alberto	<i>La experiencia narrativa. Juan José Saer, Felisberto Hernández, Manuel Puig</i>	1992
Giordano, Alberto	<i>Roland Barthes. Literatura y poder</i>	1995
Montaldo, Graciela	<i>De pronto, el campo. Literatura argentina y tradición rural</i>	1993
Montaldo, Graciela	<i>La sensibilidad amenazada. Fin de siglo y Modernismo</i>	1994
Panesi, Jorge	<i>Felisberto Hernández</i>	1993

Ritvo, Juan B.	<i>La edad de la lectura</i>	1992
Rosa, Nicolás	<i>Artefacto</i>	1992

#### COLECTION: TESIS / CINE

Borge, Jason R.	<i>Avances de Hollywood</i>	2005
Rangil, Viviana	<i>Otro punto de vista</i>	2005

#### COLECTION: TESIS / ENSAYO

Amícola, José	<i>Autobiografía como autofiguración</i>	2008
Amícola, José	<i>De la forma a la información</i>	1997
Amícola, José	<i>La batalla de los géneros</i>	2003
Amícola, José y Speranza, Graciela (compiladores)	<i>Encuentro Internacional Manuel Puig</i>	1998
Area, Lelia	<i>Una biblioteca para leer la Nación</i>	2006
Balderston, Daniel	<i>Las lecciones del maestro</i>	2006
Balderston, Daniel	<i>¿Fuera de contexto?</i>	1996
Barrenechea, Ana María	<i>Archivos de la memoria</i>	2003
Batticuore, Graciela	<i>El taller de la escritora</i>	1999
Batticuore, Graciela, El Jaber, Loreley y Laera, Alejandra (comp)	<i>Fronteras escritas</i>	2008
Beverly, John; Eltit Diamela y otros	<i>Provisoria-mente</i>	2008
Bizzio, Sergio y Guebel, Daniel	<i>Dos obras ordinarias</i>	1994
Bossi, Elena	<i>Leer poesía, leer la muerte</i>	2001
Bradford, Lisa (compiladora)	<i>La cultura de los géneros</i>	2001
Bradford, Lisa (compiladora)	<i>Traducción como cultura</i>	1997
Calabrese, Elisa y Martínez, Luciano	<i>Miguel Briante</i>	2001
Calabrese, Elisa y otros	<i>Supersticiones de linaje</i>	1996
Canaparo, Claudio	<i>El artificio como cuestión</i>	1998
Chicote, Gloria y Dalmaroni Miguel, (eds.)	<i>El vendaval de lo nuevo</i>	2008
Cangi, Adrián y Siganevich, Paula (compiladores)	<i>Lúmpenes peregrinaciones. Ensayos sobre Néstor Perlongher</i>	1996
Close, Glen	<i>La imprenta enterrada</i>	2000
Cueto, Sergio	<i>Maurice Blanchot</i>	1997
Cueto, Sergio	<i>Versiones del humor</i>	1999
Cueto, Sergio; Giordano, Alberto y otros	<i>Borges, ocho ensayos</i>	1995
Daroquí, María Julia	<i>Escrituras heterofónicas</i>	2005
Dávila, María de Lourdes	<i>Desembarcos en el papel</i>	2001
Dominguez, Nora y Perilli, Carmen	<i>Fábulas del género</i>	1998
Escaja, Tina (compiladora)	<i>Delmira Agustini y el modernismo</i>	2000
García, Mariano	<i>Degeneraciones textuales</i>	2006
Garramuño, Florencia	<i>Genealogías culturales</i>	1997
Garramuño, Florencia Aguilar, Gonzalo y di Leone, Luciana (comp)	<i>Experiencia, cuerpo y subjetividades</i>	2008

Gotlip, Aleli	<i>El radioteatro</i>	2001
Graña, María Cecilia	<i>La suma que es el todo y que no cesa</i>	2006
Gundermann, Christian	<i>Actos melancólicos</i>	2007
Kozak, Claudia (comp.)	<i>Desindes</i>	2006
Laera, Alejandra y Kohan, Martín (comp)	<i>Las brújulas del extraviado</i>	2006
Lander, María Fernanda	<i>Modelando corazones</i>	2003
Lorenzano, Sandra	<i>Escrituras de sobrevivencia. Narrativa argentina y dictadura (Sylvia Molloy - Héctor Tizón)</i>	2001
Loustau, Laura R.	<i>Cuerpos errantes</i>	2002
Montaldo, Graciela	<i>Ficciones culturales y fábulas de identidad en América Latina</i>	1999
Quintana, Isabel	<i>Figuras de la experiencia en el fin de siglo</i>	2001
Saona, Margarita	<i>Novelas familiares</i>	2004
Saraceni, Gina	<i>Escribir hacia atrás</i>	2008
Scarano, Laura y otros	<i>Marcar la piel. La autorreferencia en la poesía española contemporánea</i>	1996
Scarano, Laura y Swiderski, Liliana	<i>Fernández Moreno lector de Machado</i>	2008
Scarano, Mónica, Marinone, Mónica y Tineo, Gabriela	<i>La re-invención de la memoria</i>	1997
Sillato, María del Carmen	<i>Juan Gelman: las estrategias de la otredad</i>	1996
Sorensen, Diana	<i>El Facundo y la construcción de la cultura argentina</i>	1998
Vallina, Cecilia (editora)	<i>Crítica del testimonio</i>	2009
Vila, María del Pilar	<i>Las máscaras de la decadencia</i>	2006
Zanetti, Susana y otros	<i>Las cenizas de la huella</i>	1997

#### COLECTION: TRADUCCIONES

Perec, Georges	<i>Tentativa de agotar un lugar parisino</i>	1992
Ackerley, J. R.	<i>Mi Perra Tulip</i>	2010
De Andrade, Mário	<i>Paulicea Desvariada</i>	2012
Fabre, Dominique	<i>La mesera era nueva</i>	2006
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