

Foreign Rights

2015-2016



BRANCHES

Argentina, Chile, Colombia, Peru, Spain



FONDO
DE CULTURA
ECONÓMICA

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Throughout its 81 years of history, Fondo de Cultura Económica (FCE) has built an amazing cultural heritage that collects not only Human Sciences and Classic Literature but also the most notable works in Ibero-America.

Since 1945, FCE has opened branches in Latin America, the USA, and Spain, which have played a major role in promoting great iberoamerican novelists, poets, and essayists.

This catalog is just a small sampling of works from Argentina, Chile, Colombia, Peru, and Spain. We are sure that this selection will be of particular interest to publishing houses who are looking to enrich their offerings, and give their readers an original and critical viewpoint concerning the cultural and academic life in Ibero-America.

Antología poética

Poetic Anthology

EDGAR BAYLEY



1st ed., FCE-Argentina, 2015
 275 pp. 21 × 14 cm
 Series: Tierra Firme
 Subjects: Literature, Poetry
 ISBN: 978 987 71 9069 4 (paperback)

“Bayley realizes, as every creator of good stamp does, that the reasons why the images as objects, the words as things, are magnetized and attract each other, always remain invisible to the author himself. The fragmentary poetry found in a conversation, the pastiche, the arbitrary enumerations, are all the tools which he often uses to see life in the infinite, abandoned wealth.

If the realm of poetry has been, in the twentieth century, that of terror, of alienation, and of disaster, it has also been the field of late enlightenment, of a hope where the volatile becomes revealing. And not infrequently, lucidity accompanied that intuitive process, that diving beyond the line of the shadow. Edgar Bayley was one of those who got into this adventure with eyes wide open. His poetry comes from those collapses and produces unexpected echoes in the century of the final transformation of the planet.”

—from the prologue

Edgar Maldonado Bayley (Buenos Aires, 1919-1990) was a poet, short story writer, playwright and essayist. He was also a theater director, translator and librarian. He was one of the main representatives of the Argentinian avant-garde of the 1940s and 1950s, and he played a major role in the creation of Inventionism. He collaborated in many art and poetry magazines.

Camino hacia una tierra socialista

Escritos de viaje

Road to a Socialist Land. Travel Notes

————— ∞ —————
CÉSAR VALLEJO



1st ed., FCE-Argentina, 2014
328 pp. 21 × 14 cm
Series: Tierra Firme
Subjects: Travel Reports
ISBN: 978 987 71 9061 8 (paperback)

Camino hacia una tierra socialista presents the writings that the great Peruvian poet César Vallejo devoted to countries he visited during his final settling in Europe, from 1923 to 1938, and which transformed his view of the world. This is a selection of chronicles of varied topics, published over several years, in the periodical press, together with personal letters and some of his better known poems. In all these writings, the author reveals a gradual disappointment in the modern world as well as a desire for a new horizon of equality for men and women.

In the prologue of *Camino hacia una tierra socialista*, Víctor Vich recreates Vallejo's mood along his European stay, and shows how the traveler's experience, amalgamated with the thoughts of a committed poet, made Vallejo's writing a true "testimonial of the events".

"Vallejo's poetry not only disturbs and transforms the reader, but also allows to contextualize issues of his time, the path of the poet and his ideals, offering travel stories in which the writer's subjective impression uniquely configures a journalistic narrative in the particular period he spent in Europe between the First and Second World Wars."

—Sara Cohen, Ñ

César Vallejo (Santiago de Chuco, Peru 1892-Paris, France 1938) was a Peruvian poet and writer considered not only one of the greatest innovators of the twentieth-century poetry, but even the greatest exponent of the literature of his country. His work reflects the pain over social injustice and the desperate pursuit for human solidarity. Among his best known poems are: *Los heraldos negros*, *Trilce*, *España*, *Aparta de mí este cáliz*, and *Poemas humanos*. In narrative stand out: *Paco Yunque*, *Fabla salvaje* and *El tungsteno*.

Cuentos completos

Complete Short-Stories

EZEQUIEL MARTÍNEZ ESTRADA

Prologue by RICARDO PIGLIA



1st ed., FCE-Argentina, 2015
527 pp. 21 × 14 cm
Series: Tierra Firme
Subjects: Argentinian Narrative,
Short Fiction
ISBN: 978 987 71 9077 9 (paperback)

“Because of their extension and complexity, we could describe the stories in this volume as dense and complex novels in the Kafkaian style, where an unavoidable fate drives the lives of miserable people, always shown in their moments of deepest pathos, that is never solved in any way, as often happens, for better or for worse, in our miserable existence.”

—*Journal Profile*

“I guess that the extraordinary high quality of these stories is what explains their secondary role –almost invisible– in the current argentinian narrative. They are too good and that’s why they cannot find their place. Stories filled with pure pessimism, they have a tragic essence which takes them away from the playful and exhibitionistic poetry, dominating our literature since Borges and Cortázar.”

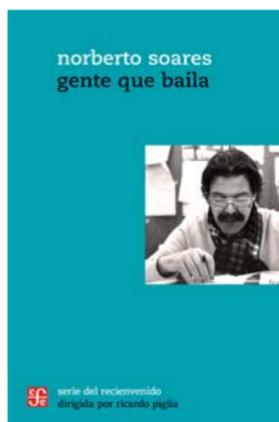
—from the prologue

Ezequiel Martínez Estrada (San Jose de la Esquina, Santa Fe, Argentina 1895-Bahia Blanca, Argentina 1964) was a writer, teacher, poet, essayist and critic. He obtained the Argentinian National Literature Prize twice: in 1933 for his poetic work and in 1947 for his essay *Radiografía de la Pampa*. He chaired the Argentinian Society of Writers and from 1946 on worked regularly in *Sur* magazine. Martínez Estrada published several books of poetry, stories, essays and biographies, such as: *Radiografía de la Pampa* (1933), *La cabeza de Goliath* (1940), *Nietzsche* (1947), *Muerte y transfiguración de Martín Fierro* (1948), *¿Qué es esto?* (1956), *Las 40* (1957) and *Realidad y fantasía en Balzac* (1964).

Gente que baila

People who Dance

NORBERTO SOARES



1st ed., FCE-Argentina, 2013
 152 pp. 21 × 14 cm
 Series: Tierra Firme
 Subjects: Argentinian Literature
 ISBN: 978 950 55 7990 7 (paperback)

“*Gente que baila* is a tragic text, written with an unusual honesty. Its stories are brilliant: they reveal to us that there’s no way to tell a life that does not collapse into a devastating mood.”

—Ezequiel Alemian,
Los Inrockuptibles

“*Gente que baila* is unique and has an epiphanic quality that is shown when you read any of its pages. Unlike the rigid rules of the genre, in these stories the characters are more important than the situations; these are stories of a few pages but tend to expand because they have been written as if they were novels. The protagonists multiply and intermingle, their biographies are narrated with grace and strong historical density; the basic narrative situation, however, is always the same: a narrator, inflamed and romantic, who remembers the woman he has loved and then lost.”

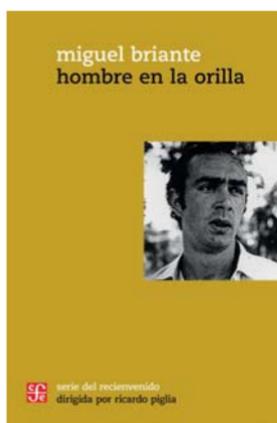
—from the prologue

Norberto Soares (Buenos Aires, 1944-1999) was writer and journalist. He wrote about culture in *La Opinión*, *El Cronista*, and *Página/12* newspapers, as well as in *Primera Plana*, *Cinégrafo* and *El Periodista de Buenos Aires* magazines. He also published critical articles and stories in various newspapers and magazines of Argentina and abroad. His storybook *Gente que baila* appeared in 1993 and was the only one he published. Norberto Soares was probably the most influential literary critic of the golden age of the Argentinian cultural journalism during the late sixties and the beginning of the seventies.

Hombre en la orilla

Man on the Shore

MIGUEL BRIANTE



1st ed., FCE-Argentina, 2013
 150 pp. 21 × 14 cm
 Series: Tierra Firme
 Subjects: Argentinian Literature
 ISBN: 978 950 55 7974 7 (paperback)

“Wrath, hatred, and resentment underlie as a curse under the calmed and elegant style of *Hombre en la orilla*. It is hard to find in our literature the corrosive fury and the quality of these unforgettable stories.”

—from the prologue

Hombre en la orilla comprises three stories and a short novel that recreate the life of a small Argentinian town. Each of them works like a piece of a puzzle that never gets to complete, because even though each story is an independent one, every one of them modifies or complements the previous one, such as happens in real life. The storyteller is significant to this narrative and can be seen as the secret chronicler who introduces the legends and mythology of the small village he recreates through his narrative.

Miguel Briante (General Belgrano, Buenos Aires, 1944-1995) was writer, art critic and journalist. He wrote for several magazines and newspapers such as *Confirmado*, *Primera Plana*, *Panorama* and *La Opinión*. He was editor of the magazines *Confirmado* and *El Porteño*. Since 1987 until his death he was in charge of the visual arts section of the newspaper *Página/12*. He was director of the Recoleta Cultural Center from 1990 to 1993. He published *Kincón* (1975 and 1993), *Las bamacas voladoras* (1964), and *Ley de juego* (1983). His book *Hombre en la orilla* was published in 1968 and then by Fondo de Cultura Económica in 2013.

La muerte baja en el ascensor

Death goes down in the Elevator

MARÍA ANGÉLICA BOSCO



1st ed., FCE-Argentina, 2013
 154 pp. 21 × 14 cm
 Series: Tierra Firme
 Subjects: Argentinian Literature
 ISBN: 978 950 55 7999 0 (paperback)
 • English rights Pushkin Press London

“With a very careful prose, a language that puts great care in class signs, distinctly detailed characters and a remarkable handling of suspense, María Angélica Bosco makes the reader assume the same doubts and certainties than those who investigate the crime.”

—Claudia Piñero

English rights Pushkin Press London

Why, how and who killed Frida Eidinger? That is the mystery that triggers the plot and conducts the research pushed by inspector Ericourt, a cerebral individual with a relentless deductive power, who is accompanied by Blasi, a naïve and enthusiastic detective.

According to the requirements of the genre, which Bosco handles masterfully, the plot shows the duel between two intelligences, the criminal’s and the investigator’s. If the neatness of the crime lies on a background of low passions, the research progresses on the basis of accurate inferences which exclude any interference of chance.

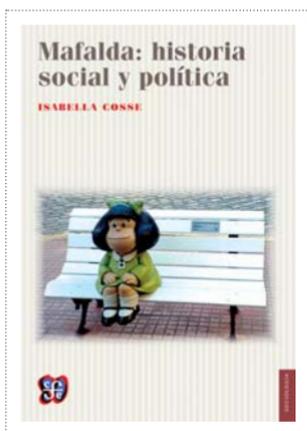
María Angélica Bosco played a significant role in the Argentinian literary field during the first half of the twentieth century: she wrote several books of fiction, and made translations from French and Italian. She is an expert on the subtler procedures of the police enigma novel, and also writes scripts for television. As shown in her works, Bosco knows how to keep the suspense through perfect descriptions of the characters, and lets the psychological thriller make the suspense of the investigations complex and believable. The “tempo” in which the author reveals the crime is marked in her novels with remarkable skills.

Mafalda:

historia social y política

Mafalda: Social and Political History

ISABELLA COSSE



1st ed., FCE-Argentina, 2014
 313 pp. 23 × 16 cm
 Series: Sociología
 Subjects: Social History, Cultural Studies
 ISBN: 978 987 71 9024 3 (paperback)

“[...] what the author propounds is, with a crossed and even transnational-in-scope look (not forgetting the emotional background), to reinstate the historicity of Mafalda [...] in a diachronic dimension: one related to the conditions of production and circulation of the comic strip, and the other referred to the social, cultural and political appropriation of the character.”

—Página/12

Mafalda is the main character of an Argentinian comic strip developed by Argentine cartoonist Joaquín Salvador Lavado, better known by his pen name Quino. The comic strip, which ran from 1964 1973, has been translated into more than thirty languages obtaining a remarkable significance all over the world.

Mafalda is an intellectual, rebel, middle-class, six-year-old girl, concerned with social and political matters, who is always ready to express her idealistic and utopian aspiration to make this a fairer world.

In *Mafalda: Social and Political History*, Isabella Cosse tracks the story behind the myth, and concludes that “the social relationships, the political dilemmas and the cultural and economic dimensions that explained the emergence of such a character as Mafalda are still with us nowadays”.

Isabella Cosse (Montevideo, 1966) is researcher at the National Council of Scientific and Technical Research and at the Interdisciplinary Institute of Gender Studies at the Faculty of Philosophy and Literature of the University of Buenos Aires (UBA). Her research focuses on the history of families and children through political, social and cultural processes during Peronism and the sixties. Fondo de Cultura Económica published in 2006 her book *Estigmas de nacimiento. Peronismo y orden familiar 1946-1955*.

Más allá del pueblo

Imágenes, indicios y políticas del cine

Beyond People. Images, Marks and Film Policies

GONZALO AGUILAR



1st ed., FCE-Argentina, 2015
 357 pp. 21 × 14 cm
 Series: Tierra Firme
 Subjects: Film Reviews
 ISBN: 978 987 71 9082 3 (paperback)

From a vision of cinema as an art of the indications, Gonzalo Aguilar proposes that the “return of the real” (one of the most used phrase by critics in recent years) does not signal a return of realism, but an increasingly strong link between images and real life.

In these exceptional and controversial approaches into film, Aguilar argues: “The current opening of the filmic image to life is the other side of the question about the return of the real: it is increasingly necessary that the framing of images be no longer about the construction or the will of art, but about how they print their mark in the flow of life.”

Gonzalo Aguilar (Buenos Aires, 1964) is professor of Brazilian and Portuguese Literature at the University of Buenos Aires and researcher at the Argentinian National Council of Scientific and Technical Research (Conicet). He directs the Masters in Latin American Literature at the National University of San Martin. He has published numerous essays in collective works and has participated with critical texts at exposures about Marcel Duchamp in Proa Foundation and about the Association of Friends of Art at the Museum of Latin American Art of Buenos Aires, both in 2008.

“[...] Aguilar analyzes what happened in the last decade in Argentina and believes that we live in a post-epic era where narratives understand the epic as an absoluteness that can no longer be incarnated in history, but that works as a promise or as an encouragement. For if there is to be an epic, there must be an environment of profound historical changes, a space for rebellions, revolutions, wars.”

—*La Nación*

Mundos en común

Ensayos sobre la inespecificidad en el arte

Worlds in Common. Essays on the Non-Specificity in Art

FLORENCIA GARRAMUÑO



1st ed., FCE-Argentina, 2015
 226 pp. 21 × 14 cm
 Series: Tierra Firme
 Subjects: Art Review, Literary Studies
 ISBN: 978 987 71 9064 9 (paperback)

“In the understanding that expands into a shared sensibility, Garramuño seems to capture the particularity of an era.”

—Página/12

In *Mundos en común*, Florencia Garramuño discusses a number of Latin American works that question the ideas of belonging, individuality and specificity, showing the porous borders between different fields of aesthetics. How contemporary Latin American art redefine traditional notions of aesthetics to link them with ethics, a relationship with the other and, therefore, with the world? To answer questions like this, Garramuño takes the works by Mario Bellatin, Jorge Macchi, Tamara Kamenszain, Nuno Ramos and Clarice Lispector, among others, and theorizes about the numerous transgressions and overflowing limits, fields and regions that these explorations exhibit.

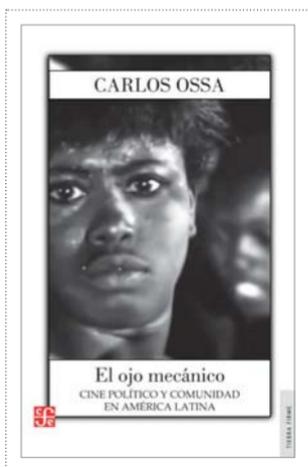
Florencia Garramuño (Rosario, Argentina, 1964) is a specialist in Literary Theory and in Contemporary Latin American Literature. She has taught at Princeton University, in the Faculty of Arts at the University of Buenos Aires, and has been a visiting professor at the Federal University of Minas Gerais and at the Pontifical Catholic University of Rio de Janeiro. Currently she teaches at the University of San Andres, where she also directs the Program on Brazilian Culture since 2005, and at New York University in Buenos Aires. She has been awarded several prizes and fellowships, including the John Simon Guggenheim Memorial Foundation in 2008.

El ojo mecánico

Cine político y comunidad en América Latina

The Mechanical Eye. Political Cinema and Community in Latin America

—•—
CARLOS OSSA



1st ed., FCE-Chile, 2013
220 pp. 21 × 13.5 cm
Series: Tierra Firme
Subjects: Film Studies
ISBN: 978 956 28 9119 6 (paperback)

“This book suggests the tearing down of history and master narratives, which does not imply that the past is over and done with, but that what comes into play is a past without history.”

—Sergio Rojas,
Universidad de Chile

Through a critical analysis of cinematographic images, *El ojo mecánico* is an essay that displays the semantic, political, and aesthetic implications imbedded in the concept of community. This is a book about the bodies and consciousness of others, about sensible materialities and political categories. It also deals with the innumerable tensions involved in attributing identities and expectations about what should be seen; tensions that are also present in a political reading of images, understood as a revealing proposal allowing the eye to take stock of the immaterial aspects of the world, portraying its cruel existence, and freeing social practices from submission to sameness.

Carlos Ossa is a philosopher who specializes in the study of art, political communication, visual culture, urban studies, and politics. From his perspective, displaying images of so-called marginal images around Chile is a way to challenge the certainties of society’s “winners” and to rearrange the iconographies of power.

La experiencia democrática chilena

De sus fundamentos y su economía política (1990-2009)
*Chile's Democratic Experience. On Its Foundations
 and Political Economy (1990-2009)*

ALEXIS GUARDIA



1st ed., FCE-Chile, 2015
 236 pp. 23 × 16.5 cm
 Collection: Economía
 Subjects: Economy
 ISBN: 978 956 28 9129 5 (paperback)

“This is a true and harsh view of the achievements from the governments of the Concertación de Partidos por la Democracia between 1990 2009, its many unresolved issues and the challenges that the current social movements present to the political system.”

—*Le Monde Diplomatique*

In barely twenty years and after the decline of the military dictatorship, Chile has achieved a remarkable economic, social, political and cultural progress. Despite this, problems such as high levels of inequality and poor quality of public services (as education and health) still exist. Due to the aforementioned developments, since 2006 emerging social groups have initiated social movements that aspire to have political responses, which nevertheless are slow to materialize.

This book, theoretically well-grounded, is an attempt to illuminate the ideological and political conflicts that have accompanied both achievements and unresolved problems, in the dynamic recent history of Chile. It provides the reader a better understanding of the recent past, the present and the near future of this unique Latin American country, often acclaimed as an example of economical success without considering the problems that still need to be resolved.

Alexis Guardia is author of several books on economics and has been professor in Chilean universities, Director of the National Institute of Statistics and Chilean Representative to the OECD.

La imagen táctil

De la fotografía binocular al cine tridimensional
Tactile Image. From Binocular Photography to 3-D Film

Edited by VÍCTOR FAJNZYLBER



1st ed., FCE-Chile, 2013
 260 pp. 21.6 × 28 cm
 Series: Tezontle
 Subjects: Anglophone Film
 ISBN: 978 956 28 9107 3 (paperback)

“*La imagen táctil* makes Fajnzylber a pioneer in Latin American film studies.”

—Armando Casas, UNAM

From an interdisciplinary approach, Víctor Fajnzylber and other scholars study stereoscopic devices as well as the biological and physiological characteristics of depth perception, from the stereoscope to 3-D film. They reflect on many and varied themes, but always focusing on the qualities and potentials of the technologies and instruments that allow for the illusion, perception, and sensation of depth in images, which in turn offer an understanding of three-dimensional practices from different perspectives. The book is divided into two parts according to these central themes: the binocular image (vision, cognition, stereoscopic and three-dimensional image) and 3-D film (from the screen to the stage, and from the three-dimensional space to stereographic cinematography).

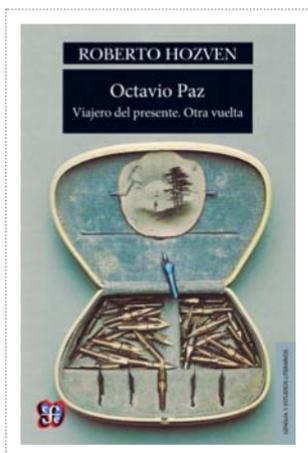
Victor Fajnzylber is a filmmaker, researcher, and professor of cinema and television at the Chile University’s Communication and Image Institute (ICEI). He is currently leading a research project for the development of 3-D films and images called Red Imagen 3-D, financed by the same institution. *La imagen táctil* is the first work published by this project.

Octavio Paz

Viajero del presente. Otra vuelta

Octavio Paz. Traveler from the Present. Another Turn

ROBERTO HOZVEN



1st ed., El Colegio Nacional, Mexico, 1994

1st ed., updated and expanded FCE-Chile, 2014

284 pp. 21 × 13.5 cm

Series: Lengua y Estudios Literarios

Subjects: Literary Studies

ISBN: 978 956 28 9122 6 (paperback)

“This excellent book is not only about Paz, it is also about Hozven’s ideas. Some of them frankly seduce and stir. Within them, Paz’s work fits perfectly.”

—Enrico Mario Santi

This is a new edition of *Octavio Paz. Viajero del presente* by Roberto Hozven, which the prestigious Mexican cultural institution El Colegio Nacional released originally in 1994 to commemorate Octavio Paz’s 80th birthday. Twenty years later, and to commemorate the 100th anniversary of the great poet and Mexican Nobel Prize’s birth, Fondo de Cultura Económica published a second version of the book. This new edition updates and enhances the understanding of Paz’s work, who, from a poetic substrate of refined quality, assumes, both in verse and prose, the political, cultural, social and theoretical problems that define the identity of every Latin American from the twentieth century and early Twenty-First Century.

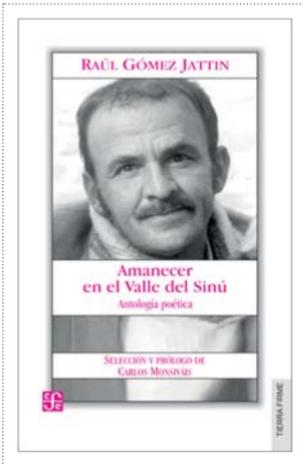
Roberto Hozven is currently full professor-researcher in Chilean and Latin American literature at the Pontifical Catholic University of Chile, where he is also Director of the Center for the Study of Chilean Literature. He has been also professor at several universities in Europe and the United States, as well as author of several books and articles indexed of literature in Chilean and international journals.

Amanecer en el Valle del Sinú

Antología poética

Dawn in the Sinu Valley. Poetic Anthology

RAÚL GÓMEZ JATTIN



1st ed., FCE-Colombia, 2004
 216 pp. 21 × 13.5 cm
 Series: Tierra Firme
 Subjects: Literature
 ISBN: 978 958 82 4901 5

Gómez Jattin procures, in an almost literal sense, to insert himself into his texts, to adopt the identity these grant him. From the very beginning he arrives to the immemorial strategy of “reality swap” (the written word as an alternate universe), but he suffers, as very few do, the ferocious unity of both worlds.

Raúl Gómez Jattin was born in Cartagena, Colombia. He spent his childhood in Cereté, a small village off Colombia’s Atlantic coast. His literary work began garnering praise and recognition both within and outside his country, after 1980. He died May 23rd 1997.

“With the compilation of books and scattered poems by Raúl Gómez Jattin, Fondo de Cultura Económica brings closer to the readers an exceptional author in the history of Latin American poetry.”

—Carlos Monsiváis

Cuentos completos

Complete Short-Stories

MIGUEL DONOSO PAREJA



1st ed., FCE-Colombia, 2014
404 pp. 23 × 17 cm
Series: Tierra Firme
Subjects: Literature
ISBN: 978 958 38 0225 6

Donoso Pareja plays constantly with different levels of truth in reality, highlighting the extravagancies found in it; he intertwines different levels of invention and takes to the edge the flaubertian notion that *everything one invents is true*—perhaps because everything that is created in literature has the certainty of its existence as text.

Miguel Donoso Pareja is perhaps one of the most radical front bearers of the tendency in Ecuadorian literature began by Pablo Palacio. In Donoso Pareja, as in Palacio, the mechanisms that reveal the *literary nature*, the *artifice*, of his narrative, are always present.

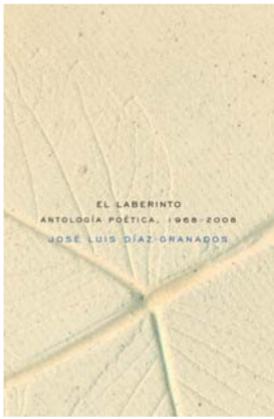
“He turns literature into a playful exercise between reader and writer. His narrative is a workshop of relentless experimentation with the written word, the literary structures and the authenticity of fiction.”

—Raúl Vallejo

El laberinto

Antología poética, 1968-2008
Labyrinth. Selected Poems, 1968-2008

—•—
 JOSÉ LUIS DÍAZ-GRANADOS



1st ed., FCE-Colombia, 2014
 162 pp. 23 × 15 cm
 Series: Poesía
 Subjects: Literature
 ISBN: 978 958 38 0214 0 (paperback)

This collection of poems represents the earnest and unfulfilled desire to recreate a world in fragments. In the midst of wrecked and ever more uncertain illusions, Díaz-Granados finds strength in the euphoric energy of language. Thus his work is moved both by weariness and by passion in order to restore, on such ruins and death, the name that defines the broken remains.

José Luis Díaz-Granados, novelist, poet, and cultural journalist, is one of the most prominent advocates and pioneers of the so-called *Generación sin Nombre*, a name applied since 1968 to a group of Colombian poets born in the 1940s, including Giovanni Quessep, Juan Gustavo Cobo Borda, and José Asunción Silva.

“Díaz-Granados’s anthology brings back one of the most distinctive and moving voices of the *Generación sin Nombre*.”

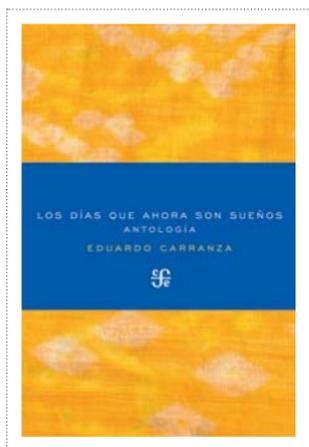
—Jorge Cadavid

Los días que ahora son sueños

Antología

Days That Are Now Dreams. Selected Poems

EDUARDO CARRANZA



1st ed., FCE-Colombia, 2013
324 pp. 23 × 15 cm
Series: Poesía
Subjects: Literature
ISBN: 978 958 38 0200 3 (paperback)

“Carranza is a poet who rejoices with words, a surprised and exuberant expression that sings the vital experience with images full of color and music.”

—Aquilés Julián

Love for his native land, the exaltation of youth and values such as idealism and irrationalism distinguish Carranza’s work, which was strongly related to his political beliefs. These are the themes and beliefs to which he remained loyal throughout his life and career. However, his poetry did not remain unchanged through the years; change was the result of Carranza’s own development as a person, and was also intimately linked to the sensory and emotive aspects of his art.

His poetry revolves around four main themes: his native country, death, love, and the land, which was always related to the memory of a far-away province in Los Llanos.

By paying attention to classic and modern movements in the Spanish-speaking literary tradition, **Eduardo Carranza** broke away from the French influence pervading Modernist poetry in early twentieth-century Colombian literature. Moreover, he was able to evolve from a simple and transparent style to a more mature and sophisticated craft in the final years of his life. He is also recognized as one of the forerunners of the post avant-garde movement Piedra y Cielo.

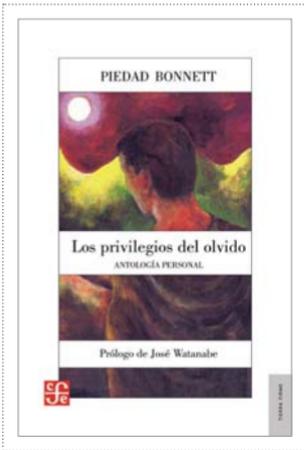
Los privilegios del olvido

Antología personal

The Privileges of Oblivion. A Personal Anthology

PIEDAD BONNETT

Prologue by JOSÉ WATANABE



1st ed., FCE-Colombia, 2008
 184 pp. 21 × 13.5 cm
 Series: Tierra Firme
 Subjects: Poetry
 ISBN: 978 958 38 0146 4 (paperback)

An anthology of poems from all of Piedad Bonnett's works, new and old. A prologue by Peruvian poet José Watanabe broadens the scope of *Los privilegios del olvido*.

With regards to Piedad Bonnett's work, Ramón de Zubiría wrote: "If I were compelled to pin down the underground, secret virtue sustaining what I consider to be this poetry's vigor, beauty, and singularity, I wouldn't hesitate to ascribe it to the wealth of poetic intuitions that, from down below, mark the genesis of poems and the impeccable expressive tailoring with which these intuitions are marked in her texts."

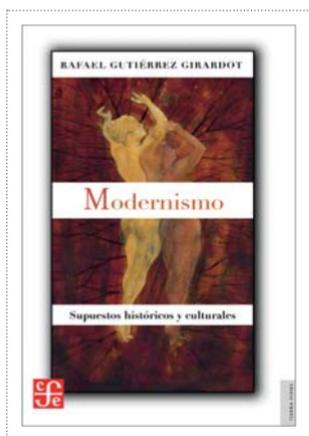
Piedad Bonnett (1951) is one of the most renowned poets of her generation. She's also a novelist, playwright, translator, essayist, professor of the Andes University of Bogotá, and correspondent member of the Colombian Academy of the Spanish Language. She was honored in 1994 with the National Poetry Prize awarded her by Colcultura for *El hilo de los días*. Other of her books of poems include *Nadie en casa* (1994), *Todos los amantes son guerreros* (1998) and *Tretas del débil* (2004).

Modernismo

Supuestos históricos y culturales

Modernism. Historical and Cultural Assumptions

RAFAEL GUTIÉRREZ GIRARDOT



3rd ed., FCE-Colombia, 2004
 168 pp. 23 × 15.5 cm
 Series: Tierra Firme
 Subjects: Literature
 ISBN: 978 958 90 9302 7 (paperback)

Modernismo. Supuestos históricos y culturales is a new and clarifying vision of what Modernism meant, both in Latin America and in Spain, in its intricate and mandatory relation with nineteenth century Europe's cultural life. It places turn-of-the-century Spanish literature in the context of European literatures while exploring its sociological, philosophical and cultural aspects.

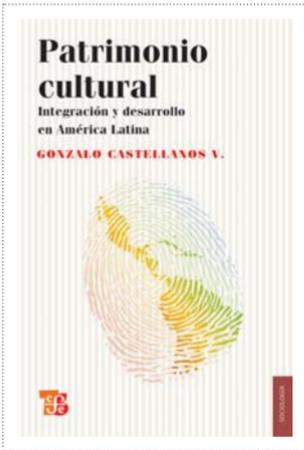
Rafael Gutiérrez Girardot was one of the most distinguished scholars of Colombian literature and philosophy. His books and publications gave him recognition that extended beyond Spanish speaking countries, to European circles. He took graduate courses with existentialist philosopher Martin Heidegger and with the prominent theorist of modern lyrical poetry Hugo Friedrich.

Patrimonio cultural

Integración y desarrollo en América Latina

Cultural Heritage. Integration and Development in Latin America

GONZALO CASTELLANOS V.



1st ed., FCE-Colombia, 2010
 128 pp. 21 × 13.5 cm
 Series: Sociología
 Subjects: Sociology
 ISBN: 978 958 38 0158 7 (paperback)

Drawing on the history and analysis of tendencies characterized by the primacy of economics over politics, and by the private business demands that reduce the social actions of the state, this book tells us how that model of dependence and exclusion will grow. The author also states that Latin America has an alternative: it can choose a wonderful, common, cultural space that overcomes dissonant regional interests and the drums of war recently audible beyond the region's frontiers, in order to build the necessary synergy to fight the causes of poverty and the region's status as tributary to the global power centers.

Gonzalo Castellanos V. is a scholar and manager of social and cultural projects in Latin American countries. For more than a decade he has been working on the design of cultural management systems, as well as financing systems in the worlds of film, culture, publishing, library, and archive networks in many Latin American countries; he has also designed and promoted the implementation of national laws in these areas.

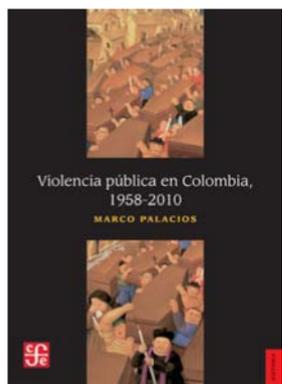
“In 2011 Castellanos was awarded the Julio González Gómez Award for the social importance of his book, *Patrimonio cultural. Integración y desarrollo en América Latina*. In this essay he reveals the negative aspects of Latin American society [...] and he launches several proposals based on creativity, language, and cultural heritage in order to overcome these political setbacks.”

—*Vanguardia*: goo.gl/YaYdeU

Violencia pública en Colombia, 1958-2010

Public Violence in Colombia, 1958-2010

MARCO PALACIOS ROZO



1st ed., FCE-Colombia, 2012
 220 pp. 23 × 16.5 cm
 Series: Historia
 Subjects: History
 ISBN: 978 958 82 4904 9 (paperback)

Violencia pública en Colombia, 1958-2010 examines the power elites and those who seek to remove them by guerrilla warfare. In this situation, the leaders of drug cartels, paramilitary leaders, or both, side with the established order. Following the armed conflict from a bird's-eye view, the narrator seeks the coordinates that locate the conflict in the history of the creation of a nation-state, the international dimensions of which are often mistakenly ignored.

Marco Palacios Rozo is a Colombian historian and researcher who has specialized in Latin American and Colombian politics, history, and economics. His work ranges from the history of coffee to the historiography of Colombian agrarian property laws. He has been recognized as one of the most important Colombian historians and was rector of the National University of Colombia. Some of his works have been published by Oxford University Press and Cambridge University Press.

Cómo piensan los artistas

Entrevistas

How Artists Think. Interviews

FIETTA JARQUE



1st ed., FCE-Peru, 2015
 298 pp. 23 × 17 cm, illustrated with
 color- and black-and-white photos
 Series: Comunicación
 Subjects: Contemporary Art,
 Critique and Interpretation,
 Interviews, Cultural Journalism
 ISBN: 978 997 26 6384 0 (paperback)

“During the last ten years the visual arts have flourished in an unconceivable way, and more galleries and spaces have also been opened; but there is also a huge ignorance about contemporary art. This book [*Cómo piensan los artistas*] constitutes among us an authentic event.”

—Jorge Villacorta

Contemporary art needs explanations, we read in the prologue of this compendium of fifty-one interviews, conducted by Fietta Jarque to contemporary artists such as Joseph Beuys and Marina Abramovic, Sol LeWitt and Yayoi Kusama, Julian Opie and Andrés Serrano, and Alfredo Jaar and Richard Deacon.

To explain art—after so many sociological evidences about how individual works condition the market, museums, biennales and fairs, the media and the public—would the path be to stop again before the artists’ subjectivity? In fact, beyond the private confession or public statement, in *Cómo piensan los artistas*, Fietta Jarque articulates true “talking self-portraits” where subjectivity is shown as a complex territory of truths and fictions, of artistic ways and creative processes.

Fietta Jarque is a Peruvian journalist, editor and writer. She practiced cultural journalism in numerous national and international magazines and was cultural columnist for more than thirty years at the Spanish newspaper *El País*. She has published the novel *Yo me perdono* (Madrid, Alfaguara, 1998) and has recently edited the work *Baldomero Pestana. Retratos peruanos* (Lima, PLibros/Fundación BBVA-Continental, 2015).

Cualquier hombre es una isla

Ensayos y pretextos

Any Man is an Island. Essays and Pretexts



MARIO MONTALBETTI



1st ed., FCE-Peru, 2014
302 pp., 21 × 14 cm
Series: Lengua y Estudios Literarios
Subjects: Essay, Peruvian Literature,
Literary Criticism
ISBN: 978 997 26 6383 3 (paperback)

In this collection of essays, the poet and academic Mario Montalbetti analyzes and criticizes the cultural forms of representation that avail themselves of words and images, of politics and identity, of literature and communication, to produce sense. In *Any Man is an Island*, a colonial painting, a poem by Joseph Brodsky, Jacques Rancière's philosophical work and the César Vallejo's and José María Eguren's poetry, are some other pretexts for approaching the domain (and loneliness) of language.

Aside from his work as a poet, **Mario Montalbetti** is Senior lecture in Linguistics at the Pontifical Catholic University of Peru and has published seven books of poems, among them: *Perro negro* (1978), *Cinco segundos de horizonte* (2005), and *Apolo cupisnique* (2012).

“Mario Montalbetti, a notable poet, has published prose reflections that make him also excel as an essayist. This, the first gathering of his texts, allows the reader to testify that in them there is not only a look and a personal exposure modality, but a warp of an own, critical and solid, thinking.”

—Abelardo Oquendo

La piel de un escritor

Contar, leer y escribir historias

The Skin of a Writer. To Tell, to Read and to Write Stories

ALONSO CUETO



1st ed., FCE-Peru, 2014
 160 pp. 21 × 14 cm
 Series: Lengua y Estudios Literarios
 Subjects: Language, Literary Critique,
 Fiction
 ISBN: 978 997 26 6380 2 (paperback)

In *La piel de un escritor*, Alonso Cueto explores, through a series of essays the literary premises that take place in the acts of telling, reading, and writing stories; he also analyses the obsessions, passions, and violence that moves writers and readers, since for the writer: “Reading, as writing a novel, is a negotiation with the unconscious and a deep dialogue with oneself.”

Alonso Cueto is author, among other works, of the books: *La hora azul* (2005), worthy of Herralde Prize, and the book of essays: *Juan Carlos Onetti. El soñador en la penumbra* (FCE-Peru, 2009).

“The essays that Cueto gathers in this book are close to *Letters to a Young Poet*, by Rilke [...] Cueto does not teaches here. He’s driven by the desire to share amazement, questions, convictions, discoveries...”

—Abelardo Oquendo,
La República

Morar en la superficie

Prosas

Living on the Surface. Proses

CARLOS GERMÁN BELLI



1st ed., FCE-Peru, 2015
654 pp. 21 × 14 cm
Series: Lengua y Estudios Literarios
Subjects: Anthology, Peruvian Literature
ISBN: 978 997 26 6385 7 (paperback)

“Belli, one of the reconstructing fathers of the Neo-baroque (father that should be placed next to Haroldo de Campos and José Lezama Lima), has had to set the crudest laugh [...] in the dense, proliferating and hard-to-read text.”

—José Kozser

Morar en la superficie encompasses a comprehensive selection of essays, articles, literary reviews, and “lyric prosas”, written by the renowned Peruvian poet Carlos Germán Belli during a period that spans fifty years (1950 to 2000).

This prose work—unique in its kind, and organized in articles, lyric prosas, travel chronicles, and essays—evinces the reflexive and theoretical facets of the most important living poet of the literary generation of the 1950s in Peru. To this can be added Carlos Germán Belli’s extreme curiosity, as he, in his prose writings, devotes himself to deep and quotidian meditations on Renaissance painting, modern art, museums, folly, non-sense, Italian and Peruvian literature, paradoxes, and, above all, language.

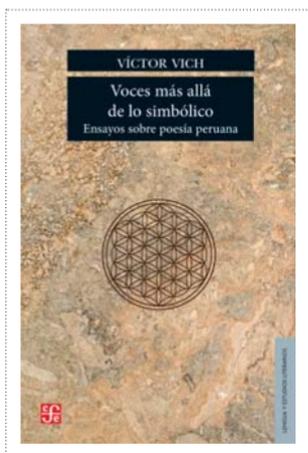
Carlos Germán Belli (Lima, 1927) is poet, translator and teacher. Member of the Peruvian Academy of Language, he has received the Pablo Neruda Ibero-American Poetry Prize (2006) and the Casa de las Américas Prize for Poetry José Lezama Lima (2009), among many other acknowledgements. He has published more than 20 books of poems, which have been translated into more than five languages. The following works are worth highlighting: *¡Oh hada cibernética!* (1961), *Sextina y otros poemas* (1970), *El alternado paso de los hados* (2006), and *Los dioses domésticos y otras páginas* (2012).

Voces más allá de lo simbólico

Ensayos sobre poesía peruana

Voices beyond the Symbolic. Essays on Peruvian Poetry

—•—
VÍCTOR VICH



1st ed., FCE-Peru, 2013
288 pp. 21 × 14 cm
Series: Lengua y Estudios Literarios
Subjects: Peruvian Poetry, Essays, Peruvian Literature of the Twentieth Century
ISBN: 978 997 26 6372 7 (paperback)

“The essays in this book run through channels that have less to do with poetry than with what they can say about the poet in front of his society and his time, and its here, outside the symbolic, where there lies its biggest interest.”

—Abelardo Oquendo,
La República

From the analysis of twelve Peruvian poets of the mid-twentieth century, Víctor Vich tracks discontinuous literary heritages, inheritances weathered as well as openly transformative, both in language as in the view of history and society. In short, these are new poetic destinations that, when approached to from a contemporary critical theory (Lacan, Jameson), create a double movement of impossibility and desire, in the need to transform the social context, but having to confess at last its failure against strong commercialization processes imposed.

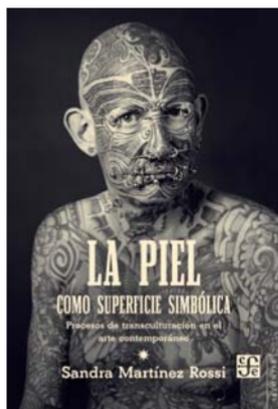
Both in the poetry of José Watanabe, Mario Montalbetti, Roger Santiváñez as in the one from Eduardo Chirinos and Luis Hernández, the essays from *Voces más allá de lo simbólico*, show that Peruvian poetry, in the past forty years, has managed to redefine the identity models and the modes of symbolizing, and to take other ways to survive in heavily damaged social universes.

Víctor Vich is researcher at the Institute of Peruvian Studies and professor at the Pontifical Catholic University of Peru. He has been invited professor at Harvard, Berkeley and Madison Universities. In 2009 he was awarded the prestigious Guggenheim Fellowship.

La piel como superficie simbólica

Procesos de transculturación en el mundo contemporáneo
*Skin as a Symbolic Surface. Transculturation Processes
 in the Contemporary World*

SANDRA MARTÍNEZ ROSSI



1st ed., FCE-Spain, 2012
 513 pp. 23 × 15.5 cm
 Series: Tezontle
 Subjects: Sociology, Anthropology
 ISBN: 978 843 75 0661 6 (paperback)

“Skin is the deepest thing” could be a good summary of this book. According to Sandra Martínez Rossi, the skin is a symbolic space where individual identity, national memory, and national identities are constructed. This material serves as a methodological starting point from which the author builds on disciplines such as anthropology, contemporary art, and sociology, to analyze particular cases of towns, scholars, or contemporary artists.

Sandra Martínez Rossi is an Argentinian artist and fine-arts scholar living in Spain. She has published several articles in different works, and has also worked as professor at the University of Malaga. She has presented many individual and collective exhibitions in different galleries, cultural centers, and museums around the world.

“Sandra Martínez, a new author, writes with expressive and intellectual agility and, using top-quality research documents, makes an extraordinary contribution to studies about the skin as a map and symptom of our era.”

—Jesús Aguado,
La Opinión de Málaga

Historia de la música en España e Hispanoamérica (vols. 4 y 8)

History of Music in Spain and Iberoamerica



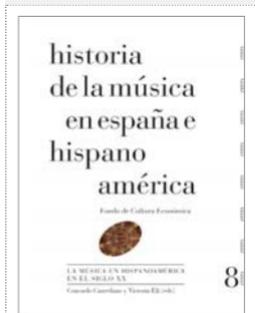
Coordinated by JUAN ÁNGEL VELA DEL CAMPO



1st ed., FCE-Spain, 2014
688 pp. 23 × 17 cm
Series: Historia de la Música en España e Hispanoamérica
Subjects: Music, History
ISBN: 978 843 75 0712 5 (paperback)
ISBN: 978 843 75 0711 8 (hardcover)

Under the coordination of Juan Ángel Vela del Campo, the collection *Historia de la música en España e Hispanoamérica* traces the origins and evolution of the Latin American musical legacy. In eight volumes, scholars and specialists offer a fresh classification for the diachronic analysis of music in the region. Conceived as a source of reference for the general public and specialists alike, this promises to be one of the most authoritative studies of the entire corpus of Iberoamerican musical historiography.

Critic **Juan Ángel Vela del Campo** is coordinator of the eight volumes of *Historia de la música en España e Hispanoamérica*. The contribution and planning for this work was undertaken by around 40 leading musicologists and researchers, each focusing on their respective areas of specialization.



1st ed., FCE-Spain, 2015
557 pp. 23 × 17 cm
Series: Historia de la Música en España e Hispanoamérica
Subjects: Music, History
ISBN: 978 843 75 0714 9 (paperback)
ISBN: 978 843 75 0713 2 (hardcover)

“This collection invites us to consider why music has evolved in one way and not another, and it offers us a new historical vision of Spanish and Latin American reality.”

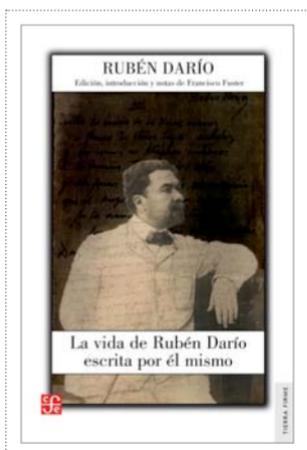
—Leticia Yustos, *Doce Notas*

La vida de Rubén Darío escrita por él mismo

The Life of Rubén Darío Written by Himself

RUBÉN DARÍO

Edited with an introduction and notes by FRANCISCO FUSTER



1st ed., FCE-Spain, 2015
175 pp. 21 × 14 cm
Series: Tierra Firme
Subjects: Biography, Literature
ISBN: 978 843 75 0727 9 (paperback)

“Almost one hundred years have passed since the death of Nicaraguan writer Rubén Darío (1867–1916), but it doesn’t feel like it. Rubén Darío has continued to be, beyond strictly academic circles, an influential poet for the new and successive poetic generations in the Spanish language.”

—Jesús Aguado

In the confused universe of a complex literary oeuvre imbued with autobiographical details, *La vida de Rubén Darío escrita por él mismo* possesses the undeniable virtue of contributing to the creation of a Darian “autobiographical space”, as it becomes the linchpin that allows us to understand how both sides of Darío managed to live alongside each other for forty-nine years: the person and the character; the man who always lived day to day and the poet who never gave up on eternity.

Félix Rubén García Sarmiento (1867–1916), better known as **Rubén Darío**, was a Nicaraguan poet who initiated the Spanish-American literary movement known as Modernismo (Modernism) that flourished at the end of the Nineteenth Century. Darío has had a great and lasting influence on twentieth-century Spanish literature and journalism.

Francisco Fuster García (Alginet, 1984) is a hired researcher at the Institute of Language, Literature and Anthropology (CCHS-CSIC). In 2014 FCE published his edition of *Reflexiones sobre la historia (del Teatro crítico universal)* by Benito Jerónimo Feijoo.

Luis Buñuel en su archivo

De Los olvidados a Viridiana

Luis Buñuel in his Archives



JAVIER HERRERA



1st ed., 2015, FCE-Spain, 2015

470 pp. 23 × 17 cm

Series: Tezontle

Subjects: Cinematography, Film Criticism

ISBN: 978 843 75 0724 8 (paperback)

“Thanks to the author’s conscientiousness, we find ourselves before a work that is different, innovative and necessary for those who wish to learn about the life and work of Luis Buñuel.”

—Manuel Fructuoso

Through an in-depth study of Buñuel’s personal archives, this book, with close to two thousand references most of which were previously unpublished, is dedicated to the second great period of the Spanish filmmaker (from 1950 to 1961) that comprises those two great masterpieces known as *Los olvidados* and *Viridiana*. It is an open work that hopefully will generate and stimulate other works and will be a turning point for the study of Buñuel, as well as being an essential source of knowledge about film criticism and film journalism from those years in countries such as Mexico, France, Spain, the United States, Italy, or England.

Javier Herrera, as archivist and librarian, has worked in the documentation centers of the Reina Sofía Museum and the Filmoteca Española. It is at the Filmoteca where, since 1999, he has been devoted to studying and researching the life and work of Luis Buñuel, publishing close to one hundred pieces on the subject in scientific journals. He has also been a professor of Art and Film History at the universities Rovira i Virgili, Complutense and Autónoma in Madrid. Additionally, he has given classes and seminars in cultural centers and universities in the United States, Latin America and several European countries.

Masas, espectáculo y política/Masses, Show Business and Politics

GRACIELA MONTALDO

1st ed., FCE-Argentina, 2016 • Series: Tierra Firme • Subjects: Argentinian Culture

MASAS,
ESPECTÁCULO
Y POLÍTICA
✪
GRACIELA
MONTALDO

The book explores the relationship among the masses, show business, and the policy of the Argentinian culture during the transition between the nineteenth and twentieth centuries. Montaldo develops a very innovative theory for the Argentinian culture on the emergence of the masses, and the way in which culture intervenes to politically organize the presence of and exchange between different social groups.

República sin buitres/Country Without Hold-Outs

1st ed., FCE-Argentina, 2016 • Series: Economía • Subjects: Economy

JUAN JOSÉ CRUCES

República sin buitres aims to understand the crisis of the hold-outs in Argentina in a balanced way, and to formulate a suitable policy on sovereign debt. The author analyzes the economic matters such as risky credits and what determines the country's risk. He also characterizes the types of investors involved in these markets and the evolution of the credit quality in Latin American governments over the last 30 years.

REPÚBLICA
SIN BUITRES
✪
JUAN JOSÉ
CRUCES

Sagrada materia/Sacred Matter

GABRIELA SIRACUSANO

1st ed., FCE-Peru, 2016 • Series: Historia • Subjects: History

SAGRADA
MATERIA
✪
GABRIELA
SIRACUSANO

Sagrada materia reflects on the mental and material dimensions that define artistic production. In this study, Gabriela Siracusano, based on cases and artistic pieces of the colonial period of Latin American history, tries to open in the field of artistic historiography a "dimension of doing" where religious strategies, cultural expressions and aesthetic manifestations manifest in the materiality of the work a unique potency of sense.

Mapamundi de lugares insólitos, míticos y verídicos/ World Map of Unusual, Mythical and Real Places

1st ed., FCE-Spain, 2016 • Series: Tezontle • Subjects: Biography, Travel Chronicles

LUIS PANCORBO

Mapamundi de lugares insólitos, míticos y verídicos is a dictionary of those places that, for reasons that are gradually brought to light throughout the book by the voices it contains, have become engraved in the author's imagination and his skin: the path of his life, and the milestones of his vast (encyclopaedic, vital) knowledge of the lives of outsiders, of those who are different, shipwrecked from every system.

MAPAMUNDI
DE LUGARES
INSÓLITOS,
MÍTICOS
Y VERÍDICOS
✪
LUIS PANCORBO

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