

**“El libro era una cosa que ocupaba espacio” (Néstor Perlongher).**

**Recent Works on Poetry, Publishing and Performance in the Contemporary Southern Cone.**

On a 2014 trip to Argentina, I visited a number of bookshops. Buenos Aires, in particular, is renowned for its iconic stores: the Ateneo Gran Splendid, in a cavernous converted theatre; the elegant and trendsetting Eterna Cadencia, which also runs an influential publishing arm; or the once seminal, now defunct, Gandhi on Avenida Corrientes, whose name has been revived on a fashionable Palermo shopping street. Those I visited this time tended to be smaller in scale. Eloísa Cartonera, the cardboard-recycling book maker in La Boca, is now an established feature on the tourist circuit. The poetry publisher Bajo la luna opened its own small bookshop in Villa Crespo. Librería Mi Casa, meanwhile, is just that: Nurit Kasztelan, the owner, is a poet who has created, in a back bedroom in her family home in Villa Crespo, a catalogue of contemporary Argentine literature with international distribution, alongside her own imprint, producing attractive paperbacks with postcard inserts and eye-catching covers.

Outside of Buenos Aires, travelling around Chubut province in the south, I visited booksellers in Gaiman, a small town founded by the Welsh in the 1870s, and in El Bolsón, on the other side of the province, close to the southern tip of the Andes. These visits were to give talks about a book published by an emerging local publisher, Espacio Hudson, who distributes partly through *kioscos* or newspaper stands, and partly through bookshops. In both towns, these small, independent ventures, founded in the last few years, provided a space that was at once classroom, library, and cultural centre, while also, of course, selling books.

These travels raised for me a series of questions about the status of that very traditional object, the book, and the rather old-fashioned establishment of the bookshop, in the contemporary Southern Cone. Poetry, too, enjoys a certain prominence in this space. Despite undoubted changes in the way people read, not least the rise of e-publishing, this alliance between rather traditional forms of dissemination and otherwise radical or even utopian cultural projects caught the eye.

A raft of recent publications from a variety of presses, some academic, some commercial, offers views on a series of such cultural (especially literary) phenomena in Argentina and Brazil, either side of the turn of the twenty-first century. Their authors – from Argentina and elsewhere – write from positions within or close to academia, in Latin America and in the USA, but also with a certain proximity to the authors and groups studied. In some cases, this is a result simply of detailed and

lengthy scholarly engagement; in others, the researcher and the subject being researched are engaged in creative collaborations.

The cultural history that these four works, by Palmeiro, di Leone, Epplin, and Kesselman, Mazzoni and Selci, broadly trace, could be roughly summarised as follows. At some stage in the last decades of the twentieth-century, writers, artists, and publishers, started to rethink the way in which books circulate. They also came to reconsider the political role of literature, the relationship between artist and audience, and the divisions between different genres, disciplines, and cultural roles. The political and economic circumstances were far from promising, especially given the combination of decreased state funding and ever-greater market or commercial pressures. Cultural practitioners engaged in an almost bewildering range of techniques: cut-up or intervened books; chapbooks and *cordel* literature; little reviews, magazines, and yet more ephemeral outlets; stencilled books made of recycled cardboard; blogs and webpages; happenings, events, and parties; as well as traditional, neatly bound printed books.

The roots for such a cultural revival are long, back into the dictatorship periods in both Argentina and Brazil. A writer like the Argentine Osvaldo Lamborghini, whose early career included writing for the comic book *Marc*, spent much of his time in quasi-exile in Barcelona in the early 1980s cutting up pornographic magazines, writing and drawing on them, and assembling them into folders of what would later be called *Proletarian Chamber Theatre*. Before then, Néstor Perlongher's iconoclastic triptych of short stories, *Evita vive*, had circulated more or less clandestinely, published in English in San Francisco (1983) and in Spanish in Sweden (1985), before causing a grand scandal on its return to print in Buenos Aires in 1989. In Brazil, both the *neoconcretistas*, with their interactive, process-focussed approach to composition, and then the poets loosely gathered under the rubric of *poesia marginal*, sought to expand the means by which writer reached audience.

Connections to political militancy and activism were strong. Lamborghini's early career as a journalist ran parallel to his enthusiastic Peronist unionism. Perlongher had belonged to Trotskyite and anarchist political groupings in his early years. He went on to be a founder member of fledgling sexual rights groups such as EROS and the Frente de liberación homosexual in Argentina, and later forged links with similar groupings in Brazil, such as SOMOS. The Brazilian Glauco Mattoso also formed part of the politically militant *poesia marginal* group, created the scandalous (and strikingly formatted) poetic pamphlet *Jornal Dobrabil*, and contributed to SOMOS. Our authors vary in their awareness of contemporary politics, but all argue, with greater or lesser degrees of subtlety, that the type of experimental or avant-garde literature produced in recent years has the potential for political effect.

Although all four volumes have tendencies, themes, cultures, or constellations as their stated object of study, and carry out their investigation often by means of close and often incisive literary analysis, specific cultural producers (often poets or short story writers) stand out as the memorable figures of this period, and a number transcend individual studies. Perlongher is the most obvious, given his multifaceted activity, but Washington Cucurto (poet, novelist, cultural organiser, publisher), Fernanda Laguna (poet, artist, novelist, publisher, gallery founder), and César Aira (critic, translator, novelist, literary star and ideologue) also stand out, in part for their cultural production, but perhaps more strikingly for their creation of a public persona, through their writings and other activities, often overlapping with their fiction.<sup>i</sup>

The four studies analyse a particular conjuncture. Either side of the turn of the century, in Argentina and Brazil, often against a backdrop of political and economic turmoil, a great number of ambitious and innovative cultural projects emerge, often putting poetry and publishing at their heart. As all four consider the circumstances of diffusion, I should mention the form I read them in. Kesselman et al's study comes in a pocket paperback, by Paradiso of Buenos Aires, a publisher known for its support for poetry. Epplin's work is an elegant hardbook from Bloomsbury's academic arm (literary studies division). Di Leone's work is published in the Entrecríticas series, curated by Paloma Vidal, an Argentine academic and writer resident in Brazil, under the auspices of the Rocco group.<sup>ii</sup> Palmeiro's work I read using the Kindle app, and it is published by Título, an ebook imprint of Blatt & Ríos, a hyperactive publishing start-up run by two young Buenos Aires poets.

Epplin's work, at least in theoretical terms, is the most ambitious of the volumes under consideration. Its title, *Late Book Culture in Argentina*, reveals immediately the intention to comment on writing and publishing in a way that transcends national boundaries, even if his corpus stays within them. He opens with an anecdote, one which stands as a synecdoche for his longer argument. While wandering the streets of San Telmo, Buenos Aires, he chanced upon an art installation being set up in the gallery space of the former National Library. It consisted of open books, suspended from wires, "flying" over the observer. Inspired, as claimed Christian Boltanski, the French artist responsible for the intervention, by Borges' short story "La biblioteca de Babel", this artwork and its surprising citation are seen by Epplin as exemplifying two contrasting attitudes to book culture – one modern (Borges), and one late. The former prizes literature "as a gateway to the tense coupling of the transcendent and the common, the auratic and the accessible" (3). The latter, drawing on Fredric Jameson's much discussed concept of lateness, and by analogy with his notion of late capitalism, highlights the book as thing, as object, and perhaps above all, as some sort of problem. Digital cultures and technological progress are part of the equation: the book is now in competition with many other media. Whereas Borges could perceive – at least as part of a brilliant

thought experiment – the book as neutral, more recent artists occupy “a transitional period in which the status of the book as a literary medium is increasingly uncertain” (3).

If Jameson is one important theoretical reference in the introduction, another key interlocutor is Josefina Ludmer and her much-cited work on “post-autonomous literature”. Epplin traces a history of literary “autonomy” in Argentina, in reality a brief history of its presses. He acknowledges that true literary autonomy – independence from economic and political concerns – has probably never existed. From the early emergence of mass literary publishing, as in the libraries produced by *La Nación*, or by Ricardo Rojas or José Ingenieros, through popular imprints such as CEAL and EUDEBA, a high point is reached, some time between *Rayuela* (1963) and *Cien años de soledad* (1967), both published in Buenos Aires by Sudamericana. But even if Epplin is sceptical about autonomy, he seems to follow Ludmer in decrying a change today. The means of publication have altered, not least because of the absorption of national presses into a few global conglomerates. So has the literature itself. For Ludmer, many of today’s key writers cannot be read as literature, *per se*, and do not seek to be judged by the traditional artistic criteria. Epplin gestures towards a critique of this position, but goes on to speak, in terms that rather echo Ludmer’s, of “the erosion of traditional boundaries” and a certain “levity” in today’s works (16). I will not repeat a critique that I have made before, but Epplin might note that Ludmer’s work not only creates a highly selective corpus in its representation of contemporary Latin American literature but also actively performs a rejection of works that do not fit, in a memorable section of *Aquí América Latina* detailing a conversation with the poet and critic Tamara Kamenszain. Epplin devotes more space to prose than to poetry, but the latter plays a key role, through the authors and projects examined.

César Aira provides Epplin’s epigraph – “The book has always been an experimental object” – but the former’s great friend, Osvaldo Lamborghini, gives the early focus, and in particular his *Teatro proletario de cámara*. Now a luxurious, leather bound and gold-leaf edged collector’s item, and the subject of an exhibition at Barcelona’s MACBA in 2015, in its conception *Teatro* was a collection of pages, mostly from German and Spanish pornographic magazines, intervened by Lamborghini with poems, drawings, and comments – on occasion illegible – and then collected in a set of ring binders. Importantly, for reprographic, cultural, and possibly also legal reasons, *Teatro* was, at the time of its composition, pretty much unpublishable. Lamborghini’s early works, such as the Rabellaisian Peronist satire *El fiord* (1969) or the deliberately repulsive Sadean political allegory *El niño proletario* (1973) all fell victim to one form of censorship or another. His poetry was published in fragmentary form. His prose was not collected until years after his death, and then only with considerable effort from his literary executor, Aira. Epplin stresses the difficulty of classifying Lamborghini’s work, which is a more than valid comment. He speaks of its absolute specificity to a particular time and place.

Lamborghini coined a paradoxical slogan to speak of his writing: “First publish, then write.” Epplin sees this exemplified in his interventionist attitude to the book. But it also, as Lamborghini stated in more than one interview, had something to do with his curiously back-to-front career: in his first publication, *El fiord*, all his later work was already sketched out. The political allegories, the visceral shock, the black humour, the Argentine in-jokes, were all present. He had, in a strange irony, published his *oeuvre* before having written it.

Epplin’s second chapter deals with another great literary provocateur, César Aira. He reads Aira with reference to theorists such as Kenneth Goldsmith, and his idea of uncreative writing (recreating or reworking found texts or producing discourse automatically), and seminal works such as Walter Benjamin’s “The Artist as Producer.” Aira’s vast and ever-growing collection of *nouvelles*, short stories, and other fiction is analysed for both its problematization of the book and its apparent foreshadowing of certain features of contemporary digital culture, such as the creation of open-source software. Much has been made of Aira’s literary methodology – writing without a plan or suddenly pulling the rug out from underneath the reader with crazy plot twists. Epplin is interested in his wider engagement with the literary market place, and the risks run given his ever-burgeoning status as a canonical writer, translated into multiple languages and available via multinational mega-presses.

The third chapter focusses on Eloísa Cartonera, a publisher today based in La Boca, which produces books with covers made with cardboard bought from street recyclers, and photocopied inners. Their work mixes social activism with a distinctly avant-garde aesthetic. Some of their key players, and in particular the poet and novelist Santiago Vega/Washington Cucurto, have gone on to become recognised and successful contemporary authors. Epplin, who quotes Palmeiro’s work on the “trash anti-aesthetic” at work in Eloísa and other projects, situates the workshop and its catalogue at the tense meeting point between the “post-crisis” (i.e. post-2001) politico-economic-cultural scene, the often problematic role of NGOs within that, and a genuinely original means of collective organisation and production. Epplin speaks of an “imperfect publishing”, coined after García Espinosa’s idea of “imperfect cinema”, well suited to the scandalous and unpredictably tours through lower-class immigrant communities, full of sex, drugs, and *cumbia* music, that we find in Cucurto’s literary work. He sees Eloísa putting into practice, in the contemporary period, some of the theories outlined by Aira and Lamborghini. As in many of the chapters, Epplin cites contemporary theorists from a related discipline, in this case P.K. Das on NGOS, or John Patrick Leary on “ruin porn” in the US, whose theorizations seem not wholly to apply (in this case because Eloísa is unlike the type of NGO’s being criticised; or because it is precisely vibrancy and life that are celebrated in Cucurto’s work, rather than ruination), before offering a mild critique *en passant* of the unsuitability of their assessments.

The first part of the book is titled “Genealogy”; the second is called “Morphology”. In the latter section, Epplin examines a series of projects that offer practical examples of late book culture. The first is the cultural centre run by the couple Arturo Carrera and Chiquita Gramajo, Estación Pringles. Pringles is a small town in the Pampas, home to Carrera and also to César Aira, and which at various stages in their careers also played host to writers such as Néstor Perlongher, Osvaldo Lamborghini, and Emeterio Cerro. The project took over a number of abandoned railway stations and converted these into artist residences and cultural centres, dedicated to literary activities (translation, poetry workshops) and other traditional local cultural activities, including the focus of Epplin’s attention, poetry declaiming. Performing poetry, from memory, in public, has a long history in Argentina.<sup>iii</sup> Epplin links the practices of Carrera and colleagues to Nicolas Bourriaud’s relational aesthetics, to notions of archive and repertoire, alongside less often studied performative aspects in Stéphane Mallarmé’s work. Epplin looks at questions of rhythm in Carrera’s poetry, although without noting one key influence: the music of Olivier Messiaen, and in particular the composer’s interest in the patterns of birdsong (part of his work also studied by Deleuze and Guattari, whose ideas on the virtual and the actual Epplin cites elsewhere).

The book closes with two chapters that, in one sense, are more traditionally literary (they focus specifically on writers) but are also rather more radical. One is on Sergio Chejfec. With his blogs, moth-eaten postcards, and online manuscripts, Chejfec is a writer “suffused with the experience of the internet” (95) and whose books seem always to defer to a “digital original” (104). The other is on Pablo Katchadjian. Katchadjian has produced a book that orders *Martín Fierro* alphabetically, another that adds words and phrase to “fatten” Borges’ excessively slim short story “El Aleph”, and a third which consists wholly of newspaper excerpts. If Chejfec shows the book as a manuscript – but one constantly aware of its digital others – Katchadjian turns it into a form of database. Epplin compares Katchadjian’s work to the website *Las afinidades electivas/Las elecciones afectivas*, via a reading of works by Cecilia Pavón and Gabriela Bejerman. He notes the different functions of the database on the web (expansive) and in the book (associative).

Epplin’s is a far reaching and smart book, and he maintains comparisons and connections that may not seem at first obvious to many readers. He takes a drive-by approach to literary theory, but one wonders in places whether all the theoretical references – not least the ones that he leaves behind or tries to dismiss as bad fits – could not have ceded space to closer readings of the material. For “lateness”, as we know from Edward Said, can also be applied to style, and this is perhaps where Epplin is least strong. It is not easy to get an impression of the aesthetics of these works.

Lamborghini is a case in point: anyone can be rude, infantile, and difficult, indeed many children are very good at it. But the key to Lamborghini is how skilfully he writes, or more precisely, the facility

with which he creates what Fredric Jameson calls in *The Antinomies of Realism* “affect”: from hair-raisingly nasty to laugh-out-loud funny, sometimes at the same time. Frank Kermode, after T.S. Eliot, called it “the shudder.” To ask for close reading in a book about publishing markets and digital publishing must seem terribly old-hat, but the argument would often be better sustained with more detailed reference to the authors’ work. Meanwhile, for one interested in the economics of writing, it’s surprising that Epplin doesn’t raise the question of what authors live off. Lamborghini had been a journalist, but as far as one can glean from Strafacce’s epic biography, his final works were mostly financed by sponging. Aira is, as well as a novelist, a (n often anonymous) translator of popular and commercial fiction. And more widely, despite the promise of the introduction, it isn’t clear that we get here a fully developed critique of the book market. The sources are available – indeed they are all cited in Ludmer’s work. It isn’t enough just to take these circumstances as a given, not least as the works of at least some of the artists on display here take as their starting point a practical intervention against market conditions.

Cited in Epplin’s book, Cecilia Palmeiro’s *Desbunde y felicidad* is a big, wide-ranging, and boosterish assessment of a series of cultural phenomena in Argentina and Brazil. The link comes in the shape of Néstor Perlongher – friend of Arturo Carrera and Osvaldo Lamborghini, exiled in Brazil, and inspirational for writers as diverse as Martín Gambarotta and Gabriela Bejerman. The theoretical optic – alongside the “trash anti-aesthetic” mentioned above, a reworking of Benjaminian ideas around ruins – is queer theory. Palmeiro links a number of literary and cultural phenomena in Argentina and Brazil, including Perlongher’s sexual rights activism in the 1970s and 80s, the foot-fetishist and parodic publications of Glauco Mattoso of the same period, as well as the *literatura marginal* group and the gay rights group SOMOS (homologue of the Argentine group), and various writing and cultural projects in Buenos Aires at the turn of the century, including the art-space Belleza y Felicidad, Eloísa Cartonera, and individual writers such as César Aira or Pablo Pérez.

In her conclusion, Palmeiro writes that the

[R]ecorrido (o, mejor dicho, el yire) que propone este libro trabaja principalmente con una serie de conceptos benjaminianos de historia. Se basa en la noción de que no es posible construir una continuidad histórica sin recubrir ideológicamente sus momentos rípidos, aquellos en los que podría haberse tomado otro rumbo. El verdadero pasado, sostenía Benjamin, era aquel que no había entrado en su eficacia póstuma: el pasado trunco, el deseo irrealizado.<sup>iv</sup>

Palmeiro’s project has its roots in a Princeton PhD thesis, but as the book develops it shows encyclopaedic ambitions. It is not, strictly speaking, a study of poetry, but poetry and poets play an important role in its corpus and its argument. It caused something of a stir in the Argentine media

and social media, and just for its energetic and impassioned argument alone deserves serious attention. It begins with Perlongher, and in particular his theoretical and anthropological work on sexuality and social control in the 1970s and 80s. Importantly, this is read in relation to his activism, and his attempts, alone and in various militant groups, to eroticise politics and to politicise the erotic, in Palmeiro's terms. We then trace Perlongher's activism and anthropology, and his early poetic career, with a focus on his interest in the marginal urban figures who force us to rethink our understanding of sex and sexuality – the *loca* or queen, the *chongo* or *michê* (a “masculine” prostitute) – and a series of concepts drawn from contemporary anthropology and philosophy, such as Deleuze and Guattari's “Becoming-woman”.

Much of this relays arguments from Perlongher's essay, but Palmeiro's innovation is to refer the writer's work back to her own theoretical sources. Palmeiro reads Perlongher's *neobarroco*, or his *neobarroso*, as a pioneering example of her trash anti-aesthetic, but also, centrally, as a form of queer theory *avant la lettre*. This concept is developed with particular reference to the work of Silvia Delfino, an experienced activist and theorist, credited by Palmeiro in the acknowledgments for her formative role in the latter's ideas. In Delfino, “queer” takes on a broad, even intersectional sense, rather than a narrower, purely sexuality-based meaning.

One of Perlongher's most striking essays was entitled “La desaparición de la homosexualidad” (1991). Although the title was resonant of recent murderous disappearances in the Cono Sur, Perlongher's argument was rather that once sexual difference had achieved a certain amount of visibility and cultural and legal acceptability, and before it became something that could be codified and pigeonholed for the market, it was time to move on to talk about other things. Which he did: the latter career of one who died tragically young included a complex reconfiguration of the baroque in the Southern Cone; daring excursions into Amazonian mysticism; and a rewriting of the *auto da fe* for a modern audience. But at the same time, and particularly ironic given Perlongher's deleuzian concerns over reterritorialization, in Palmeiro's work “queer” risks becoming the end point for analysis rather than the start. I am not making an original point. As Brad Epps put it,

De ahí la necesidad de tomar a *queer* también como punto de partida, y no de llegada, en un vaivén conceptual, cultural, político y lingüístico sin fin. Lejos de avalar o rechazar toda esa masa diversa que se conoce –y se desconoce– bajo el nombre de “teoría queer”, ha llegado el momento, como reconocen muchos de sus practicantes más sagaces, de barajarla con otras aportaciones, otras lenguas, otras trayectorias, entre las cuales debe estar las del admirado y admirable Néstor Perlongher. (920)

Palmeiro's employment of the queer optic is at odds with Perlongher's own practice in another respect. There was a Foucauldian vein to his analysis, as well as the more obvious Deleuzian streak,

and that comes in the work of problematisation of terms such as “homosexual”, “gay”, and the dozens of monikers he encountered in his fieldwork. Furthermore, his favourite terms – *barroco*, *devenir mujer* – were never ends in themselves. For example, the *barroco* was first and foremost an operation, of folding, without positive or negative valorization. (In contrast, nothing “queer” in Palmeiro’s work is ever seen in a negative light.) It allowed him, using further sub-terms, often quite unstable, to link a disparate set of authors – Góngora, Lezama Lima, Osvaldo Lamborghini – while identifying a local trend – the *neobarroso* of the River Plate – and a set of wider variants – the baroque *tatuaje* (tattoo) in Severo Sarduy or the *tajo* (slash) in Lamborghini.

Palmeiro’s employment of queer theory also draws on performance studies and especially the work of Judith Butler. This is not without its problems. Twenty years ago, Leo Bersani wrote, “[b]ut how subversive is parody? [...] At its worst, the emphasis on parody [...] has the effect of exaggerating the subversive potential of what is merely inane behaviour” (1995: 48). It may seem churlish to say it, but there is quite a lot of silliness in this work, not least when we come to the activities of Laguna and Pavón, which Palmeiro more than once refers to as “revolutionary”. Her claims for the efficacy of chosen activists are seldom less than grand – for example, that the vanguardist aims of authors of the late twentieth century were unheard of (“insólito”) in Argentina. This is not to mention statements around queerness that are false. On “Evita vive”, Palmeiro claims, “homosexualidad (que en realidad ya es *queeridad*: Evita es un putito)”, an interpretation that does not withstand the most perfunctory reading of the stories.

To her credit, Palmeiro offers close readings of Perlongher’s poems, an extremely difficult task that she takes on with gusto. Palmeiro states that Perlongher strips all referentiality from language. He strips away a lot of it, for sure, and there are poems that, in their attempt to mark on the page the physical sensations of the body, are close to nonsense (but compelling, sensual nonsense, one should add). But it is the multiple *possible* referents or meanings that precisely give Perlongher’s poems their force: the simultaneous allusions to street slang, practices of prostitution, contemporary politics, and canonical or marginal literature, all in one line or phrase. Furthermore, Palmeiro overlooks the poems’ literariness. To give one example, the refrain from Perlongher’s epoch-making epic “Cadáveres” is also a line from Neruda’s “Sólo la muerte”, and the poem contains a host of literary echoes, from Gironde, González Tuñón, Darío, and others. (Elsewhere, something like the opposite happens: a detailed etymological and syntactic analysis of the title of the magazine *nunca nunca quisiera irme a casa* omits that it is a translation from The Smith’s song “There is a Light that Never Goes Out.”)

Palmeiro follows Perlongher to Brazil, pausing only briefly to discuss his interaction with the *barroco*, and for unstated reasons (perhaps of space – this is a long section in a weighty tome) also not engaging with his mysticism. Palmeiro uses Perlongher’s activism to link to the many and varied groups campaigning against violence and discrimination in Brazil (not least SOMOS); she is particularly interested in their disagreements with the Brazilian left, both social-democrat and Marxist, neither especially friendly towards alternative sexualities. Palmeiro studies the work of João Silverio Trevisan, not least his 1983 novel *Em nome do desejo*. What is most striking is the speed with which these groups formed, fractured, split and reconfigured, as a result of ideological and tactical disputes, but also because of personality clashes.

Her other focus is the Brazilian *poesia marginal* group. Rather than a literary movement, this represented an attempt at aesthetic and ethical transformation of life (in that sense, one should remember, close to the historical avant-gardes as in the description offered by Peter Bürger). With its roots both in *tropicalismo* and *concretismo*, the *marginais* used their underground position and basic technological practices (especially in the printing and circulation of works) to bypass and contest the censorship and control of the dictatorship during the 1970s. Palmeiro too cites Ludmer, to speak of a growing “postautonomy” of literature during this period. The *marginais* cultivated just the sort of trash anti-aesthetic to which Palmeiro is drawn. The queer aspect comes from the work of Glauco Mattoso, the next star in our firmament, and in particular his *Manual do Podólatra Amador* (Guide for the Foot-fetish Lover). Palmeiro writes,

Su escritura constituye una exploración de los límites de la subjetividad a través de las experiencias eróticas más extremas, como el masoquismo y el fetichismo, operaciones que lo hacen probablemente el más queer de los queers de la literatura latinoamericana.

Here Palmeiro’s theoretical framework is closer to the mark. Firstly, because of the eminently performative aspects of Glauco Mattoso’s literary career; secondly, because of his own engagement with the term “queer”; and, thirdly, because of his simultaneous withdrawal from organised “gay rights” groups and cultivation of a series of striking forms of sexual pleasure in his work. Palmeiro writes,

Según me dijo en una entrevista realizada en 2006, descubrir el concepto teórico de lo queer fue para él una gran alegría, ya que siempre había sido el más raro de los raros, y no se identificaba como simplemente gay, justamente por no participar de los mitos y regulaciones de ese régimen identitario, sobre todo su falocentrismo.

As well as his foot-fetish and masochism, both commented on by Perlongher in a pioneering review from 1986, Glauco Mattoso has further cultivated coprophagia and coprophilia in his writings, going back to the early “Manifiesto Coprofágico” published in the *Jornal Dobrabil*. Again, Palmeiro:

La metáfora de la coprofagia puede ser leída también como una política de la diferencia en la medida en que el “devenir mierda” de los objetos culturales funciona como metáfora de los procesos de diferenciación social.

The final section of the book is dedicated to contemporary Argentine writers. Here there is some overlap with Eppin’s book, the difference being that writers and artists under examination are read as examples of the trash anti-aesthetic and queerness. She also examines the links between writers and publishers (often the same people), through projects such as Interzona and Mansalva. Palmeiro engages with discussions around technology and crisis in turn-of-the-century Argentine literary culture, informed by Benjamin’s work on technology and art, and Ludmer’s postautonomy. The numerous cast circulates around two projects – the Belleza y Felicidad art space, and Eloísa Cartonera. Palmeiro focusses on the short fiction of associated writers, although there is a strong presence of poetry in the catalogue of Eloísa; Pavón, Laguna, and Cucurto, to name just three, have published many volumes of verse, including personal anthologies. Palmeiro argues that while poetry occupied a privileged position in the 1990s (which she examines by way of a reference to the work of Martín Prieto and Daniel García Helder), there is a “jump” (*salto*) towards prose or narrative in the 2000s; more precisely, some of the techniques and forms of circulation associated with poetry in the 1990s come to inform and indeed transform prose writing in the 2000s. At the same time, this generic *salto* was accompanied by greater professionalization of the editorial scene. But even with Cecilia Pavón, a writer who specialises in poetry, and who does not have a novel to her name (as Palmeiro points out), verse is quickly abandoned as an object of analysis.

Surprisingly, despite the lack of personal or citational links, Palmeiro sees a connection between the bright young things of new Argentine writing, and Brazilian marginal poetry. She states,

Ya las prácticas territoriales de la poesía marginal mostraban una literatura que aspiraba a modificar la vida cotidiana en el orden de los cuerpos y los placeres. Y este anacronismo, este desacople temporal que me lleva de la lectura de Ludmer de los 00 a los años 70 y 80 en Brasil, me permite eludir cualquier análisis que implique ubicar el corpus de novelas, poemas y relatos que aparecen en este capítulo como efecto, consecuencia o expresión inevitable de la escritura o la literatura en la era de Internet y las redes sociales. Porque lo que caracteriza a estos escritos es, precisamente, un cierto arcaísmo incrustado en su (pos) modernidad (entendida como estilo, en relación con la moda). No tematizan, en general, la sociabilidad en la red, ni su modo de circulación primero ha sido el blog, por ejemplo.

But this is a gesture, no more, and one that reveals the very partial nature of her corpus, overlooking projects such as *Las afinidades electivas*, the writing of Daniel Link (cited elsewhere for his critical works), or the experimental projects of Belén Gache, with their direct references to the baroque and the deleuzian theory of nomadism. Objectivism is largely absent and its theorists, such as Prieto and García Helder, appear as straw men.

Despite this obvious parting of ways from Epplin's work, Palmeiro is similarly interested in modes of circulation. She looks at Belleza y Felicidad's adoption of *cordel* literature, a mode of dissemination they discovered during a trip to Brazil. And using another term with strong links to Brazil, she speaks of the *quilombo* aesthetic of such projects. Originally a community for escaped slaves, *quilombo* came in Argentina to mean a brothel and, by extension, any sort of messy or disorganised place or situation. But Palmeiro seems unaware that these practices of collective artistic creation have clear echoes of earlier avant-garde practices, and are by no means quite as revolutionary as she might like to have her reader believe. And her engagement with Ludmer is problematic. Palmeiro wants to accept Ludmer's postautonomy concept, but without the negative consequences that it entails: that postautonomous literature lends itself to the market and loses all the power of political critique that, for Adorno, autonomous literature would have. Her claim that postautonomous works still retain a revolutionary or critical power (and the downscaling of her ambitions in one phrase is telling) struggles to fit within Ludmer's frame.

Her point about Eloísa, that its catalogue and indeed the literary qualities of the works they publish, have attracted far less attention from critics and commentators than the project itself, is more than fair. In part, this is an error that Epplin commits. Although Palmeiro takes pains to defend Cucurto from some of his most strident critics – Beatriz Sarlo, in particular - it is not unproblematic to speak of him as a queer artist. This works in the definition drawn from Delfino, as the creation of a self through literary enunciation, but ends up eliding precisely what is literary about his work. Cucurto, in attempting a comprehensive rewriting of the Argentine literary canon alongside a rethinking of the country's political history along racial lines, demonstrates an attitude to literature somewhat removed from the throwaway, trash ethos of Bejerman and Laguna. Like Lamborghini, and like Perlongher, and very much unlike Aira, one has the sense that in much of Cucurto's work, he does care about it in more traditional literary terms.

In the long final section, Palmeiro gives accounts of a series of recent works, by César Aira, Pablo Pérez, the Uruguayan Dani Umpi, Gabriela Bejerman, and others. Her method involves expounding, often in some detail, the plot and characters of the work, presumably for a reader who is not familiar with it, before her theoretical intervention, using one or both of the terms with which one is now

acquainted. But if the assumption is that we cannot or will not read these works – and as many are at least ephemeral, that is not unlikely – then we have a rather one-way dialogue. For those who do know the works, the recounting may be unnecessary.

A more modest work, but one in many respects more satisfying, is Luciana di Leone's *Poesia e escolhas afetivas*. This caution seems to be a feature of certain "cuadros de situación" that take poetry as their focus – from Perlongher writing in the early 1990s, through Prieto and García Helder in the mid-decade, right up to Zaidenweg in the introduction to his recent anthology – rather in contrast to the more wide ranging, one might say grand claims of those centred on prose (Palmeiro, Epplin, even Ludmer), even if it is prose written by ex-poets. This may be a reflection of the relative status of the different forms in both academia and the literary market. Again, di Leone's work is the product of PhD research; she is an Argentine working at the Universidade Federal de Santa Catarina, and her border-crossing biography is borne out in her great familiarity with contemporary literature and its socio-political context in both countries. She examines recent and contemporary Argentine and Brazilian poetry and poetry publishing in order to reveal the ways in which projects simultaneously problematize the speaking subject, focussing on the group rather than the individual as the agent of production. The role that poets and publishers have played is to fashion projects and communities that explicitly create "escolhas afetivas" (19) or affective choices, to encourage these choices, and to foreground such choices as guiding their projects. In poems, instead of answering the question "Who speaks", we hear instead, "It doesn't matter". Voices, not speech, hearing, not saying, populate the poems.

Di Leone opens with a telling quotation from Silviano Santiago, writing on the poetry of Ana Cristina César: "A linguagem poética existe em estado de contínua travessia para [sic] o Outro" (16). She contextualises this against the background, via Lyotard, of a general crisis of political structures and representative democracy (45) and, via Castells, of network societies. In one of a number of references to Deleuze and Guattari, she writes of small, "minor", non-government organisations and cooperatives, with their rhizomatic strategies. More specifically, Di Leone sees the 1990s in both countries and under successive governments as characterised by privatizations of state assets and utilities, non-intervention in commercial operations, and opening up to imports (66). In the publishing world, this leads to the ever greater power and influence of the "*grandes grupos editoriais*" (67) or major publishing companies, generally transnational and multichannel. In this context, the book is just another commodity, and certain types of writing – "*literatura light*", historical novels, and themed anthologies – are favoured by the cultural and fiscal landscape.

Her theoretical frame combines theories of affect and community. On affect, she reads Spinoza and Spinoza via Deleuze. Here a translational difficulty presents itself, between *afeto* (from the Latin *affectus*, affect, affection) and *afecção* (or perhaps rather *afeição*: *affectio*, affection, fondness). Her solution is to use the term *afeto* with the widest sense possible. In philosophical and linguistic terms this is perhaps not wholly satisfactory, but for purposes of the operations taking place poetically, it makes some sense. *Afeto* comes to describe relations in which the limit between inside and outside is no longer determinable (32): “uma força que coloca em crise toda constituição estável no seu contato com aquilo que lhe é diverso” (35). Di Leone takes Nancy’s idea of the community with nothing in common and sets it alongside cognate concepts from Blanchot, Bataille, and Esposito; Nicholas Bourriaud’s relational aesthetics is also important, in part because of his investigation of the functioning of certain contemporary artworks, but also, perhaps more importantly, because of his questioning of the autonomy of contemporary artworks (55-56). Foucault’s late work on friendship is mentioned too in passing. Rather than “postautonomy” or “non-autonomous works”, Di Leone talks about the “porosidade” of certain contemporary works, not least at the limit of what might be considered literature or not. Di Leone identifies writers and practices that offer a form of resistance to capitalism’s individualism and enthronement of the subject (37). She mentions two recent works that might seem to argue in her counter, Paula Sibilia’s *O show do eu* and Diana Klinger’s *Escritas de si, escritas do outro*, stressing the importance, that they may understate, of the network and the other for the writers creating a show out of selfhood.

Di Leone, who has close and detailed knowledge of the independent publishing scenes in Argentina and Brazil, then looks at a series of ventures. She assesses the risk of *affective* projects, not least the accusation of endogamy, or put more simply, *amiguismo*. She argues, however, that the small press circuit offers an alternative to the commodification and commercialisation of the market and the big publishers. She claims that “O que define uma editora é o seu catálogo” (74). Yet at the same time, the small independent publishers face a paradox, or at least a challenge, which is whether to mix with other discursive or economic circuits (to reach a wider audience, to become financially viable, for example) or to maintain a defined identity for themselves and their readers. Poetry publishing, except in the case of a very small number of authors, is neither economically lucrative nor necessarily carries the symbolic capital that loss-leading novels by major writers might carry. Put simply, can affect become professional? (107)

Di Leone examines the growing role of what she calls the “artista-gestor”, for example VOX’s publisher Gustavo López, especially in the wake of the 2001 economic crisis. VOX was both a magazine (initially in print and later online – Di Leone calls it a “revista-objeto” (111)) and a publisher, home to the works of Sergio Raimondi, Martín Gambarotta, and many others. The project

had its origins in a group of poets from Bahía Blanca, the *poetas mateístas*. This sense of poetry as community is also borne out in the anthology *Monstruos*, edited by Arturo Carrera, and published in 2001, in part as a result of poetry workshops funded by the Fundación Antorchas. She examines similar Brazilian ventures, such as the publisher 7letras, and its review *Inimigo Rumor*.

From an economic point of view, publishing poetry is a disastrous idea. Poets fund (at least in part) their own publications. There are few paying readers. Poets don't buy each other's work, as they expect to swap books. But here Di Leone perceives something important: "a *desmonetarização da literatura e da poesia*" (81). Despite the ever greater flows of money in the publishing industry – more books published, more books sold – in poetry, publishers are increasingly amateurized, while readers become professionalised. Fabián Casas once remarked that he wrote his books for anyone out there who read poetry but wasn't a poet. Yet in Brazil, 7letras, under three labels, Moby Dick, Guizos, and *ás de colete*, was able to publish a significant catalogue of new and more established poets. In the case of the Moby Dick stable, books emerged from within a specific community and, because of their small scale and basic production, were almost designed to disappear (95). This inherited a model from the *poesia marginal* movement of the 1970s. But it was also seen on the other side of the River Plate, in what Mazzoni and Selci called "cualquierización", or the whatevering of poetry: the creation of books as objects, combining poetry, design, and artisan production, to make ephemeral, fragile objects in which the often imperfect or even throwaway ethos of the poetry was reflected in the form of publication.

Di Leone then examines Brazilian poetry anthologies, including *A poesia andando: treze poetas do Brasil*, published in Lisbon in 2008. Just as the magazines and publishers that emerged in Rio de Janeiro in the 1990s and 2000s had operated on conviviality and affect, so too this collection, behind a stated arbitrariness, worked along affective lines, in both the poetry included and the relationship between the writers. A focus on affect allowed anthologists to avoid turning the anthology into a monument. She concludes that either side of the River Plate, anthologies compiled by poets were defined not by distinct traditions or clear aesthetics, but rather through a sense of futurity: a tradition or a community *yet to come*.

Perhaps the fullest expression of this creation of a community can be found in *Las elecciones afectivas/Las afinidades electivas*, an international online virtual poetic community and anthology that Di Leone studies in some length. One of the founders, Alejandro Méndez, speaks of an attempt to create a "map" or a constellation, tending towards openness and expansion, rather than exclusion or hierarchy. In part, this is a response to some of the criticisms and polemics around the site: of endogamy, favouritism, or aesthetic limits. Di Leone defends the project. She also contrasts it to the

blog of the Brazilian review, *Modo de Usar & Co.* and certain canon-forming and community-based citational practices. But even further from hierarchies and closure is the blog *Bola da Neve*, spiralling (or rather rolling) out of the control of its founder. These projects, Di Leone argues, have the potential to bring together and offer visibility for the most disparate poets (166).

In her last two sections, Di Leone looks more closely at the writing of some of the poets involved in these projects: the Brazilians Aníbal Cristobo and Marília Garcia, and Argentina's Andi Nachon. In their works, the text itself is "deformed" (171) by different voices. Affective citations – of names, poets, and poems – constitute the patchwork of the text. Di Leone is a subtle reader of poetry, and it's a pity that these sections don't have proportionally more space in the book. She argues that, "a poesia contemporânea já produz não obras em sentido clássico, mas roteiros ou percursos de escrita e leitura formados e deformados – ou seja, afetados, pelos mesmos encontros que propõe" (196). This is tenable for her own corpus, but as a wider claim is too grand. A magazine like *Hablar de poesía*, or a publisher like Bajo la luna, and the work of the poets associated with it, not least Alejandro Crotto, is a striking counter example. But her call, in the conclusion, for critical attention to the "incômodo afetivo" (affective discomfort) of poetry and "desnaturalização" of processes of consecration and canonization in literature, is heartening.

Although Walter Benjamin is a key critical point of reference across three of these works, it is surprising that his essay on Goethe's *Elective Affinities*, source for the title of the influential website studied in detail by two of these critics, is not examined or indeed mentioned. For Benjamin, in an essay that develops into a virtuoso close reading of the 1809 novel, has some useful words to say about commentary and criticism and their relationship to history and the passage of time.

If, therefore, the works that prove enduring are precisely those whose truth is most deeply sunken in their material content, then, in the course of this duration, the concrete realities rise up before the eyes of the beholder all the more distinctly the more they die out in the world. [...] In this sense, the history of works prepares for their critique, and thus historical distance increases their power. (297-8)

Comparing the growing work to a funeral pyre, Benjamin saw the commentator as viewing it like a chemist, interested only in the materials – wood and ash. The critic, however, was an alchemist, interested in the flame, in what was alive: "The critic inquires into the truth, whose living flame continues to burn over the heavy logs of what is past, and the light ash of experience" (298). Benjamin points to the difficulty of commenting critically about artworks to which one is close, not least in historical terms. Di Leone's answer is to maintain the modesty and provisional nature of her findings.

Di Leone examines an article by Mazzoni and Selci, “Poesía actual y cualquirización”, in which they sketched the theories that would find fuller scale in *La tendencia materialista*. In terms of its theoretical contribution, though, this is the slenderest volume under examination. It is, nevertheless, one that makes an eye-catching claim about recent Argentine poetry – and it is the claim that gives the volume its title. The anthologists argue that in the 1990s, and continuing into the 2000s with the work of Sergio Raimondi and others, Argentine poetry developed a “materialist tendency”. This crystallises arguments made by many of the poets and theorists associated with *Diario de poesía* in the 1980s and 1990s: that contemporary poetry was moving away from the linguistic experiments and pure sensuousness of the *neobarroco* and more generally poetry in the 1980s, or the ethereal, spiritual focus of certain neoromantic tendencies, towards writing about people, places, and stuff. Furthermore, it did so in a way that was formally materialist: clearly expressed poetry full of things, not described with much in the way of metaphor. Kesselman et al put it thus:

La tendencia materialista es la tendencia a complejizar la percepción, siempre que se comprenda que “complejizar” significa volver más social, más real, más verdadero, el objeto percibido (8).

But the phrase borders on the meaningless: “siempre que se comprenda”, or “if by X we mean Y”, shifts attention away from the tendentious claim before the reader has a chance to consider it. What links the “social”, the “real” and the “true” to complexifying or complicating perception? And have we not been warned before about the risks of confusing a material relationship with a social one? More interesting instead is their sketch of a poetic moment in which small and not-so-small reviews and magazines (from *18 whiskies* to *Diario de poesía*), poetry workshops, art-spaces and other forms of collectives came together in frenetic and hyper-productive activity. There were prizes, exhibitions, collections and anthologies. In poetry, here we find the roots of the “post-crisis” art that emerges after 2001. Again, in a book about materialist trends, it is strange to read the editors citing, with no apparent irony, García Helder and Prieto’s talk of an “espíritu de la época” (19).

In contrast to early anthologies of this period, such as *Monstruos* or Daniel Friedemberg’s *Poesía en la fisura* (1995), the editors here do not include a broad field. Seven poets make the cut, divided into three sub-sections: “La percepción cultural” (Juan Desiderio, Fabián Casas, Fernanda Laguna); “La percepción política” (Martín Gambarotta, Washington Cucurto, Alejandro Rubio); and “Percepción histórico-económica” (Sergio Raimondi). Those headings are more or less arbitrary, and the selection itself not beyond question. Why, for example, include Fernanda Laguna and not Cecilia Pavón, when it is hard to argue that the former is a better poet, and Pavón demonstrates far more commitment

to poetry in her career. If Juan Desiderio, why not Daniel Durand? Or what of writers *not* from Buenos Aires, who might equally fit as *materialistas*, such as Cristian Aliaga, or Martín Prieto?

In a sense, such questions are as useful and as pointless as any anthology itself. What *La tendencia* does allow, once one has navigated an introduction heavily reliant on Jorge Fondedrider's critical volume, to which Mazzoni and Selci contributed the final chapter, *Tres décadas de poesía argentina* (2006), and some shorter presentations setting the sub-sections and individual poets (the latter read like lecture notes) in context (specifically contemporary literary materialism), are generous selections from works that are already difficult to access. For those left hungry for actual poetry from the previous three books more or less *about* poetry, it is present in *La tendencia* in meaty chunks. But the small corpus leads to some strange decisions. I have argued elsewhere that part of the force of Martín Gambarotta's 1996 collection *Punctum* stems from its coherence and tension as a whole, consisting of 39 poems or sections. Here we have twenty, at least a round number, but at the expense of the last four poems, which give the book its forceful conclusion.

Perhaps most notable is the great variation in styles, themes and tone. Although no one is writing traditional verse, the quasi-classical care (and use of hendecasyllables) in Sergio Raimondi is far removed from the colloquial provocations of Juan Desiderio. The chilling precision of Martín Gambarotta – a poet who writes poetic equations – sits alongside the wild fantasies of Washington Cucurto. The section from Fernanda Laguna's *Una chica menstrua cada 26 o 32 días y es normal* is prose by almost any standard, and elsewhere her poems respond to Osvaldo Lamborghini's slogan, "escribir como cualquier cosa". Alejandro Rubio, not mentioned by Di Leone, is a poet whose work is criss-crossed by other voices, from the poets of *modernismo*, the written and spoken language of the capital today, or, perhaps most memorably, the violent rhetoric of political reactionaries (in "Carta abierta"). Perhaps, rather than any particular tendency, this anthology too has been formed in line with the affective theories sketched by Di Leone.

Despite the evidence that some of these, and other, studies, offer of increasing openness to comparativism across the border between Argentina and Brazil, Chile is wholly absent here. There is no doubt that exchange between the Argentine and Brazilian academies is fruitful. One should remember that Perlongher completed his MA at Campinas. Di Leone is just one of a number of Argentines working on comparative literature in Brazilian universities. Similarly, the Proyecto Grumo, run by Klinger, Paula Siganevich, Mario Cámara and Paloma Vidal aimed to create real and virtual spaces for comparative Argentine-Brazilian studies. There is a growing tradition of Brazilian cultural studies in Argentina, at the forefront of which one might find a figure such as Florencia Garramuño. Yet contemporary Argentine poetry is, one might hazard, read with less frequency in Brazil than in

Chile. There is reciprocity that crosses the Andes, but which does not seem to have captured the attention of critics. The Chilean Malú Urriola publishes in Buenos Aires, while Santiago Llach promotes his work in Santiago de Chile. One of the most complete selections of recent Argentine poetry, Jorge Fondebrider's 2008 *Una antología de la poesía argentina (1970-2008)*, was published in Santiago de Chile. These connections are worthy of further study.

If this may already seem a crowded field, also worthy of note are earlier volumes by Porrúa and Kamenszain, more strictly literary studies, though they touch on many of the same poets and phenomena under study in these volumes (Cucurto and Gambarotta in Kamenszain; *objetivismo* and others in Porrúa) and a chapter in a more recent volume by Cala Buendía. Other useful anthologies would include Fondebrider's 2008 volume, or the very recent collection by Zaidenweg (2014). Both, it is worth noting, appeared overseas, as did Gustavo López's luxurious hardback published by Perceval in the US. There are more.

Encouragement, and some warnings, are on offer here to those attempting a culturally-rooted reading of poetry. Encouragement in the very existence of these works, and the range and diversity of the projects they discuss. Warnings in the risk of overstating the efficacy or repercussions of a chosen object of study, and in the need for detailed analytical attention to that object, rather than using it as a jumping off point for theoretical considerations independent of or uprooted from a context of cultural production. Cultural studies requires cultural optimism tempered by studious pessimism. It teaches us that poetry is at once one cultural object among many, and yet one with specific means of production, circulation, and reception. Attention to all these aspects permits a socially situated and politically insightful reading of contemporary poetry.

### **Primary Works.**

Di Leone, Luciana, *Poesía e escolhas afetivas*. Rio de Janeiro: Rocco, 2014.

Epplin, Craig, *Late Book Culture in Argentina*. London: Bloomsbury, 2014.

Kesselman, Violeta, Ana Mazzoni and Damián Selci (eds), *La tendencia materialista. Antología crítica de la poesía de los 90*. Buenos Aires: Paradiso, 2012.

Palmeiro, Cecilia, *Desbunde y felicidad. De la Cartonera a Perlongher*. Buenos Aires: Título (Kindle Edition), 2013.

### **Other Works Cited.**

Benjamin, Walter, "Goethe's Elective Affinities," in *Selected Writings: Volume 1. 1913–1926*, ed. Marcus Bullock and Michael W. Jennings. London: The Belknap Press of Harvard University Press, 2002. 297-360.

Bersani, Leo, *Homos*, Harvard, 1995.

Bürger, Peter, *Theory of the Avant-Garde*, trans. Michael Shaw. Manchester, 1984.

Cala Buendía, Felipe, *Cultural Producers and Social Change in Latin America*. Basingstoke: Palgrave Macmillan, 2014.

Epps, Brad, "Retos, riesgos, pautas y promesas de la teoría queer," *Revista Iberoamericana*, Vol. LXXIV, 225, (Oct-Dec 2008), 897-920.

Fondebrider, Jorge (ed.), *Una antología de la poesía argentina (1970-2008)*. Santiago de Chile: LOM, 2008.

Fondebrider, Jorge (ed.), *Tres décadas de poesía argentina 1976-2006*. Buenos Aires: Libros del Rojas, 2006.

Giunta, Andrea, *Post-crisis. Arte argentino después de 2001*. Buenos Aires: Siglo XXI, 2009.

Jameson, Fredric, *The Antinomies of Realism*. London: Verso, 2013.

Kamenzain, Tamara, *La boca del testimonio. Lo que dice la poesía*. Buenos Aires: Norma, 2007.

Kuhnheim, Jill S., *Beyond the Page. Poetry and Performance in Spanish America*. Tucson: University of Arizona, 2014.

Laguna, Fernanda and Cecilia Pavón, *Belleza y felicidad. Selected Writings: Fernanda Laguna & Cecilia Pavón*. Key West, FL: Sand Paper, 2015.

López, Gustavo (ed.), *Antología de la nueva poesía argentina*. Santa Monica, CA: Perceval, 2009.

Ludmer, Josefina, *Aquí América Latina. Una especulación*. Buenos Aires: Eterna Cadencia, 2010.

Perlongher, Néstor, "La desaparición de la homosexualidad," in *Prosa plebeya* ed. Cristián Ferrer and Osvaldo Baigorria. Buenos Aires: Colihue, 1997, pp 85-90.

Perlongher, Néstor, "El deseo de pie," in *Prosa plebeya* ed. Cristián Ferrer and Osvaldo Baigorria. Buenos Aires: Colihue, 1997, pp 103-111.

Porrúa, Ana, *Caligrafía tonal. Ensayos sobre poesía*. Buenos Aires: Entropía, 2011.

Strafacce, Ricardo, *Oswaldo Lamborghini. Una biografía*. Buenos Aires: Mansalva, 2008.

Zaidenweg, Ezequiel (ed.), *Penúltimos. 33 Poetas de Argentina*. Mexico City: UNAM, 2014.

### **Acknowledgments.**

I am very grateful to Rory O'Bryen and Jens Andermann for their helpful comments on earlier drafts of this piece.

### **Notes.**

---

<sup>i</sup> Sand Paper Press, a US independent publisher, releases this year a collection of writings by Laguna and Cecilia Pavón.

<sup>ii</sup> Di Leone was kind enough to let me have an electronic draft of her book, which appears to be unavailable for purchase in the UK, for distribution reasons, even in ebook format. Not quite a declaration of interest, but as a number of the works touch on the question of *amiguismo*, I should mention that I have collaborated with Epplin on a small research project on Argentine poetry; I am also editor of a special edition to which Di Leone has contributed, and we have met at academic events in the past, including one that I co-organised. Some years ago, Mazzoni, Selci and I exchanged emails about a possible research collaboration, although this never came to fruition. I have never met Palmeiro, but we are “friends” on Facebook.

<sup>iii</sup> Jill Kuhnheim (2014), for example, has studied early twentieth-century *declamadoras*.

<sup>iv</sup> No page numbers are provided for this electronic edition; the curious reader can find the quoted section by inserting the opening phrase into their e-reader's search function.