

## *Los Rituales Del Caos Los Libros Del Consumidor*

***En el principio hubo nueve grabados coloniales sobre cuyas placas en blanco y negro el gran artista Francisco Toledo sobregrobó trazos y colores nuevos. Paralelamente, Carlos Monsiváis escribió una serie de textos a modo de catecismo para indios, con el loable fin de alejarlos de supercherías y encaminarlos por la buena senda. Aquellas ilustraciones y aquellos textos se juntaron en una edición limitadísima, para bibliófilos. Y ahora, para el presente volumen, unas y otros se han ampliado: seis ilustraciones más y numerosos textos adicionales, aquéllas tan notables como las originales, éstos tan regocijantes e instructivos como le sienta a la pluma de Carlos Monsiváis. Un volumen tan hermoso como delicioso. Las consignas “No sin nosotros”, “Nunca más un México sin nosotros”, y otras de intención similar, responden a la certeza compartida: sólo se avanza en la democratización y en la lucha contra la desigualdad si se le pone límites a la exclusión o si se le elimina. La primera parte de este libro se dedica a la crónica de algunos procesos primordiales de la sociedad civil en México desde 1985. En la segunda se reproduce la crónica de Carlos Monsiváis escrita en los días del terremoto, en esos meses de dolor, confianza y energía de la comunidad imaginada. This book studies the role of subterranean spaces in literary works about Mexico City. It analyzes how underground spaces such as the subway, the***

***sewage system, tunnels, crypts, and the subsoil itself relate to the whole of the city in a body of works published after 1985, the year of the deadliest earthquake in the capital's history. The texts belong to the most important genres in urban literature (the novel, the short story, and the crónica) and demonstrate the crucial role played by the underground in contemporary imaginings of the megalopolis, as it condenses and confronts the tensions that run through them. This central idea is developed through four analytical chapters focusing on the political, ecological, historical, and aesthetic dimension of subterranean imaginaries.***

***One of Mexico's foremost social and political chroniclers and its most celebrated cultural critic, Carlos Monsivís has read the pulse of his country over the past half century. The author of five collections of literary journalism pieces called crónicas, he is perhaps best known for his analytic and often satirical descriptions of Mexico City's popular culture. This comprehensive study of Monsivís's crónicas is the first book to offer an analysis of these works and to place Monsivís's work within a theoretical framework that recognizes the importance of his vision of Mexican culture. Linda Egan examines his ideology in relation to theoretical postures in Latin America, the United States, and Europe to cast Monsivís as both a heterodox pioneer and a mainstream spokesman. She then explores the poetics of the contemporary chronicle***

***in Mexico, reviewing the genre's history and its relation to other narrative forms. Finally, she focuses on the canonical status of Monsivís's work, devoting a chapter to each of his five principal collections. Egan argues that the five books that are the focus of her study tell a story of ever-renewing suspense: we cannot know the end until Monsivís is through constructing his literary project. Despite this, she observes, his work between 1970 and 1995 documents important discoveries in his search for causes, effects, and deconstructions of historical obstacles to Mexico's passage into modernity. While anthropologists and historians continue to introduce new paradigms for the study of Mexico's cultural space, Egan's book provides a reflexive twist by examining the work of one of the thinkers who first inspired such a critical movement. More than an appraisal of Monsivís, it offers a valuable discussion of theoretical issues surrounding the study of the chronicle as it is currently practiced in Mexico. It balances theory and criticism to lend new insight into the ties between Mexican society, social conscience, and literature.***

***Aproximaciones y reintegros***

***Gringolandia***

***crónica de la crónica***

***Escenas de pudor y liviandad***

***Voces de Hispanoamerica***

***Afterimages of Mexico, 1968***

***Maravillas que son, sombras que fueron***

This book analyzes the representation of children in 21st-century Latin American cinema by bringing attention to the political act of choosing children as protagonists. It provides a platform to understand the mechanisms in contemporary filmmaking that challenge the displacement created by the conventional subordinated role of children in cinema.

Carlos Monsiváis reúne un muestrario de personajes que de modos diversos, insólitos a veces, ilustran facetas de la sociedad mexicana. Así, gracias a su particular estilo, desfilan ante el lector músicos (Lara, Jiménez), chavos onderos y clase alta, figuras espectaculares (Fidel Velázquez, La Tigresa, Isela Vega, Siqueiros), un escritor singular ahogado por su ubicua figura (Novo), un maestro de ceremonias de masas (Raúl Velasco) y los militantes de izquierda que con sus vidas y muertes son el indispensable contrapunto del amor perdido por la historia mexicana.

Rethinks the concepts of nation, imperialism, and globalization by examining the everyday writing of the newspaper chronicle and

blog in Spain and Latin America. In *The Everyday Atlantic*, Tania Gentic offers a new understanding of the ways in which individuals and communities perceive themselves in the twentieth-century Atlantic world. She grounds her study in first-time comparative readings of daily newspaper texts, written in Spanish, Portuguese, and Catalan. Known as chronicles, these everyday literary writings are a precursor to the blog and reveal the ephemerality of identity as it is represented and received daily. Throughout the text Gentic offers fresh readings of well-known and lesser-known chroniclers (cronistas), including Eugeni d'Ors (Catalonia), Germán Arciniegas (Colombia), Clarice Lispector (Brazil), Carlos Monsiváis (Mexico), and Brazilian blogger Ricardo Noblat. While previous approaches to the Atlantic have focused on geographical crossings by subjects, Gentic highlights the everyday moments of reading and thought in which discourses of nation, postcolonialism, and globalization come into conflict. Critics have often evaluated in isolation how ideology, ethics, affect, and the body inform identity; however, Gentic skillfully combines these approaches to demonstrate how the chronicle

exposes everyday representations of self and community. Power is a pervasive phenomenon yet there is little consensus on what it is and how it should be understood. In this book the cultural theorist Byung-Chul Han develops a fresh and original perspective on the nature of power, shedding new light on this key feature of social and political life. Power is commonly defined as a causal relation: an individual's power is the cause that produces a change of behaviour in someone else against the latter's will. Han rejects this view, arguing that power is better understood as a mediation between ego and alter which creates a complex array of reciprocal interdependencies. Power can also be exercised not only against the other but also within and through the other, and this involves a much higher degree of mediation. This perspective enables us to see that power and freedom are not opposed to one another but are manifestations of the same power, differing only in the degree of mediation. This highly original account of power will be of great interest to students and scholars of philosophy and of social, political and cultural theory, as well as to anyone seeking to understand the many ways in which power shapes our lives today.

Crónicas de la sociedad que se organiza  
cultura y crónica en el México contemporáneo

Cruelty and Utopia

Moments, Metaphors, Memories

The Magician of Vienna

Carlos Monsiváis

Perspectives in a Global World

*Colección de ensayos escritos por destacados académicos de América Latina, los EE.UU. y Europa en la obra de Carlos Monsiváis, uno de los más importantes escritores e intelectuales públicos del siglo 20 México, conocido sobre todo por su "crónicas" urbano.*

*Why did collectors seek out posters and collect ephemera during the late-nineteenth and the twentieth centuries? How have such materials been integrated into institutional collections today? What inspired collectors to build significant holdings of works from cultures other than their own? And what are the issues facing curators and collectors of digital ephemera today? These are among the questions tackled in this volume-the first to examine the practices of collecting prints, posters, and*

*ephemera during the modern and contemporary periods. A wide range of case studies feature collections of printed materials from the United States, Latin America, France, Germany, Great Britain, China, Japan, Russia, Iran, and Cuba. Fourteen essays and one roundtable discussion, all specially commissioned from art historians, curators, and collectors for this volume, explore key issues such as the roles of class, politics, and gender, and address historical contexts, social roles, value, and national and transnational aspects of collecting practices. The global scope highlights cross-cultural connections and contributes to a new understanding of the place of prints, posters and ephemera within an increasingly international art world.*

*In Mexico, the participation of intellectuals in public life has always been extraordinary, and for many the price can be high. Highlighting prominent figures that have made incursions into issues such as elections, human rights, foreign policy, and the drug war, this volume paints a picture of the ever-changing context of Mexican intellectualism.*

*This landmark collection of illustrated essays explores the*



*vastly underappreciated history of America's other cities -- the great metropolises found south of our borders in Central and South America. Buenos Aires, So Paulo, Mexico City, Caracas, Havana, Santiago, Rio, Tijuana, and Quito are just some of the subjects of this diverse collection. How have desires to create modern societies shaped these cities, leading to both architectural masterworks (by the likes of Luis Barragn, Juan O'Gorman, Lcio Costa, Roberto Burle Marx, Carlos Ral Villanueva, and Lina Bo Bardi) and the most shocking favelas? How have they grappled with concepts of national identity, their colonial history, and the continued demands of a globalized economy? Lavishly illustrated, Cruelty and Utopia features the work of such leading scholars as Carlos Fuentes, Edward Burian, Lauro Cavalcanti, Fernando Oayrzn, Roberto Segre, and Eduardo Subirats, along with artwork ranging from colonial paintings to stills from Chantal Akerman's film From the Other Side. Also included is a revised translation of Spanish King Philip II's influential planning treatise of 1573, the "Laws of the Indies," which did so much to define the form of the Latin American city. Subterranean Space in Contemporary Mexico City Literature*

*Mexico City and Sao Paulo*

*Días de guardar*

*Mexican Identity and Perceptions of the United States*

*La fotografía en México*

*A Novel*

*Crónica de la nota roja en México*

**The modern metropolis has been called 'the symbol of our times', and life in it epitomizes, for many, modernity itself. But what to make of inherited ideas of modernity when faced with life in Mexico City and São Paulo, two of the largest metropolises in the world? Is their fractured reality, their brutal social contrasts, and the ever-escalating violence faced by their citizens just an intensification of what Engels described in the first in-depth analysis of an industrial metropolis, nineteenth century Manchester? Or have post-industrial and neo-globalized economies given rise to new forms of urban existence in the so-called developing world? Life in the Megalopolis: Mexico City and São Paulo investigates how such questions are explored in cultural productions from these two Latin American megalopolises, the focus being on literature, film popular music, and visual arts. This book combines close readings of works with a constant reference to theoretical, anthropological and social studies of these two cities, and builds on received definitions of the concept megalopolis Life in the Megalopolis is the first book to combine urban-studies theories (particularly Lefebvre, Harvey, and de Certeau) with Benjaminian cultural analyses, and theoretical discussions with close-readings of recent cultural works in various media. It is also the first book to compare Mexico City and São Paulo.**

**En su primera recopilación de ensayos, que tiene por eje la contradicción entre la realidad y la apariencia del México de nuestros días, Monsiváis investiga las raíces de los mitos sociales, artísticos y políticos; desmenuza al detalle las grandes ceremonias que presiden la vida nacional; comparte el latido de la inconformidad juvenil, sin dejar de tener ante ella una actitud crítica... Un estilo audaz, tan destructor como renovador del lenguaje, expresa una visión lúcida, regocijada, dolorida, y hace del humor una punzante forma de lirismo.**

**The heartbreaking final volume in Sergio Pitol's groundbreaking memoir-essay-fiction-hybrid Trilogy of Memory, which won him the prestigious Cervantes Prize, finds Pitol boldly and passionately weaving fiction and autobiography together to tell of his life lived through the written word as a way to stave off the advancement of a degenerative neurological condition causing him to lose the use of language.**

**Más allá de emprender la temeraria tarea de sistematizar la obra de Carlos Monsiváis, la autora explora sus ideas y el propósito moral y social que guía sus escritos a través de cinco de sus libros capitales: Das de guardar (1970), Amor perdido (1977), Escenas de pudor y liviandad (1981), Entrada libre: crónicas de la sociedad que se organiza (1987) y Los rituales del caos (1995) Para ofrecer un estudio imprescindible sobre una obra apocalíptica a la vez que esperanzadora, en la que han quedado registrados los principales momentos de la vida mexicana de las últimas décadas.**

**Crónicas de la identidad**

**Collecting Prints, Posters, and Ephemera**

**Los ídolos a nado**

**la crónica como hipertexto**

**Entrada libre**

Jaime Sáenz, Carlos Monsiváis y Pedro Lemebel

Nuevo catecismo para indios remisos

***Drawing on a mix of political, economic, literary, and filmic texts, Crisis Cultures challenges current cultural histories of the neoliberal period by arguing that financialization, and not just neoliberalism, has been at the center of the dramatic transformations in Latin American societies in the last thirty years. Starting from political economic figures such as crisis, hyperinflation, credit, and circulation and exemplary cultural texts, Whitener traces the interactions between culture, finance, surplus populations, and racialized state violence after 1982 in Mexico and Brazil. Crisis Cultures makes sense of the emergence of new forms of exploitation and terrifying police and militarized violence by tracking the cultural and discursive forms, including real abstraction and the favela and immaterial cadavers and voided collectivities, that have emerged in the complicated aftermath of the long downturn and global turn to finance.***

***In the months leading up to the 1968 Olympic games in Mexico City, students took to the streets, calling for greater democratization and decrying crackdowns on political resistance by the ruling PRI party. During a mass meeting held at the Plaza of the Three Cultures in the Tlatelolco neighborhood, paramilitary forces opened fire on the gathering. The death toll from the massacre remains a contested number, ranging from an official count in the dozens to estimates in the hundreds by journalists and scholars. Rereading the legacy of this tragedy through diverse artistic-political interventions across the decades, Photopoetics at Tlatelolco explores the state's dual***

*repression—both the massacre’s crushing effects on the movement and the manipulation of cultural discourse and political thought in the aftermath. Examining artifacts ranging from documentary photography and testimony to poetry, essays, chronicles, cinema, literary texts, video, and performance, Samuel Steinberg considers the broad photographic and photopoetic nature of modern witnessing as well as the specific elements of light (gunfire, flares, camera flashes) that ultimately defined the massacre. Steinberg also demonstrates the ways in which the labels of “massacre” and “sacrifice” inform contemporary perceptions of the state’s blatant and violent repression of unrest. With implications for similar processes throughout the rest of Latin America from the 1960s to the present day, Photopoetics at Tlatelolco provides a powerful new model for understanding the intersection of political history and cultural memory.*

*As the most popular mass spectator sport across the world, soccer generates key moments of significance on and off the field, encapsulated in events that create metaphors and memories, with wider social, cultural, psychological, political, commercial and aesthetic implications. Since its inception as a modern game, the history of soccer has been replete with events that have changed the organization, meanings and impact of the sport. The passage from the club to the nation or from the local to the global often opens up transnational spaces that provide a context for studying the events that have ‘defined’ the sport and its followers. Such defining events can include sporting performances, decisions taken by various stakeholders of the game, accidents and violence among players and fans, and invention of supporter*

*cultures, among other things. The present volume attempts to document, identify and analyse some of the defining events in the history of soccer from interdisciplinary and comparative perspectives. It revisits the discourses of signification and memorialization of such events that have influenced society, culture, politics, religion, and commerce. This book was originally published as a special issue of the journal Soccer & Society. El espectáculo en la sociedad del espectáculo. El morbo en los espacios del amor romántico. Los ídolos ante la mirada consagradoria y desacralizadora de las masas. Un libro de revelaciones pudorosas del gran cronista mexicano Carlos Monsiváis. Incluye la crónica que convirtió a Juan Gabriel en un mito. La sucesión de escenas (cuadros y carros alegóricos) donde el pondo es la forma más ostentosa de la liviandad, y los hombres de pro, y Columnas del Deber, resultan turiferarios de la Santísima Trivialidad. La pequeña historia en el México del siglo XX: el mural disperso y siempre recién inaugurado donde participan María Félix y los chavos banda, Dolores del Río y los chavos punk, las vedettes y los economistas; Juan Gabriel y la pareja cerúlea en el dancing, Celia Montalbán que anima el hoyo fonqui y el cachudo quedirige a María Condesa. El pudor, la liviandad: los sentimientos extintos en la sociedad que no acaba nunca de ser plenamente moderna. Y, ¿qué melodía se le antoja, patrón? Fragmento de "Instituciones: Juan Gabriel", ensayo incluido en Escenas de pudor y liviandad: "Había una vez una ciudad llamada Juárez en la frontera de México con Estados Unidos. Allí vivía un adolescente solitario, ajeno a la política y a la cultura, aficionado irredento de las cantantes de rancho, de Lola Beltrán y Lucha Villa y Amalia Mendoza la Tariácuri... y ese joven, furiosamente provinciano (cosmopolita de trasmano, nacionalista del puro*

**sentimiento) creaba por su cuenta una realidad musical nomás suya, la síntesis de todas sus predilecciones que no existía en lado alguno (...) Y al adolescente de Juárez, que responde al nombre de Alberto Aguilera Valadez, su inspiración le llevaba a diario melodías que silbaba, con letras adjuntas, y él las cantaba en un lugar llamado Noa-Noa..."**

***Time, Knowledge, and Subjectivity in the Twentieth-Century Iberian and Latin American Newspaper Chronicle***

***Carlos Monsiváis ante la crítica***

***Defining Events in the History of Soccer***

***The Everyday Atlantic***

***Los rituales del caos de Carlos Monsiváis***

***The Intersections of Storytelling and Journalism in Contemporary Literature***

***Los rituales del caos***

En este libro se retrata a aquellos que fundaron -a través de películas, diálogos y canciones- la sustancia indescriptible que fluye al ritmo de la vida. Una crónica-ensayo de Carlos Monsiváis; un autorretrato de una época a la que las leyendas vuelven atemporal, anclada en el espacio de "lo mexicano", donde intervienen el melodrama, la comedia, los modelos de vida y de mala vida y, por supuesto, las canciones, incesantes, un buen número de ellas ya enraizadas en la vida cotidiana.

Una reflexión mordaz y desgarradora sobre el crimen como expresión de

lo cotidiano y lo excepcional en la sociedad mexicana. Desde su primera versión, aparecida en 1994, *Los mil y un velorios* ha mantenido el inigualable estilo de Carlos Monsiváis. Una crónica que recupera la memoria roja de los mexicanos y se adentra en los laberintos actuales de la delincuencia organizada. En esta amplia crónica de la nota roja, Carlos Monsiváis recupera los casos más sonados (Goyo Cárdenas, el Pelón Sobera, los Narcosatánicos, la Mataviejitas, etc.) y se adentra en los laberintos del narco y los crímenes de odio, haciendo en todo momento una reflexión mordaz y desgarradora sobre el crimen como expresión de lo cotidiano y lo excepcional en la sociedad mexicana. La crítica ha opinado: "En una tradición dominada por la seriedad, el hieratismo y la pregunta existencial de la identidad (Paz, Rulfo, Fuentes, Elizondo...), Monsiváis reivindicó la risa como un medio para lidiar con una realidad adversa. Al ser antiolemne e irreverente, la obra de Monsiváis resultó una bocanada de aire puro en medio de la gazmoñería y la solemnidad literarias" -Jezreel Salazar, Revista de la Universidad de México-

Mexico's views of the United States have been characterized as stridently anti-American, but recent policy changes in Mexico mark a fundamental transformation in the relationship. This thoughtful and original work answers questions about the impact of these policy shifts on Mexican nationalism and perceptions of the United States. As



the only developing country to have entered into a free trade agreement (NAFTA) with a developed country, Mexico offers a unique and invaluable case study of the impact of globalization on a nation and its national identity. Exploring Mexico's experience also allows us to consider how other countries perceive the United States, especially in the post-9/11 climate. Analyzing the diversity of Mexican views of the United States, Gringolandia contributes a rich and nuanced dimension to our understanding of contemporary Mexico and Mexicans' feelings about the vital cross-border relationship.

Este libro es un reflejo de la capacidad crítica, la síntesis, la cultura universal, la curiosidad insaciable, el rechazo al conservadurismo y la habilidad para construir metáforas visuales de Carlos Monsiváis. Reúne, por primera vez, 48 textos de crítica cultural, social, política y literaria. La mayoría de ellos publicados originalmente en el encarte La cultura en México de la revista Siempre!

Language, Body, and Spanish American Urban Space

Cities and Landscapes of Latin America

Carlos Monsiváis

What is Power?

City Fictions

El 68, la tradición de la resistencia

No sin nosotros

La mejor antología del maestro de la crónica. Carlos Monsiváis era a partes iguales figura mediática, escritor popular e intelectual imprescindible. Autor de una obra tan amplia como fascinante, inventó una forma de contar la realidad y dotó a la crónica y al ensayo periodístico de verdadero calado literario, como prueban las páginas que conforman esta antología, seleccionada por Jordi Soler en conversación con el propio Monsiváis. El título, Los ídolos anado, un verso de Ramón López Velarde, lo eligió Monsiváis, quizá por su misteriosa sonoridad, y también porque contiene esa imagen poderosa que sugiere lo que esta antología pretende: cruzar el mar y traer a España a la obra de uno de los escritores imprescindibles de la lengua. Reseñas: « En su Autobiografía, que publicó a los veintiocho años, Monsiváis declaró: "Acepté esta suerte de autobiografía con el mezuquino fin de hacerme ver como una mezcla de Albert Camus y Ringo Starr". La distancia que hay entre el autor de El extranjero y el más cachondo de los Beatles es el espacio por el que transita la vena más literaria de Monsiváis, y también la más global, esa zona de su obra que es el motivo de esta antología. » Jordi Soler « Monsiváis ha hecho de la crónica un género monumental y una particular metafísica, la de la atención aristotélica y cuidadosa por lo menor que nos ocurre. Si no fuera por su arrojo, nadie detallaría con respeto, sagacidad y olfato las oscuras trampas de aquella realidad desequilibrada. » E. López Parada « Una de las voces más lúcidas e implacables de la literatura mexicana. » El País

Si, además de la realidad, algo se opone a lo uniforme, son las crónicas urbanas de personajes y creencias. Así, por ejemplo, este auge de lo diverso admite la convivencia, divertida o resignada, contradictoria y complementaria, de Luis Miguel y el Niño Fidencio, de

El Santo, el enmascarado de Plata, y el Metro, de Sting y los coleccionistas de pintura virreinal. Lo antes mencionado, en un sentido digamos que positivo, apunta al caos: en esta oportunidad no la alteración de las jerarquías sino la gana de vivir como si las jerarquias no estuviesen aquí, sobre uno y dentro de uno. Y el caos (en el sentido de marejada del relajo y suefio de la trascendencia) usa también de esas fijezas en el tumulto que llamamos rituales. Aunque no se perciba, en las grandes ciudades las jerarquias se mantienen rígidas y, al mismo tiempo, las jerarquías pierden su lugar y se deshacen en la trampa de los sentidos, en el embotellamiento de seres, automóviles, pasiones, circunstancias. Y mientras esto acontece, son los rituales, esa última etapa de permanencia, los que insisten en la fluidez de lo nacional. En la más intensa de las transformaciones concebibles, las ceremonias, objeto de estas crónicas, aportan las últimas pruebas de continuidad.

At once intimate and wide-ranging, and as enthralling, surprising, and vivid as the place itself, this is a uniquely eye-opening tour of one of the great metropolises of the world, and its largest Spanish-speaking city. Horizontal Vertigo: The title refers to the fear of ever-impending earthquakes that led Mexicans to build their capital city outward rather than upward. With the perspicacity of a keenly observant flaneur, Juan Villoro wanders through Mexico City seemingly without a plan, describing people, places, and things while brilliantly drawing connections among them. In so doing he reveals, in all its multitudinous glory, the vicissitudes and triumphs of the city's cultural, political, and social history: from indigenous antiquity to the Aztec period, from the Spanish conquest to Mexico City today—one of the world's leading cultural and financial centers. In this deeply iconoclastic book, Villoro organizes his text around a recurring series of topics: "Living in the City," "City Characters," "Shocks," "Crossings," and

“Ceremonies.” What he achieves, miraculously, is a stunning, intriguingly coherent meditation on Mexico City’s genius loci, its spirit of place.

Just as Mexican national life has come to center on the sprawling, dynamic, almost indefinable metropolis of Mexico City, so recent Mexican cinema has focused on the city not merely as a setting for films but almost as a protagonist in its own right, whose conditions both create meaning for and receive meaning from the human lives lived in its midst. Through close readings of fourteen recent critically acclaimed films, this book watches Mexican cinema in this process of producing cultural meaning through its creation, enaction, and interpretation of the idea of Mexico City. David William Foster analyzes how Mexican filmmakers have used Mexico City as a vehicle for exploring such issues as crime, living space, street life, youth culture, political and police corruption, safety hazards, gender roles, and ethnic and social identities. The book is divided into three sections. "Politics of the City" examines the films *Rojo amanecer*, *Novia que te vea*, *Frida*, *naturaleza viva*, and *Sexo, pudor y lágrimas*. "Human Geographies" looks at *El Callejón de los Milagros*, *Mecánica nacional*, *El castillo de la pureza*, *Todo el poder*, and *Lolo*. "Mapping Gender" discusses *Danzón*, *De noche vienes*, *Esmeralda*, *La tarea*, *Lola*, and *Entre Pancho Villa y una mujer desnuda*.  
Culture and Chronicle in Contemporary Mexico

Mexican Public Intellectuals

Life in the Megalopolis

Los mil y un velorios

El arte de la ironía

Pedro Infante. Las leyes del querer

Este nuevo libro de Carlos Monsiváis es el iluminador relato de las semanas cuando, entre marchas, mítines, errores, sectarismos, proezas individuales y colectivas y tomas de conciencia, un movimiento no sólo estudiantil defiende los derechos humanos, prepara el advenimiento de la sociedad civil, amplía los horizontes culturales y le da forma a otro modelo de comportamiento.

What defines the boundary between fact and fabrication, fiction and nonfiction, literature and journalism? *Latin American Documentary Narratives* unpacks the precarious testimonial relationship between author and subject, where the literary journalist, rather than the subject being interviewed, can become the hero of a narrative in its recording and retelling. *Latin American Documentary Narratives* covers a variety of nonfiction genres from the 1950s to the 2000s that address topics such as social protests, dictatorships, natural disasters, crime and migration in Latin America. This book analyzes [?] and includes an appendix of interviews with [?] authors who have not previously been critically read together, from the

early and emblematic works of Gabriel García Márquez and Elena Poniatowska to more recent authors, like Leila Guerriero and Juan Villoro, who are currently reshaping media and audiences in Latin America. In a world overwhelmed by data production and marked by violent acts against those considered 'others', Liliana Chávez Díaz argues that storytelling plays an essential role in communication among individuals, classes and cultures. Apocalipstick compila una treintena de ensayos en el estilo inconfundible de Carlos Monsiváis. Una lectura divertida y una profunda catarsis, que tendrán que agradecer los lectores cuyo karma hizo que les tocara vivir aquí, en la más azotada. Partiendo de catastróficas estadísticas y hechos aberrantes, el mejor cronista de México hace un registro minucioso y satírico de la vida en el DF y la zona conurbada durante los primeros años del siglo XXI y especula sobre lo que les espera a sus habitantes. "Se informa a los habitantes del planeta Tierra: a consecuencia del cambio climático muy pronto se iniciará el conteo regresivo y la humanidad entrará en su fase terminal. Sin embargo, y por fortuna, en vísperas de la catástrofe, les ofrecemos la gran oportunidad: el lipstick que hará que se

enamoren del color como casi nunca lo hubieran visto, un color incendiario por sus pigmentos puros y con la sensación cremosa que deja su néctar de miel nutritivo. ¿Qué más quieren? Y todo esto a unas horas de que la humanidad se desvanezca. Acudan al fin de la especie con labios flamígeros, los propios del beso de la despedida." La crítica ha opinado: "Monsiváis escribe en Monsiváis (estampas y viñetas ilustrativas, testimonios de cuerpo presente, vívidos retratos, paráfrasis, crónicas interpretativas, parábolas (des)moralizadoras, fábulas (anti)ejemplarizantes, percepciones originales, visiones enriquecedoras, revisiones nostálgicas, descripciones del "relajo" y el "desmadre"). Esta narrativa indaga en el reordenamiento de las mentalidades y los cuerpos de los habitantes de la ciudad de México alentado por las industrias culturales durante el siglo viejo y el cambio de milenio" -Alejandro de la Garza, Nexos-

En este volumen se han reunido, junto con muchas fotografías de la colección del Museo del Estanquillo. Páginas que dedicó a esas imágenes fugaces pero inolvidables en libros, revistas, prólogos, periódicos, catálogos. Estas páginas son espejos del

**país y de nosotros, imágenes de nuestros recuerdos, Maravillas que son, sombras que fueron, captadas por esa especie de fotógrafo de México que fue Carlos Monsiváis durante cinco décadas.**

**Horizontal Vertigo**

**Amor perdido**

**The Rise of Finance in Mexico and Brazil**

**Apocalipstick**

**Mexico City in Contemporary Mexican Cinema**

**Politics of Children in Latin American Cinema**

**Los días del terremoto. 1985–2005**

The central figure of this novel is a young man whose parents were executed for conspiring to steal atomic secrets for Russia. His name is Daniel Isaacson, and as the story opens, his parents have been dead for many years. He has had a long time to adjust to their deaths. He has not adjusted. Out of the shambles of his childhood, Daniel has constructed a new life—marriage to an adoring girl who gives him a son of his own, and a career in scholarship. It is a life that enrages him. In the silence of the library at Columbia University, where he is supposedly writing a Ph.D. dissertation, Daniel composes something quite different. It is a confession of his most intimate



relationships—with his wife, his foster parents, and his kid sister Susan, whose radicalism so reproaches him. It is a book of memories: riding a bus with his parents to the ill-fated Paul Robeson concert in Peekskill; watching the FBI take father away; appearing with Susan at rallies protesting their parents' innocence; visiting his mother and father in the Death House. It is a book of investigation: transcribing Daniel's interviews with people who knew his parents, or who knew about them; and logging his strange researches and discoveries in the library stacks. It is a book of judgments of everyone involved in the case—lawyers, police, informers, friends, and the Isaacson family itself. It is a book rich in characters, from elderly grand- mothers of immigrant culture, to covert radicals of the McCarthy era, to hippie marchers on the Pen-tagon. It is a book that spans the quarter-century of American life since World War II. It is a book about the nature of Left politics in this country—its sacrificial rites, its peculiar cruelties, its humors, its bitterness. It is a book about some of the beautiful and terrible feelings of childhood. It is about the nature of guilt and innocence, and about the relations of people to nations. It is *The Book of Daniel*.

VOCES DE HISPANOAMÉRICA, the market-leading anthology, features the most distinguished authors of Spanish-American literature from the pre-colonial period to the present. Introductory essays and literary selections, combined with many

historical and literary references, make this text an invaluable resource. Through detailed essays that focus on each historical period, this 5th edition provides the necessary background information for you to effectively study, analyze, and evaluate literary works. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Using concepts from urban and cultural studies, *City Fictions* examines the representation of the city in the works of five important late-twentieth-century Spanish American authors, Octavio Paz, Julio Cortazar, Christina Peri Rossi, Diamela Eltit, and Carlos Monsivais. While each of these authors is influenced at least partially by a specific Spanish American city, be it Mexico City, Buenos Aires, Montevideo, or Santiago, the element that brings them together is the way in which the city is fictionalized in their work: they all equate both language and the body with urban space. In these metaphors, language breaks down and the body disintegrates, creating a disturbing picture of violent decline. The poetry of Paz associates the urban surroundings with dissolving sentences and desensitized fingertips; for Cortazar, characters walking through cities are seen as both creating and unraveling written texts;

A lo largo de siete crónicas, vemos expresarse y actuar a grupos significativos de mexicanos, en situaciones de extrema tensión (los días del terremoto y la tragedia

San Juanico), en instantes de auge (la lucha en Juchitán, la disidencia magisterial, el movimiento popular urbano, el movimiento del CEU) y durante el clímax y el anticlímax del mundial de fútbol. {Entrada libre} es quizás el libro más comprometido de Carlos Monsiváis porque el punto de vista que lo integra recobra aquella profunda (y clásica) noción de la política según la cual ésta es una acción cotidiana y fundamental de la sociedad.

The Book of Daniel

Los Rituales del caos de Carlos Monsiváis

Photopoetics at Tlatelolco

Crisis Cultures

A City Called Mexico

Latin American Documentary Narratives

Una antología global

*Los rituales del caos* Ediciones Era  
Toledo, Mosivais