

## ACKNOWLEDGMENTS

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This book engages an art of transition, tracing the scope of culture as it moves from conditions of dictatorship to democracy under neoliberal rule. At the same time, it tracks both the flow of intellectual projects that travel between North and South and the resistances offered by literature to the market economy, particularly in Argentina and Chile. In no minor way, this study gathers its momentum from the many conversations I sustained over time, drawing from the nourishing friendships that spanned the North/South horizon.

This project was stirred initially by a gracious invitation from Raquel Olea to visit Chile in 1994. The experience introduced me to a cultural polemic with which I had limited prior engagement and opened my eyes to the different possibilities for democracy and gendered politics on both sides of the *cordillera*. In the same year, Arcadio Díaz Quiñones and Jeremy Adelman organized a symposium at Princeton on Argentina after military rule, prompting me to begin writing seriously about the fate of culture under market domain. The late Susana Rotker then invited me to speak at Rutgers on the relationship between politics and art and inspired further thinking on the role of the aesthetic. Subsequent lectures at universities in

the United States, Argentina, and Chile were significant in helping me to map out my research goals before diverse and demanding publics.

A grant from the Social Science Research Council and a University of California Presidential Research Fellowship afforded me time to define this project in its early stages. A good part of this book was written during a six-month residency at the University of California Humanities Research Institute at Irvine, where I participated in a seminar convened by Gwen Kirkpatrick on narratives of globalization. Gwen's constant good faith and her smart interventions were supremely valued as was the friendship built with other seminar fellows and colleagues whom I met at Irvine. Beth Marchant, Sergio de la Mora, David Luis Brown, Jacobo Sefamí, and Lucía Guerra were essential to this time of writing, but most important was the presence of my son, Joseph Manoleas. A fellow traveler in search of adventure, Joseph explored the culture of southern California with me when he wasn't engaged in homework or baseball. He also alerted seminar members to our proclivities toward "oversharing."

My students at Berkeley were particularly engaging during the years in which this text was written: Isabel Quintana was an exceptional reader of some of the draft material; Sergio Waisman and Chris Larkosh provided an ear for my arguments about translation; Marcelo Pellegrini was attentive to turns of phrase in the movement between Spanish and English; Pilar Álvarez and Amalia Pereira watched protectively as I pushed myself through the intellectual terrain of Chile; Regina West reminded me of my enthusiasm for the visual arts; Francine A'Ness and Ginny Bouvier raised questions that always made me think; Fabián Banga forwarded relevant materials from the arcane galaxies of cyberspace and repaired my computer on countless occasions with willingness and good cheer.

If this book depends on years of North/South dialogue, it above all announces a reawakening of my passions for poetry. Although I originally planned to focus on the narratives that accounted for this changing *fin de siglo* world, I found early on that the principal answers lay not only in fiction but also in the powers of poetic expression. For their inspiration, Diana Bellessi, Carmen Berenguer, Soledad Bianchi, Luisa Futoransky, Alicia Genovese, Mercedes Roffé, Lelé Santilli, and Mónica Sifrim claim an incalculable debt. As valued interlocutors, they generously shared their literary passions and knowledge with me and corrected my many misreadings. My immense gratitude to others who also read sections of the manuscript in its various stages and to those who volunteered energetic exchanges about literature and the arts: José Amícola, Diego Armus, Idelber Avelar, Dan Balderston, Tony Cascardi, Nora Domínguez, Beba Eguía, Diamela Eltit, Fabricio Forastelli, Jean Franco, Myrna García Calderón, Magdalena Gar-

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