



NEW DIRECTIONS IN LATINO AMERICAN CULTURES

'Punto de Vista' and the Argentine Intellectual Left

Sofía Mercader

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New Directions in Latino American Cultures

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Sofia Mercader
Philosophy and History of Ideas
Aarhus University
Aarhus, Denmark

New Directions in Latino American Cultures

ISBN 978-3-030-79041-7

ISBN 978-3-030-79042-4 (eBook)

<https://doi.org/10.1007/978-3-030-79042-4>

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Cover illustration: DiegoGe/Alamy Stock Photo

This Palgrave Macmillan imprint is published by the registered company Springer Nature Switzerland AG

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For Adriana and Gustavo

ACKNOWLEDGEMENTS

This book is based on my Ph.D. dissertation, which I completed between 2014 and 2018 thanks to a Ph.D. scholarship awarded by the University of Warwick, where I conducted most of the research underpinning this book. The Society for Latin American Studies funded one of several research trips to Buenos Aires. The National Autonomous University of Mexico awarded me a postdoctoral fellowship in 2020, which enabled me to complete this manuscript.

I feel indebted to many people who, since 2013, have been more or less involved in this project. In Buenos Aires, Martina Garategaray encouraged me to participate in the *Cátedra de Pensamiento Argentino y Latinoamericano* at the University of Buenos Aires, where I drafted the first version of this project. I must also express my gratitude to Beatriz Sarlo, who opened up the doors of her office in downtown Buenos Aires many times and shared with me thoughts and memories on *Punto de Vista* and stories about her intellectual trajectory. This book is largely inspired by her fundamental work as a cultural historian. I must also thank Carlos Altamirano, Sergio Bufano, Alberto Díaz, Horacio González, Adrián Gorelik, Daniel Link, Horacio Tarcus, and Hugo Vezzetti, for sharing with me their memories and opinions about Argentine intellectual culture.

At Warwick, my supervisor Alison Ribeiro de Menezes guided me through the process of applying for the Ph.D., writing the dissertation, and gaining confidence as a researcher. She has also given me invaluable

insight into this research and has offered her support on countless occasions. John King has very generously read my work and offered his expert advice on Argentine cultural history and *Punto de Vista*. I am also deeply grateful for his support throughout all these years. This book would not have been possible without the great generosity of Alison and John.

I also feel indebted to Claire Lindsay, the external examiner of my Ph.D. thesis, for her detailed feedback on my work and for encouraging me to study magazines. At Palgrave, thanks to Camille Davies and to the two anonymous reviewers of my book proposal, whose advice greatly enhanced the final version of this study. This book also benefited from revisions made by Santiago Armando and Santiago Oyarzábal, who carefully read the entire manuscript and suggested important changes to it. Alfonso Anaya, Christian Olaf Christiansen, Nely Maldonado, Fernando Manuel Suárez, and Andrea Torrealba have also read parts of this book with great generosity and wise suggestions.

Lastly, I want to thank my family: my parents Adriana and Gustavo, my sister Mariana, and my brother Santiago. And thanks to Alfonso, for his exceptional companionship and for believing in me.

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Introduction

I first met the Argentine intellectual Beatriz Sarlo in 2012. In July that year, I wrote an email to her, asking for an interview about *Punto de Vista*, the magazine that she directed for thirty years, between 1978 and 2008. To my surprise, she swiftly replied to my request, suggesting a date for the interview. A few days later, as I was finally sitting in front of her, she said that she could not possibly deny conceding an interview in which the main subject of interest was the magazine. I knew by then, after reading the editorial that she wrote for its last issue, that *Punto de Vista* had been the most important project of her life.

I teamed with a friend and colleague to conduct the interview. We met at a café a few blocks from Sarlo's studio, near Corrientes avenue in downtown Buenos Aires. We wanted to be well informed, with good and sharp questions, because we were about to meet one of the most respected and prominent Argentine intellectuals. It was a cold winter morning, we arrived at Sarlo's studio on time and rang the buzzer. She came downstairs to open the entrance door and led us to an old, austere apartment on the fifth floor. She offered us *mate*,¹ sat in front of the ample wooden table at the centre of the room with walls covered by bookshelves, and

¹ *Mate* is a South American infused drink made with yerba mate, a green herb, especially popular in Argentina, Paraguay, and Uruguay.

talked for two hours about *Punto de Vista*, taking from time to time a few drags off of a cigarette that she had carefully placed on a cigarette holder. The conversation flowed naturally and Sarlo spoke intelligently and with a memory for details that I found astounding, on topics such as the years of the dictatorship between 1976 and 1983, her life in clandestinity when the magazine was first published, the Argentine democratic transition of 1983, *Punto de Vista*'s stance on the centre-left presidency of Raúl Alfonsín between 1983 and 1989. She also talked about her involvement, in the 1990s, in Graciela Fernández Meijide's presidential campaign, a left-leaning politician and a Human Rights activist. Sarlo also commented on her opposition to *Kirchnerismo*, the political movement represented by Néstor Kirchner (the Argentine president between 2003 and 2007) and Cristina Fernández de Kirchner (Kirchner's successor between 2007 and 2015, and current Vice-President of the Republic), which was on the rise at the moment when we met. On our last questions, we inquired about the role of intellectuals in Argentina, to which she replied: 'nothing bores me more than talking about intellectuals'. This was an unforeseen statement given that she had written some of the most important essays on the Argentine intellectual field for *Punto de Vista*, yet she proceeded to articulate precise opinions about the Argentine *intelligentsia*, her interventions in the public sphere, and what the media transformation in the digital era meant for the intellectual enterprise.²

The story that she told us that day, a story that she has been more or less telling since the 1980s, is, in a nutshell, the story of the Argentine intellectual left during the last quarter of the twentieth century. As she spoke that day, she was filling the gaps in the history of the 1960s to the 1980s that I, a student in my mid-twenties interested in left-wing politics, was unaware of. This encounter came at a time when I was revising some of my early and imprecise intuitions about the epic utopias of the left in Argentina. There was—and there still is—a romanticised version of the revolutionary ideals from, particularly, the 1970s, which elevates the left-wing activism of young students and workers to the epic moment of social transformation in Argentina. That idealised version finds in the military dictatorship of 1976 the end of the revolutionary discourse and, for some, the end of the left *tout-court*. This is, of course, an oversimplification, a vision which Sarlo's words that morning challenged through

² This interview was published a year later in the Argentine website *artepolitica.com* (see Mercader and García 2013).

a self-critique of her early political activism and an endorsement of the project that she and her intellectual peers put forward in the 1980s.

This book is about that story. And that story is told through the prism of *Punto de Vista*, a magazine that defined itself as a review made by ‘left-wing intellectuals within the frame of democracy’³ (10:30, 1987, 2),⁴ that was first published under a highly repressive regime and then went on to occupy a central role in the Argentine intellectual field. Although its audience was numerically limited, its influence on the intellectual elite was incontestable, for it ultimately became, in historian Luis Alberto Romero’s words, the ‘reference for an entire cultural and intellectual sector’ in the country (as cited in Pogoriles 2008). The history of the magazine can tell us much about how the Argentine intellectual left negotiated the political and cultural transformations of the late twentieth century. And these negotiations, as seen through *Punto de Vista*, can be understood as the history of two political defeats: that of the revolutionary utopias of the 1970s and that of the social democrat project in the 1980s.

The three founding members of *Punto de Vista*—Carlos Altamirano, Ricardo Piglia, and Beatriz Sarlo—had been main participants of the revolutionary utopias in the 1970s through their political militancy within the ranks of the left. They were members of the cohort of young Argentine students who believed that a social revolution was just around the corner and who assigned themselves a privileged role in the realization of a future ideal society. The ideas of social change were not, of course, exclusive to Argentina, as student agitation was by then widespread around the world, bringing about the emblematic uprisings of 1968 in Paris, Prague, and Mexico City, among other cities. The future founders of the magazine were part of this international cultural climate that philosopher and cultural historian Oscar Terán has sensitively depicted for the Argentine case in his book *Nuestros Años Sesenta* [*Our Sixties*], a study of the Argentine intellectual field from 1955 to 1966 in which the culture of the left is analysed in detail. But where Terán decides to end the decade, the year 1966, is where the history of *Punto de Vista* begins, for it was during these years that the aforementioned members of the magazine took their

³ All translations from Spanish into English are my own unless stated.

⁴ I will heretofore cite fragments of *Punto de Vista* indicating volume, issue, year, and page in parenthetical remarks. The entire collection of *Punto de Vista* is available on the website Archivo Histórico de Revistas Argentinas (2018).

first steps as public intellectuals and adopted and disseminated the ideas of social change that became dominant among students, writers, journalists, and artists. None of the new ideas that these intellectuals would put forward a decade later, in the 1980s, can be understood without taking into consideration this moment of their intellectual and political biographies.

While the demarcation of a period for study can be somewhat arbitrary, this is not the case when referring to the date in which revolutionary utopias in Argentina were defeated: 1976. This is the year when a military dictatorship imposed what some scholars have called ‘state terrorism’ and Carlos Santiago Nino has referred to as radical evil (Nino 1996). The military dictatorship, self-styled ‘National Reorganisation Process’, imposed strict control over most aspects of social and political life: political parties were banned, the Constitution was suspended, freedom of expression was severely curtailed, tens of thousands went into exile, citizens were imprisoned, tortured, and killed, children born in captivity were given away, and cultural censorship became widespread. The military’s main goal was to end ‘subversion’—the term they used to refer to left-wing political activism—and, to do so, they implemented a system of illegal repression, which shared parallels with other Southern Cone military dictatorships from the same period. For Argentines, this was the most tragic episode in the country’s recent history. Intellectuals, artists, and scholars have not ceased to reflect on the memory of these sinister years over the past decades.

However, there has been a tendency to overstate the level of cultural paralysis from this period and, contrary to this vision, there were interstices within the repressive system from which intellectuals managed to discuss and produce ideas. *Punto de Vista* is an example of how a group of people managed to contest the official discourse of the dictatorship, even when this contestation was underground and unnoticed by the military since the magazine was initially published clandestinely, and its editors used pseudonyms to preserve their identities.

In its origins, the magazine was a space from which Altamirano, Sarlo, Piglia, and other intellectuals attempted to maintain intellectual activity in the country. The dangers of publishing this review were considerable, for the members of the magazine were main targets of the military due to their former affiliation to left-wing parties. Nonetheless, and as precarious as the magazine was in its initial years, the editors managed to put together excellent articles and essays, rendering the magazine a quality

publication. It is difficult to find another review from these years that included such well-argued essays, insightful contributions to literary criticism, and writings by important intellectual figures, such as the former editor of the legendary Uruguayan weekly *Marcha* Ángel Rama, historian Tulio Halperín Donghi, or translations of European intellectuals such as Raymond Williams and Pierre Bourdieu. To publish a magazine edited by left-wing intellectuals amid repression was a risk that the editors decided to take, nevertheless. When Sarlo retrospectively traced the history of the magazine the day I met her in 2012, she said that during those years, life was like being in prison and that the magazine was like ‘the physical exercise of the inmate’. For her, *Punto de Vista* was, all in all, the ‘salvation for a group of people and those who surrounded it, a gamble to keep that group of people in Argentina alive’.⁵

As the inmate who leaves prison, this intellectual cohort also experienced what came after the dictatorship as a moment of release and freedom. In 1983, when democratic elections were celebrated in Argentina and the military were facing the possibility of prosecution for human rights violations, it seemed that the country was given a second chance to resume the path of progress, specifically in terms of institutional reform. Here is where the second utopia makes its entrance. The transition period was lived with optimism by intellectuals, who believed that it was their time to contribute a renewal of ideas and the consolidation of democracy. And this renewal entailed, specifically for the *Punto de Vista* group—though not for all intellectual groupings—the necessity to revise their previous ideology and to endorse ideas of liberal democracy by rebuilding a new post-Marxist socialism. If the keyword of the 1970s had been ‘revolution’, in the 1980s the keyword was ‘democracy’. In the same interview from 2012, Sarlo recalled this moment as if she and her peers were given a second opportunity to play a role in social transformation: ‘we believed it possible, at that moment when everything seemed possible in Argentina’, Sarlo said, ‘to build a social-democratic left via a refoundation of socialism’.⁶ The task was to envision a society where the left-wing political identity would play a significant role in politics by abandoning previous dogmatisms and adopting new ideas in vogue.

⁵ Interview with Beatriz Sarlo in Mercader and García (2013).

⁶ Interview with Beatriz Sarlo in Mercader and García (2013).

These issues were widely discussed in the pages of *Punto de Vista*, and the magazine's articles on these topics served as a platform to discuss the new left-wing political identity. In the wake of the transition, as *Punto de Vista* left behind its underground years and as prominent intellectuals returned to the country from exile, the Punto de Vista group attracted new members and the magazine became a mainstream publication of reference within the Argentine cultural field. Furthermore, along with returnees and other intellectuals who had remained in Argentina, they founded the Club de Cultura Socialista [Socialist Culture Club], a meeting hub for intellectuals set to be the space where that new social democratic project would take shape.

This new epic of social change and transformation, this time more respectful of the democratic order than in the 1970s, was fostered by the propitious political climate brought about by the new government. Raúl Alfonsín, the President elected in 1983 and a centre-left politician, incarnated the hopes of re-establishing a democratic culture opposed to the authoritarian practices that had prevailed in Argentine politics between 1976 and 1983 and before, for the country saw successive military coups throughout the twentieth century (in 1930, 1943, 1955, and 1966). Alfonsín was a politician who sought to combine respect for democracy and republicanism with social justice, values that were at the core of what intellectuals proposed as a refoundation of the socialist identity. In this sense, there was a positive coincidence between the discourse put forward by the government in office and left-wing intellectuals carrying out a revision of their 1970s ideology. Moreover, Alfonsín's government actively sought the advice of intellectuals and some figures surrounding *Punto de Vista*, such as Emilio de Ípola and Juan Carlos Portantiero, even engaged personally with the President as his speechwriters.

During the first years of the transition, participation in Alfonsín's circle of advisers, the activities at the Club de Cultura Socialista and the prominence garnered by *Punto de Vista* and other magazines founded by members of the Club, led many intellectuals to believe that they were realizing the new socialist project that they had envisioned for Argentina. As we shall see throughout the book, their ideas had a far from a negligible impact on the cultural and political climate of the transition. However, that impact faced important limitations, notably that of political representation. Intellectuals no longer participated in partisan politics, they were now academics, university professors and, on occasion, political commentators who wrote opinion articles for the main newspapers and

magazines. They were now public intellectuals, but their socialist project did not ultimately have a partisan reference, for they had not joined Alfonsín's party, which they saw too distanced from socialism. For a few years, however, they were under the impression that they exerted influence on the political sphere, but when the Alfonsín administration began confronting economic hardship and the pressure from the military—who were discontented with the trials against them that had begun in 1985—and was obliged to take unpopular measures, the *Punto de Vista* group was left without a political figure to endorse. By the time Alfonsín's successor, the Peronist Carlos Menem, took office in 1989, intellectuals were retreating to their academic posts. Menem was, in many aspects, Alfonsín's nemesis: he had little interest in intellectual matters, set forth a programme of neoliberal reforms that ultimately led to an acute increase in social inequalities, found support in both the traditional right-wing Peronism and the modern right, reprieved the military that had been sentenced during the previous government, and cultivated an ostentatious and mediatic style that was at the antipodes of Alfonsín's image of austerity and decorum.

Intellectuals, also through the pages of *Punto de Vista* and other publications published during the years of the transition, set forth a sharp and strong critique of *Menemismo* during the 1990s. In this decade, some of these intellectuals engaged in party politics and remained faithful to the project that they had envisioned during the transition, but the moment of optimism had long passed and the close-knit community that they had built during the years following 1983 started to loosen. Although the Club de Cultura Socialista was still active, as were the magazines associated with it, its heyday was behind it, and intellectuals felt more comfortable as authoritative members of the tribune than as main protagonists of political events. This defeat was not as tragic and traumatic as the 1976 coup, but for many intellectuals, it entailed the impossibility of putting forward a socialist political project, close to social democracy, that would compete in democratic elections. Social democracy, if anything, became a floating set of ideas and values that, until the present day, are often and partially appropriated by different politicians and political parties, but which have no clear reference in an organised political party, with a few, very local exceptions.

In sum, *Punto de Vista*'s editors constituted a core group of Argentine left-wing intellectuals. As Sarlo wrote in 2008, in the last essay that she authored for the magazine, 'the changes in *Punto de Vista* during the

last three decades are part of the history of the Argentine left' (30: 90, 2008, 1). It must be stated here, though, that *Punto de Vista* was not the only magazine in the intellectual field, nor did the Punto de Vista group remain unchallenged throughout the years, for other intellectual publications opposed the ideas set forth by *Punto de Vista* and the Club de Cultura Socialista. However, after examining some of these publications and interviewing some of the living intellectual figures from that period, it is evident that *Punto de Vista* occupied a central place in the intellectual field. In the view of those men and women who actively engaged in public discussions in the 1980s, the magazine was surrounded by a halo of authority that no other publication attained. This is reflected, for instance, in the fact that its editors decided not to respond to the critiques addressed to them, while other magazines even adopted names that oppose the visual metaphor of *Punto de Vista* [*Point of View*], such as *El Ojo Mocho* [*The Flawed Eye*] and *La Bizca* [*The Cross-eyed*], as a way of signalling a contrast with the Punto de Vista group.⁷

The story of *Punto de Vista* ends in 2008, when its final issue was published. However, this book focuses specifically on the years between the 1960s and the 1990s, the years when the passage from one utopia, that of revolution, to another utopia, that of social democracy, took place. In a process referred to by many as the passage from the 'revolutionary intellectual' to the 'public intellectual', the changes and transformations experienced by the Argentine intellectual sphere in recent history are the main subjects of analysis of the following pages.⁸

This book is about two distinct subjects that during the twentieth century, in Argentina and the world, have been often intertwined: magazines and intellectuals. The following paragraphs will briefly outline some categories used to study these two distinct subjects. Regarding magazines, their periodicity and miscellaneous character have often offered intellectuals the possibility of discussing topical issues, advancing opinions, hosting debates and, all in all, providing a space for expression that neither the book nor the newspaper could provide so perfectly. From *Les Temps Modernes*, the legendary review founded by Jean-Paul Sartre in 1945, to the *New Left Review*, created by the intellectuals aligned with the British

⁷ See Patiño (1997, 21) for an interpretation of these magazines' titles along these lines.

⁸ For a discussion about the contrast between the revolutionary intellectual and the public or 'critical' intellectual in the Argentine context see Farías (2013).

New Left in 1960, the review format was particularly tailored for the intellectual enterprise. American scholar Eric Bulson has remarked that the ‘little magazine’ (the term is often used in English to refer to literary magazines) ‘has lived a rich and varied life on five continents throughout the twentieth century, and it managed to do something that no book or network of books ever could. That is, it brought scores of experimental literary works into the world and with them modern critical standards when no other option was available’ (Bulson 2017, 2).⁹ The definition applies to *Punto de Vista* if we add political theory, cultural analysis, and history to Bulson’s emphasis on ‘literary work’, for *Punto de Vista* was a *revista* that not only focused on literature but on other areas of culture, politics, and theory.

For the cultural historian magazines are a fascinating object of study since they constitute a window to the intellectual disputes taking place at a different moment in time, enabling the reconstruction of the past with particular detail and vividness. As Bulson also states, ‘studying little magazines is more about tapping into the zeitgeist of a particular culture and society to reveal ideological underpinnings, unconscious desires, tensions, secrets, and taboos’ (Bulson 2017, 29). The aim of this book is, paraphrasing Bulson, to tap into the cultural climate of Argentina’s last quarter of the twentieth through the pages of *Punto de Vista* and the biographies of its intellectuals, for this magazine can be regarded as a prism reflecting the series of cultural and political debates in which both a wide network of intellectuals and the *Punto de Vista* group itself participated, as very broadly described in the pages above.

The book will also consider the *Punto de Vista* group as a compact intellectual cohort, in the same sense that sociologist of knowledge Karl Mannheim defined a generation as ‘a particular kind of identity of location, embracing related “age groups” embedded in a historical-social process’ (Mannheim 1952, 292). Again, as in the case of magazine studies, the historical process underpinning the constitution of the generation will be analysed in depth for what matters in this book is how these elements—periodicals, intellectuals, and ideas—were interconnected.

⁹ Important theoretical contributions in the field of periodical studies are Brooker and Thacker (2009, 1–24); Delgado et al. (2015, 11–46); Lindsay (2019, 17–52); and Louis (2014).

Bourdieu's notion of 'intellectual field', which I shall often use in the following pages, will also serve the purpose of expressing such interconnections concisely. Bourdieu understands the intellectual field as a field of forces, as a structure that involves different agents, among which we can find intellectuals, academies, reading circles, educational systems, and magazines. For Bourdieu, 'the dynamic structure of the intellectual field is none other than the network of interactions between a plurality of forces. These may be isolated agents like the intellectual creator, or systems of agents like the educational systems, the academies or circles, defined, basically at any rate, both in their existence and their function, by the *position* they occupy in the intellectual field, and by the *authority*, more or less recognized, that is more or less forceful and more or less far-reaching and in all cases mediated by their interaction' (Bourdieu 1969, 105, emphasis in the original). The agent in the intellectual field, whether a single intellectual or a magazine, is considered an authority in a position to legitimise, over the public, certain kind of works. They are, in Bourdieu's account, recognised as 'cultural guides or taste-makers' (Bourdieu 1969, 106). This notion will help us to understand *Punto de Vista* as a magazine that occupied a central place in the intellectual field, and which, to an extent, structured it, especially during the years following the transition to democracy, in its role as a cultural and political marker.

In terms of the available scholarship on the subject of this book, there are a good number of works on twentieth-century Argentine intellectuals, magazines, and the culture of the left (this last aspect is inextricably linked to the intellectuals in *Punto de Vista*, as the pages above suggested). Key studies on Argentine intellectuals and intellectual history, which to a great extent have inspired this book, are Terán (2013, 2008) and Sigal (1991), while other works on single magazines, which also exerted influence insofar as they succeed in connecting publications with the larger cultural and political discussions on their specific contexts, are King (1986, 2007). Moreover, there has been in recent years a multiplication of studies on Argentina's recent cultural and political past, such as Carassai (2014), Cosse (2014), Franco (2018), Kahan (2019), and Manzano (2017), an area of scholarly studies with which this book aims to engage. However, a detailed account of the Argentine intellectual left of the post-dictatorship, and *Punto de Vista*, in particular, has not yet

received the systematic attention of a major study.¹⁰ The fact that the publication has earned a privileged place in the history of Argentine and Latin American culture justifies providing a history of its development. Yet, it is *Punto de Vista*'s capacity to reveal the trajectory of the last generation of Argentine left-wing intellectuals what has mainly motivated this book.

One last remark must be noted. It is not clear, today, whether intellectual magazines and public intellectuals have successfully adapted to the new configurations of the media, the demise of the printed format, and the hyper-specialisation of disciplines, which twentieth-century intellectuals have traditionally challenged through their engagement in politics and public opinion. It is also debatable whether intellectuals can provide answers to the contemporary pressing questions about society and politics, and continue to play the role that they have traditionally played during the twentieth century. Moreover, the gathering of a group of intellectuals to launch a magazine might well be an anachronism, from the perspective of the present. To cite Bulson once again, 'the age of the little magazine might be over', yet 'our capacity to recuperate its complex global geographies, energies, habits, hierarchies, and networks has just begun' (Bulson 2017, 271). The study of *Punto de Vista* and the intellectuals who are so inextricably linked to its thirty years of existence might provide clues about the history of culture, politics, and society in Argentina; but also, about our present.

This book follows a chronological order, for what matters are the breaks and continuities in the representations, ideology, and points of view sustained by the generation of Argentine intellectuals gathered around *Punto de Vista* throughout the twentieth century's final decades. Chapter 2 offers a cultural map of the 1960s, a decade of great cultural development in the country, and of the early 1970s, a period marked by the politicisation of intellectuals. This is a key moment for the trajectories of *Punto de Vista*'s founders, for the 1960s and 1970s were a formative period of their lives, upon which they never ceased to reflect. The chapter

¹⁰ *Punto de Vista* has been analysed in several article-length studies, such as King (1993); Mercader (2018); Pagni (1994); and Plotkin and González Leandri (2000). Specific aspects of the magazine have been analysed and discussed in Dalmaroni (1997); Garategaray (2013; 2015); Maccioni (2015); Mercader (2020); Montaña (2009); Olmos (2004); Patiño (1998); Pagni (1993); Peller (2015); Vulcano (2000). Also, the magazine is analysed in sections of de Diego (2001); and Patiño (1997, 2003).

focuses on the cultural modernisation of the 1960s and the revolutionary utopias dominating the left-wing intellectual field in the early 1970s. It traces the most direct antecedents of *Punto de Vista* by analysing magazines such as *Contorno*, *Pasado y Presente*, and *Los Libros*. The latter was in its final years directed by Altamirano, Piglia, and Sarlo, who later decided to publish *Punto de Vista* based on the experience they had acquired as the editors of this magazine, which ceased publication on the eve of the 1976 coup.

Chapters 3 and 4 analyse, respectively, the first two periods of *Punto de Vista* under the military dictatorship. Chapter 3 examines the constitution of the magazine in 1978 and its first three years of existence, in which eleven issues were published. In this period, politics were completely absent from the pages of the review, as the ongoing repression and cultural censorship in Argentina made it impossible to convey political opinions, particularly for former left-wing militants. However, the editors of *Punto de Vista* managed to put forward ground-breaking cultural analyses during this period, especially regarding the revision of Argentine intellectual traditions and the introduction of cultural studies, scantily known until then in Argentina. Chapter 4 analyses the second period of the magazine, spanning the years 1981 to 1983. During this period, the risks of putting forward political opinions decreased as the military dictatorship was losing its grip on power, and therefore the editors of *Punto de Vista* started to give the magazine a more political nuance. The chapter focuses on a number of subjects that were important for the *Punto de Vista* group, such as their opposition to the Falklands/Malvinas War, and the close connection that they established with a group of Argentine intellectuals living in Mexico as political exiles. It also highlights *Punto de Vista*'s increasing recognition as a publication of reference during these years.

Chapter 5 is central, for it analyses the changes brought about by the transition to democracy in 1983. It was a period of sheer optimism and rapid transformations, which the articles published in *Punto de Vista* between 1983 and 1987 conveyed at length. While censorship practices were completely abandoned, the Argentine exiles started to return to the country. The magazine took on the task of reflecting on the memory of the recent past, but it also held a forward-looking stance, insofar as it proposed new ways of understanding the role of intellectuals and promoted the adoption of new political theories. In particular, this chapter deals with the reconfiguration of the ideology of the left as

outlined in the pages of *Punto de Vista*. Intellectuals aimed at proposing a new kind of socialist theory by exercising a critique of dogmatic Marxism and by incorporating tenets from political liberalism. In short, they put forward a social democratic project whose main visible institution was the Club de Cultura Socialista, founded by the editors of *Punto de Vista* and a group of prominent exiled intellectuals returning from Mexico.

Chapters 6 and 7 focus on the demise of the social democratic project envisioned by intellectuals in the wake of the transition. Chapter 6 sets out to analyse a period of crisis between 1987 and 1993. These were the years of consolidation of neoliberalism in the country and the emergence of new forms of communication in which mass media played a decisive role. The optimism of the early 1980s turned into pessimism in the early 1990s, a transformation that resounded in the articles and essays published in *Punto de Vista*. Lastly, Chapter 7 examines the magazine's remaining years, from the mid-1990s to 2008. It offers a general picture of the magazine's development during this period, dealing in particular with the positioning of *Punto de Vista* and its members regarding *progresismo* [progressiveness], the word that in the late 1990s was often used to refer to left-wing politics. The chapter also focuses on the 2001 crisis in Argentina, one of the worst political, economic, and social crises in Argentine contemporary history, and the way in which *Punto de Vista* reflected upon these events. Finally, the chapter provides an account of the magazine's demise in 2008.

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