Leonardo Aguirre studied journalism at the Department of Communication Sciences and Arts of the Pontifical Catholic University of Peru, Lima (1996-2004).

In his hometown, Lima, he has published reviews and articles for El Dominical, the sunday magazine of El Comercio (1999-2002). He wrote a column in La Republica (2005-2007) and contributed literary criticism to the magazine Dedomedio (2007-2008).

His stories have appeared in several anthologies, including: Estática Doméstica: tres generaciones de cuentistas peruanos, 1951-1981 (UNAM, Mexico, 2005); 22 Escarabajos: antología hispánica del cuento beatle (Páginas de Espuma, Madrid, 2009); Nuevo cuento latinoamericano (preface and selection of texts by Julio Ortega, Marenosrum, Madrid, 2009); and El Cuento Peruano: 2001-2010 (Ediciones Cope, Lima, 2013).

In 2018, he obtained the encouragement of the Ministry of Culture of Peru for the mobility of authors at the International Fair of Guadalajara.
**Published books**

**Manual para cazar plumíferos**
Matalamanga, narrative
Lima, Perú, 2005
ISBN: 978-9972-9870-3-5

In each of nine stories, the main character is a writer in different settings, including a disc jockey at a golden oldies music show, the manager at a Beatles theme bar, a script developer for pornographic photo comics, and a puzzle artist for the cultural magazine of a newspaper.

**La musa travestida**
Matalamanga, narrative
Lima, Perú, 2007
ISBN: 978-9972-2888-6-9

These six stories feature portraits of writers in groupings: for example, «Psirrosis» is a collective of storytellers who behave like a rock band; «Eyaculantes» is a gang of poets who display absurd and surreal performances; «Comando de Acción Cultural Organizada Nacional» is a group that plans terrorist attacks.
Leonardo Aguirre (the character, not the author) offers an interview at home after receiving an important literary prize. He gets drunk and ends up talking badly about all his colleagues (the real authors barely disguised and easily identifiable).

The writer Wilson Dormani has died and his widow organizes a mourning-recital in a tavern. Several friends (and a few enemies) take the opportunity to share impious portraits of the deceased and read his unpublished texts.

This collection offers 25 biographical profiles of peruvian writers, living and dead. As it happens, they share a dubious distinction: each has committed a crime, from the most prosaic to the most horrendous.
All the novel (Interruptus) is fragmented by the constant interruptions of a voice, the annotations, interventions and objections of an editor in the process of editing the book. In this double game, dual reading, emerging excesses, inconsistencies, gaps [...] there is a cunning strategy which never ceases to draw attention. 

Juan Carlos Fangacio, crítico literario, El Comercio

**Interruptus**
Planeta, novel
Lima, Perú, 2018
ISBN: 978-612-319-264-8

In this book within a book, the original manuscript of “Jirón Soledad” abounds with jargon and lust. The author of “Jirón Soledad” who shares obvious biographical similarities with the author of «Interruptus», suffers the corrections and criticisms of an overbearing editor.

**Spunkitsch**
Ediciones Isla de Libros, narrative
Bogotá, Colombia, 2018

This collection of four long stories features a mix of two previously published works, now «remastered», and two new pieces. A peculiar mixture of metaliterature with dirty realism. Playing on words, orality and Intertextuality carried to the extreme.

“All the novel Karaoke, Leonardo Aguirre [...] adds to four books that rank him among the most unique and gifted of the current Peruvian narrative writers. Displaying wit and verbal richness, exhibits a prose full of semantic games and phonology connections, cultural references, not only literary, but also musical, filmographic, etc.”

Ricardo González Vigi, crítico literario, El Comercio

**Unpublished works**

*El escorpión de Manchuria*, novel

The narrator has been chosen to integrate a collective exhibition in the Casa de la Literatura Peruana entitled “Narratología del objeto literario.” The book is structured around 39 important objects in life and, above all, in the work of the narrator. Each object triggers different stories. A pretext to talk about the true protagonist of this book: the city of Lima.
Diploma on Hispanic Philology by the Catholic University Andrés Bello, cum laude. MA on Compare Literature: Cultural and Literary Studies by the Autonomous University of Barcelona. MA on Venezuelan Literature by the Central University of Venezuela. PhD on Literary Theory and Compare Literature by the Autonomous University of Barcelona.

Some of his poems are included in the anthology Image, verb, printed by Catholic University Andrés Bello Publisher in 2007. “The black whale”, a short-story originally published in It’s been a blast, was included in Our closest relatives. Brief anthology of Venezuelan short-stories of the last 25 years, published by Kalathos, Spain, 2017. Antoni López Ortega chose him to be part of the book New literary country, Faces of the future collection, published by Banesco, a selection of 34 significant writers in the Venezuelan literary community nowadays. Live and work in Bogotá, Colombia.

Premios: 2008 VI Edition of Monteavila’s award for unpublished authors poetry, with the book My father and other memories. 2012 I Edition of Equinoccio’s Oswaldo Trejo’s short story award, with the book It’s been a blast. 2017 Distinction at the Annual Short-Story Award Salvador Garmendia, second edition, with the short-story “The house of oblivion.” Finalist at the XI Contest Ángel Ganivet, with the poem “Santa Creu Hospital”. 2018 Silver category, Poetry Prize Faces for authors with a face, Colombia, with the poems Notes for a love in process.
**Published books**

**Mi padre y otros recuerdos**  
Monte Ávila Editores, poems  
Caracas, Venezuela, 2009  
ISBN 978-980-01-1682-1

La poesía de Alarcón registra el momento vital en el que las cosas se niegan a ser olvidadas y a desaparecer. La infancia, la amistad, las noches en vela, las visitas inesperadas, los viejos temas de blues, la posibilidad de la muerte, en fin, los dulces y amargos recuerdos son el espacio y el tiempo en el que estos poemas ocurren. Confeccionado con un lenguaje llano, pulcro, preciso y sincero, que oscila entre el discurso en verso y el discurso en prosa. Asume una postura despreocupada ante la extinción corpórea y etérea de los recuerdos como un acto poético.

**Y nos pegamos la fiesta**  
Equinoccio, narrative  
Caracas, Venezuela, 2014  

Five short stories carefully baste by a common voice that uses parody, humor and irony, while it draws a good description of the characters and the situations of the histories. Effective texts, good use of Hispanic and American Spanish expressions, idioms, recognition of the language as an essential instrument, access to literary imaginaries that face universal and human problems that are quite active. We face a fictional universe that reaches spaces different from Venezuela, demonstrating that our agonies are the same in all societies, and that local narrative proposals can relate without problems with other latitudes, without insecurities and keeping its regional and Latin American identity.
Critics and reviews

“...the opening short-story, by Víctor Alarcón (Caracas, 1985), is an excessive love chronic that shows the night atmosphere of live music. An environment inhabited by vivid characters that are defined by a hyperrealist style, where we see the expressions of marginality...”

José Luis Morante, poeta y crítico literario, Puente de papel, España

“...The characters of Víctor Alarcón build walls of obsession that separate them from others, it does not matter if they are the Nordic sagas and Tolkien, the zombies or the universe of the myths of Cthulhu. The marginalization of these characters is so deep that we never learn their stories by their own voice, but mediated by the witness (a classmate, an unlikely friend) who knows them half-heartedly and refers their misfortunes with secret compassion. Alarcón beats readers with their young and uninhibited narrators, who assume sexuality and sentimental relationships with ease, and party with passion; but where I find it closest is in this game of references to popular culture, seen and felt with sympathy, detachment and irony”. Rubi Guerra, escritor y catedrático

“Another characteristic of the book [It’s been a blast], maybe the most important, is the sharp effect of orality that recreates idioms from different Latin American contexts (Mexico, Costa Rica, Venezuela) or Spain (Andalucía, Cataluña); witch enhances, at the same time, the humor that harmonize the five stories.” Carlos Sandoval, académico y crítico literario, Contrapunto

Unpublished works

Poemas de revolución y otras pendejadas, poetry
This poetry book contains ideological critics and social proclaims without losing its aesthetics refinement. The poems analyze essential Venezuelan and Latin-American behaviors in politics and society, exposing its paradoxes and grotesque nature. All social components are criticized as co-responsible of the absurd behind human practices.

On the edge of fiction, novel
The alleged suicide of George, a young narrator from Caracas, is a crisis for the people with whom he lived. Alejandra, her ex-girlfriend, together with Pierre, a great friend of George, evaluate the stories left by constructing a game of Chinese boxes where the world of history is confused with that of the anecdotes of the unpublished volume. Based on the multiplicity of fictional worlds, this novel deals with different strategies that range from irony to fantastic narration. It delves into unusual logics that seek to explain complex operations of our reality.
It was between 1988 and 1995 when he started to work as book consultant (a sort of an expert book seller) in the “Enviado Especial Libros” TV program. Then he would work in “Norma Ramos Libros” bookstore in Bogotá until 1998 and by that time he decided to sell books in work centers and homes upon delivery, activity which leads to start off “San Librario Libros” on December 10th 1998.

He has contributed with the Colombian magazines “Número”, “Piedepágina”, “Aleph” y “El Malpensante” and with the Cuban “Casa de las Américas”, “Umbral”, “La siempreviva”, “Matanzas” y “El caimán barbudo”.

He has a broad knowledge and background on Pablo Neruda’s life and work, of whom he published in 1988 a book based on the story of Neruda’s plagiarism to Miguel Angel Macau, with the addition of becoming the Pablo Neruda exhibition’s curator.

He has also organized presentations for Gabriel García Márquez such as “El regreso del ausente” in Buenos Aires, Argentina, 2005; “Tras las huellas de Gabriel García Márquez”, Lima, Perú 2007; y La Habana, Cuba, 2012; and “De ayer y hoy”, Bogotá, 2010, being the latter with the aid of Beatriz Caballero and Álvaro Rodríguez Torres.

Honors: He received an honorable mention in the Spanish-American Story contest “Julio Cortázar 2012 (La Habana, Cuba) for his book “Los Sonetos” (The Sonets). He got the third position in the 4th National Story Contest La Cueva” 2016-2017 Barranquilla, Colombia. Un libra is part of the catalog Reading Colombia 2018.
Published books

**En viaje**
Ediciones El hombre de Camagüey, crónicas
Bogotá, Colombia, 2007
ISBN: 978-958-97813-7-1

The author’s travel journals account in his trips throughout Cuba, Colombia, Venezuela, Chile y Argentina. He recounts his encounters and disagreements in his constant search for books, his perception of the cities he visits and the people he meets.

**De cuándo Pablo Neruda plagió a Miguel Ángel Macau**
Ediciones San Librario, ensayo
Bogotá, Colombia, 2008
ISBN: 978-958-95589-4-3

Félix Raffán Gómez acusses Neruda for plagiarizing the poem “Farewell” to the poets José Santos Chocano and Miguel Ángel Macau in 1943. This book explains what really happened.

“Álvaro Castillo Granada, more than a book consultant, is a book hunter, with the authority of his expertise describes in these texts, the fascinating and eventful journeys that some of the books have to go through before reaching the hands of their readers, and he does it with mastery, whether it be in a chronic or in a story. As a matter of fact, in this book about books, one can also read it as a declaration of love towards them and to his office of book consultant”

Jorge Franco, Writer
Un librero
Penguin Random House, stories
Bogotá, Colombia, 2018 (3 reimpresiones)

A 16-text chronicles, autobiography, fiction. Stories, and autobiography about the work of a book consultant and reader. Accounts of researches and encounters with readers, book collectors and colleagues residents in several parts of Latin America.

Encuentros con Paco Ignacio Taibo II
Ediciones Isla de Libros, interview
Bogotá, Colombia, 2013
ISBN: 978-958-57985-4-0

Throughout a period of eleven years, the author has had several encounters with the Mexican novelist and historian Paco Ignacio Taibo II. In these conversations they discussed different topics over writing and reading which portrait a writer related to his works in one side and the readers position on the other side.
Unpublished works

*Librovejero*, stories and chronicles
Librovejero is the name that Gabriel García Márquez bequeathed to Álvaro Castillo Granada. En este libro cuenta historias sobre sus encuentros en La Habana y Cartagena. Así como diversas relatos sobre otros escritores, libreros y coleccionistas de libros con los que ha tenido relación.

*Memorias de un lector (Memories of a reader)*, stories and chronicles
Throughout seventeen years, the author has written texts; let us say a mix of chronicles and essays, an autobiography and trip journey on which he has registered several moments of his existence that turned out to be a journey with his readers. Those texts come and start a conversation.

*Mi Cuba (My Cuba)*, stories and chronicles
Since 1995 until now, the author has been travelling non-stop to Cuba year after year, remaining most of each year there. This is his own vision of the reality of a country and its people; it is a constant dialogue with the ever changing everyday life of the country.
He obtains his degree in Philology from the Arts and Letters Faculty in the University of Havana in 1983 with a dissertation on Jorge Luis Borges’s short stories. The following year he endeavors research work in literature at the Institute of Literature and Linguistics, where he stays until 1992, carrying out investigations on contemporary Cuban narrative, theory of culture and narrative as a genre. He leads the editorial staff of narrative in Letras Cubanas Editorial House until 1999. His anthologies of erotic and fantastic tales and his prologues of a score of American and European pieces are noteworthy. From 2000 on he is thoroughly committed to his literary work as a narrator and essayist.

Published books

**Salmos paganos**
Ediciones Unión, relatos
La Habana, Cuba, 1996

Narrative pieces wherein language ends up bursting in such a way that the invisible becomes visible. How can we imagine the renewed presence of the Marquis de Sade resurrected so long after his death by means of technology?

**CiberSade**
Letras Cubanas, instalaciones narrativas
La Habana, Cuba, 2002
ISBN: 978-959-0700-0

Narrative pieces wherein language ends up bursting in such a way that the invisible becomes visible. How can we imagine the renewed presence of the Marquis de Sade resurrected so long after his death by means of technology?

**Fake**
Letras Cubanas | Hypermedia, novela
Cuba, | España, 2003
ISBN: 978-959-10-0793-0 | 978-1523870912

Five classical and historical characters re-born through jactitation and reverie in the dawning of Gothic. The myth of Villa Diodati once again, with Lord Byron, his friends and romantic derring-do.

*...your novel Fake. I liked it very much, particularly the second part, which could be an independent text in itself, especially since it follows a successfully worked out dramatic structure. I found the transition toward the final act of ritual cannibalism very well achieved. As for the language, you know how magnificent it is. Curiously enough, this reading has elicited another one, Durrell’s The Alexandria Quartet. Although there are Lezamian echoes (and of course, the Proustian weariness) in your prose, I would rather link Fake to Durrell’s work, though I also think now of Steppenwolf. In summary, I congratulate you for your novel, which seems like a forceful literary response to that ‘dirty realism’ practiced with a certain innocent guilt by some writers.*

Antonio Benítez Rojo,
Amherst College
You could talk about dirty realism, you could (as in a certain way I have done it) remember what more pleasant, more creative I think, derived from what was called the neo-baroque, you could of course focus the great pornographer (and I say it as a compliment) that Alberto Garrandés reveals himself in this novel. Whoever says that sexual scenes matter little will be lying. And you could even quote Bataille, or go to theorists of what queer, and “queerizar” until the commas of the novel. I insist on my point, however. Invisible days is, above all, a novel to be enjoyed, a novel with a sense of humor and a “graphic” (porn and non-porn) that is almost like a taxi ride (to the badge) for that imaginary Havana (but not so much) that only a writer of the generation and the caliber of Alberto Garrandés could have painted with so many colors.

Ingrid Robyn, ensayista brasileña

Las potestades incorpóreas
Letras Cubanas, novela
La Habana, Cuba, 2007
ISBN: 978-959-10-1262-3

The story of a sudden encounter with the sacred amidst an irrepressible loving vehemence between dreams and destruction by way of opera.

Días invisibles
Editorial Oriente, novela
Santiago, Cuba, 2009
ISBN 878-959-11-0634-6

The story of a homosexual love threatened by social differences. In the background, a pornographic business and a lost relic: Moctezuma’s penis carved in alabaster.

Las nubes en el agua
Ediciones Unión | Bokeh, novel
La Habana, Cuba, | Leiden, PB, 2011

Cyberpunk story on the ravings and everyday absurdity of a lonesome detective. The boding and extravagance of a heinous world dominated by sexual nightmares.
**Sexo de cine**  
Ediciones ICAIC, ensay  
Cuba, 2012  

Brief essays on the conformation of sex through a wide sample of movies centered on the body and sexual pleasure. Sex “made of cinema.”

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**La reina sobrecogida**  
Isla de Libros | Holguín, novel  
Colombia, 2013 | Cuba, 2016  
ISBN 9789585798526 | 9789592214231

Edouard Manet paints his Olympia and monologizes in front of Victorine Meurent, his model. Reconstruction of a refined and sensuous world through the eyes of a painter eroticized by a naked woman.

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**Body art**  
Letras Cubanas, short stories  
Cuba, 2014  

“Body Art formulates an experiment: ten risky texts where the desire to subvert becomes an intention to captivate. Snare and mirror, this new collection of short stories by Alberto Garrandés seeks the extraterritoriality of language and above all intents to lead us to a place which is a little closer to the gods and somehow farther away from reality. And viceversa.”

Raúl Flores Heredia, writer

Short stories exploring and establishing a secret connection with the dilemmas of the body as an area of desire, as a receptacle of evil, as a space of unanswerable questions.
**Capricho habanaro**
Ediciones Ácana, novel
La Habana, Cuba, 2015

Novel centered on a poet’s life. Full of narrow passages, obstructions, hallucinations and phantoms. Everything is marked by the signs of adventure and the unknown.

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**El espejo roto**
Ediciones ICAIC, ensay
La Habana, Cuba, 2016

Essay on the image of the gay and lesbian body in cinema. A journey in three levels: theoretical-essay, critical (on the films in question) and fictional. A highly dynamic, reflective experiment.

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**Demonios**
Letras Cubanas, novel
La Habana, Cuba, 2016

A labyrinth, five international stages and an adventure on the untouchable condition of the real. A tissue in homage, from the body and the sex, to two masters of illusion and adventure: Jorge Luis Borges and Italo Calvino.

“All his voices seem like phantoms coming out of the insinuations of terror. Fit for a genre that requires a certain eroticizing empathy. And the erotic in the text while the novel moves forward is coming out of its margins... the eroticism in Demons becomes trans-eroticism, namely an irrepressible eroticism not drawn out from aesthetic (or aestheticist) passages of twisted ethics (amoral). It remains in the fortuitous, ever-displacing Eye, not in a fixed stare on the attributes of man and/or woman.”

*Ricardo L. Lorente, poeta y crítico*
And suddenly, as if such a thing, Alberto Garrandés spits us thirty years of his narrative, and we realize that it was not an illusion. We can wake up and his work will still be there, not like the puerile dinosaur of Monterroso, but like the flower of Coleridge: disturbing, perhaps fearsome. Winter Sea and other delusions (1987-2017) groups ten pieces selected by the author himself, ten rooms that we will have to go through guided by his mutable style where there are them, notorious and arrogant. Garrandés adjusts his stories with fruition and sarcasm, resorts to dream environments and hypotheses, has art rather than culture, to plot his mind-blowing interpretations of desolation, the compromises of the body and the instability of the real.

Rogelio Riverón, narrador y crítico

Mar de invierno y otros delirios
Ediciones La Luz, relatos
La Habana, Cuba, 2018
ISBN 9789592552036

From sex to the fantastic, from myth to reality, from horror to parody, from reverie to the violent dimension of life. Texts that appeal to the sensitivity of the reader and their ability to get carried away by the strange game.

UNPUBLISHED WORKS

El masajista de Kioto, (texts of erotic nature)
An expansive lyric world, at times violent, locatable within everyday experience, but supported at the same time by two traditions: the oriental one, with its unbeknown, severe sensuality, and the western one, insistent on arty characters, themes and figurations. The body, the sex and their links with imagination are underlined.

Libro de los deseos extraordinarios, relatos
Scenes of the survival, surprising and mysterious, of Dorian Gray, and, at the same time, a possible synchrony in relation to the novel by Oscar Wilde. Texts full of a realism nuanced by the spectral and the unexpected, where you play with the probable, with the dream and with the literature itself.

Tejidos eréctiles, Imaginarios del sexo en el cine, ensay
Compilation of essays on sex in the movies beginning with the four already published volumes, in an appealing volume with brief, very direct, highly creative texts on sex, the body and their cinematographic realities.
Roberto Renán
La Habana, Cuba, 1975

He studies design, music and history in several institutions and in the University of La Habana. When he finishes his first novel, Prisoners of this sun (2004), he starts working as a scriptwriter in Serrana Television, in Oriente Province, Cuba, where he directs several documentaries. In 2007, he settles in Venezuela. Since then he works for TeleSUR as a documentary director. He worked in Peace dialogues, a history (Colombia, 2015). Currently he teaches scriptwriting.

Honors: In 2006, he was awarded with National Union of Writers and Artist of Cuba Snail Prize to the best documentary for Winter.

In 2007, he wins the Cinergia Prize, Fund to promote audiovisual in Center America and the Caribbean, Costa Rica, for his script Blanca’s first love.

In 2015, his short-stories book Diptych is awarded with the X Salvador Garmendia Prize, an award granted by The National House of Literature Andrés Bello, Caracas Venezuela.

UNPUBLISHED WORKS

Cantar de pioneros, novel
On a clutter made with ropes and tires—which used to be a boat—, under the sun and charged by the saltpeter of a black sea that surrounds him, freezing and half dehydrated, fearing the attack of a shark in any moment, sort of overman (though the nitscchean term is scandalous in those years and the official ideology would rather the idea of a «new man»), but he's not sure to have found it. He wasn't able to kidnap the north American submarine that he was supposed to take armed with a razor blade, as his grandfather used to suggest. This mission would help him to get into the Party.

Habicú, novela
We are in Caravana de Aggayú, a city that leans on the Caribbean coast, like so many cities on this coast, but with the desert behind it, the capital of a small country, whose name we better not remember, where a century ago, a dynasty of dictators who have implanted political projects of left and right, indistinctly, supported by an army of gorillas and a perversely bureaucratic state, has taken power.
Two long stories or short novels, depending on how you look at it, make up this book: “Strangers” and “Sonata”, to a certain extent, that could be starred by the same character only in parallel universes of suspicious resemblance, where the impossibility of living together on the one hand, and loving, on the other, give way to a disturbing state of affairs that, without reaching the fantastic, forces the limits of the real.

The reader has in his hands two autonomous narratives of difficult classification. However, once the reading is finished, a game of particular links will be discovered. Some characters repeat themselves and others become vague references in the following story. While the outcomes confirm the independence of each side of the diptych, looked at in detail, its turns feed back this Shadow Mirror. As if one were the confusing and discordant reflection of the other. A glass where it stands out, as a central coincidence, a coherent existence in its deeds but unwise in its consequences.