

# Un guión para Artkino

A script for Artkino



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A script for Artkino, Fogwill's «last» novel, is one of his funniest works, though an extremely unfunny truth lurks behind the obvious jokes, behind the laughter. An irrelevant writer, also called Fogwill, writes his life's work, a film script, for a future/past Soviet Hollywood, where Argentina and a good part of the world have united as the Union of Soviet Socialist Republics against the rest of the world: the capitalist countries with headquarters in New York. In this hypothetical Socialist Argentina Pravda is read, Russian tobacco is smoked and Russian cars are driven, but the betrayals are as they have always been: political in appearance, but very human in reality, that is, more connected to the human character than to the political standards through which they attempt to organize themselves: vanity, passion, jealousy, ambition.

If in *Help a él* (Help Him) the real Fogwill rewrote Borges's «The Aleph», here he seems to revise –that is, correct, amend or repair– novels such as Orwell's 1984.

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Additional information **Press reviews:**

«One of the greatest virtues of A script for Artkino are the brushstrokes on a so-called world where institutions reformulate the past for their benefit.» (Diego Grillo Trubba)

«For genuine lovers of literature, literature which abandons the most commonplace plots, far from trite, the cure of mediocrity, bold.» (Joaquín Marco, The World)

«One of the most original Latin American writers.» (Julio Ortega)

«Our Céline.» (Juan José Saer)

«Fluidity, velocity, continuity: Fogwill has his own sense of time and an unparalleled narrative capacity on any subject matter.» (Clarín)

«Few writers can fill such an important role as that which corresponds to Fogwill.» (Página 12)

«One of the most fascinating and eccentric writers of Argentina's best literature.» (Ignacio Echevarría, El país)

«Fogwill is one of those writers who is impossible to classify and who is entirely free, who every so often comes out of his intimate personal reality to surprise his readers with torrents of literary hyperrealism that, like these tales, reach into the innermost depths of the soul.» (Antonio J. Ubero, El Faro de Murcia)

«He shows mastery of the art of recounting history and its conflicting relationship with the individual. Periférica keeps on bringing us the most significant Hispano-American writers at the start of this new century.» (Quimera)

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