Las vanguardias literarias en hispanoamérica -Hugo J. Verani 1990

Las vanguardias literarias en hispanoamérica -Hugo J. Verani 2003 El fenómeno de las vanguardias en Hispamérica atraviesa nuestra historia cultural como el partepañas que determina la madurez, originalidad e independencia de las artes latinoamericanas, en especial la literatura. Así, los manifiestos y textos de la vanguardia hispanoamericana que Hugo J. Verani conjuga en este volumen son el testimonio sólo de un impulso literario que afirma el origen crítico y creativo del arte continental.

Las vanguardias literarias en hispanoamérica -Hugo J. Verani 2003

A través de la vanguardia hispanoamericana-Manuel Fuentes 2011-12-05 A través de la vanguardia hispanoamericana reúne las ponencias y comunicaciones del VIII Congreso Internacional de la Asociación Española de Estudios Literarios Hispanoamericanos, celebrado en Tarragona entre los días 16 y 19 de septiembre de 2008. Durante aquellas jornadas se abordaron, siempre desde una perspectiva crítica, temas y aspectos diversos; autores y obras relacionados con las vanguardias literarias de Hispamérica: orígenes, momento histórico y posteriores transformaciones. Se valoró también su relación con las fuentes europeas, pero destacando, ante todo, las aportaciones originales.

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The Spatiality of the Hispanic Avant-Garde-Claudio Palomares-Salas 2020-06-08 The Spatiality of the Hispanic Avant-Ultrasonismo & Estridentismo, 1918-1927 is a thorough and original exploration of place and space in the work of the Hispanic vanguard; a transatlantic study that will surely join international discussions on space and modernism.

García Lorca at the Edge of Surrealism-David F. Richter 2014-10-15 García Lorca at the Edge of Surrealism: The Aesthetics of Anguish examines the variations of surrealism and surrealist theories in the Spanish context, studied through the poetry, drama, and drawings of Federico García Lorca.

La modernidad literaria en España e Hispamérica-Simposio Internacional de la Modernidad Literaria 1995-01-01

Manifiestos, proclamas y polémicas de la vanguardia literaria hispanoamérica-Nelson Osorio T. 1988

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Writing in the Air-Antonio Cornejo Polar 2013-05-01 Originally published in 1994, Writing in the Air is one of the most significant books of modern Latin American literary and cultural criticism. In this seminal work the influential Latin American literary critic Antonio Cornejo Polar offers the most extended articulation of his efforts to displace notions of hybridity or “ mestizaje” dominant in Latin American cultural studies with the concept of heterogeneity: the persistent interaction of cultural difference that cannot be resolved in synthesis. He reexamines encounters between Spanish and indigenous Andean cultural systems in the New World from the Conquest into the 1980s. Through innovative readings of narratives of conquest and liberation, homogenizing nineteenth- and twentieth-century discourses, and contemporary Andean literature, he rejects the dominance of the written word over oral literature. Cornejo Polar decenters literature as the primary marker of Latin American cultural identity, emphasizing instead the interlacing of multiple narratives that generates the heterogeneity of contemporary Latin American culture.

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Parody, the avant-garde, and the Poetics of Subversion in Oliverio Girondo
Patricia M. Montilla 2007 Oliverio Girondo is a leading figure of the Spanish American avant-garde. Parody, the avant-garde, and the Poetics of Subversion in Oliverio Girondo examines the presence and function of parody in Girondo’s early poetry and drawings. It illustrates how, through the subversion of both conventional and vanguard poetics, these texts dissect the valorous values imposed by institutionalized models and social codes. This book assesses the extent to which Girondo followed the theories outlined in his critical writings and considers how his works fit into the general trajectory of the historical avant-garde and contemporary Spanish American literature.

Artist’s books -Ulises Carrion 2003 The publication recoge obras realizadas por artistas plásticos y escritores que, desde el inicio de los movimientos vanguardistas, han explorado, definido y aplicado todo tipo de términos a la producción de libros de arte, conservando lazos muy cercanos a los cambios relacionados con la narrativa visual de los textos poéticos y literarios.

Latin American Vanguards
Vicky Unruh 1994-12-15 In this first comprehensive study of Latin America’s literary vanguards of the 1920s and 1930s, Vicky Unruh explores the movement’s provocative and polemic nature. Latin American vanguardism—a precursor to the widely acclaimed work of contemporary Latin American writers—was stimulated by the European avant-garde movements of the World Wars I eras. But as an interdisciplinary study, this is the vanguard of Latin America—emerging from the continent’s own historical circumstances—developed a very distinct character and voice. Through manifestos, experimental texts, and ribald public performance, the vanguardists’ work intertwined art, culture, and the politics of the day to produce a powerful brand of aesthetic activism, one that sparked an entirely rethinking of the meaning of art and culture throughout Latin America.

Avantgarde und Komik

Acrobatic Modernism from the Avant-garde to Prehistory
Jed Rasula 2020-02-27 This is a book about artistic modernism contending with the historical transfigurations of modernity. As a conscientious engagement with modernity's reworking of the world, the modernist avant-garde raised the stakes of this engagement to programmatic explicitness. But even beyond the vanguard, the gesture of neomodernism has its paradigmatic sameness: aesthetic tutelage. Jazz, like the new technologies of modernity, re-calibrated sensory ratios. The criterion of the new as self-making also extended to names: pseudonyms and heteronyms. The protocols of modernism solicited a paradoxical arousal of bodily sensation as artistic resource, validating an acrobatic sensibility ranging from slapstick and laughter to the epothe of bargeawing. Expressivity trumps representation. The artwork was a diagram of perception, not a mimetic rendering. For artists, the historical pressures of altered perception provoked new models, and Ezra Pound’s slogan ‘Make It New’ became the generic raving cry of renovation. The paradigmatic stance of the avant-garde was established by Futurism, but the discovery of prehistoric art added another provocation to artists. Paleolithic caves validated the spirit of all-over composition, unformed and dynamic. Geometric abstraction, Constructivism and Purism, and Surrealism were all in quest of a new mythology. Making it new yielded new paths in the sensation of radical discrepancy between futurist striving and remotest antiquity. The Paleolithic cave and the USSR emitted comparable siren calls on behalf of the remote past and the desired future. As such, the present was suffused with the paths of being neither to subject to both.

2014-Günther Berghaus 2014-05-21 The International Yearbook of Futurism Studies was founded in 2009, the centenary year of Italian Futurism, in order to foster intellectual cooperation between Futurism scholars across countries and academic disciplines. The Yearbook does not focus exclusively on Italian Futurism, but on the relations between Italian Futurism and other Futurisms worldwide, on artistic movements of Futurism, and on artists operating in the international sphere with close contacts to Italian or Russian Futurism. Volume 4 (2014) is an open issue that addresses reactions to Italian Futurism in 16 countries (Argentina, Armenia, Brazil, Egypt, France, Germany, Great Britain, Greece, Holland, Hungary, Japan, Portugal, Russia, Slovenia, Spain, USA), and in the artistic media of photography, theatre and visual poetry.

Aesthetics of Equilibrium
Bruce Dean Willis 2006 Aesthetics of Equilibrium is the first book-length comparative analysis of the theoretical prose by two major Latin American vanguardist contemporaries, Mario de Andrade (Brazil, 1893-1945) and Vicente Huidobro (Chile, 1893-1948). Willis offers a comparative study of two allegorical texts, Huidobro’s “Nen serviam” and Mario’s “Parabola d’a escrava que naa e laura.”

Mexican Literature as World Literature
Ignacio M. Sánchez Prado 2021-09-09 Mexican Literature as World Literature is a landmark collection that, for the first time, studies the major interventions of Mexican literature of all genres in world literary circuits from the 16th century forward. This collection features a range of essays in dialogue with major theorists and critics of the concept of world literature. Authors show how the arrival of Spaniards and priests, the work of enlightenment naturalists, the rise of Mexican academies, the culture of the Mexican Revolution, and Mexican neoliberalism have played major roles in the formation of world literary structures. The book features major scholars in Mexican literary studies engaging in the ways in which Mexican, counterculture, and extraction have been essential to Mexico’s world literary pursuits, as well as studies of the work of some of Mexico’s most important authors: Sor Juana, Carlos Fuentes, Octavio Paz, and Jorge Luis Borges among others. These essays expand and enrich the understanding of Mexican literature as world literature, showing the many significant ways in which Mexico has been a center for world literary circuits.

Contemporaneos
García Gutiérrez, Rosa 2018-11-13 Durante la segunda mitad de los años veinte el grupo mexicano Contemporáneos produjo una importante obra narrativa que la crítica ha descuidado y considerado simple testimonio del cajón de sastre de la llamada prosa hispánica de vanguardia. Sin embargo, hay un fondo ideológico subyacente a las novelas de los Contemporáneos que es el que les da sentido, y que tiene que ver con la situación política-cultural del México de los años veinte, clave en la formación y definición de la cultura mexicana y en la delimitación de la tradición literaria nacional. El interés nacionalismo de esos años ayudó a conformar determinados prototipos de mexicanidad y expresión literaria y artística nacional, uno de los cuales fue la llamada Névala de la Revolución. Como alternativa a los conceptos de tradición mexicana, revolución y expresión nacional, subyacentes a ese prototipo que se afianzaba con fuerza en la segunda mitad de los veinte, los Contemporáneos escribieron sus novelas que hay que entender en el contexto general de un programa cultural amplio (poesía, teatro, pintura, emprendido por el grupo para frenar el avance de los efectos del nacionalismo sobre la cultura.

The Cambridge History of Latin American Literature: Brazilian literature.
Bibliographies-Roberto González Echevarría 1996 Band 3.

Antologia histórica de la poesía dominicana del siglo XX, 1912-1995
Roberto González Echevarría 1998 “Authoritative collection that includes preliminary studies providing researchers, students and the general reader with a focused and objective overview of Dominican poetic discourse.”

The avant-garde and Geopolitics in Latin America
Fernando J. Rosenberg 2006 Examines the canonical Latin American avant-garde texts of the 1920s and 1930s, with particular focus on Roberto Arlt and Mario de Andrade. The movement developed on its own terms, in pôlemic engagement with European movements, critiquing modernity itself, and developed a geopolitical awareness that bridged postcolonial and modernist culture and continues its influence today.

Spanish American Poetry After 1950
Donald Leslie Shaw 2008 The principal developments in Spanish American poetry in the second half of the twentieth century.

The Andes Imagined
-Jorge Coronado 2009-05 In The Andes Imagined, Jorge Coronado not only examines but also recasts the indigenismo movement of the early 1900s. Coronado departs from the theoretical problems attaching to the theorisation of the topic, this collection offers a multi-dimensional approach to the subject which is noticeably lacking elsewhere. Taken together these essays follow the theories outlined in his critical writings and considers how his works fit into the general trajectory of the historical avant-garde and contemporary Spanish American literature.

Neo-Avant-Garde- 2006-01-01 The neo-avant-garde of the 1950s, 60s and 70s, is due for a thoroughgoing reassessment. This collection of essays represents the first full-scale attempt to deal with the concept from an interdisciplinary standpoint. A number of essays in this book concentrate on fine art, particularly painting and sculpture, thereby adding significantly to the growing art historical literature on the subject. In contrast to the more conventional approach, we focus on poetry, performance, theatre, film, architecture and music. Given that there are also major essays here treating with geopolitical and social dimensions and in the artistic media of photography, theatre and visual poetry. Graphy. He uses this evidence to show how the movement’s artists and intellectuals mobilize the figure of the Indian to address larger questions about becoming modern, and he focuses on the contradictions at the heart of indigenismo as a cultural, social, and political movement. By breaking down these different perspectives, Coronado reveals an underlying current in which intellectuals and artists frequently deployed their indigenous subject in order to imagine new forms of political inclusion. He suggests that these deployments rendered particular variants of modernity and make indigenismo's representational practices a privileged site for the examination of the region's cultural negotiation of modernization. His analysis reveals a paradox whereby the un-modern indio becomes the symbol frequently deployed their indigenous subject in order to imagine new forms of political inclusion. He suggests that these deployments rendered particular variants of modernity and make indigenismo's.
2012 Jean-Michel Rabaté 2015-03-09 1922: Literature, Culture, Politics examines key aspects of culture and history in 1922, a year made famous by the publication of several modernist masterpieces, such as T.S. Eliot’s The Waste Land and James Joyce’s Ulysses. Individual chapters written by leading scholars offer new contexts for the year’s significant works of art, philosophy, politics, and literature. 1922 also analyzes both the political and intellectual forces that shaped the cultural interactions of that privileged moment. Although this volume takes post-WWI Europe as its chief focus, American artists and authors also receive thoughtful consideration. In its multiplicity of views, 1922 challenges misconceptions about the “Lost Generation” of cultural pilgrims who flocked to Paris and Berlin in the 1920s, thus stressing the wider influence of that momentous year.

Apollinaire and the International Avant-Garde Willard Bohn 1997-01-01 This literary history examines Guillaume Apollinaire’s reception and influence in the Western hemisphere during the early twentieth century. It identifies and reconstructs major literary and art historical paths of development, about which surprisingly little is known. In particular, it discusses Apollinaire’s reception and formative influence in North America, England, Germany, Spain, Argentina, and Mexico, and includes important documents by Apollinaire himself that have not appeared in print until now. “Bohn brings together a worldwide network of writers, artists, and critics to reveal the role and centrality of Apollinaire as the icon of Parisian modernism, cult figure of the avant-garde, poet with a new series of techniques, esthetician of the New, innovator of modern culture, and literary and cultural archer of his generation. “This is Rezeptionsesthetik in its most intense form. It is the definitive reference book for checking on who had any dealings with Apollinaire, the man or his work, and French modernism in English, German, Spanish or Catalan linguistic and cultural domains in both the Old and New Worlds. Bohn’s translations from the various languages he commands are superb and prove that he is always working from source material. His text is simply a tour de force, a virtuoso performance”. — Seth L. Wolitz, University of Texas, Austin “Given the centrality of French poets to European and New World poetry since Baudelaire, one simply cannot overstate Apollinaire’s role in the evolution of the most advanced poetry written throughout Europe and North and South America since circa 1900. However, no one before has tracked his impact on avant-garde circles outsideFrance with so much attention to the specifics involved. Bohn has emerged as the dean of Apollinaire studies in North America; thus everything he has to say about the poet has the ring of absolute authority”. — Robert W. Greene, State University of New York, Albany

A Rhetoric of Silence and Other Selected Writings Lisa Block de Behar 1995-01-01


The Writer’s Reference Guide to Spanish David William Foster 2010-06-28 Writers and editors of Spanish have long needed an authoritative guide to written language usage, similar to The MLA Style Manual and The Chicago Manual of Style. And here it is! This reference guide provides comprehensive information on how the Spanish language is copyedited for publication. The book covers such major areas as Language basics: capitalization, word division, spelling, and punctuation. Language conventions: abbreviations, professional and personal titles, names of organizations, and nationalities. Bibliographic format, particularly how Spanish differs from English. Spanish language forms of classical authors’ names. Literary and grammatical terminology. Linguistic terminology. Biblical names and allusions. A dictionary of grammatical doubts, including usage, grammatical constructions of particular words and phrases, verbal irregularities, and gender variations.

El modernismo arruinado David Wallace 2011 Este trabajo reconoce la huella que ha dejado en su propio quehacer escritural la lectura de diversas teorías, que arrancan desde la teoría literaria posestructural hasta la Estética e Historia del Arte. Reconoce, además, la importancia de la auto-reflexividad, intransitividad y puesta en abismo en la materialización de la propia escritura ensayística.

Artful Assassins — Fernando Fabio Sanchez 2010 Latin American Studies; Political Science; Popular Culture; Border Studies.

Architecture as Revolution Luis E. Carranza 2010-06-15 The period following the Mexican Revolution was characterized by unprecedented artistic experimentation. Seeking to express the revolution’s heterogeneous social and political aims, which were in a continuous state of redefinition, architects, artists, writers, and intellectuals created distinctive, sometimes idiosyncratic theories and works. Luis E. Carranza examines the interdependence of modern architecture in Mexico and the pressing sociopolitical and ideological issues of this period, as well as the interfaces between post-revolutionary architects and the literary, philosophical, and artistic avant-gardes. Organizing his book around chronological case studies that show how architectural theory and production reflected various understandings of the revolution’s significance, Carranza focuses on architecture and its relationship to the philosophical and pedagogic requirements of the muralist movement, the development of the avant-garde in Mexico and its notions of the Mexican city, the use of pre-Hispanic architectural forms to address indigenous peoples, the development of a socially oriented architectural functionalism, and the monumentalization of the revolution itself. In addition, the book also covers important architects and artists who have been marginally discussed within architectural and art historiography. Richly illustrated, Architecture as Revolution is one of the first books in English to present a social and cultural history of early twentieth-century Mexican architecture.

Transculturación 2005-01-01 Transculturation: Cities, Spaces and Architectures in Latin America explores the critical potential inherent in the notion of “transculturation” in order to understand contemporary architectural practices and their cultural realities in Latin America. Despite its enormous theoretical potential and its importance within Latin American cultural theory, the term transculturation had never permeated into architectural debates. In fact, none of the main architectural theories produced in and about Latin America during the second half of the twentieth century engaged seriously with this notion as a way to analyze the complex social, cultural and political circumstances that affect the development of the continent’s cities, its urban spaces and its architectures. Therefore, this book demonstrates, for the first time, that the term transculturation is an invaluable tool in dismantling the essentialist, genealogical and hierarchical perspectives from which Latin American architectural practices have been viewed. Transculturación: Cities, Spaces and Architectures in Latin America introduces new readings and interpretations of the work of well-known architects, new analyses regarding the use of architectural materials and languages, new questions to do with minority architectures, gender and travel, and, from beginning to end, it engages with important political and theoretical debates that have rarely been broached within Latin American Architectural circles.
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