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Nota di bibliografia	Includes bibliographical references at the end of each chapters and index.
Nota di contenuto	Preliminary Material / Eduardo Gregori and Juan Herrero-Senés -- Introduction: The Cultural Pathologies of Spanish Modernism Towards a Normalization of the Avant-Garde / Eduardo Gregori and Juan Herrero-Senés -- The Invention of an Avant-Garde Readership / Domingo Ródenas de Moya -- (Mis)Reading Joyce in the Context of the 'Arte Nuevo' Narrative / Andrés Pérez-Simón -- Honesty, Meaninglessness and Primal Vision in the Spanish Avant-Garde / Juan Herrero-Senés -- 1947: Nomadology, Schizoanalysis and Ramón Gómez de la Serna's El hombre perdido / John McCulloch -- Things: Material Ontology in El Rastro (1914) / Eduardo Gregori -- Joan Salvat Papasseit: Between Tradition and Innovation, or the Poetic Form as an Open-ended Enquiry to Society / Jennifer Duprey -- Modernism and Spanish Vanguard in Dialogue with Portugal / Antonio Sáez Delgado -- Remedios Varo:

Surrealism and Gender Imagery in the Second Republic / Rosa J.H. Berland -- Writing Photography and Poetry: New York City in the Work of José Moreno Villa / Regina Galasso -- Endless Birth: Art-crossing and Code-mixing in Picasso's and Dalí's Literary Texts / Marcos Eymar -- Recovering the Ruins of al-Andalus: Convivencia, Sephardism, and the Spanish Avant-Garde, 1920–1936 / Evelyn Scaramella -- Disarming Prince Charming: Los príncipes iguales as Subversive Fairy Tale / Lynn C. Purkey -- Index of Names / Eduardo Gregori and Juan Herrero-Senés -- Index of Subjects / Eduardo Gregori and Juan Herrero-Senés.

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Sommario/riassunto

This book offers a critical reinterpretation of the Spanish avant-garde, focusing on narrative, transculturality, and intermediality. Narrative, because it prioritizes the analysis of prose over poetry, against the traditional use of critical literature on the subject up to this point. Transculturality, because the Spanish avant-garde simply cannot be understood without the acknowledgement of its multi-linguistic reality and the transnational scope of the experience of Modernism in Europe – of which Spain was an integral yet underexposed component. And intermediality, because the interrelations of painting, photography, film, and literature articulate a correlation and mutual affect among different media, creating a rich cultural tapestry that needs to be addressed. Contributors: Rosa Berland, Jennifer Duprey, Marcos Eymar, Regina Galasso, Eduardo Gregori, Juan Herrero-Senés, John McCulloch, Andrés Pérez-Simón, Lynn Purkey, Domingo Ródenas de Moya, Evelyn Scaramella and Antonio Sáez Delgado.

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