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Autore	Barrios Luis González
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Soggetti	Anarchisme - Espagne - Histoire Representation (Philosophie) Anarchisme et art Arts, Spanish - History - 20th century - Political aspects Anarchism - Spain - History Representation (Philosophy) Anarchism and art Avant-garde (Aesthetics) - Spain - History - 20th century
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Nota di contenuto	Anarquismo(s), vanguardia(s) y el problema de la representacion: la crisis institucional de entreguerras -- Crisis del lenguaje artistico (o la critica a la representacion simbolica). La edad de oro de Luis Bunuel: el lenguaje filmico de la anarquia -- Crisis del artista/intelectual (o la critica a la representacion cultural). Helios Gomez y la encrucijada del artista revolucionario de entreguerras -- Crisis del orden patriarcal (o la critica a la representacion femenina). Vanguardia y anarco-feminismo en Lucia Sanchez Saornil: la reescritura de "la palabra

MUJER" -- Crisis del teatro (o la critica a la representacion dramatica). Comedia sin titulo de Federico Garcia Lorca: el teatro y sus laberintos -- Crisis del Estado (o la critica a la representacion politica). Alberto Sanchez y la escultura como camino popular -- Crisis del imperio (o la critica a la representacion colonial). Wilfredo Lam en Espana (1923-1938): la lenta construccion del "caballo de Troya."

Sommario/riassunto

"When talking about 'artistic avant-garde', or 'historical avant-garde', whose emergence we commonly place in the first third of the 20th century, it is not strange to use the qualifying adjective 'anarchic'. This adjective, often ambiguous, alludes to a certain disruptive atmosphere associated with the period, which in the Spanish case refers to a historical reality: the coexistence, during the Second Spanish Republic (1931-1939), of highly politicized aesthetic isms with an important anarchist movement. Now, where do the avant-garde of galleries, pavilions, and magazines converge or distance themselves from the revolutionary actions of the CNT? To what extent do the practices of libertarian obrerismo correspond with the experimental theater of Garcia Lorca, the cinema of Luis Bunuel, or Alberto Sanchez's sculpture? And with the feminist literature of Lucia Sanchez Saornil, the proletarian engraving of Helios Gomez, or the anticolonial painting of Wifredo Lam? Sin miedo a las ruinas proposes that the answer to these questions is to be found in the common questioning, by avant-garde and anarchists, not only of the dominant system of representation, but of the very concept of 'representation' and its alleged transparency. This book explores the limits of what can be represented, about the struggles and associated 'ruins' of representation, and of course, about its reconstructions; a book about the liberating potential that emerges between institutions and their worn-out ways of representing, whether political or artistic; a book, in short, about that libertarian drive, 'without fear of ruins,' that destroys and reorders the real under new collective principles, and that featured avant-garde art and Iberian anarchism at a critical moment in its history. Both isms, beyond their caricature as 'nihilistic', 'chaotic', 'utopian' or 'naive' phenomena, tested liberating proposals that we believe deserve to be revised. To this end, we propose this essay-collage of avant-garde 'texts,' genres, and authors that invite the reader to rethink the relationship between art and politics in republican Spain. And wherever representation is in crisis"--
