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Nota di contenuto	Intro -- Title -- Copyright -- Dedication -- Contents -- List of Illustrations -- Acknowledgments -- Introduction -- Chapter One: Sarduy as Critic of the Baroque and the Neo-Baroque Figure in Science and Art -- Figures of Scientific Rhetoric -- Figure I: The Perfect, Moral Circle of the High Renaissance -- Figure II: The Ellipse, or the Unnatural, "Perverted" Circle -- Figure III: Trompe l'Œil and the Anamorphic Image -- Figure IV: The Aberrant Image of Simulation -- Figure V: The Neo-Mannerism of the Spanish, Colonial, and Neo-Baroque Image -- "Conclusion" by Way of the Retombée -- Chapter Two: Sarduy's Figural Art/Writing: Writing/Art Body -- The Architectural Body -- The Painterly Body: Bronzino, Rubens, and Beyond -- Biological Anamorphosis, Trompe l'Œil, and Body Painting -- The Colonial and Monstrous Body -- Fetishism and the Body That Is Double . . . and More Than Double -- Fijeza, Yin-Yang, and the Inscribed Body of Sadomasochism -- The Eastern White Body of "Emptiness" -- Chapter Three: Big Bang, Klang Klang, and Painting -- The Pictorial/Rhetorical Figure of the Universe (Barroco and Big Bang) -- White: Red and Black -- From Mallarmé's Typography to Concrete Poetry and Galáxias -- The New World Baroque Aesthetics of Big Bang -- The Music in Painting/Writing: Lorca, Jazz, Mondrian, Kandinsky, Etc. -- The Figural Body of the Dance of Life and Death -- Conclusion -- Chapter Four: Colors, Bodies, Voices, and the Click-Clack of Theater -- The Four Primary Colors -- White, Black, and Red -- The Erotic Body -- Sound and Music -- Funerary Baroque -- Del Yin al Yang -- Decolonization: The Circle of Los matadores de hormigas -- Conclusion -- Conclusions < -- > -- Continuities -- Illustrations -- Notes -- Bibliography -- Index.
Sommario/riassunto	Severo Sarduy never enjoyed the same level of notoriety as did other Latin American writers like Garcia Marquez and Vargas-Llosa, and his compatriot, Cabrera-Infante. On the other hand, he never lacked for excellent critical interpretations of his work from critics like Roberto Gonzalez Echevarria, Rene Prieto, Gustavo Guerrero, and other reputable scholars. Missing, however, from what is otherwise an impressive body of critical commentary, is a study of the importance of painting and architecture, firstly, to his theory, and secondly, to his creative work. In order to fill this lacuna in Sarduy studies, Rolando Perez's book undertakes a critical approach to Sarduy's essays-Barroco, Escrito sobre un cuerpo, "Barroco y neobarroco, " and La simulacion-from the stand point of art history. Often overlooked in Sarduy studies is the fact that the twenty-three-year-old Sarduy left Cuba for Paris in 1961 to study not literature but art history, earning the equivalent of a Master's Degree from the Ecole du Louvre with a thesis on Roman art. And yet it was the art of the Italian Renaissance (e.g., the paintings as well as the brilliant and numerous treatises on linear perspective produced from the 15th to the 16th century) and what Sarduy called the Italian, Spanish, and colonial Baroque or "neo-baroque" visually based aesthetic that interested him and to which he dedicated so many pages. In short, no book on Sarduy until now has traced the multifaceted art historical background that informed the work of this challenging and exciting writer. And though Severo Sarduy and the Neo-Baroque Image of Thought in the Visual Arts is far from being an

introduction, it will be a book that many a critic of Sarduy and the Latin American "baroque" will consult in years to come.
