

**Spanish 220**  
**Transatlantic Avant-Gardes**  
**Wednesdays 2-4:50**  
**HH 344**

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Office Hours Wednesdays 11:00-1:00 and by appointment.  
HH 338

**Course Description:** This seminar offers an overview of the various collective literary and artistic movements that surged in 1920s and 1930s Europe, Spanish-America, and Brazil. Course material draws from literature, painting, photography and serial publications. We delve into the cultural and political implications of the avant-gardes in a transatlantic context, with emphasis on notions of center and periphery, imitation and parody, art and politics. Particular attention is given to the movement of people, texts, art and ideas between France and Mexico, especially in the context of Surrealism. An important aim of the course is to introduce students to archival research and to the study of collective publications (such as magazines) as rich and complex sources that can offer insights into cultural movements that cannot be garnered from the focused study of a given text or image taken out of its material context.

All class materials are available through Canvas and online. I strongly suggest you register for the digital archive at the [Museum of Fine Arts, Houston](#).

At least one archival field trip is planned. More information forthcoming.

**Course Requirements:**

Participation (Class and Canvas): This course will be conducted in Spanish and or/English, and readings will be in both languages, with some readings available in French as well. This is discussion-based seminar, so individual preparedness and participation will be an essential part of the collective learning experience. Each week, students must post a paragraph with comments and/or questions regarding the readings on Canvas by noon on the day of class. Participation, both in class and online, counts for 30% of the final grade.

**Presentation of reading:** Each student is required to give a 10-15-minute presentation and to turn in a 4-5 p. double-spaced response paper outlining the talking points/questions exposed on the day of the presentation. Presentations should make a point of relating the assigned critical and literary readings, as well as connecting the readings of the week with previous material discussed. It is expected that this report represents more than a summary of the material, instead offering critical thoughts and questions on the material, and putting into conversation with related works. This oral and written assignment counts for 25% of the final grade.

**Presentation of final review:** During the last class meeting, all students will give a brief, 10 minutes presentation on their final review. The presentation counts for 15% of the final grade.

**Final review:** A final 8-10-page review paper on a chosen serial publication will be due at the end of the term. All students are required to turn in via email a written proposal (1 page) on Monday of Week 9. The proposal will then be individually discussed with the instructor, before the presentation of the final project the following week. More information will be provided in our first class. The final review counts for 30% of the final grade.

**Week 1, October 4<sup>th</sup>: Thinking the Avant-Gardes: Latin America and Europe.**

- Marshall Berman, “All that is Solid Melts into Air: Marx, Modernism and Modernization.”
- Carlos Alonso, “Modernity as Ideal and Curse”.
- Gwen Kirkpatrick, “The Aesthetics of the Avant-Garde”
- Fernando Rosenberg, “A Case for Geopolitics ”.

**Week 2, October 11th: Why So Many Manifestoes?**

- FT Marinetti, “Manifesto of Futurism”. Also see this.
- Breton, André, “Manifesto of Surrealism”. Also see this digitalized version of first publication.
- Versión en español.
- Mina Loy, “Feminist Manifesto.”
- Maples Arce, Manuel. “Actual N 1, “Manifiesto estridentista”.
- Jorge Luis Borges, “Manifiesto ultraísta”.
- Vicky Unruh, “Contentious Encounters in Life and Art”, “Constructing an Audience, Concrete and Illusory: Manifestoes for Performing and Performance Manifestoes
- **Magazines: *La revolution surréaliste., Nord-Sud, Irradiador, Horizonte, Martín Fierro***

Suggested Readings: Vicente Huidobro, “Creacionismo”.

Also see this site.

**Week 3, October 18th: Archives, tools, magazines. Visit to UCI Special Collections.**

- Arlette Farge, “La atracción del archivo”
- Annick Louis, “Las revistas literarias como objeto de estudio
- Veronica Delgado, “Algunas cuestiones críticas y metodológicas en relación con el estudio de revistas”
- Hanno Erlicher, “El estudio de revistas culturales en la era de las humanidades digitales: reflexiones metodológicas para un debate.”

Suggested Readings: Charles Merewether, *The Archive* (introduction)

**Week 4, October 25<sup>th</sup>: Brazil and Modern Art Week.**

- Os. de Andrade, “Manifesto Pau Brazil”, “Cannibalist Manifesto”
- Tarsila do Amaral: see here. and here.
- Blaise Cendrars, *Travel Notes, Feuilles de Route* (selected poems).
- Roberto Schwarz, “The Cart, the Tram and the Modernist Poet”
- Angel Rama, “Las dos vanguardias latinoamericanas\_”.
- **Magazines: *Klaxon, Revista de antropofagia***

Suggested Readings: Gilberto Freyre, “Manifiesto regionalista de 1926”.

- Francis Picabia, “Manifeste Cannibale Dada.”.

**Week 5, November 1<sup>st</sup>: Carpentier, Lam, and Cuba.**

- Alejo Carpentier, “De lo real maravilloso american.”
- Wilfredo Lam. <https://www.wikiart.org/en/wifredo-lam>.
- Anke Birkenmaier, “El etnógrafo surrealista: traducción para dos”
- **Magazine: *Revista de avance*.**

**Week 6, November 8<sup>th</sup>: Surrealism and Peru. Visit to Getty Research Institute (TBC)**

- César Moro. “A proposito de la pintura en Perú”, “La tortuga ecuestre”, “Lettre d’amour”.
- José Carlos Mariátegui, “El proceso de la literatura”
- César Vallejo. “Desde París: Autopsia del supperrealismo”
- **Magazine: *Amauta***

Suggested Readings:

- Michele Greet, “César Moro’s Transnational Surrealism”.
- Vicky Unruh. “Mariátegui’s Aesthetic Thought”.
- Michelle Clayton, “The Whole, the Part! ”

**Week 7, November 15<sup>th</sup>: Breton, Artaud, Mexico**

- André Breton and Diego Rivera, “Manifesto for an Independent Revolutionary Art”
- Antonin Artaud. “Viaje al país de los tarahumaras”.

Suggested Readings:

- Luis Mario Schneider, *México y el surrealismo*, "El rostro de la táctica", "La cruz iluminada "
- Fabienne Bradu, *André Breton en México* (selección parte 1 y parte 2\_)

**Week 8: Individual meetings to discuss final review and material selection.**

**Week 9, November 29<sup>th</sup> : Farewell to Surrealism.**

- Leonora Carrington, "The Debutante", "The Oval Lady", "A Mexican Fairy Tale", "How to Start a Pharmaceuticals Business [".](#)
- Remedios Varo (paintings)
- Wolfgang Paalen "Surprise and Inspiration", "The Volcano-Pyramid", "The Volcano-Pyramid"
- "Farewell au surrealisme"

**Magazine: Dyn.**

**Week 10, December 6<sup>th</sup>: Final Presentations.**

**Final Review: Due Monday December 11<sup>th</sup>, 2023.**