

La materia artizada

(Críticas de arte)

José Lezama Lima

Compilación y prólogo de José Prats Sariol



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Modern Art in 1940s Cuba Alejandro Anreus, 2025-07-22 Exploring the work of avant garde artists in Cuba from 1940 to 1952 this book provides the first comprehensive history of modern Cuban art during the nation's only democratic period

La Habana José Lezama Lima, 2010-07-09 Lezama Lima La Habana JLL interpreta su ciudad EDITORIAL Verbum Quien no vea la Cuba profunda la Cuba real y verdadera que hay en la obra de Lezama tendr suficiente me parece con la lectura de estas p ginas sobre el ser y el existir de La Habana GAST N BAQUERO Estas p ginas de Lezama Lima corroboran magn ficamente c mo el reino de su poes a de las eras imaginarias y de la posibilidad infinita caminaron siempre y firmes sin utop as evasivas o ingenuas de la mano de Jos Mart por la realidad cubana Tras cotejar ordenar analizar y comentar estos art culos puede ofrecerse un balance donde la invitaci n a leer La Habana es gratitud y desaf o JOS PRATS SARIOL Jos Lezama Lima La Habana 1910 1976 es universalmente conocido por su obra po tica magisterio que se extiende a la narraci n y el ensayo Su novela Paradiso 1966 es referencia obligada de la literatura del siglo XX en lengua espa ola Como Dubl n para Joyce Buenos Aires para Marechal y Montevideo para Benedetti La Habana esta ciudad se va desarrollando en el oleaje de sus inmensas y orgullosas s mulas es para Lezama Lima el eje orbital de sus sue os y sus pesadillas Mulata Nation Alison Fraunhar, 2018-08-24 Repeatedly and powerfully throughout Cuban history the mulata a woman of mixed racial identity features prominently in Cuban visual and performative culture Tracing the figure Alison Fraunhar looks at the representation and performance in both elite and popular culture She also tracks how characteristics associated with these women have accrued across the Atlantic world Widely understood to embody the bridge between European subject and African other the mulata contains the sensuality attributed to Africans in a body more closely resembling the European ideal of beauty This symbol bears far reaching implications with shifting contradictory cultural meanings in Cuba Fraunhar explores these complex paradigms how why and for whom the image was useful and how it was both subverted and asserted from the colonial period to the present From the early seventeenth century through Cuban independence in 1899 up to the late revolutionary era Fraunhar illustrates the ambiguous figure's role in nationhood citizenship and commercialism She analyzes images including key examples of nineteenth century graphic arts avant garde painting and magazine covers of the Republican era cabaret and film performance and contemporary iterations of gender Fraunhar's study stands out for attending to the phenomenon of mulataje not only in elite production such as painting but also in popular forms popular theater print culture later films and other media where stereotypes take hold Indeed in contemporary Cuba mulataje remains a popular theme with Cubans as well as foreigners in drag shows reflecting queerness in visual culture *La sustancia de lo inexistente* Carlos Fino, 2016-11-01 La sustancia de lo inexistente busca a partir de la cartograf a te rica en la cr tica de arte de Jos Lezama Lima articular los conceptos est ticos e historiogr ficos presentes en su obra para presentarlos como un aporte a la discusi n de los discursos art sticos en el continente As est dirigido no solo al lector lezamiano al experto en literatura

cubana o latinoamericana sino también a los interesados en explorar la estética y la historiografía de las artes en el continente. En el 2014 fue galardonado con el premio Casa de las Américas en Ensayo Artístico Literario. Este libro constituye un viaje convincente e iluminador pleno de desplazamientos articulados por las ideas estéticas y artísticas de José Lezama Lima al hacer uso de una escritura dialéctica que a partir de Lezama se erige en un sistema cultural capaz de comprender la mirada que pervive en la materia artizada con una libertad que se apropia creativamente de los textos estudiados para reformularlos e insertarlos en los que para Lezama eran los dilemas y las preguntas sobre el arte y la representación en Latinoamérica.

José Lezama Lima Gema Areta Marigó, 2011-01-01. Apesadumbrado fantasma de nada conjeturales el nacido dentro de la poesía siente el peso de su irreal su otra realidad continuo. Su testimonio del no ser su testigo del acto inocente de nacer va saltando de la barca a una concepción del mundo como imagen. La imagen como un absoluto la imagen que se sabe imagen la imagen como la última de las historias posibles. JOSÉ LEZAMA LIMA Las imágenes posibles. Volver a Lezama para ofrecer esta suma de secretos destacando esa palabra extensiva que va lanzando sus redes comprendiendo la movilidad de punto que vuela que sostiene al obstáculo como decía el maestro sobre Garcilaso. Hechizados por sus imágenes mágicas equivalencias y acabados conceptuales acercamos también la mano para inventar pasiones nuevas o reproducir las viejas con pareja intensidad. Visión epifánica que recorre el laberinto de la ofusadora claridad de su destino ser uno de los más grandes escritores de su siglo máxima encarnación del verbo poético en sus diversas formas artizadas. Poesía cinco letras desconocidas las letras que están en el fondo y saltan como peces cuando bebemos agua en el cuenco de la mano. Comenzar rindiéndole las gracias reconociéndolo despacio para justificar su renacimiento prueba irrefutable de la resistencia al tiempo porque ni la agonía del convidado clavel ni el ilusorio círculo de garzas pudieron silenciar a este configurador de la palabra que lleva la inteligencia a la transparencia achicando la soledad superando el pesimismo de las ausencias. Hay que acercarse con astucia cautela o resguardo porque posee la mirada de las guilas la chispa de los dioses y ese cambio rápido de humores que caracteriza a La Habana. Es un sobreviviente de la batalla que es la vida que fue su obra testigo de la desmesurada confusión y dinámica enojosa de una época que llenó de pausas y retiramientos su aristocracia discontinua. GEMA ARETA MARIGÓ

Verbvm Asociación Nacional de Estudiantes de Derecho (Cuba), 2001. *La escritura de lo posible. El sistema poético de José Lezama Lima* Remedios Mataix, 2000-01-13. Caravelle, 1964. *Current Contents* Institute for Scientific Information (Philadelphia), 1997. **Filosofía de la pintura en imágenes** Cayetano Aranda Torres, 2009. Filosofía de la pintura moderna a través del estudio de cincuenta obras relevantes de Giotto a Andy Warhol. El autor sostiene que la esencia de la pintura es su contenido abstracto la vida no vista quizás entre vista expresada en lo que vemos. En su enfoque se acerca a lo que piensan los ojos y lo que ve el pensamiento y se produce un hermanamiento de filosofía y arte como formas de revelar lo invisible modos de representar los secretos de nuestra inserción en el medio natural y social.

Barroco y Neobarroco Luz Ángela Martínez, 2011. Se propone la idea del Barroco como estructura estética epistemológica en que se revelan los gémenes de la

Modernidad las particularidades de la identidad latinoamericana y su distintiva manera de ser en la matriz hegemónica occidental Desde Colón al Neobarroco Latinoamericano hasta figuras como sor Juana Inés de la Cruz Carlos de Sigüenza y Góngora Hernando Domínguez Camargo José Lezama Lima y Severo Sarduy la autora registra las constantes transhistóricas del Barroco Americano de todos los tiempos Nadie parecía José Lezama Lima, Ángel Gaztelu, 2006 Handbuch Literatur & Transnationalität Doerte Bischoff, Susanne Komfort-Hein, 2019-09-23 Das Verhältnis von Literatur und Transnationalität ist bislang vornehmlich in Einzelstudien thematisiert worden Das Handbuch führt erstmals systematisch und historisch die aktuell diskutierten Forschungsperspektiven und den in verschiedener Hinsicht erprobten besonderen Erkenntniswert des Begriffs der Transnationalität etwa gegenüber Internationalität und Transkulturalität für die kulturwissenschaftlich fundierte Literaturforschung zusammen In einer Vielzahl von Beiträgen zu theoretischen Grundlagen und methodischen Konzepten dokumentiert der Band dass die Konjunktur des Begriffs in Soziologie Ökonomie Politik und Geschichtswissenschaft Migrations und Urbanitätsforschung mittlerweile auch die Literaturwissenschaften erreicht und ein interdisziplinäres und erst produktives Forschungsfeld eröffnet hat Überblicksdarstellungen und Einzelanalysen reflektieren Wirkmächtigkeit und Grenzen nationalliterarischer Kategorisierung in Literaturen der Gegenwart wie in historischer Perspektive und führen exemplarisch Formen und Verfahren transnationaler Literatur vor **Espuela de Plata** Gema Areta Marigó, 2003 **Archipiélago**, 1996

Todo Paradiso José Lezama Lima, José Prats Sariol, 2021-08-30 Estudio introductorio de José Prats Sariol Era y es Paradiso una verdadera meditación sobre el género del hombre sobre el género mismo María Zambrano Leo Paradiso poco a poco con creciente asombro y deslumbramiento Un edificio verbal de riqueza increíble mejor dicho no un edificio sino un mundo de arquitecturas en continua metamorfosis Octavio Paz la excitación el deslumbramiento la perpleja admiración que deja en el lector esta expedición por ese gigantesco e insólito Paradiso concebido por un gran creador y propuesto a sus contemporáneos como territorio de goces infinitos Mario Vargas Llosa Lezama Lima intercesor de oscuras operaciones de ese espíritu que precede al intelecto de esas zonas que gozan sin comprender del tacto que oye del labio que ve de la piel que sabe de las flautas a la hora poética y del terror en las encrucijadas con luna llena Julio Cortázar Juntos por primera vez en cualquier lengua aquí están los XXIV capítulos revisados de la inconclusa Paradiso Oppiano Licario la novela rífica de uno de los escritores canónicos del siglo XX Las crónicas de La Habana del poeta ensayista y narrador José Lezama Lima 1910-1976 fueron el libro inaugural de Verbum en 1990 A ellas Verbum suma hoy numerosos volúmenes de su bibliografía directa e indirecta Porque el placentero desafío de leerlo solo lo difícil es estimulante al retar abre nuevos senderos verde suf Camina por el Paseo del Prado habanero hacia la alegre rica calle Trocadero su universo literario y nos invita a entrar La versión de Salvador Pea es para mí la consecución de un deseo largamente acariciado y nunca satisfecho del todo antes de su labor Las mil y una noches merecían una versión como la suya que rinde culto al texto original sin traicionarlo nunca pero que nos ofrece la posibilidad de acceder a él en un espacio níquelado y diáfano de nuestros días y de siempre pendiente siempre de

reflejar la desnuda oralidad del relato rabe y a la vez atento al adorno ret rico cuando este existe en su modelo No me queda m s que felicitar al brillante arabista andaluz que ha sido capaz de organizar una fiesta ling stica tan hermosa y tan perdurable y felicitarle por haber tenido la feliz oportunidad de participar en ella activamente con estas breves y entusiastas l neas preliminares **Diarios** José Lezama Lima, 2014-12-25 Los Diarios I 18 10 1939 a 31 07 1949 y II 12 08 1956 a 16 06 1958 de Jos Lezama Lima junto a Cartas a Elo sa y otra correspondencia constituyen los fragmentos m s ntimos de su escritura En ambos se aprecian las dos grandes pasiones del habanero universal la amistad y el insaciable apetito por la cultura no para acumular sino como apropiaci n estimulante para sus muchas y laber nticas ideaciones Nada le es ajeno lo inmediato ni lo lejano Transcurren por las p ginas de los Diarios las anotaciones y relumbrones que m s tarde se transfigurar an en la encarnadura de su obra po tica ensay stica y narrativa Alerta Lezama anota el aguij n la semilla el mimbre que su mano transforma Mar a Zambrano supo ver en Lezama la Ara a que rodea a la tierra y teje desde dentro la tela que contiene y envuelve el caos ara a que extra a de su propia sustancia el hilo inasible la intangible memoria que reproduce en los aires el laberinto que hace permisible habitar el lugar justo del guardi n de los nferos mir ndolos sin desaf o con la necesaria fijeza

Filosofías del Barroco Moisés González García, Hugo Castignani, 2020-02-27 El barroco de un tiempo a esta parte ha cobrado una especial relevancia como categor a filos fica Liberado de los l mites de las disciplinas te ricas o de la cronolog a transformado en un espacio de reflexi n especialmente productivo el concepto de barroco ha pasado a aplicarse a distintos per odos del devenir hist rico no s lo de las artes sino del pensamiento y de la cultura y con particular intensidad a nuestro presente Por el camino las contribuciones al estudio del barroco y el neobarroco han alcanzado un estatuto de disciplina en el mbito de la est tica y la teor a cr tica As pues el prop sito de este volumen es ofrecer un cuadro general desde m ltiples perspectivas pero bajo un prisma filos fico com n de este momento fundamental en la constituci n del ser moderno y en todas sus aristas desde Hobbes a Suarez pasando por Pascal Graci n o Spinoza de la est tica a la teor a pol tica Pero pensar el barroco es inevitablemente repensarlo y su cr tica implica siempre una reflexi n acerca de las herramientas que sta utiliza Es por ello que nos interesa mostrar igualmente cu l y de qu manera ha sido su recepci n en el pensamiento contempor neo para preguntarnos de un modo m s general acerca de la pertinencia de este concepto en la filosof a y en nuestro presente en particular Qu constituye una filosof a barroca C mo hablar de barroco en la actualidad Y en qu sentido estamos en un nuevo momento neobarroco Gravitaciones en torno a la obra poética de José Lezama Lima (La Habana, 1910-1976) , *Nueve délficos. Ensayos sobre Lezama* Marcos Pico Rentería, 2014-01-07 Nueve j venes cr ticos ocho americanos y un espa ol indagan y reflexionan sobre la obra y la vida de Jos Lezama Lima La Introducci n del hispanista checo Emil Volek y el Pr logo del cr tico cubano Jos Prats Sariol completan el volumen Francisco Serratos El concepto de amistad en la correspondencia de Mar a Zambrano y J L L trata de un tema muy poco estudiado las indagaciones sobre los dos grandes escritores y las tan necesarias pesquisas de literatura comparada Edith Marsiglia en Doce de los rficos una incursi n en el sistema po tico de J L

Le penetra en una de las zonas más críptica de la obra lezamiana Su análisis del poema vinculado a las identificaciones de Lezama con las diversas resonancias cristianas del orfismo proyecta una prueba no sólo de la erudición a veces abrumadora sino de cómo su afán incorporativo carece de fronteras En J L L o las apologías elegíticas mexicanas Susana Zaragoza Huerta devela con precisión exegética las relaciones del cubano con sus pares de México en especial con Octavio Paz y con el poeta que exhibe con orgullo su condición de discípulo del tabasqueño José Carlos Becerra El ensayo de Marcos Pico Rentería Notas de muerte en el Paradiso de J L L exalta cómo Lezama tuvo en México su principal referente latinoamericano según puede leerse en La expresión americana Un Paradiso teído de niebla el reino trasladado en la novela de J L L de Francisco Leñero Rivero discierne en Paradiso una aventura que sabe llena de abismos cimas y simas barrocas La curiosa indagación vincula con acierto el asma del autor con la de José Cem dentro de las zonas autobiográficas del texto al tiempo que expande en el mismo la presencia de la niebla o neblina que caracteriza el clima de la isla Jexson Engelbrecht estudia en Las ilusiones perdidas de José Lezama Lima las cartas de Lezama a su hermana Eloísa cuidadosamente apoyado en referencias históricas y en informaciones políticas sobre la represión del régimen cubano pero sobre todo en los implícitos subversivos de Paradiso denuncia de las turbulentas relaciones entre el escritor y el Poder En Lezama crítico de arte Artizar y atizar la imagen a través de la palabra Solem Minjárez no sólo añade pruebas sobre el predominio del sentido visual en su obra sino para considerar la enorme relevancia del crítico de arte quizás opacado por el poeta y el novelista Solymar Torres García en El Curso Dístico y la traducción literaria tras una reflexión sobre el arte de traducir y sobre sus singulares dificultades con el autor nos entrega su excelente versión del cuento Fugados Sólo lo difícil es estimulante parece repetir con Lezama Katie Brown en Entrando en la imagen oblicua lezamiana la aventura de traducir Figuras del sueño Y en efecto si arduo es trasladar del español al inglés cualquier texto de Lezama mucho más es enfrentarse a esa plurimica labor con un poema de los más imantados de los más carentes de transparencias connotativas

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