



NUMBER FIVE / FALL 2001 - SPRING 2002

Editor's Corner

corner: *n.* 1. a. The position at which two lines or surfaces meet. b. The immediate interior or exterior or exterior region of the angle formed at this position, bounded by the two lines or surfaces. 2. A vertex, esp. the interior region of a vertex, formed by the sides of roads or streets that join, meet, or intersect. 3. A threatening or embarrassing position, esp. one from which escape is difficult or impossible. 4.a. A part, quarter or region. b. A remote, secluded, or secret place. 5. A guard or decoration fitted on a corner, as of a bookbinding. 6. A speculative monopoly of a stock or commodity created by purchasing all or most of the available supply in order to raise its price.

(The American Heritage Dictionary)

Addressing all readers who value interdisciplinary work, this *Corner 5* expands our knowledge of the relations between painting and language as well as our knowledge regarding poetry and visual poetry in general. In addition, we include insights into other verbal, philosophical and experimental elements of writing. As in previous numbers, *Corner* offers here a variety of theoretical critical approaches.

Two essays dedicated to artist Gareth Lloyd (1960) discuss how the Welsh painter through his work and philosophy confronts the modern crisis of the ruin of language developing an extraordinary artistic vision that offers to the viewer (and reader) a durable pattern of universal associations. Jeremy Reed considers in his "Gareth Lloyd: Leaving the 20th Century" that "The serene texture of Gareth Lloyd's paintings, conceal the radical dissent of an artist who refuses to conform to the new media hegemony. Drawing inspiration from the cinema, his prodigious reading, the connecting points between mythic and representational reality and the seething nucleus of West End energies in which he lives, he is an artist working in his time with an alertness to creating configurative patterns from emerging contemporary myths." Maria Esther Maciel considers that Lloyd invents his *now* from a gaze in transit. Her

essay "Gareth Lloyd: Towards an Aesthetic of Dissent", written as an introduction for the artist 2000 catalogue, examines how Lloyd's gaze is "A gaze that not only sees, but critically reads the time (historical and personal) in which the artist is inserted, and extracts from this experience a new horizon for his vision. In other words, the mobile nature of his work is justified by the attempt not only to capture, through images, some visual signs of the last three decades, but also to reconstruct a personal trajectory: one which he himself as an artist has sought throughout this period, in his intense but non-complacent dialogue with Pop Art, media iconography, and the aesthetic legacy of the modernist tradition."

Gareth Lloyd resides in London. He belongs to a generation of British Artists that has a critical and creative contact with the Pop Art, adding to their work some of the aesthetic precedings of that artistic tendency linking them with many of the principles that embody Modern and Contemporary Poetics. In his works, Lloyd dialogues with Mallamé's poetry as well as with the ideas of the Mexican poet Octavio Paz. Lloyd studied technical and industrial drawing in Berkshire College of Art and did post-graduated art studies in St Martin's School of Art. He had also done some doctoral research work in Philosophy at the University of London.

Always faithful to experimental poetry, *Corner* includes the valuable and interesting essay "Experimental Poetry in Spain" by Laura López Fernández. For the critic "Contemporary experimental poetry, in its various forms of manifestation --visual poetry, phonetic poetry, sound poetry, performance poetry, non-object poetry or action art, video poetry, cyber poetry, computer holopoetry, mail-art, etc -- is an integrative and interactive art that requires a `reader' willing to participate in a new configuration of semiotic codes. Experimental poets in Spain are working with new artistic parameters and pushing the boundaries of conventional categories of genre." Among the experimental poets included in this essay, already present in former issues of *Corner*, we find Joan Brossa, Xavier Canals, Juan Eduardo Cirlot, Guillem Viladot, J.M. Calleja, Carles Hac Mor, Teresa Hereus, Montserrat Felip, and Eugenia Balcells, among others. We recommend as a complementary reading for López Fernández essay, in particular, the interview with Joan Brossa "Reesciure amb llibertat amb el profeta ateu"/"Reescribirse en libertad con el profeta ateo" by Xavier Canals (*Corner One*) as well "La poesie visual de les dones catalanes, una ab/presència" another pioneer essay about the Catalan women visual poets by Canals (*Corner Two*).

Héctor Mario Cavallari sheds new light on Borges' works through an in-depth analysis of the aesthetic projections of the relationships between "language" and "reality". His "Jorge Luis Borges y la estética del simulacro" explores a variety of levels and strategies of complex meaning, offering in a very unique way a connection between artistic and philosophical ideas. Another outstanding essay is María Esther Maciel's "Poéticas de la multiplicidad: Octavio Paz y Haroldo de Campos." The critic focuses on some theoretical works of Octavio Paz and

Haroldo de Campos, especially those related to Mexican and Brazilian cultures, to show how both poets have proposed a paradoxal and prismatic reading of the problem of Latin American cultural identity. Paz, by discussing the notion of analogy, and Campos, by converting the modernist metaphor of antropophagy into a working concept, offer an alternative and dialogic way for dealing with the national/foreigner, local/global, colonizer/colonized, identity/alterity play of opposites. Dialogic, because their approaches are based on a non-Manichean confrontation between the related elements and because they show the active, differential, and not merely receptive role of the colonized in relation to the other, or others.

In his original and necessary "Poesía en ANOLECRAB. Poetas en la Barcelona de entre siglos", Jaime D. Parra offers a new critical approach to the work of eleven contemporary women poets: Carmen Borja, Teresa Shaw, Rosa Lentini, Marga Clark, Neus Aguado, Concha García, Cinta Montagut, Esther Zarraluki, and Carlota Caulfield, Nicole d'Amonville, and Gemma Ferrón. Barcelona in here the shared urban space where all the above-mentioned poets, in one way or another, created or made their work known. In their works, we find essentially three poetic directions: 1) introspection and personal search; 2) the poetics of space and its limits; and 3) intertextuality and its links between texts and cultures.

Jesús J. Barquet, "Texto y contexto en la recepción y génesis de *Los siete contra Tebas*" is an engaging text dedicated to one of Antón Arrufat's most important plays. Based on the tragedy of the same title by the Greek dramatist Aeschylus, Barquet examines how Arrufat modifies the original Greek text in order to tell the circumstances of the Cuban reality. The critic also analyses how *Los siete contra Tebas* (1968) marked a departure from Arrufat's previous avant-garde plays like *El caso se investiga* (1957) and *La zona cero* (1961), situating the play in the context of the Latin American theater during the 1960s and 1970s.

Keeping alive the discussion about Arts and its spaces, Carlos Barbarito offers a series of reflections about the avant-garde and its discourses in his short but lucid reflection "La angustiosa aventura de las vanguardias."

The last piece of this *Corner* is the amazing surrealist-philosophical-ludic "Zahorí" by Reynaldo Jiménez. In reading the text, one is hooked by the extraordinary dynamism and musicality of Jiménez' language. The text is an avant-garde approach to the multiple dimensions of the eye: we: view, gaze, glance, regard, discern, spy, observe, attend, examine, mark, peer, have an eye on, study, peep, look at. Emulating with the geomantic *zahorí*, the reader, now aware of every word, is able to discover what is hidden into the text.

Corner's Reader offers reviews of Elizabeth Coonrod Martínez, *Before the Boom: Latin American Revolutionary Novels of the*

1920s and Jaime D. Parra, *El poeta y sus símbolos. Variaciones sobre José Eduardo Cirlot*, two valuable and well-documented books, which we consider, key works for any avant-garde lover and researcher.

Before leaving this *Corner*, I would like to link the reader with two of the best literary magazines on-line: [Agulha](#) and [CiberLetras](#).

Agulha # 13/14 and CiberLetras 3 offer insightful essays related to the avant-garde.

CC

[CLICK HERE TO GO BACK TO THE TOP OF THIS PAGE](#)

[CONTENTS](#)

[GO BACK TO MAIN TEXT](#)