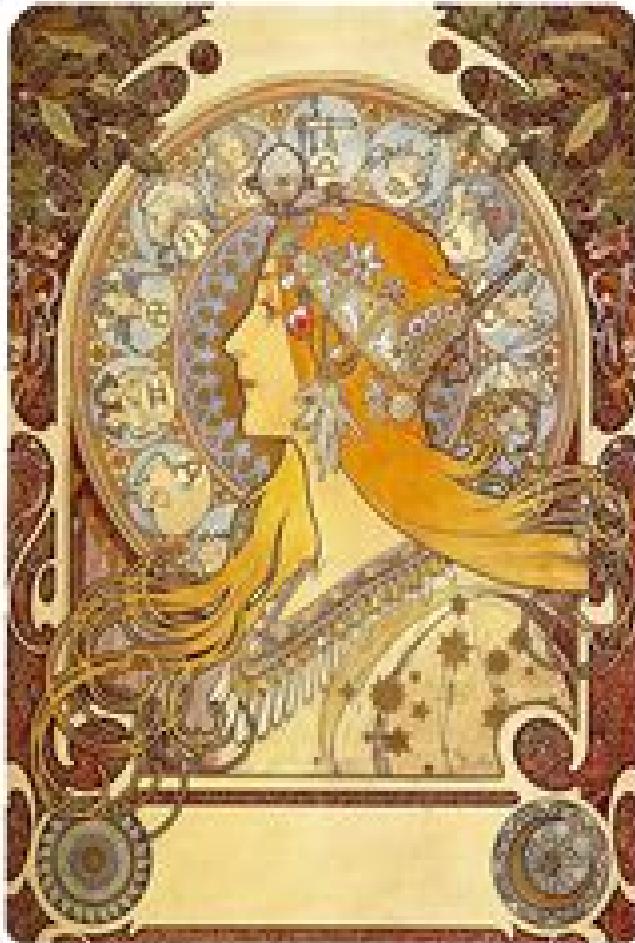


# ¿QUÉ ES EL MODERNISMO?



El **modernismo** es una corriente de renovación artística que tuvo lugar desde finales de siglo XIX hasta mediados del siglo XX. Se destacó por su interés en romper con los estilos tradicionales, por la búsqueda de nuevas formas de expresión y de estética, inspiradas en la naturaleza y contrarias a los elementos de la Revolución Industrial.

El **modernismo** trascendió principalmente como una corriente literaria que, junto con otras de sus disciplinas artísticas como la pintura, escultura, arquitectura y la música, buscaba conectar el arte con la naturaleza. El movimiento resultó una reacción en contraposición al nuevo mundo industrial y urbanizado.

# El Modernismo

**Carmen V. Vidaurre Arenas**

## **El Modernismo:**

El Modernismo: Una antología Victorino Polo García, 1987    El Modernismo: La pasión por vivir el arte Victorino Polo García, 1987    El modernismo desde dentro Gilbert Azam, 1989    El modernismo Carmen V. Vidaurre Arenas, 2002    El modernismo en México a través de cinco revistas Belem Clark de Lara, 2000    Orientalismo en el modernismo hispanoamericano Araceli Tinajero, 2004

Orientalismo en el modernismo hispanoamericano de Araceli Tinajero es un novedoso estudio que analiza el modernismo en Latinoamérica desde una perspectiva fresca y original. Lo que hace a este texto único es su enfoque en las representaciones de las imágenes los artefactos culturales y el pensamiento oriental principalmente japonés en la escritura modernista. La autora habla japonés y conoce la cultura del Japón. Con su conocimiento nos acerca a los escritores modernistas que eran cronistas o correspondientes y lograron llegar al Lejano Oriente donde inventaron construyeron una forma de exotismo que deriva pero difiere del Orientalismo que propone Edward Said. En Asia esos escritores descubrieron que había un acercamiento cultural muy sutil no europeo entre Latinoamérica y el Oriente. El resultado de ese encuentro es único porque presenta un paradigma diferente un Orientalismo que se aleja de una mirada europea. Basándose en la etnografía los estudios poscoloniales la teoría literaria la historia del arte y la teoría de los relatos de viaje Tinajero analiza diversos textos modernistas y demuestra cómo la escritura periférica del modernismo escrita desde la modernidad occidental no es realmente marginal. El análisis de los artefactos culturales en los textos modernistas nos permite conocer el modernismo más a fondo y a comprender el encuentro cultural entre Oriente y Occidente. Ese fenómeno sobre todo ofrece la alternativa de una visión del Oriente desde una perspectiva eminentemente hispanoamericana. El Orientalismo que propone Tinajero basándose en el estudio del modernismo hispanoamericano es innovador y representa una invaluable contribución a los estudios críticos del modernismo latinoamericano.

Araceli Tinajero's *Orientalismo en el modernismo hispanoamericano* falls within the present revisionist trend with respect to Spanish American modernism of the late nineteenth and early twentieth century. The text's uniqueness stems from its focus on allusions to images artifacts and thought from the East primarily Japan found in central and peripheral writings within the Spanish American movement. The author knows the Japanese language and culture and brings her knowledge to bear in her discussion of modernist writers who chiefly as chroniclers and correspondents made their way to the East and there invented constructed a form of exoticism Orientalism following but diverging from Edward Said while discovering affinities between non European tendencies within their own American environment and Eastern culture. The result of this encounter was a unique non European Orientalism. Drawing on ethnography postcolonial studies literary theory art history and travel theory Tinajero analyzes a selection of modernist texts to show how writing at the margin of Western modernism modernity is at once within and without the mainstream. The examination of Oriental cultural artifacts in modernista texts contributes to our understanding of modernism of the East West encounter and of the culturally specific configurations of these phenomena in South America.

Tinajero's study is significant because it provides a new perspective on the relationship between modernism and the Orient. By focusing on the representation of artifacts and thought from the East, particularly Japan, she challenges the traditional view of modernism as a purely European phenomenon. She shows how modernist writers in Latin America, like their counterparts in Europe, were influenced by the exoticism of the Orient, but in a way that was unique to their specific cultural context. This study also highlights the importance of non-European influences on modernism, which has often been overlooked in previous research. Overall, Tinajero's work contributes to a more comprehensive understanding of modernism as a global phenomenon.

concept of Orientalism focused on Spanish American modernism is a fresh approach and represents a valuable contribution to Spanish American modernist scholarship [El modernismo](#) Carlos Brandt,2019-04-01 El modernismo es un libro escrito en 1906 inspirado en las ideas de Max Nordau un desaforado opositor a los decadentistas y en general contra todos los artistas del momento Carlos Brandt tambi n enemigo enconado del modernismo est tico escribi este libro pol mico en extremo cuestionando las carencias intelectuales y la degeneraci n f sica cerebral y moral de los escritores modernistas La obra fue centro de discusiones apasionadas en un medio literario que resultaba ajeno y distante para el autor [El modernismo en la arquitectura madrileña](#) Oscar da Rocha Aranda,2009 Este libro analiza exhaustivamente y desde distintas perspectivas la presencia del modernismo en el contexto de la arquitectura ecl ctica madrile a de principios del siglo XX El estudio se estructura en dos partes distintas pero interrelacionadas la primera dedicada a la contextualizaci n y caracterizaci n del fen meno modernista en Madrid presenta un car cter gen rico te rico e interpretativo y la segunda fundamentada en un an lisis tipol gico de intenci n descriptiva y valorativa se destina a estudiar sus diversas manifestaciones concretas [El modernismo religioso y sus crisis III](#) Cristóbal Robles Mu oz,2017-05-30 Buonaiuti en mayo de 1913 hizo balance de la situaci n del modernismo Hab a decaimiento indolencia y letargo Quedaba un largo camino La generaci n del xodo continuar a su marcha Quiso Renan como inscripci n en su tumba Veritatem dilexi Sab a que el amor se goza en ella Es paciente y servicial Ni envidia ni alardea ni se engr e ni se envanece No obra con deshonor No es ego sta No lleva cuenta del mal recibido ni se goza en la injusticia La verdad se deja hallar por quien la espera en el silencio la serenidad y la confianza Los signos el misterio y el testimonio son hitos y razones para buscarla a diario y en secreto austamente Gaetano De Sanctis escribi crei en la comun i n de los santos Quiero permanecer siempre en contacto espiritual con la multitud de los que sufren y rezan Que Ernesto unas f rmulas r gidas no me a slen de esa Gracia Fidelis in votis La fidelidad m s que un logro es un deseo [El modernismo religioso y su crisis.](#) Cristóbal Robles Mu oz,2016-10-31 La decisi n de perseverar in spe experimentando desarraig o y conflicto significaba para los cat licos en el inicio del siglo XX urgir la renovaci n de su Iglesia Ernesto Buonaiuti record que la salvaci n viene de la cruz no de la dial ctica sutil de la especulaci n racional Las palabras libertad y rescate jam s han sido usadas por los grandes maestros de la espiritualidad cristiana incluido San Agust n La Iglesia lo olvid y en el per odo entre guerras pactar con quienes estaban destruyendo la libertad y aplastando la dignidad de las personas Ser fieles al Evangelio obliga a defenderlas Los modernistas ven an de una tradici n cultural plural Cada uno busc vivir y actuar libremente Los uni la amistad La historia del modernismo viene dada por las biograf as de sus actores Su correspondencia y sus escritos son una fuente imprescindible Esta investigaci n tiene tres partes A los preliminares seguir n la condena del modernismo 1907 1914 y la situaci n de modernistas y anti modernistas con Benedicto XV [Danzar el modernismo / Actuar la pol tica](#) Mark Franko,2019-09-16 Los ensayos agrupados en este libro se proponen contribuir a una revisi n de la historia de la danza moderna estadounidense en su relaci n con el modernismo est tico En este sentido

conforman una introducción a la historia de la danza en ese país representada por figuras como Isadora Duncan, Martha Graham, Merce Cunningham o Yvonne Rainer pero también una reflexión crítica sobre la historiografía de la danza y la relación entre arte y política. En el análisis propuesto por Mark Franko, el modernismo estético deja de ser una metanarrativa histórica para transformarse en un dispositivo, es decir, un ordenamiento del movimiento de los cuerpos plausible de ser manipulado desde la práctica. De este modo las evoluciones estéticas devienen el fruto de luchas cínicas. La investigación devela la genealogía del encapsulamiento formal de la emoción desde los años 1930 hasta la actualidad. En este sentido responde a una pregunta crucial: ¿cómo llega a volverse imperceptible la influencia de la teoría estética de la izquierda revolucionaria de principios del siglo XX en la danza moderna? De qué modo una danza engendrada a partir de una política de la emoción arriba a una estética de la indiferencia. La respuesta ofrecida se relaciona con una tensión característica de la danza histórica estadounidense aquella que reside en el vínculo entre la política de clase y la política de género. Finalmente, Mark Franko persigue el objetivo de recuperar la emoción como práctica crítica, una postura que va a contracorriente del discurso hegemónico sobre lo contemporáneo en la danza.

#### El modernismo y los poetas modernistas

Rufino Blanco-Fombona, 1929      **El modernismo en la acción social** Narciso Noguer, 1910      **El modernismo religioso y su crisis II. La condena (1906-1913)** Cristóbal Robles Muñoz, 2017-02-20

El modernismo religioso surge de una experiencia intelectual. La fe cristiana puede abandonar un lenguaje muerto y un imaginario arcaico. Hay que formar al cristiano para que en su conciencia pueda unir democracia, ciencia y fe. Entre 1905-1914 hubo en la Iglesia un sector persuadido de que un buen católico debe renunciar a la libertad de investigación y a toda iniciativa y creer sin preguntar y sin pensar. Bastaba la disciplina. Se logró. Todo cambiaría en cién años profetizaba Friedrich Von Hugel en noviembre de 1908. En 1911 el Arzobispo de Albi, E. I. Mignot avisó al Cardenal De Lai: La verdad est le scandale ordinaire de l'ignorance. Se abre paso lentamente. Mientras hay que hacer el bien y callar. Fogazzaro colocó a Piero Maironi Il Santo ante el Crucificado y bajo el Silentium de pie ante el Papa y sin discursos. La Iglesia en sus inicios vivió en la caridad y la comunión. Esta investigación tiene tres partes preliminares: condena del modernismo y situación de modernistas y anti-modernistas con Benedicto XV.

*The Politics of Spanish American 'Modernismo'* Gerard Aching, 1997-09-28 This 1998 book studies the ways in which nineteenth century Spanish American writers and intellectuals imagined, described and promoted idealized notions of a pan-Hispanic culture.

*Catecismo sobre el modernismo según la encíclica Pascendi dominici gregis de S.S. el Papa Pío X.* J. B. Lemius, 1908

Pompeu Gener y el modernismo Consuelo Triviño, 2001-01-01 En este debate se destaca el papel de Pompeu Gener en el proceso modernizador en España y su apropiación de las novedosas corrientes de pensamiento europeas en la segunda mitad del siglo XIX como el positivismo y la consecuente reacción antipositivista de amplios sectores de la intelectualidad así como su interpretación de la obra de Nietzsche y su enfrentamiento con Clarín que lo acusó de plagio en su crítica al simbolismo y el decadentismo a raíz de la publicación de Literaturas malsanas. El debate se produjo en un momento en que estas tendencias

encontraban adeptos en Espa a gracias al xito de Rub n Dar o entre los poetas peninsulares *Tradition and Modernity in Spanish American Literature* A. Sharman, 2006-10-16 Please note this is a Palgrave to Order title PTO Stock of this book requires shipment from an overseas supplier It will be delivered to you within 12 weeks Modernity in Spanish America has been viewed by a postmodern cultural studies as a condition of the first half of the twentieth century whose major political philosophical and cultural assumptions the region would do well to leave behind This book explores a corpus of Spanish American literary texts from that modern period which dramatize the constitutive dynamics of modernity in particular the legacy of the French Revolution the logic of nationalism the founding of the modern city and the awkward relationship to both Western and indigenous traditions Its argument is that one cannot so easily take leave of modernity [Modernismo, americanismo y literatura infantil](#) Italo Tedesco, 1998 **Word and Work in the Poetry of Juan Ramon Jimenez** Mervyn Coke-Enguidanos, 1982

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