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| Ultraísmo |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| *Ultraísmo* is an early twentieth-century art movement which developed in Spain around 1920 and was introduced to Argentina by Jorge Luis Borges in 1921. It was strongly influenced by European avant-garde movements, particularly Cubism and Dadaism, and by the Chilean poet Vicente Huidobro’s Creationism. The poets of *Ultraísmo* rejected the *fin de siècle* aesthetics of Spanish and Spanish-American *modernism* and experimented with the graphic and acoustic dimensions of poetry, emphasising rhythm over rhyme.  The origins of *Ultraísmo* go back to the autumn of 1918, when Vicente Huidobro visited Madrid for a short period, and Rafael Cansinos Assens, host of a literary circle in the Café Colonial, wrote the first Ultraist Manifesto, published in the magazine *Grecia* in January 1919 (Videla 1963: 27). Other founding texts of the movement are “Movimiento ultraísta español” and “Manifiesto Vertical”, both written by Guillermo de Torre in 1920. The movement of *Ultraismo* was oriented both toward Europe and Spanish America. Ultraísmo adopted ideas from different European avant-garde movements in an effort to reduce the cultural distance between Spain and the rest of Europe, rather than develop an original program. Their poetry gives importance to images and metaphors, experiments with typography and calligrams, rejects punctuation and often rhyme, and focuses on poetic rhythm. Ultraísmo developed in Spanish America when Jorge Luis Borges, who had spent several years in Spain and had published poems in Ultraist magazines, upon his return to Argentina in 1921 introduced the movement in the literary circles of Buenos Aires. |
| *Ultraísmo* is an early twentieth-century art movement which developed in Spain around 1920 and was introduced to Argentina by Jorge Luis Borges in 1921. It was strongly influenced by European avant-garde movements, particularly Cubism and Dadaism, and by the Chilean poet Vicente Huidobro’s Creationism. The poets of *Ultraísmo* rejected the *fin de siècle* aesthetics of Spanish and Spanish-American *modernism* and experimented with the graphic and acoustic dimensions of poetry, emphasising rhythm over rhyme.  The origins of *Ultraísmo* go back to the autumn of 1918, when Vicente Huidobro visited Madrid for a short period, and Rafael Cansinos Assens, host of a literary circle in the Café Colonial, wrote the first Ultraist Manifesto, published in the magazine *Grecia* in January 1919 (Videla 1963: 27). Other founding texts of the movement are “Movimiento ultraísta español” and “Manifiesto Vertical”, both written by Guillermo de Torre in 1920. The movement of *Ultraismo* was oriented both toward Europe and Spanish America. Ultraísmo adopted ideas from different European avant-garde movements in an effort to reduce the cultural distance between Spain and the rest of Europe, rather than develop an original program. Their poetry gives importance to images and metaphors, experiments with typography and calligrams, rejects punctuation and often rhyme, and focuses on poetic rhythm. Ultraísmo developed in Spanish America when Jorge Luis Borges, who had spent several years in Spain and had published poems in Ultraist magazines, upon his return to Argentina in 1921 introduced the movement in the literary circles of Buenos Aires.  File: Girándula.jpg  Figure 1 "Girándula," by Guillermo de Torre  Source: <http://thales.cica.es/rd/Recursos/rd99/ed99-0055-01/girandula.html>  With some exceptions, such as Guillermo de Torre’s book of poems *Hélices* (*translation*, 1923), most Ultraist work was published in literary magazines. In Spain *Grecia*, *Cervantes* and *Ultra* (Oviedo) deserve to be mentioned. In Argentina, *Prisma, Proa* and *Martin Fierro* contributed considerably to the diffusion of the movement. Spanish Ultraism is considered to be influenced by Ramón Gómez de la Serna; among its main exponents are Guillermo de Torre, Rafael Cansinos Assens, Gerardo Diego and Pedro Garfías. In Argentina, the movement was taken up by Ricardo Güiraldes, Oliverio Girondo, Norah Lange and Macedonio Fernández. |
| Further reading:  (Bernal)  (Videla) |