

Nestor Diaz De Villegas

Francisco Antonio Scarano,Margarita Zamora

Equívocos / Misconceptions. Early 21st Century Cuban Poets. Bilingual Anthology Yoandy Cabrera,2021-11-24
"Equívocos / Misconceptions is a spirited adventure, an energizing take on today's transgressions. The project refuses a conventional reliance on generations as a method for organizing anthologies of Cuban poetry. Instead, editor Yoandy Cabrera cuts across a moment in the twenty-first century, asking what priorities writers themselves have articulated. Bilingual editorial notes contextualize a wide range of themes they explore. The poems themselves - and their translations—are by turns confiding, howling, sensual, scathing, indirect, explicit, contemplative, fierce." Kristin Dykstra, Saint Michael's College "Si muchas de las antologías de poesía cubana publicadas en la década del 90 y comienzos de los años 2000 muestran la irrupción de nuevos discursos y formas estéticas, esta es una antología para los poetas "desubicados", un gesto crítico que pretende corregir el error de pensar la poesía a partir del concepto de generación, cuando lo más importante son las poéticas de los autores escogidos (geómetras del desastre, no-sujetos, por ejemplo). La selección de 21 poetas realizada por Yoandy Cabrera propone observar, como en una vista aérea, las redes afectivas y estéticas que los autores establecen con sus lectores desde un afuera que es también doble: del territorio nacional y de las propias lecturas realizadas hasta el momento por la crítica. Además, se trata de una iniciativa importante como proyecto formador de nuevos traductores de la poesía cubana al inglés, a partir del trabajo realizado por Cabrera junto a sus estudiantes." Idalia Morejón, Universidade de São Paulo Poets: Magali Alabau, Jorge Luis Arcos, Néstior Díaz de Villegas, om ulloa, René Rubí Cordoví, Ernesto Hernández Busto, Dolan Mor, Janet Batet, Norge Espinosa Mendoza, Aleisa Ribalta Guzmán, Milena Rodríguez Gutiérrez, Joaquín Badajoz, Félix Hangelini, Dashel Hernández Guirado, Leonardo Sarria, Kelly Martínez-Grandal, Jamila Medina Ríos, Legna Rodríguez Iglesias, Sergio García Zamora, Gelsys M. García, Iran Capote Fuente Translators and Other Contributors: Crystal Behling, Mario Beltrán Rodríguez, John Burns, Angélica González, Kelsey Harper, Marilén Loyola, Emily Maguire, Rian McGraw, Bianca Martínez-Franco, Jonathan Montalvo-Román, Laura Muñoz, Cosette Nawrocki, Jessica Pequeño Mendoza, Ángela Pérez Domínguez, Eliana Rivero, Juliana Theodorakis, Jessivel A. Uribe, David Yagüe González

Estados Unidos en la prosa de un inmigrante / The United States in the Prose of an Immigrant Jose Marti,2021-08-24 "Esa de racista está siendo una palabra confusa y hay que ponerla en claro. El hombre no tiene ningún derecho especial porque pertenezca a una raza o a otra: dígase hombre, y ya se dicen todos los derechos". De "Mi raza". "Sin

alarde, y como quien satisface una función natural, depone este pueblo a los ambiciosos, impone a los honrados, expresa su voluntad, resuelve en justicia, sale, sin miedo a la lluvia, a ver en los boletines de los periódicos su decisión obedecida". De "Día de elecciones". Los quince años de destierro que José Martí pasó en Estados Unidos le proporcionaron una perspectiva que abarca tanto el norte como el sur del hemisferio, una visión reflejada en su ensayo "Nuestra América". La selección de textos de este volumen imprime a "lo nuestro" martiano, un giro contemporáneo que incluye a la comunidad hispanoamericana en los Estados Unidos, personificada en Martí durante un período migratorio —la segunda mitad del siglo XIX— frecuentemente ignorado. José Martí: Estados Unidos en la prosa de un inmigrante recoge textos de las Escenas Norteamericanas, despachos escritos por José Martí para los diarios La Opinión Nacional, de Caracas, La Nación, de Buenos Aires y La Pluma, de Bogotá, entre 1881 y 1886. Incluye también sesenta y cinco fragmentos de La Sección Constante, su columna diaria de variedades para La Opinión Nacional, entre 1881 y 1882. "Tanto en las piezas mayores como en las mínimas, vemos a un Martí que aprende al mismo tiempo que instruye, que no solo enseña a pensar bien, sino a vivir una vida de autorrealización. Ese doble propósito, expresado en una de sus frases más célebres, sirve de estímulo a la lectura de Martí en nuestro siglo: Ser culto es el único modo de ser libre. Del prólogo de Néstor Díaz de Villegas.

ENGLISH DESCRIPTION An exclusive collection of Jose Marti's writings curated by Cuban author, Nestor Diaz de Villegas, including Marti's thundering accounts of political imprisonment during his teens. José Martí: Estados Unidos en la Prosa de un Inmigrante is a compilation of fragments from Scenes of North America, as well as writings by José Martí for La Opinión Nacional, a newspaper in Caracas, Venezuela, submitted between 1881 and 1886. All of these fragments are set within the historical and social context, to which they belong, and analyzed as literary texts written in Spanish while Marti was living in the United States. Marti chronicled sociopolitical events taking place in the United States at the turn of the 19th century. His writings thus offer detailed analysis of the scientific and technical discoveries taking place at the time, as well as his insights on cultural trends such as fashion, art, and social customs of the time. The historical events described by Marti find striking resonance in issues of the present day. He delves into issues of race, immigration, patriotism, identity, slavery, police and democracy, and even queer aestheticism, as well as providing unfliching observations regarding the figure and performance of the President of the United States and the democratic institutions of his time.

The War Has Yet to Begin / La guerra aún no ha comenzado No Country Magazine, 2022-06-10 Esta edición impresa de la revista No Country Magazine, publicada en ocasión de la documenta fifteen, intenta analizar los dispositivos necrocoloniales del Estado cubano desde perspectivas múltiples. Perspectivas que abarcan, además de la esfera política, la literatura, el cine, el arte y, lo que es mejor, la manera en que todas estas epistemes se entrecruzan con el dictum ideológico. Para esto, esta edición especial bilingüe no solo ha convocado a diez ensayistas del mundo cubano, sino que pone a circular también algunos de los testimonios que mejor explican lo que significó el 11-J en la Isla: su entramado de represión y

vejación estatal. No Country Magazine es una revista gestionada en colaboración por los equipos editoriales de las publicaciones independientes Rialta y El Estornudo. Directores: Carlos Aníbal Alonso y Carlos Manuel Álvarez Editor invitado: Carlos A. Aguilera Editores: Ibrahim Hernández Oramas, Tomás E. Pérez, Nils Longueira Borrego y Jesús Adonis Martínez Peña Autores: Carlos A. Aguilera, Hilda Landrove, Celia González, Anaeli Ibarra Cáceres, Grethel Domenech Hernández, Dean Luis Reyes, Yoandy Cabrera, Mailyn Machado, Enrique del Risco, Marie Laure Geoffray, Armando Chaguaceda, Solveig Font, Daniel Triana, Iris Mariño, Abel Lescay y Katherine Bisquet Diseño: Pilar Fernández Melo (FERMELO) Ilustraciones: Camila Lobón Traductores: Fabricio González Neira, LeAnne Russell

De dónde son los gusanos: Crónica de un regreso a Cuba después de 37 años de exilio / Where Traitors Come from Néstor Díaz de Villegas, 2019-08-20 Un viaje al corazón de la Cuba contemporánea que convoca a los fantasmas del oscuro pasado revolucionario de la isla. Por escribir un poema a los dieciocho años en Cuba, Néstor Díaz de Villegas fue acusado por la Seguridad del Estado de ser un diversionista ideológico y condenado a seis años en un campo de trabajos forzados, de donde saldrá en 1979 rumbo a Miami. Treinta y siete años después, el autor regresa a la isla con la perspicacia de un periodista experimentado. Tras la reanudación de las relaciones diplomáticas entre los Estados Unidos y Cuba, Néstor y su esposa se aventuran en la reconstrucción de una antigua casa familiar en La Habana, una tarea que se convierte en metáfora de la restauración de una nación en quiebra. Con su infancia cubana como fantasmal telón de fondo, Díaz de Villegas teje un tapiz de disidentes y buscavidas, parientes perdidos y amigos nuevos, viviendas en ruinas y sórdidos palacios. Meditación sobre la vida y la muerte, extravagante cuaderno de viaje, tratado político y narración histórica, De donde son los gusanos es también la crónica del lento florecer de un nuevo espíritu emprendedor en Cuba, así como de la colaboración entre expatriados y residentes de la isla en la causa común de redimir al país de los estragos del totalitarismo.

ENGLISH DESCRIPTION A journey to the heart of contemporary Cuba which summons the ghosts of the island's dark revolutionary past. Just for writing a poem at age eighteen in Cuba, Néstor Díaz de Villegas was accused by State Security of being an ideological divergent and sentenced to six years in a forced labor camp, where he would leave in 1979 heading for Miami. Thirty-seven years later, the author returns to the island but this time with the insight of an experienced journalist. After the renewal of diplomatic relations between the United States and Cuba, Néstor and his wife venture into the reconstruction of an old family home in Havana, a task that becomes a metaphor for the restoration of a bankrupt nation. Díaz de Villegas weaves a tapestry of dissidents and hustlers, long lost relatives and new friends, dilapidated homes and wretched palaces. Along with meditation about life and death, an extravagant travel journal, political treaty and historical narrative, Where Traitors Come from is also the chronicle of the slow blossoming of a new entrepreneurial spirit in Cuba, as well as a partnership and collaboration between expatriates and the island's residents.

Cubanthropy Iván de La Nuez, 2023-11-07 Cuban art critic and curator Iván de la Nuez explores the effects of the

policies that have tried to constrain or liberate Cuba in recent decades in these sparkling essays of cultural criticism. Essays on Cuba and the Cuban diaspora, on racism and Big Data, Guantánamo and Reggaeton, soccer and baseball, Obama and the Rolling Stones, Europe and Donald Trump—de la Nuez approaches his criticism with singularity of purpose. In Cubanthropology he does not set out to explain Cuba to the world, but rather to put the world into a Cuban context. “Nothing explains our vexed world quite like Cuba and no one anywhere writes more brilliantly, more prophetically, more impossibly than Iván de la Nuez. As in all of his finest work, Cubanthropology delivers you beyond your old horizons into a realm of startling possibilities. Do not miss this extraordinary book or this extraordinary warlock of a writer.” —Junot Díaz, author of *This Is How You Lose Her* “Cubanthropology may just be the smartest writing on Cuba—and beyond—I’ve read in ages. Insightful, unsparing, funny, and with an unerring eye for the paradoxical, Iván de la Nuez has written the definitive compilation on 21st-century Cuba. Essential reading for all who care about how the past, present, and future are disturbingly converging on the island, and off.”

—Cristina García, author of forthcoming *Vanishing Maps*

Sabbat Gigante. Libro segundo Néstor Díaz de Villegas, 2018-08-19 Néstor Díaz de Villegas (*Cumanayagua*, 1956) es poeta, editor y ensayista. Ha publicado varios volúmenes de poesía, recogidos todos en *Buscar la lengua* (2015). En Bokeh han aparecido también los ensayos de *Cubano, demasiado cubano* (2015) y *Sabbat Gigante. Libro primero: Hojas de Rábano* (2017). Fue el fundador de *Cubista Magazine* (2004-2006). Reside en Los Ángeles, California.

Cuba Andrea O'Reilly Herrera, 2008-06-05 Internationally renowned scholars address the Cuban diaspora from multiple perspectives and locations.

Ojo en Cielo / Eye in Heat Margarita Pintado Burgos, 2024-02-27 Winner of the 2023 Ambroggio Prize of the Academy of American Poets Aflame with desire, the eye conjures, dreams, invents itself, sees what it wants. The eye sees what it is able to see. *Ojo en celo / Eye in Heat* brings into sharp relief the limits of our gaze. It shows us what it is to escape the mirror and move beyond mirages. Margarita Pintado Burgos invites us to ponder the impasse while showing us ways to see better, to break the habit of lying, and to confront images along with language. With devastating clarity, Pintado Burgos's poems, presented in both Spanish and English, give voice to the world within and beyond sight: the plants, the trees, the birds, the ocean waves, the fruit forgotten in the kitchen, the house's furniture. Light takes on new dimensions to expose, manipulate, destroy, and nourish. Alejandra Quintana Arocho's sensitive English translation renders the stark force of these poems without smoothing over the language of the original. This collection is for anyone who has felt the weight of beauty that remains hidden. It is for those who have left behind a mother, a father, a country. It is for those who know that there is no way out of the poem, for those who have had to live off a house of words and need that house to be as real as possible. Pintado Burgos writes as a woman, exile, daughter, sister, lover, and artist empowered by the restorative potential of the creative phenomenon.

iBienvenidos! iWelcome! Susannah Mississippi Byrd,2005-05-02 Presents a guide to the ideas, resources, and strategies for increasing library service to Latino populations.

The Florida Folklife Reader Tina Bucuvalas,2012 An overview of the traditional, changing folklife from a vibrant southern state

De donde son los gusanos Néstor Díaz de Villegas,2019-08-20 Un viaje al corazón de la Cuba contemporánea que convoca a los fantasmas del oscuro pasado revolucionario de la isla. Por escribir un poema a los dieciocho años en Cuba, Néstor Díaz de Villegas fue acusado por la Seguridad del Estado de ser un diversionista ideológico y condenado a seis años en un campo de trabajos forzados, de donde saldrá en 1979 rumbo a Miami. Treinta y siete años después, el autor regresa a la isla con la perspicacia de un periodista experimentado. Tras la reanudación de las relaciones diplomáticas entre los Estados Unidos y Cuba, Néstor y su esposa se aventuran en la reconstrucción de una antigua casa familiar en La Habana, una tarea que se convierte en metáfora de la restauración de una nación en quiebra. Con su infancia cubana como fantasmal telón de fondo, Díaz de Villegas teje un tapiz de disidentes y buscavidas, parientes perdidos y amigos nuevos, viviendas en ruinas y sórdidos palacios. Meditación sobre la vida y la muerte, extravagante cuaderno de viaje, tratado político y narración histórica, De donde son los gusanos es también la crónica del lento florecer de un nuevo espíritu emprendedor en Cuba, así como de la colaboración entre expatriados y residentes de la isla en la causa común de redimir al país de los estragos del totalitarismo.

Cuba Francisco Antonio Scarano,Margarita Zamora,2007

Identidades en proceso. Cinco compositores cubanos de la diáspora (1990-2013) Iván César Morales Flores,2018-03-01 Las composiciones de Ileana Pérez Velázquez (1964), Louis Aguirre (1968), Eduardo Morales-Caso (1969), Keyla Orozco (1969) y Ailem Carvajal (1972) representan algunos de los caminos más relevantes que ha seguido la música académica cubana en el último cambio de siglo. Aunque formados en La Habana, su producción musical de madurez se ha generado fuera de la Isla en ciudades como Nueva York, Madrid, Ámsterdam, Parma y Aalborg. El claro impacto que ejerce la emigración en la reconstrucción de identidades y subjetividades es posible de apreciar en las obras de estos compositores a través de disímiles procesos de confrontación/conciliación con otras estéticas y realidades socioculturales. En respuesta a tan complejo escenario, este libro ofrece al lector un enfoque musicológico plural y abierto donde «los aspectos más formalistas del análisis musical se abren para ofrecer miradas profundas sobre los procesos socio-antropológicos vinculados con la emigración, que comprenden tanto lo musical y artístico, como lo social, histórico y político» (Acta del Jurado del Premio de Musicología de Casa de las Américas 2016).

Minima Cuba Marta Hernández Salván,2015-01-01 Explores the ideological and emotional trauma created after the withering of the socialist utopia in Cuba. Mínima Cuba analyzes the reconfiguration of aesthetics and power during the

Cuban postrevolutionary transition (1989 to 2005, the conclusion of the «Special Period»). It explores the marginal cultural production on the island by the first generation of intellectuals born during the Revolution. The author studies the work of postrevolutionary poets and essayists Antonio José Ponte, Rolando Sánchez Mejías, and Iván de la Nuez, among others. In their writing we find the exhaustion of the allegorical and melancholic rhetoric of the Cuban Revolution, and the poetics of irony developed in the current biopolitical era. The book will appeal to anyone interested in contemporary literary and cultural studies, poetics, and film studies in Latin America and the Caribbean. □Marta Hernández Salván tackles head on the complex nature of philosophical tendencies within the poetics of Cuban cultural production in the last few decades to offer magnificent and precise readings of lesser-known writings and films, as well as profound renderings of canonical texts. This is a remarkably rich book that will take multiple readings to give it justice.□ □ Jacqueline Loss, author of Dreaming in Russian: The Cuban Soviet Imaginary

Cubans, an Epic Journey Sam Verdeja, Guillermo Martínez, 2011 This book is a collection of more than thirty essays by renowned scholars, historians, journalists, and media professionals that portray the experience of Cubans exiled in the United States and other countries in the last sixty years.

The Night Travellers Armando Lucas Correa, 2023-01-19 Four generations of women experience love, loss, war, and hope from the rise of Nazism to the Cuban Revolution and finally, the fall of the Berlin Wall... Berlin, 1931: Ally Keller, a talented young poet, is alone and scared when she gives birth to a mixed-race daughter she names Lilith. As the Nazis rise to power, Ally knows she must keep her baby in the shadows to protect her against Hitler's deadly ideology of Aryan purity. But as she grows, it becomes more and more difficult to keep Lilith hidden... Havana, 1958: Lilith has few memories of her mother or her childhood in Germany. But as the flames of revolution ignite, Lilith and her newborn daughter, Nadine, find themselves at a terrifying crossroads. Berlin, 1988: As a scientist in Berlin, Nadine is dedicated to ensuring the dignity of the remains of all those who were murdered by the Nazis. Yet she has spent her entire lifetime avoiding the truth about her own family's history. It will fall to her daughter Luna to come to terms with a shocking betrayal that changes everything she thought she knew about her family's past. Separated by time but united by sacrifice, four women embark on journeys of self-discovery and find themselves to be living testaments to the power of motherly love. Translated by Nick Caistor and Faye Williams. Additional translation by Cecilia Molinari.

Culture and the Cuban State Yvon Grenier, 2017-11-08 Culture and the Cuban State examines the politics of culture in communist Cuba. It focuses on cultural policy, censorship, and the political participation of artists, writers and academics such as Tania Bruguera, Jesús Díaz, Rafael Hernández, Kcho, Reynier Leyva Novo, Leonardo Padura, and José Toirac. The cultural field is important for the reproduction of the regime in place, given its pretense and ambition to be eternally "revolutionary" and to lead a genuine "cultural revolution". Cultural actors must be mobilized and handled with care, given

their presumed disposition to speak their mind and to cherish their autonomy. This book argues that cultural actors also seek recognition by the main (for a long time the only) sponsor and patron of the art in Cuba: the “curator state”. The “curator state” is also a “gatekeeper state,” arbitrarily and selectively opening and closing the space for public expression and for access to foreign currencies and the global market. The time when everything was either mandatory or forbidden is over in Cuba. The regime seems to have learned from egregious mistakes that led to a massive exodus of artists, writers and academics. In a country where things change so everything could stay the same, the controlled opening in the cultural field, playing on the actors' ambition and fear, illuminates a broader phenomenon: the evolving rules of the political game in the longest standing dictatorship of the hemisphere.

Cuban Artists Across the Diaspora Andrea O'Reilly Herrera, 2011-07-11 As an island—a geographical space with mutable and porous borders—Cuba has never been a fixed cultural, political, or geographical entity. Migration and exile have always informed the Cuban experience, and loss and displacement have figured as central preoccupations among Cuban artists and intellectuals. A major expression of this experience is the unconventional, multi-generational, itinerant, and ongoing art exhibit CAFÉ: The Journeys of Cuban Artists. In Cuban Artists Across the Diaspora, Andrea O'Reilly Herrera focuses on the CAFÉ project to explore Cuba's long and turbulent history of movement and rupture from the perspective of its visual arts and to meditate upon the manner in which one reconstitutes and reinvents the self in the context of diaspora. Approaching the Cafeteros' art from a cultural studies perspective, O'Reilly Herrera examines how the history of Cuba informs their work and establishes their connections to past generations of Cuban artists. In interviews with more than thirty artists, including José Bedia, María Brito, Leandro Soto, Glexis Novoa, Baruj Salinas, and Ana Albertina Delgado, O'Reilly Herrera also raises critical questions regarding the many and sometimes paradoxical ways diasporic subjects self-affiliate or situate themselves in the narratives of scattering and displacement. She demonstrates how the Cafeteros' artmaking involves a process of re-rooting, absorption, translation, and synthesis that simultaneously conserves a series of identifiable Cuban cultural elements while re-inscribing and transforming them in new contexts. An important contribution to both diasporic and transnational studies and discussions of contemporary Cuban art, Cuban Artists Across the Diaspora ultimately testifies to the fact that a long tradition of Cuban art is indeed flourishing outside the island.

Madhouse Jennifer L. Lambe, 2016-12-22 On the outskirts of Havana lies Mazorra, an asylum known to — and at times feared by — ordinary Cubans for over a century. Since its founding in 1857, the island's first psychiatric hospital has been an object of persistent political attention. Drawing on hospital documents and government records, as well as the popular press, photographs, and oral histories, Jennifer L. Lambe charts the connections between the inner workings of this notorious institution and the highest echelons of Cuban politics. Across the sweep of modern Cuban history, she finds, Mazorra has served as both laboratory and microcosm of the Cuban state: the asylum is an icon of its ignominious colonial and neocolonial

past and a crucible of its republican and revolutionary futures. From its birth, Cuban psychiatry was politically inflected, drawing partisan contention while sparking debates over race, religion, gender, and sexuality. Psychiatric notions were even invested with revolutionary significance after 1959, as the new government undertook ambitious schemes for social reeducation. But Mazorra was not the exclusive province of government officials and professionalizing psychiatrists. U.S. occupiers, Soviet visitors, and, above all, ordinary Cubans infused the institution, both literal and metaphorical, with their own fears, dreams, and alternative meanings. Together, their voices comprise the madhouse that, as Lambe argues, haunts the revolutionary trajectory of Cuban history.

Del reverso del vacío, los trabajos de la memoria «negra» Reinier Pérez-Hernández, 2024-01-24 Este libro se mueve por el Atlántico negro del Caribe transcultural y relacional —mismo y distinto a la vez—. Su materia central es la memoria «negra», cruzada históricamente por conflictos, resistencias, racismos y traumas. Desde esta perspectiva, y desde la del cronotopo del camino bajtiniano, el autor explora cómo se ligan a los traumas las historias de vida en ocho obras autobiográficas publicadas por figuras clave de la esfera artística e intelectual cubana: Nicolás Guillén, Elvira Cervera, Georgina Herrera, Lourdes Casal, Sara Gómez, Carlos Moore, Pedro Pérez Sarduy y Carlos Acosta. Pero antes de entrar en materia, le dedica un capítulo a la recepción crítica cubana en torno a lo autobiográfico; otro a los presupuestos de la autobiografía, las memorias, el «testimonio» y la heterobiografía; y uno a la génesis y la evolución de la tradición autobiográfica cubana, que ni escasea ni es corta ni tampoco perezosa. Como colofón, los lectores podrán acceder a un registro bibliográfico de las escrituras y narrativas de vida producidas por afrodescendientes cubanos, que es (mucho) más de lo que se imagina y conoce.

Reviewing **Nestor Diaz De Villegas:** Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Nestor Diaz De Villegas**," an enthralling opus penned by a very acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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Nestor Diaz De Villegas Introduction

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