

important historical perspective on the evolution of a liberating virality and the future.

CRISTINA VENEGAS

Department of Film and Media Studies, University of California  
Santa Barbara

Ignacio Infante. *A Planetary Avant Garde: Experimental Literature Networks and the Legacy of Iberian Colonialism*. University of Toronto Press. xiv, 234. \$70.00

Ignacio Infante's *A Planetary Avant Garde* examines how experimental poetics and literature networks challenged legacies of Iberian colonialism across Europe, Latin America, West Africa, and Southeast Asia between 1909 and 1929. Infante provides fresh and invigorating new grounds for understanding the historical avant-garde from a planetary perspective, providing a never-before-seen "critical mapping [that] moves beyond European and Anglo-American geopolitical frameworks . . . [in] fields on modern art and literary history." Through his comparative analysis of a rich tapestry of compelling and influential artists and authors – such as Jose de Almada Negreiros (1893–1970), Vicente Huidobro (1893–1948), and Angela Manalang Gloria (1907–95) – across continents and countries, Infante gives scholars in modernism, history and criticism, and comparative literature new methodologies by which to "challeng[e] normative, Eurocentric, and historical understandings . . . while positing new understandings of the world."

Chapter one "rethinks the standard geopolitical dimension of Futurism as one of the earliest avant-garde movements and experimental literary networks" by instead considering "transnational circulation and transmission as part of its very form and geopolitical project." Chapter two re-examines the planetary dimension of Vicente Huidobro (1893–1948) and his "complex creative response to the various forms of European historicism that form through the historical avant-garde." Chapter three investigates "the forms of planetary engagement emerging across the network of experimental poetics that link during this period Europe and Brazil." Chapter four explores the complex multilingual context of Filipinx culture to distinguish how these experimental English-based poetics "contrast with the poetics embraced by Spanish-language poetics in the Philippines." In the coda, Infante underscores how the 1929 Barcelona International Exposition reinforces the "traditionalist sense of history and ideology that marks the institutional rise of fascism in Europe," a "move away from the revolutionary dimension of experimental form itself, and a reinforcement of a traditionalist understanding of history and experience towards the locally focused exertion of radical politics and ideologies for specific institutional purposes" – for example, Iberian nation-states, government propaganda, and so on.

Infante thereby proposes a revolutionary methodology for tracing the geopolitical dimensions of the historical avant-garde through his notion of planetary engagement – that is, the "related collaborations established

by writers, as well as connections across literary texts, forms of poetics, and conceptualizations of history." Infante's comparative analysis, moreover, moves "beyond the geographic, cultural, and linguistic confines of the Iberian Peninsula" by "examining a larger conflation of different borders, languages, and artistic modes" that were embedded in the "larger Iberian colonialism and empire across the world." In so doing, Infante "look[s] beyond what is traditionally assumed to be the historical 'end' of the Spanish and the Portuguese colonial projects during the nineteenth century" while exploring the reach of these empiric institutions within larger transnational, transcultural, and geopolitical frames of references. Similarly, Infante's idea of mutual self-constitution describes the "sustained influences of each state and its institutions on the other," and transcends the geographic limits of the Iberian Peninsula toward a planetary framework, thus unveiling the complex interactions among "political, linguistic, and ideological relations that emerge after Spain and Portugal lose effective control" of their respective regions.

This remapping of experimental literature furthermore has profound implications for contemporary scholarship. Infante suggests that "the radical senses of alterity and geopolitical otherness that emerged a hundred years ago are still traceable and immensely valuable today, not only for a new critical understanding of the historical avant-garde, but also for the reimagining of contemporary social and political conditions towards a new, more diverse, and more hopeful future." To build on this project, I would like to see how this historical remapping of experimental literature informs political movements today, a current of thought that needs to be more fully developed to better situate this work's political efficacy in the twenty-first-century context.

Infante's *A Planetary Avant Garde* nonetheless makes a vital and critical contribution in literary, modernist, and historical studies, underscoring obvious gaps in traditional avant-garde scholarship through his incisive, well-articulated, and groundbreaking planetary comparative analytical model of transcontinental authors and artists. Infante's lucid, cutting-edge, and innovative interjection ties unrealized historical connections and marginalized voices together, dazzlingly showcasing novel methodical practices with new literary configurations, historical theorizations, and remarkably sharp analyses of experimental literary forms in Spain during the early twentieth century, making this work a necessary, trail-blazing, and masterful contribution to historical avant-garde studies.

ANDRÉS AYALA-PATLÁN

Department of English, University of Washington

Thomas Peace. *The Slow Rush of Colonization: Spaces of Power in the Maritime Peninsula, 1680–1790*. UBC Press. xiv, 422. \$39.95

Is it to live in peace to take away my land in spite of me? . . . My Land is not yours.

Neither by right of conquest, nor by donation, nor by purchase.