

Agustín Guambo

Andean Nuclear Spring

Translated by Carlos Moreno

Agustín Guambo's *Andean Nuclear Spring* is a literary artifice that situates us in the heart of the post-apocalypse in Quito, a city populated by plain landscapes, dreams, rhinoceri, the changing direction of wind, ashes, and chants passed from one generation to the next. Disparate voices speak: from native quechua to punk songs, they carry the story of a moment near us but not quite where we are. These poems are attempts toward faith in our ideologies, identities, cultural backgrounds, and the never-ending presence of love. These are the Latin American (that is, American) neo-baroque aesthetics of the void, that vast unfilled body like a starry night on the páramo.

// This author speaks from his ingenuity, his *mestizaje*, and his ancestors, but he also speaks for those living and fighting in the present time and in the city, here and now.

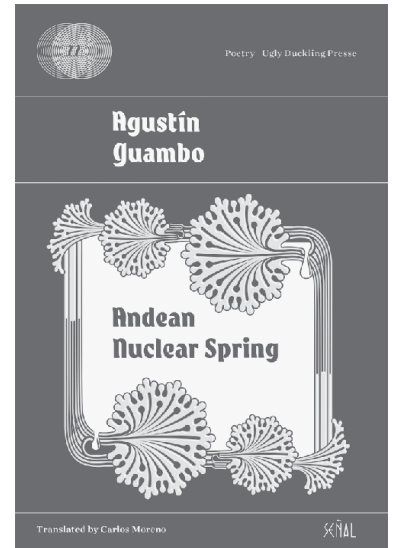
— YULIANA ORTIZ RUANO

// Guambo has done what every poet hopes for, sometimes for all of his life: to take with both hands—like a living, scaled animal—the certainty that poetry is elusive and that the poem is nothing else but an exceptional gleam in darkness.

— HUILO RUALES HUALCA

Agustín Guambo is a poet, writer, and anthropologist. He directs the anarcho-editorial Project Murcielagario Kartoneria, and organized the first two years of the international poetry festival *Lectura de un Kanibal Urbano* (Lecture of an Urban Kanibal) in Quito. His publications include *POPEYE's Sea* (La Apacheta Cartonera); *Ceniza de Rinoceronte* (La Caída); and *Primavera Nuclear Andina* (A/terna).

Carlos Moreno (Carlos No) curates and produces diverse exhibitions and collective projects to address the problematics of cultural sustainability in Quito as well as the debate on the influence of Western culture. He is part of the collectives Komuna Kitu and Cultura Viva Comunitaria.



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