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Public reading programs are flourishing in many Latin American cities in the new millennium. They defy the conception of reading as solitary and private by literally taking literature to the streets to create new communities of readers. From institutional and official to informal and spontaneous, the reading programs all use public space, distribute creative writing to a mass public, foster collective rather than individual reading, and provide access to literature in unconventional arenas. The first international study of contemporary print culture in the Americas, *Public Pages* reveals how recent cultural policy and collective literary reading intervene in public space to promote social integration in cities in Colombia, Argentina, Brazil, Mexico, and Chile. Marcy Schwartz looks at broad institutional programs such as UNESCO World Book Capital campaigns and the distribution of free books on public transportation, as well as local initiatives that produce handmade books out of recycled materials (known as *cartoneras*) and display banned books at former military detention centers. She maps the connection between literary reading and the development of cultural citizenship in Latin America, with municipalities, cultural centers, and groups of ordinary citizens harnessing reading as an activity both social and literary. Along with other strategies for reclaiming democracy after decades of authoritarian regimes and political violence, as well as responding to neoliberal economic policies, these acts of reading collectively in public settings invite civic participation and affirm local belonging.

In *The Shock of Recognition*, Lewis Pyenson examines art and science together to shed new light on common motifs in Picasso's and Einstein's education, in European material culture, and in the intellectual life of one nation-state, Argentina.

Art produced in the so-called Third World, or by non-European or North American artists, is usually seen as either traditional and folkloric, or a poor imitation of modernism. In art history, the avant-garde has always been associated with the Western metropolis, forgetting that every country has had its own particular relationship with modernity. This book describes a contemporary flourishing of radical artistic experiment in Argentina, Brazil and Chile (or by artists originating from there). The focus and priorities have been different to those of Europe and North America; at the same time, the work intensifies many of the issues which face us all. The nine artists whose work is described and analysed here use a wide range of materials: from paint, silkscreen, and photography to potatoes, money, magnets, wire, bone, feathers. Each artist has a particular strategy; in fact the variety and sophistication of the devices they use makes this a dazzling anthology of a modern visual poetics. Each artist invents new and many-levelled metaphors which link the 'Latin American' with the 'global'. This lucidly written, beautifully illustrated book is published to accompany an exhibition of the same title held at the Ikon Gallery, Birmingham and Cornerhouse, Manchester in 1990.

Discusses the traditions, culture, religion, media, literature, and arts of Argentina.

Lonely Planet Buenos Aires is your passport to the most relevant, up-to-date advice on what to see and skip, and what hidden discoveries await you. Catch the historic sights of Plaza de Mayo, get a backstage tour of the Teatro Colon, or immerse yourself in a game of futbol; all with your trusted travel companion.

Nuestros alumnos suelen sorprendernos si estamos alertas y abiertos a sus aportes o propuestas, pudiendo hacer de ellas una oportunidad de aprendizaje. No sólo es cuestión de transmitir contenidos o valores: es fundamental el compromiso afectivo del docente y un clima que favorezca que las acciones metodológicas tengan resultados de vital importancia para el alumno. Las materias artísticas son ideales para este tipo de trabajo, permiten aflorar la sensibilidad rescatando fundamentalmente la expresión y la comunicación. Se trata de comunicar con otro lenguaje no verbal el lenguaje de los colores, las texturas, las formas, las líneas, los espacios, con todas sus combinaciones posibles. -- Contracarátula.

"The work features over 280 works by more than 170 Australian artists drawn from a period of acquisitions which began with the consitution of the MCA in May 1989."--p. 17.

"In 2004, MFAH presented *Inverted Utopias*, a critically acclaimed exhibition focusing on the development of avant-garde art in Latin America from 1920 to 1970. At the time of the exhibition, a major symposium was held at the museum. Edited by Héctor Olea and Mari Carmen Ramírez, this book brings together texts and commentary by leading art historians and critics who participated in the event, including Gabriel Peluffo Linari, Andrea Giunta, Luis Camnitzer, and Lucy R. Lippard, among many others. A wide range of topics is covered, including the avant-garde in America and Europe, Argentine art in the 1960s, Latin American Conceptualism, and Brazilian art trends of the 1950s."--Publisher description.

Worldwide, nearly three-quarters of journalists who die on assignment are targeted and assassinated for their dogged pursuit of important stories of injustice. In *Marked for Death*, Terry Gould brings this statistic to life by documenting the lives of seven journalists, in Colombia, the Philippines, Bangladesh, Russia, and Iraq, who had the guts to keep telling the truth in the face of threats from terrorists, corrupt politicians, gangsters, and paramilitary leaders. Gould brings us the lovers, colleagues, rivals, critics, and even the accused murderers of these courageous men and women, searching for the moment in which these journalists understood that they were willing to die in order to get a story out. Their compelling stories highlight how selflessly humans can love justice and their fellow citizens; how dogged and resourceful people can be in attempts to thwart injustice; how vital it is to show the defeated and the indifferent, as well as the powerful; and that there really are some things worth dying for.

Although primitivism has received renewed attention in recent years, studies linking it with Latin America have been rare. This volume examines primitivism and its implications for contemporary debates on Latin American culture, literature, and arts, showing how Latin American subjects employ a Western construct to "return the gaze" of the outside world and redefine themselves in relation to modernity. Examining such subjects as Julio Cortázar and Frida Kahlo and such topics as folk art and cinema, the volume brings together for the first time the views of scholars who are currently engaging the task of cultural studies from the standpoint of primitivism. These varied contributions include analyses of Latin American art in relation to social issues, popular culture, and official cultural policy; essays in cultural criticism touching on ethnic identity, racial politics, women's issues, and conflictive modernity; and analytical studies of primitivism's impact on narrative theory and practice, film, theater, and poetry. This collection contributes offers a new perspective on a variety of significant debates in Latin American cultural studies and shows that the term primitive does not apply to these cultures as much as to our understanding of them.

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What is the role of pleasure and pain in the politics of art? In *Touched Bodies*, Mara Polgovsky Ezcurra approaches this question as she examines the flourishing of live and intermedial performance in Latin America during times of authoritarianism and its significance during transitions to democracy. Based on original documents and innovative readings, her book brings politics and ethics to the discussion of artistic developments during the "long 1980s". She describes the rise of performance art in the context of feminism, HIV-activism, and human right movements, taking a close look at the work of Diamela Eltit and Raúl Zurita from Chile, León Ferrari and Liliana Maresca from Argentina, and Marcos Kurtycz, the No Grupo art collective, and Proceso Pentágono from Mexico. The comparative study of the work of these artists attests to a performative turn in Latin American art during the 1980s that, like photography and film before, recast the artistic field as a whole, changing the ways in which we perceive art and understand its role in society.

Exploring fiction, film and art from across the USA, South America, Asia, Europe and Australia, *New Suburban Stories* brings together new research from leading international scholars to examine cultural representations of the suburbs, home to a rapidly increasing proportion of the world's population. Focussing in particular on works that challenge conventional attitudes to suburbia, the book considers how suburban communities have taken control of their own representation to tell their own stories in contemporary novels, poetry, autobiography, cinema, social media and public art tell the story of how suburban.

In this comprehensive collection of essays, three generations of international scholars examine Mexican muralism in its broad artistic and historical contexts, from its iconic figures—Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros—to their successors in Mexico, the United States, and across Latin America. These muralists conceived of their art as a political weapon in popular struggles over revolution and resistance, state modernization and civic participation, artistic freedom and cultural imperialism. The contributors to this volume show how these artists' murals transcended borders to engage major issues raised by the many different forms of modernity that emerged throughout the Americas during the twentieth century.

An overview of the history and culture of Argentina and its people including the geography, myths, arts, daily life, education, industry, and government, with illustrations from primary source documents.

DIV This first volume of the *Critical Documents of 20th-Century Latin American and Latino Art* series published by the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston, presents 168 crucial texts written by influential artists, critics, curators, journalists, and intellectuals whose writings

shed light on questions relating to what it means to be "Latin American" and/or "Latino." Reinforced within a critical framework, the documents address converging issues, including: the construct of "Latin-ness" itself; the persistent longing for a continental identity; notions of Pan–Latin Americanism; the emergence of collections and exhibitions devoted specifically to "Latin American" or "Latino" art; and multicultural critiques of Latin American and Latino essentialism. The selected documents, many of which have never before been published in English, span from the late fifteenth century to the present day. They encompass key protagonists of this comprehensive history as well as unfamiliar figures, revealing previously unknown facets of the questions and issues at play. The book series complements the thousands of seminal documents now available through the ICAA Documents of 20th-Century Latin American and Latino Art digital archive, <http://icaadocs.mfah.org>. Together they establish a much-needed intellectual foundation for the exhibition, collection, and interpretation of art produced in Latin America and among Latino populations in the United States. /div

"A sweeping account of one of the cultural centers of Latin America, *Specular City* tells the history of Buenos Aires during the interregnum after Juan Peron's fall from power and before his restoration. During those two decades, the city experienced a rapid metamorphosis at the behest of its middle class citizens, who were eager to cast off the working-class imprint left by the Peronists. Laura Podalsky discusses the ways in which the proliferation of skyscrapers, the emergence of car culture, and the diffusion of an emerging revolution in the arts helped transform Buenos Aires, and, in so doing, redefine Argentine collective history. More than a cultural and material history of this city, this book also presents Buenos Aires as a crucible for urban life. Examining its structures through films, literatures, new magazines, advertising and architecture, *Specular City* reveals the prominent place of Buenos Aires in the massive changes that Latin America underwent for a new, modern definition of itself." -- from book cover.

An extraordinary synthesis of more than a century's worth of art across Central and South America, *Latin American Art Since 1900* covers everyone from popular figures such as Diego Rivera and Frida Kahlo, to a wide range of other artists who are less well-known outside Latin America. In this classic survey, now updated with full-color images throughout, Edward Lucie-Smith introduces the art of Latin America from 1900 to the present day. Lucie-Smith examines major artists such as Diego Rivera and Frida Kahlo, as well as dozens of less familiar Latin American artists and exiled artists from Europe and the United States who spent their lives in South America, such as Leonora Carrington. The author explains the political context for artistic development and sets the works in national, cultural, and international frameworks. Featured in this book are the artists who have searched for indigenous roots and local tradition; explored abstraction, expressionism, and new media; entered into dialogue with European

and North American movements, while insisting on reaching a wide, popular audience for their work; and created an energetic, innovative, and varied art scene across the South American continent. With a new chapter that extends the discussion into the twenty-first century, a constant theme of Latin American Art Since 1960 is the embrace of the experimental and the new by artists across Latin America.

DIVAn interdisciplinary anthology that includes many primary materials never before published in English./div

The new Leonard's Price Index of Latin American Art at Auction focuses on a category of art that covers a wide range of periods and styles. It is unique in its coverage of 30 years of sale results and the inclusion of over 1,100 scholarly essays and biographies, some never before published in the English language. Entries, covering the years 1969 to 1999, number over 30,000 lots. The prices realized are from every auction house in North America and are listed in descending order by price within each auction season.

¡Hola! Soy Antonio Berni. ¿Quieren conocer mi historia, mis ideas, mis secretos, mis personajes...? De adelante para atrás y de atrás para adelante... en este libro encontrarás: relatos, imágenes, preguntas y juegos. ¿Qué es lo que Antonio Berni sentía, pensaba, creía y soñaba? ¿Cuáles fueron sus intereses, pasiones e ideales? ¿Cómo se reflejan en su arte? ¿Cómo se entrama su obra con el contexto social en que fue creada y con el actual?

Marta Traba, one of Latin America's most controversial art critics, examines the works of over 1,000 artists from the first 80 years of the 20th century. This book is an indispensable reference for anyone interested in studying the evolution of Latin American art.

In recent decades, dance has become a vehicle for querying assumptions about what it means to be embodied, in turn illuminating intersections among the political, the social, the aesthetical, and the phenomenological. The Oxford Handbook of Dance and Politics edited by internationally lauded scholars Rebekah Kowal, Gerald Siegmund, and the late Randy Martin presents a compendium of newly-commissioned chapters that address the interdisciplinary and global scope of dance theory - its political philosophy, social movements, and approaches to bodily difference such as disability, postcolonial, and critical race and queer studies. In six sections 30 of the most prestigious dance scholars in the US and Europe track the political economy of dance and analyze the political dimensions of choreography, of writing history, and of embodied phenomena in general. Employing years of intimate knowledge of dance and its cultural phenomenology, scholars urge readers to re-think dominant cultural codes, their usages, and the meaning they produce and theorize ways dance may help to re-signify and to re-negotiate established cultural practices and their inherent power relations. This handbook poses ever-present questions about dance politics-which aspects or effects of a dance can be considered political? What possibilities and understandings of politics are disclosed through dance? How does a particular dance articulate or undermine forces of authority? How might dance relate to emancipation or bondage of the body? Where and how can dance articulate social movements, represent or

challenge political institutions, or offer insight into habits of labor and leisure? The handbook opens its critical terms in two directions. First, it offers an elaborated understanding of how dance achieves its politics. Second, it illustrates how notions of the political are themselves expanded when viewed from the perspective of dance, thus addressing both the relationship between the politics in dance and the politics of dance. Using the most sophisticated theoretical frameworks and engaging with the problematics that come from philosophy, social science, history, and the humanities, chapters explore the affinities, affiliations, concepts, and critiques that are inherent in the act of dance, and questions about matters political that dance makes legible. A series of interviews with the revolutionary tango musician.

En esta obra destinada a convertirse en un hito en la historiografía de América Latina, Héctor Pérez-Brignoli deja de lado el tradicional planteamiento "desde el origen hasta nuestros días" para arrojar luz sobre la historia del continente desde el momento presente. Realiza esta admirable tarea de síntesis valiéndose con rara habilidad de un original enfoque múltiple. Así, el devenir de América Latina como comunidad se combina con el examen de experiencias individuales significativas como las de Heitor Vila-Lobos y Antonio Berni, músico brasileño y pintor argentino respectivamente, pero también con la perspectiva de la sociedad moderna interrelacionada, global, que no soslaya la presencia del poderoso vecino del norte. La perspectiva del viajero y la del "flâneur" (inspirada por Walter Benjamin), así como el diálogo permanente entre miradas y perspectivas diversas, y el hallazgo de hilos conductores relevantes y significativos acaban haciendo de este empeño una obra de referencia.

This is the ultimate travel guide to the sophisticated and enchanting capital of Argentina, with clear maps and detailed coverage of all the city's best attractions. This book examines the use of image and text juxtapositions in conceptual art as a strategy for challenging several ideological and institutional demands placed on art. While conceptual art is generally identified by its use of language, this book makes clear exactly how language was used. In particular, it asks: How has the presence of language in a visual art context changed the ways art is talked about, theorised and produced? *Image and Text in Conceptual Art* demonstrates how artworks communicate in context and evaluates their critical potential. It discusses international case studies and draws resources from art history and theory, philosophy, discourse analysis, literary criticism and social semiotics. Engaging the critical and social dimensions of art, it proposes three methods of analysis that consider the work's performative gesture, its logico-semantic relations and the rhetorical operations in the discursive creation of meaning. This book offers a comprehensive method of analysis that can be applied beyond conceptual art.

This authoritative and beautiful book presents the first continuous narrative history of Latin American art from the years of the Independence movements in the 1820s up to the present day. Exploring both the indigenous roots and the colonial and post-colonial experiences of the various countries, the book investigates fascinating though little-known aspects of nineteenth and twentieth-century art and also provides a context for the contemporary art of the continent.

This book is a description and travel guidebook of Argentina. It will assist travellers with their itinerary and plans.

This vast three-volume Encyclopedia offers more than 4000 entries on all aspects of the

dynamic and exciting contemporary cultures of Latin America and the Caribbean. Its coverage is unparalleled with more than 40 regions discussed and a time-span of 1920 to the present day. "Culture" is broadly defined to include food, sport, religion, television, transport, alongside architecture, dance, film, literature, music and sculpture. The international team of contributors include many who are based in Latin America and the Caribbean making this the most essential, authoritative and authentic Encyclopedia for anyone studying Latin American and Caribbean studies. Key features include: * over 4000 entries ranging from extensive overview entries which provide context for general issues to shorter, factual or biographical pieces * articles followed by bibliographic references which offer a starting point for further research * extensive cross-referencing and thematic and regional contents lists direct users to relevant articles and help map a route through the entries * a comprehensive index provides further guidance.

Bringing together sixty-five primary documents vital to understanding the history of art in Latin America since 1900, Patrick Frank shows how modern art developed in Latin America in this important new work complementing his previous book, *Twentieth-Century Art of Latin America, Revised and Expanded Edition*. Besides autobiographies, manifestos, interviews, and artists' statements, the editor has assembled material from videos, blogs, handwritten notes, flyers, lectures, and even an after-dinner speech. As the title suggests, many of the texts have a polemical or argumentative cast. In these documents, many of which appear in English for the first time, the artists themselves describe what they hope to accomplish and what they see as obstacles. Designed to show how modern art developed in Latin America, the documents begin with early modern expressions in the early twentieth century, then proceed through the avant-garde of the 1920s, the architectural boom of midcentury, and the Cold War years, and finally conclude with the postmodern artists in the new century.

Letras y Limpias is the first book to explore the literary significance of the figure of the curandera within Mexican American literature. Amanda Ellis traces the significance of the curandera and her evolution across a variety of genres written by leading Mexican American authors, including Américo Paredes, Rudolfo Anaya, Gloria E. Anzaldúa, Manuel Muñoz, Irene Lara Silva, and more. Ellis explores the curandera in relationship to decoloniality, bioethics, and the topic of healing while recognizing the limitations and spiritual shortcomings of Western medicine. Ellis argues that our contemporary western health-care system does not know how to fully grapple with illnesses that patients face. Ellis reads the curandera's perennial representation as an ongoing example of decolonial love useful for deconstructing narrow definitions of health and personhood, and for grappling with the effects of neoliberalism and colonialism on the health-care industry. *Letras y Limpias* draws from Chicana feminist theory to assert the importance of the mindbodyspirit connection. Ellis conveys theoretical insights about the continual reimagining of the figure of the curandera as a watermark across Mexican American literary texts. This literary figure points to the oppressive forces that create *susto* and reminds us that healing work requires specific attention to colonialism, its legacy, and an intentional choice to carry forward the traditional practices rooted in *curanderismo* passed on from prior generations. By turning toward the figure of the curandera, readers are better poised to challenge prevailing ideas about health, and imagine ways to confront the ongoing problems that coloniality creates. *Letras y Limpias* shows how the figure of the curandera offers us ways to heal that have nothing to do with copays or medical professionals refusing care, and everything to do with honoring the beauty and complexity of any, every, and all humans.

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