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SANTOS CHERRY

Candela, the Shell Builder Duke University Press

This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1964.

Leaving Cornell University Press

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. CONTENTS Paradise Subverted: The Invention of the Mexican Character / Roger Bartra Between Sade and the Savage: Octavio Paz's Aztecs / Amaryll Chanady Under the Shadow of God: Roots of Primitivism in Early Colonial Mexico / Delia Annunziata Cosentino Of Alebrijes and Ocumichos: Some Myths about Folk Art and Mexican Identity / Eli Bartra Primitive Borders: Cultural Identity and Ethnic Cleansing in the Dominican Republic / Fernando Valerio-Holgu'n Dialectics of Archaism and Modernity: Technique and Primitivism in Angel Rama's Transculturación narrativa en América Latina / José Eduardo González Narrative Primitivism: Theory and Practice in Latin America / Erik Camayd-Freixas Narrating the Other: Julio Cortázar's "Axolotl" as Ethnographic Allegory / R. Lane Kauffmann Jungle Fever: Primitivism in Environmentalism; Rómulo Gallegos's Canaima and the Romance of the Jungle / Jorge Marcone Primitivism and Cultural Production: Future's Memory; Native Peoples' Voices in Latin American Society / Ivete Lara Camargos Walty Primitive Bodies in Latin American Cinema: Nicolás Echevarría's Cabeza de Vaca / Luis Fernando Restrepo Subliminal Body: Shamanism, Ancient Theater, and Ethnodrama / Gabriel Weisz Primitivist Construction of Identity in the Work of Frida Kahlo / Wendy B. Faris Mi andina y dulce Rita: Women, Indigenism, and the Avant-Garde in César Vallejo / Tace Megan Hedrick

Livres de France Yale University Press

Concrete Invention is focused on the development of geometric abstraction in Latin America (Montevideo, Buenos Aires, São Paulo, Rio de Janeiro and Caracas) throughout the decades of the thirties and seventies in the twentieth century. It includes theoretical essays about the movement, personal reflections by contemporary artists, and a visual section featuring specific themes (geometry, illusion, dialogue, vibration, universalism). It ends with a questionnaire given to well-known theorists about the continuity, value and influence of geometric abstraction in the present. Resembling an artist's book, it includes a fold-out piece by artist José León Cerrillo, which forms a play on words with the publication's title.

The Avant-garde in Exhibition UNAM

Richard Delgado is University Professor at Seattle University Law School. --

Primitivism and Identity in Latin America Berghahn Books

One hundred years ago in Brazil the rituals of Candomblé were feared as sorcery and persecuted as crime. Its cult objects were fearsome fetishes. Nowadays, they are Afro-Brazilian cultural works of art, objects of museum display and public monuments. Focusing on the particular histories of objects, images, spaces and persons who embodied it, this book portrays the historical journey from weapons of sorcery looted by the police, to hidden living stones, to public works of art attacked by religious fanatics that see them as images of the Devil, former sorcerers who have become artists, writers, and philosophers. Addressing this history as a journey of objectification and appropriation, the author offers a fresh, unconventional, and illuminating look at questions of syncretism, hybridity and cultural resistance in Brazil and in the Black Atlantic in general.

Fetishes and Monuments Univ of North Carolina Press

The first survey of Pan-American geometric abstraction between the 1920s and 1950s, *Constructive Spirit: Abstract Art in South and North America, 1920s-50s* provides a fresh and innovative look at this dynamic and cosmopolitan period of Modernism in the Americas. In the first half of the twentieth century, South American and US artists infused the hard-edge lines and geometric shapes of abstract art with new perspectives. This richly illustrated book examines the connections, both conceptual and personal, among abstract artists from Argentina, Brazil, the United States, Uruguay, and Venezuela, suggesting parallels that cut across time, national borders, and a range of media. It begins with the arrival of Torres-García in New York City in 1920, and culminates in the 1950s, as North and South American abstract artists converged in the international arena in such exhibition venues as the Bienal de São Paulo. Released in conjunction with the traveling exhibition organized by the Newark Museum, *Constructive Spirit* presents more than ninety rarely seen paintings, sculptures, prints, photographs, drawings, and films, from private and public collections across both continents. The sixty-eight featured artists include the renowned-Alexander Calder, Joaquín Torres-García, Jesús Rafael Soto, and Arshile Gorky, for example-as well as those who deserve much wider recognition, such as Charmion von Wiegand, Geraldo de Barros, Alfredo Hlito, and many others. Essayists Karen A. Bearor, Tricia Laughlin Bloom, Aliza Edelman, Adele Nelson, Mary Kate O'Hare, and Cecilia de Torres offer new insights as they investigate the ideas and influences that informed South and North American artists' transformation of abstraction into a language of their own.

Surrealism in Latin America Princeton Architectural Press

Dawn F. Stinchcomb identifies and examines the sensitive nature of racism in the literature of the Dominican Republic, a problematic aspect of the country's heritage from the contact period to the present.

The Experimental Exercise of Freedom University of Texas Press

Publisher's description: Written in a variety of styles and voices, presented through intersecting plotlines and discontinuous chronologies, *Leaving* recounts the narratives of migration of a Jewish family, from Poland to Argentina to the U.S. The novel revolves around a young man, inheritor of previous migrations, and his efforts to forge a new beginning-- in English-- without forgetting that his memories and his family stories remain in Spanish.

Constructive Spirit London : Architectural Press

Making a vital contribution to the understanding of Latin American modernism, Esther Gabara rethinks the role of photography in the Brazilian and Mexican avant-garde movements of the 1920s and 1930s. During these decades, intellectuals in Mexico and Brazil were deeply engaged with photography. Authors who are now canonical figures in the two countries' literary traditions looked at modern life through the camera in a variety of ways. Mário de Andrade, known as the "pope" of Brazilian modernism, took and collected hundreds of photographs. Salvador Novo, a major Mexican writer, meditated on the medium's aesthetic potential as "the prodigal daughter of the fine arts."

Intellectuals acted as tourists and ethnographers, and their images and texts circulated in popular mass media, sharing the page with photographs of the New Woman. In this richly illustrated study, Gabara introduces the concept of a modernist "ethos" to illuminate the intertwining of aesthetic innovation and ethical concerns in the work of leading Brazilian and Mexican literary figures, who were also photographers, art critics, and contributors to illustrated magazines during the 1920s and 1930s. Gabara argues that Brazilian and Mexican modernists deliberately made photography err: they made this privileged medium of modern representation simultaneously wander and work against its apparent perfection. They flouted the conventions of mainstream modernism so that their aesthetics registered an ethical dimension. Their photographic modernism strayed, dragging along the baggage of modernity lived in a postcolonial site. Through their "errant modernism," avant-garde writers and photographers critiqued the colonial history of Latin America and its twentieth-century formations.

The Madwoman Can't Speak InteliNet/InteliBooks

The Avant-Garde and Geopolitics in Latin America examines the canonical Latin American avant-garde texts of the 1920s and 1930s in novels, travel writing, journalism, and poetry, and presents them in a new light as formulators of modern Western culture and precursors of global culture. Particular focus is placed on the work of Roberto Arlt and Mario de Andrade as exemplars of the movement. Fernando J. Rosenberg provides a theoretical historiography of Latin American literature and the role that modernity and avant-gardism played in it. He finds significant parallels between the cultural battles of the interwar years in Latin America and current debates over the role of the peripheral nation-state within the culture of globalization. Rosenberg establishes that the Latin American avant-garde evolved on its own terms, in polemic dialogue with the European movements, critiquing modernity itself and developing a global geopolitical awareness. In the process these writers created a bridge between postcolonial and postmodern culture, forming a distinct movement that continues its influence today.

The Latino/a Condition Duke University Press

Walk down any street in Mexico, and you'll be greeted by images of soccer stars, mariachi singers, space ships, taxis, tortas, tequila, or any one of the colorful posters that shopkeepers, advertisers, designers, and artists have put up throughout their cities and towns. *Sensacional: Mexican Street Graphics* is the definitive collection of these outrageous, vivid, exuberant, and downright beautiful images that so often define public space south of the border. In contrast to the corporate efficiency of so much American signage, the images collected here depict a vibrant and experimental visual culture. Advertising everything from sex clubs, wrestling arenas, and restaurants to dentist's offices, auto-body shops, locksmiths, and shoe-repair stores, these images provide an inspiring monument to the craft of vernacular design, and are as much a part of the streetscape as the buildings they cover. Following a foreword by renowned musician and artist David Byrne, and an introduction by design historian Steven Heller, *Sensacional* presents more than 300 full-color illustrations of Mexico's most animated street graphics.

Development And Crisis In Brazil, 1930-1983 Getty Research Institute

In this work, the subversive madwoman first appropriated by feminist theorists and critics is re-evaluated. How, the author asks, can such a figure be subversive if she's effectively imprisoned, silent and unseen? Taking issue with a prominent strand of current feminist literary criticism, Caminero-Santangelo identifies a counternarrative in writing by women in the last half of the 20th century, one which rejects madness, even as a symbolic resolution.

Charcoal and Cinnamon Turner

By Examining The Influence Of Social, Political, Economic And Cultural Forces On The Evolution Of Modern Law Enforcement, This Updated Third Edition Discusses The Struggle Between Existing Conventions In Law Enforcement And Today's Push For Reform. This Book Is An Ideal Introduction To Law Enforcement And Goes Beyond Discussions Of Local Policing To Examine How Forces Like Technology, Privatization, And The Threat Of Terrorism Are Affecting Law Enforcement On Local, State, And National Levels. Readers Will Learn How These Diverse And Unpredictable Forces Are Shaping The Future Of Law Enforcement In The United States, And Will Come Away With The Ability To Think Critically About Law Enforcement Issues. New Material Added To The Revised And Updated Third Edition: -"Stay Current" Boxes Throughout The Text Offer References And Key Search Terms For Further Internet Research -Updated Figures, Tables, Charts And Other Statistical And Descriptive Information -A New Chapter On Socialization, Advancement, And Professionalism, Including Ethics And Misconduct -A New Chapter With Emphasis On Law Enforcement's Role In National Security, Homeland Security, And Protecting Private Assets -A Separate Chapter On "Policing Strategies, Tactics, And Daily Operations" -An Expanded And Updated Chapter On Management Issues -Updated And Expanded Appendices Instructor Resources: *Instructor Manual Containing Lecture Outlines, Discussion Questions, And An Answer Key To The Critical Thinking Questions Found In The Text *Test Bank *Microsoft Powerpoint Slides

Concrete Invention Univ of California Press

This landmark collection of illustrated essays explores the vastly underappreciated history of America's other cities -- the great metropolises found south of our borders in Central and South America. Buenos Aires, So Paulo, Mexico City, Caracas, Havana, Santiago, Rio, Tijuana, and Quito are just some of the subjects of this diverse collection. How have desires to create modern societies shaped these cities, leading to both architectural masterworks (by the likes of Luis Barragan, Juan O'Gorman, Lcio Costa, Roberto Burle Marx, Carlos Ral Villanueva, and Lina Bo Bardi) and the most shocking favelas? How have they grappled with concepts of national identity, their colonial history, and the continued demands of a globalized economy? Lavishly illustrated, *Cruelty and Utopia* features the work of such leading scholars as Carlos Fuentes, Edward Burian, Lauro Cavalcanti, Fernando Oayrzn, Roberto Segre, and Eduardo Subirats, along with artwork ranging from colonial paintings to stills from Chantal Akerman's film *From the Other Side*. Also included is a revised translation of Spanish King Philip II's influential planning treatise of 1573, the "Laws of the Indies," which did so much to define the form of the Latin American city.

Livres hebdo Courier Corporation

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- [Verity By Colleen Hoover](#)
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- [The Last Thing He Told Me: A Novel](#)

"The different Brazilian and Chilean architectural concepts that form the subject of this exhibition share a humanist, visionary basis in their way of approaching the relationship between public space and collective life, topography and urbanism. This is reflected in drawings, texts and architectural models by Flavio de Carvalho (1899-1973), Juan Borchers (1910-1975), Lina Bo Bardi (1914-1992), Roberto Matta (1911-2002), and Sergio Bernardes (1919-2002), and in the Valparaíso School's communal teaching"--From Museo Nacional Centro de Arte Reina Sofia the exhibition webpage.

Designs from Pre-Columbian Mexico Routledge

"[Adds] an important voice to the national conversation on race. A 'must read' for scholars and enthusiasts of Caribbean literature."--Janet J. Hampton, George Washington University Charcoal and Cinnamon explores the continuing redefinition of women of African descent in the Caribbean, focusing on the manner in which literature has influenced their treatment and contributed to the formation of their shifting identities. While various studies have explored this subject, much of the existing research harbors a blindness to the literature of the non-English-speaking territories. Claudette Williams bases her analyses on poetry and prose from Cuba, Puerto Rico, and the Dominican Republic and enhances it by comparing these writings with the literatures of the English- and French-speaking Caribbean territories. Williams also questions the tendency of some of the established schools of feminism to de-emphasize the factor of race in their gender analyses. A novel aspect of this work, indicated by the allusion to "charcoal" and "cinnamon" in its title, is its focus on the ways in which many writers use language to point to subtle distinctions between black and brown (mulatto) women. The originality of Williams's approach is also evident in her emphasis on the writer's attitudes toward race rather than on the writer's race itself. She brings to the emotionally charged subject of the politics of color the keen analysis and sustained research of a scholar, as well as the perceptive personal insights of an African-ancestored Caribbean woman. Though the main focus is on literary works, the book will also be a valuable reference for courses on Caribbean history, sociology, and psychology. Claudette M. Williams is the author of several articles on the images of women in Caribbean literature and is currently senior lecturer in the Department of Modern Languages and Literatures, University of the West Indies, Kingston, Jamaica.

Modernism/Postmodernism Princeton Architectural Press

Conceptualism played a different role in Latin American art during the 1960s and 1970s than in Europe and the United States, where conceptualist artists predominantly sought to challenge the primacy of the art object and art institutions, as well as the commercialization of art. Latin American artists turned to conceptualism as a vehicle for radically questioning the very nature of art itself, as well as art's role in responding to societal needs and crises in conjunction with politics, poetry, and pedagogy. Because of this distinctive agenda, Latin American conceptualism must be viewed and understood in its own right, not as a derivative of Euroamerican models. In this book, one of Latin America's foremost conceptualist artists, Luis Camnitzer, offers a firsthand account of conceptualism in Latin American art. Placing the evolution of conceptualism within the history Latin America, he explores conceptualism as a strategy, rather than a style, in Latin American culture. He shows how the roots of conceptualism reach back to the early nineteenth century in the work of Símon Rodríguez, Símon Bolívar's tutor. Camnitzer then follows conceptualism to the point where art crossed into politics, as with the Argentinian group Tucumán arde in 1968, and where politics crossed into art, as with the Tupamaro movement in Uruguay during the 1960s and early 1970s. Camnitzer concludes by investigating how, after 1970, conceptualist manifestations returned to the fold of more conventional art and describes some of the consequences that followed when art evolved from being a political tool to become what is known as "political art."

The Decolonial Imaginary Duke University Press

Spanish-born Félix Candela (1910-1997) is acknowledged as a master builder who designed and built innovative thin shell concrete roof structures in Mexico. This book goes further, however, hailing Candela as a structural engineer whose elegant forms should be considered works of art. This handsomely designed volume begins by presenting the lineage of master builders and structural artists who preceded him, including those from the period of the Industrial Revolution. The authors then examine Candela's life, studies, and experiences, and analyze his early thin shell designs. They focus on the geometric form that Candela eventually used to create his most important works, examine several of the structures in detail, compare them to the works of other contemporary structural artists, and discuss the most important features of his legacy: the conservation of natural resources by minimizing materials; the reduction of cost by intimately connecting design to construction, and the creation of beautiful forms.

Errant Modernism University of Arizona Press

Recueil d'images prises dans des villages et villes mexicains, et qui ont pour but de montrer la richesse d'un art modeste et populaire perpétué par des artistes anonymes. Sans suivre les règles de l'Académie et encore moins celle des conventions plastiques, les travaux présentés ici font surgir des solutions graphiques comme des expressions artistiques en soi.

Age of discrepancies Indiana University Press

In this first English-language edition of a book that has seen thirteen printings in Brazil, Dr. Bresser Pereira analyzes Brazil's economy and politics from 1930, when the Brazilian industrial revolution began, up to July 1983. First addressing the period of strong development in Brazil between 1930 and 1961, he discusses at length the import-substitution model of industrialization; the emergence of new classes—industrialists, industrial workers, and especially the new technobureaucratic middle classes; the conflict between the traditional agrarian ideologies of coffee planters and the nationalistic and industrializing ideologies of the new classes; and the new realities of the 1950s that led to the crisis of the populist alliance between the industrial bourgeoisie and the workers. Next he explores the economic and political crisis of the sixties, centering on the Revolution of 1964, when an industrialized and fully capitalist— but still underdeveloped—Brazil experienced the cyclical movements of capitalism. The final chapters of the book examine the Brazilian "miracle" of 1967-1973, the economic slowdown of the 1970s that culminated in the severe recession of 1981, the dialectics between the process of abertura led by the military regime established in 1964 and the redemocratization process demanded by civil society, and the "total crisis of 1983."