

the politics of spanish american modernismo by exquisite design cambridge studies in latin american and iberian literature

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Explore "The Politics of Spanish American Modernismo," a rigorous study that uncovers the intricate political dimensions embedded within the movement's exquisite design. This volume, part of Cambridge Studies in Latin American and Iberian Literature, offers crucial insights into how aesthetic choices were profoundly shaped by and in turn influenced political landscapes of the era.

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The Politics of Spanish American 'Modernismo'

This 1998 book studies the ways in which nineteenth-century Spanish American writers and intellectuals imagined, described, and promoted idealized notions of a pan-Hispanic culture.

The Literature of Misogyny in Medieval Spain

An examination of two fifteenth-century misogynist Iberian works.

British Bulletin of Publications on Latin America, the Caribbean, Portugal, and Spain

This is a general bibliography on Latin America, covering a wide variety of subjects, from pre-Columbian civilizations, to Columbus, to Castro, to the foreign debt, to pollution, ect. This work will not only be of use to the general, casual reader on Latin America, but also to the more specialized researcher. The book contains over 800 topics, with over 8,000 titles identified.

Latin America

Includes "Bibliographical section".

The Hispanic American Historical Review

How did Latin Americans represent their own countries as modern? Through a comparative analysis of Argentina, Uruguay and Chile, the book investigates four themes that were central to definitions of Latin American modernity at the turn of the twentieth century: race, the autochthonous, education, and aesthetics.

Book Review Digest

Studies the influence of the plastic arts on the major writers of Latin American modernism. *Painting Modernism* demonstrates the influence of painting and sculpture on the work of the major writers of Latin American modernism. Through his analysis, Ivan A. Schulman, a foundational figure in the field, offers a concise and new interpretation of works by José Asunción Silva, Julián del Casal, Rubén Darío, José Juan Tablada, and José Martí. Traditional critical discourse on modernism has emphasized the nature of this movement in terms of its self-referentiality, fragmentation, elitist/escapist concepts, and subjective notions of cultural and aesthetic authenticity. Schulman breaks from this approach and examines these works as products of subjectively generated social/artistic practices that are inseparable from socioeconomic transformations and the chaotic cultural crises of the modern world.

G.K. Hall Bibliographic Guide to Latin American Studies

Many Latin American artists and critics in the 1920s drew on the values of modernism to question the cultural authority of Europe. Modernism gave them a tool for coping with the mobility of their circumstances, as well as the inspiration for works that questioned the very concepts of the artist and the artwork and opened the realm of art to untrained and self-taught artists, artisans, and women. Writing about the modernist works in newspapers and magazines, critics provided a new vocabulary with which to interpret and assign value to the expanding sets of abstracted forms produced by these artists, whose lives were shaped by mobility. *The Mobility of Modernism* examines modernist artworks and criticism that circulated among a network of cities, including Buenos Aires, Mexico City, Havana, and Lima. Harper Montgomery maps the dialogues and relationships among critics who published in avant-gardist magazines such as *Amauta* and *Revista de Avance* and artists such as Carlos Mérida, Xul Solar, and Emilio Pettoruti, among others, who championed esoteric forms of abstraction. She makes a convincing case that, for these artists and critics, modernism became an anticolonial stance which raised issues that are still vital today—the tensions between the local and the global, the ability of artists to speak for blighted or unincorporated people, and, above all, how advanced art and its champions can enact a politics of opposition.

American Book Publishing Record

Brasilia, Caracas, Mexico City, Rio de Janeiro ... these are cities synonymous with some of the most innovative and progressive architecture of the twentieth century. The period between 1930 and 1960 in particular, when many Latin American economies expanded rapidly, was an era of incomparable inventiveness and creative production, as the various governments strove to shake off their colonial pasts and make public their modernising intentions. This book focuses on major state-funded architectural projects, featuring not only the high-profile prestigious building like the House of Representatives in Brasilia but also social architecture such as schools and low-cost housing developments. Architects like Pani, Costa, Reidy and Niemeyer, who undertook this work with considerable autonomy and significant financial resources, in effect became social planners, their avant-garde aesthetic and technical experimentation often being teamed with radical social agendas. By 1960, the year in which Brasilia was inaugurated, economic growth in the region was slowing and faith in the modernist project in general was faltering. The English-speaking world, which had previously endorsed and even envied Latin American architectural production, changed its opinion and largely dismissed it from the history of twentieth-century architecture. *Building the New World* redresses the balance. It provides an accessible introduction to the most important examples of state-funded modernism in Latin America during a period of almost unimaginable optimism, when politicians and architects saw architecture as, literally, a way of building themselves out of underdevelopment and into the new world of a culturally rich and socially inclusive future .

Decadent Modernity

Latin America has been an important place for architecture for many decades. Masters like Barragán, Dieste, Lina Bo Bardi, and Niemeyer pointed the way for architectural design all over the world, and they continue to do so today. Their approach to colors, materials, and walls had a deep and lasting influence on architectural modernism. Since then, however – and especially in the last fifteen years – architecture on the continent has continued to evolve, and a lively and extremely creative architecture scene has developed. The work of Latin American architects and city planners is often guided by social issues, for example, the approach to informal settlements on the outskirts of big cities, the scarcity of housing and public space, the availability of affordable transportation, and the important role of cultural

infrastructure – such as schools, libraries, and sports facilities – as a catalyst for neighborhoods. Within this context, the book considers numerous projects that have prompted discussion and provided fresh impetus all across Latin America. Outstanding projects like the Santo Domingo Library in Medellín, Colombia, by Giancarlo Mazzanti; Alberto Kalach's Liceo Franco-Mexicano in Mexico; and the works of Alejandro Aravena in Chile show that recent Latin American architecture is more than capable of holding its own beside the works of the founders. Felipe Hernández is an architect and professor of Architectural Design, History and Theory at The University of Liverpool. He attended an MA in Architecture and Critical Theory, graduating with distinction in 1998, and received his PhD from the University of Nottingham in 2003. He has taught at the Bartlett School of Architecture (UCL), The Universities of Nottingham, Sheffield, East London and Nottingham Trent in the United Kingdom as well as at Brown University and Roger Williams University in USA. Felipe has published numerous essays and articles examining the situation of contemporary Latin American cities and revealing the multiplicity of architectural practices that operate simultaneously in the constant re-shaping of the continent's cities.

Painting Modernism

This volume reflects on urban development strategies that have been implemented recently in Latin America. Over the past twenty years, there has been great improvement in governmental efficiency, with local and national governments executing important projects that increase the quality of life in cities. However, the causes of collective disadvantage – which created the problems governments attempt to resolve – continue to affect many people throughout the continent. Thus, the essays here examine a wide range of socioeconomic, political, ethnic and historical issues that have influenced the emergence of marginal urbanisms in Latin American cities. The argument most strongly presented in this book is that infrastructural insertions need to be considered as the baseline for urban development, not as its main goal. Urban infrastructure cannot be taken as the only target for urban development programmes, but rather as an instrument for achieving more significant, and inclusive, urban transformations that respond more adequately to the realities of the people who inhabit Latin American cities.

Cumulated Index to the Books

Exploring art made in Latin America during the 1930s and 1940s, Hemispheric Integration argues that Latin America's position within a global economic order was crucial to how art from that region was produced, collected, and understood. Niko Vicario analyzes art's relation to shifting trade patterns, geopolitical realignments, and industrialization to suggest that it was in this specific era that the category of Latin American art developed its current definition. Focusing on artworks by iconic Latin American modernists such as David Alfaro Siqueiros, Joaquín Torres-García, Cândido Portinari, and Mario Carreño, Vicario emphasizes the materiality and mobility of art and their connection to commerce, namely the exchange of raw materials for manufactured goods from Europe and the United States. An exceptional examination of transnational culture, this book provides a new model for the study of Latin American art.

The Mobility of Modernism

A comprehensive illustrated survey of Acoma pottery made between about 1300 and the present.

Building the New World

This important and welcome volume is the first English-language anthology of writings on Latin American modern art of the twentieth century. The book includes some fifty seminal essays and documents—including statements, interviews, and manifestoes by artists—that encompass the broad diversity of this emerging field. Many of these materials are difficult to access and some are translated here for the first time. Together the selections explore the breadth and depth of Latin American modern art as well as its distinctive evolution apart from American and European art history. Included in this collection are fascinating ideas and insights on the impact of the avant-garde in the 1920s, the Mexican mural movement, Surrealism and other fantasy-based styles, modern architecture, geometric and optical art, concrete and neo-concrete art, and political conceptualism. For students and scholars of Latin American art, the volume offers an invaluable collection of primary and secondary sources.

Revista canadiense de estudios hispánicos

In this uniquely wide-ranging book, David Craven investigates the extraordinary impact of three Latin American revolutions on the visual arts and on cultural policy. The three great upheavals - in Mexico (1910-40), in Cuba (1959-89), and in Nicaragua (1979-90) - were defining moments in twentieth-century life in the Americas. Craven discusses the structural logic of each movement's artistic project - by whom, how, and for whom artworks were produced -- and assesses their legacies. In each case, he demonstrates how the consequences of the revolution reverberated in the arts and cultures far beyond national borders. The book not only examines specific artworks originating from each revolution's attempt to deal with the challenge of 'socializing the arts,' but also the engagement of the working classes in Mexico, Cuba, and Nicaragua with a tradition of the fine arts made newly accessible through social transformation. Craven considers how each revolution dealt with the pressing problem of creating a 'dialogical art' -- one that reconfigures the existing artistic resource rather than one that just reproduces a populist art to keep things as they were. In addition, the author charts the impact on the revolutionary processes of theories of art and education, articulated by such thinkers as John Dewey and Paulo Freire. The book provides a fascinating new view of the Latin American revolutionaries -- from artists to political leaders -- who defined art as a fundamental force for the transformation of society and who bequeathed new ways of thinking about the relations among art, ideology, and class, within a revolutionary process.

Beyond Modernist Masters

A nuanced look at how the Museum of Modern Art's carefully curated treatment of Latin American architecture promoted U.S. political, economic, and cultural interests. In the interwar period and immediately following World War II, the U.S. government promoted the vision of a modern, progressive, and democratic Latin America and worked to cast the region as a partner in the fight against fascism and communism. This effort was bolstered by the work and products of many institutions, including the Museum of Modern Art, New York. Using modern architecture to imagine a Latin America under postwar U.S. leadership, MoMA presented blockbuster shows, including *Brazil Builds* (1943) and *Latin American Architecture since 1945* (1955), that deployed racially coded aesthetics and emphasized the confluence of "Americanness" and "modernity" in a globalizing world. Delving into the heated debates of the period and presenting never-before-published internal documents and photos from the museum and the Nelson A. Rockefeller archives, Patricio del Real is the first to fully address MoMA's role in U.S. cultural imperialism and its consequences through its exhibitions on Latin American art and architecture.

Marginal Urbanisms

Modern Architecture in Latin America: Art, Technology, and Utopia is an introductory text on the issues, polemics, and works that represent the complex processes of political, economic, and cultural modernization in the twentieth century. The number and types of projects varied greatly from country to country, but, as a whole, the region produced a significant body of architecture that has never before been presented in a single volume in any language. *Modern Architecture in Latin America* is the first comprehensive history of this important production. Designed as a survey and focused on key examples/paradigms arranged chronologically from 1903 to 2003, this volume covers a myriad of countries; historical, social, and political conditions; and projects/developments that range from small houses to urban plans to architectural movements. The book is structured so that it can be read in a variety of ways—as a historically developed narrative of modern architecture in Latin America, as a country-specific chronology, or as a treatment of traditions centered on issues of art, technology, or utopia. This structure allows readers to see the development of multiple and parallel branches/historical strands of architecture and, at times, their interconnections across countries. The authors provide a critical evaluation of the movements presented in relationship to their overall goals and architectural transformations.

Hemispheric Integration

Document 34: What Is the Social Significance of Modern Architecture in Mexico? / Juan O'Gorman

Latin American Posters

This volume examines the unprecedented growth of several cities in Latin America from 1830 to 1930, observing how sociopolitical changes and upheavals created the conditions for the birth of the metropolis. In the century between 1830 and 1930, following independence from Spain and Portugal,

major cities in Latin America experienced large-scale growth, with the development of a new urban bourgeois elite interested in projects of modernization and rapid industrialization. At the same time, the lower classes were eradicated from old city districts and deported to the outskirts. The Metropolis in Latin America, 1830–1930 surveys this expansion, focusing on six capital cities—Havana, Mexico City, Rio de Janeiro, Buenos Aires, Santiago de Chile, and Lima—as it examines sociopolitical histories, town planning, art and architecture, photography, and film in relation to the metropolis. Drawing from the Getty Research Institute's vast collection of books, prints, and photographs from this period, largely unpublished until now, this volume reveals the cities' changes through urban panoramas, plans depicting new neighborhoods, and photographs of novel transportation systems, public amenities, civic spaces, and more. It illustrates the transformation of colonial cities into the monumental modern metropolises that, by the end of the 1920s, provided fertile ground for the emergence of today's Latin American megalopolis.

Readings in Latin American Modern Art

Moderno examines how design transformed the Latin American domestic landscape in a period marked by major stylistic developments and dramatic social and political change. Brazil, Mexico and Venezuela entered an expansive period of economic growth in the late 1940s which was accompanied by the purposeful modernization of major cities and the conscious importation of the International Style. This volume explores how the period's influx of European and North American architects, designers, artists and entrepreneurs in Latin America influenced a generation of local architects and designers beginning to see themselves as active players in the creation of modern national identities.

Art and Revolution in Latin America, 1910-1990

"Beginning with the oil blowout in 1922 that is considered the moment that marked Venezuela's entry into a 'modern' era, Refined Material explores the integral relationship between Venezuelan oil industry and artistic production. In this groundbreaking study, Sean Nesselrode Moncada examines Venezuela's mid-century art and architecture in an argument that reinforces the inextricability of the rise of a capitalist and centralized state from life, activism, and art. Oil provided the crucible for national reinvention, ushering in a period of dizzying optimism and bitter disillusion as artists, architects, graphic designers, activists, and critics sought to define the terms of modernity. Looking at five different but interrelated case studies--a print magazine, a planned housing community, a luxury hotel, a kinetic museum installation, and a documentary film--this book brings forth a novel reading to the renowned Venezuelan modernist canon and reveals how the logic of refinement conditioned the terms of development and redefined our relationship to nature, matter, and one another"--

Constructing Latin America

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 Barragn, 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.

Modern Architecture in Latin America

Deals with cultural studies

The Social and Political Life of Latin American Infrastructure

In The Politics of Taste Ana María Reyes examines the works of Colombian artist Beatriz González and Argentine-born art critic, Marta Traba, who championed González's art during Colombia's National

Front coalition government (1958–74). During this critical period in Latin American art, artistic practice, art criticism, and institutional objectives came into strenuous yet productive tension. While González's triumphant debut excited critics who wanted to cast Colombian art as modern, sophisticated, and universal, her turn to urban lowbrow culture proved deeply unsettling. Traba praised González's cursi (tacky) recycling aesthetic as daringly subversive and her strategic localism as resistant to U.S. cultural imperialism. Reyes reads González's and Traba's complex visual and textual production and their intertwined careers against Cold War modernization programs that were deeply embedded in the elite's fear of the masses and designed to avert Cuban-inspired revolution. In so doing, Reyes provides fresh insights into Colombia's social anxieties and frustrations while highlighting how interrogations of taste became vital expressions of the growing discontent with the Colombian state.

Manifestos and Polemics in Latin American Modern Art

This international group of scholars assembled to explore the theme of materiality in the Americas. The chapters consider materiality from a wide variety of angles, including hagiographic martyr portraiture, arms and armor in Spanish America, religious sculpture, the interpretation of the tocapu in post conquest Peru, and collections assembled both in the Americas and of goods sent back to Europe.

The Metropolis in Latin America, 1830-1930

A timely reassessment of some of the most daring projects of abstraction from South America. Emphasizing the open-ended and self-critical nature of the projects of abstraction in South America from the 1930s through the mid-1960s, this important new volume focuses on the artistic practices of Joaquín Torres-García, Tomás Maldonado, Alejandro Otero, and Lygia Clark. Megan A. Sullivan positions the adoption of modernist abstraction by South American artists as part of a larger critique of the economic and social transformations caused by Latin America's state-led programs of rapid industrialization. Sullivan thoughtfully explores the diverse ways this skepticism of modernization and social and political change was expressed. Ultimately, the book makes it clear that abstraction in South America was understood not as an artistic style to be followed but as a means to imagine a universalist mode of art, a catalyst for individual and collective agency, and a way to express a vision of a better future for South American society.

Moderno

Latin American Modern Architectures: Ambiguous Territories has thirteen new essays from a range of distinguished architectural historians to help you understand the region's rich and varied architecture. It will also introduce you to major projects that have not been written about in English. A foreword by historian Kenneth Frampton sets the stage for essays on well-known architects, such as Lucio Costa and Félix Candela, which will show you unfamiliar aspects of their work, and for essays on the work of little-known figures, such as Uruguayan architect Carlos Gómez Gavazzo and Peruvian architect and politician Fernando Belaúnde Terry. Covering urban and territorial histories from the nineteenth and twentieth centuries, along with detailed building analyses, this book is your best source for historical and critical essays on a sampling of Latin America's diverse architecture, providing much-needed information on key case studies. Contributors include Noemí Adagio, Pedro Ignacio Alonso, Luis Castañeda, Viviana d'Auria, George F. Flaherty, María González Pendás, Cristina López Uribe, Hugo Mondragón López, Jorge Nudelman Blejwas, Hugo Palmarola Sagredo, Gaia Piccarolo, Claudia Shmidt, Daniel Talesnik, and Paulo Tavares.

Refined Material

In this book Arturo Almandoz places the major episodes of Latin America's twentieth and early twenty-first century urban history within the changing relationship between industrialization and urbanization, modernization and development. This relationship began in the early twentieth century, when industrialization and urbanization became significant in the region, and ends at the beginning of the twenty-first century, when new tensions between liberal globalization and populist nationalism challenge development in the subcontinent, much of which is still poverty stricken. Latin America's twentieth-century modernization and development are closely related to nineteenth-century ideals of progress and civilization, and for this reason Almandoz opens with a brief review of that legacy for the different countries that are the focus of his book – Mexico, Chile, Brazil, Argentina and Venezuela – but with references to others. He then explores the regional distortions, which resulted from the interaction between industrialization and urbanization, and how the imbalance between urbanization and the

productive system helps to explain why 'take-off' was not followed by the 'drive to maturity' in Latin American countries. He suggests that the close yet troublesome relationship with the United States, the recurrence of dictatorships and autocratic regimes, and Marxist influences in many domains, are all factors that explain Latin America's stagnation and underdevelopment up to the so-called 'lost decade' of 1980s. He shows how Latin America's fate changed in the late twentieth and early twenty-first century, when neoliberal programmes, political compromise and constitutional reform dismantled the traditional model of the corporate state and centralized planning. He reveals how economic growth and social improvements have been attained by politically left-wing yet economically open-market countries while others have resumed populism and state intervention. All these trends make up the complex scenario for the new century – especially when considered against the background of vibrant metropolises that are the main actors in the book.

The Cambridge Economic History of Latin America

This comprehensive survey of contemporary design in Latin America explores collaborations between small manufacturing operations and artists, designers, and craftspeople, demonstrating how the resulting work addresses issues of commodification, production, urbanisation, displacement, and sustainability. It is organised around various cities and the main themes pursued by more than 100 artists, design studios, and artisans in regions such as Brazil, Cuba, Panama, Mexico, Puerto Rico, Colombia, and Chile. Published in conjunction with an exhibition at the Museum of Art and Design in New York, it is richly illustrated and includes essays by critics, curators, and art historians. 00Exhibition: Museum of Arts and Design, New York, USA (04.11.2014-06.04.2015).

Cruelty and Utopia

A survey of Latin American art discusses major subjects and themes and the interrelationship of politics, society, and art; looks at Latin American folk art; and examines the work of notable artists.

Transculturation

This pathfinding book, by contrast, seeks not to "invent" Latin American art but to look at it from the points of view of its own artists and critics."

The Politics of Taste

Studies in Latin American Art