

Twentieth Century Art Of Latin America Pluteo

This clear and concise text extends our understanding of revolutions with a critical narrative analysis of key Latin American examples. Each case study provides an interpretive explanation of the historical context in which each movement emerged, its main goals and achievements, its shortcomings, its outcome, and its legacy.

This stunning reappraisal offers long overdue recognition to the enormous contribution to the field of contemporary art of women artists in Latin America and those of Latino and Chicano heritage working during a pivotal time in history. Amidst the tumult and revolution that characterized the latter half of the 20th century in Latin America and the US, women artists were staking their claim in nearly every field. This wide ranging volume examines the work of more than 100 female artists with nearly 300 works in the fields of painting, sculpture, photography, video, performance art, and other experimental media. A series of thematic essays, arranged by country, address the cultural and political contexts in which these radical artists worked, while other essays address key issues such as feminism, art history, and the political body. Drawing its design and feel from the radical underground pamphlets, catalogs, and posters of the era, this is the first examination of a highly influential period in 20th-century art history. Published in association with the Hammer Museum.

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.

Twentieth Century Guerrilla Movements in Latin America: A Primary Source History collects

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political writings on human rights, social injustice, class struggle, anti-imperialism, national liberation, and many other topics penned by urban and rural guerrilla movements. In the second half of the twentieth century, Latin America experienced a mass wave of armed revolutionary movements determined to overthrow oppressive regimes and eliminate economic exploitation and social injustices. After years of civil resistance, and having exhausted all peaceful avenues, thousands of working-class people, peasants, professions, intellectuals, clergymen, students, and teachers formed dozens of guerrilla movements. Fernando Herrera Calderón presents important political writings, some translated into English here for the first time, that serve to counteract the government propaganda that often overshadowed the intellectual side of revolutionary endeavors. These texts come from Latin American countries such as Argentina, Bolivia, Colombia, Mexico, Nicaragua, and many more. The book will be indispensable to anyone teaching or studying revolutions in modern Latin American history. Despite the growing importance of contemporary art from Latin America in the last two decades, no book exists that thoroughly explore this phenomenon. 'Art in Latin America' aims to fill that gap and to offer the reader an interpretative frame with which to understand the importance of contemporary art in this complex and diverse region. The book covers the vibrant Latin American art scene since 1990 through a detailed study of new and unconventional art practices. It offers an original and in-depth interpretation of more than a hundred works in the fields of sculpture, installation, performance, video and public art. The author focuses particularly on disruptive and politically committed art works that challenge the traditional forms of 20th-century art and recognise the need to strengthen freedom of expression and processes of democratisation in Latin America.

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Account of the rise of modernism in the art of Latin America, published to accompany the exhibition Latin American Artists of the Twentieth Century at The Museum of Modern Art, New York.

During the mid-twentieth century, Latin American artists working in several different cities radically altered the nature of modern art. Reimagining the relationship of art to its public, these artists granted the spectator an unprecedented role in the realization of the artwork. The first book to explore this phenomenon on an international scale, *Abstraction in Reverse* traces the movement as it evolved across South America and parts of Europe. Alexander Alberro demonstrates that artists such as Tomás Maldonado, Jesús Soto, Julio Le Parc, and Lygia Clark, in breaking with the core tenets of the form of abstract art known as Concrete art, redefined the role of both the artist and the spectator. Instead of manufacturing autonomous art, these artists produced artworks that required the presence of the spectator to be complete. Alberro also shows the various ways these artists strategically demoted regionalism in favor of a new modernist voice that transcended the traditions of the nation-state and contributed to a nascent globalization of the art world.

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,

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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.

This book presents evidence of the evolution of the gender inequalities in Latin America during the twentieth century, using basic indicators of human development, namely education, health and the labour market. There are very few historical studies that centre on gender as the main analytical category in Latin America, so this book breaks new ground. Using case-studies from Argentina, Chile, Colombia, Mexico and Uruguay, the authors show that there is evidence of a correlation between economic growth and the decrease in gender inequality, but this process is also not linear. Although the activity rate of women was high at the beginning of the twentieth century, female participation in the labour market diminished, until the 1970s, when it began to increase dramatically. Since the 1970s, fertility reduction and education improvements and worsening labour market conditions are associated to the steadily increase of women participation in the labour market. By gauging the extent to which gender gaps in the formation of human capital, access to resources, quality of life and opportunities may have operated as a restriction on women’s capabilities and on economic growth in the region, this book

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demonstrates that Latin America has lagged behind in terms of gender equality.

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.

Shedding fresh light on modern art beyond the West, this text introduces readers to artists, art movements, debates and theoretical positions of the modern era that continue to shape contemporary art worldwide. Area histories of modern art are repositioned and interconnected towards a global art historiography. Provides a much-needed corrective to the Eurocentric historiography of modern art, offering a more worldly and expanded view than any existing

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modern art survey Brings together a selection of major essays and historical documents from a wide range of sources Section introductions, critical essays, and documents provide the relevant contextual and historiographical material, link the selections together, and guide the reader through the key theoretical positions and debates Offers a useful tool for students and scholars with little or no prior knowledge of non-Western modernisms Includes many contrasting voices in its documents and essays, encouraging reader response and lively classroom discussion Includes a selection of major essays and historical documents addressing not only painting and sculpture but photography, film and architecture as well. The ICAA Documents of 20th-century Latin American and Latino Art digital archive provides access to primary sources and critical documents tracing the development of twentieth-century art in Latin America and among Latino populations in the United States. Recovered texts provide a much-needed intellectual foundation for the exhibition, collection, and interpretation of art produced along this cultural axis. Countries featured in the first phase of this multiyear project include Argentina, Brazil, Colombia, Chile, Mexico, Peru, Puerto Rico, and Latino USA. The ICAA Digital Archive reflects the findings of this monumental digitization project and is now available, free of charge, to the research and teaching community as well as to the public at large. The uploading of documents to the archive is an ongoing process. 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.

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Examines the major movements and artists in Mexico, the Caribbean, and South America during the twentieth century.

The product of Jacqueline Barnitz's more than forty years of studying and teaching, *Twentieth-Century Art of Latin America* surveys the major currents in and artists of Mexico, the Caribbean, and South America (including Brazil). This new edition has been refreshed throughout to include new scholarship on several modern movements, such as abstraction in the River Plate region and the Cuban avant-garde. A new chapter covers art since 1990. In all, 30 percent of the images in this edition are new, and thirty-four additional artists are discussed and illustrated.

Paris was the artistic capital of the world in the 1920s and '30s, providing a home and community for the French and international avant-garde. Latin American artists contributed to and reinterpreted nearly every major modernist movement that took place in the creative center of Paris between World War I and World War II, including Cubism (Diego Rivera), Surrealism (Antonio Berni and Roberto Matta), and Constructivism (Joaquin Torres-Garcia). Yet their participation in the Paris art scene has remained largely overlooked until now. This book examines their collective role, surveying the work of both household names and an extraordinary array of lesser-known artists. Michele Greet illuminates the

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significant ways in which Latin American expatriates helped establish modernism and, conversely, how a Parisian environment influenced the development of Latin American artistic identity.

This book reflects on translation praxis in 20th century Latin American print culture, tracing the trajectory of linguistic heterogeneity in the region and illuminating collective efforts to counteract the use of translation as a colonial tool and affirm cultural production in Latin America. In investigating the interplay of translation and the Americas as a geopolitical site, Guzmán Martínez unpacks the complex tensions that arise in these “spaces of translation” as embodied in the output of influential publishing houses and periodicals during this time period, looking at translation as both a concept and a set of narrative practices. An exploration of these spaces not only allows for an in-depth analysis of the role of translation in these institutions themselves but also provides a lens through which to uncover linguistic plurality and hybridity past borders of seemingly monolingual ideologies. A concluding chapter looks ahead to the ways in which strategic and critical uses of translation can continue to build on these efforts and contribute toward decolonial narrative practices in translation and enhance cultural production in the Americas in the future. This book will be of particular interest to scholars in translation studies, Latin American studies, and comparative

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literature.

The source for substantial, informative, and up-to-date biographical essays on 72 of the most notable twentieth-century Latin American women.

"This is a much needed, important collection—a goldmine of sources for scholars and students. The texts articulate the key Primitivist aesthetic discourses of the period, offering crucial insight into the complex and always changing nexus between culture, politics, and representation. Because of the breadth of the materials covered and the controversies they raise, this anthology is one of the all too rare volumes that not only will provide reference materials for years to come but also will feature centrally in classroom discussions."—Suzanne Preston Blier, author of *African Vodun: Art, Psychology, and Power* "For almost a century art historians have fretted about the notion of primitivism in the arts. This comprehensive—in both senses of the word—anthology is a peerless source of the history of responses to works categorized as 'primitive.' In its range, the book touches upon all the troubling questions—formal, anthropological, political, historical—that have bedeviled the study of the arts of Oceania, Africa, and North and South America, and provides the grounds, at last, for intelligent pursuit of keener distinctions. I regard this book as a superb contribution to the study of Modern art; in fact, indispensable."—Dore Ashton, author of *Noguchi East and*

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West "An extraordinarily useful and complete collection of primary documents, many translated for the first time into English, and almost all unlikely to be encountered elsewhere without serious effort. Its five sections, each with a lively and scholarly introduction, reveal the diverse views of artists and writers on primitive art from Matisse, Picasso, and Fry to many far less known and sometimes surprising figures. The book also uncovers the politics and aesthetics of the major museum exhibitions that gained acceptance for art that had been both reviled and mythologized. Recent texts included are all germane. This book will be invaluable for any college course on the topic."—Shelly Errington, author of *The Death of Authentic Primitive Art and Other Tales of Progress* "An exceptionally valuable anthology of seventy documents--most heretofore unavailable in English--on the ongoing controversies surrounding Primitivism and Modern art. Insightfully chosen and annotated, the collection is brilliantly introduced by Jack Flam's essay on the historical progression, contexts, and cultural complexities of more than one hundred years' ideas about Primitivism. Rich, timely, illuminating."—Herbert M. Cole, author of *Icons: Ideals and Power in the Art of Africa*

The ethnically and geographically heterogeneous countries that comprise Latin America have each produced music in unique styles and genres - but how and

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why have these disparate musical streams come to fall under the single category of "Latin American music"? Reconstructing how this category came to be, author Pablo Palomino tells the dynamic history of the modernization of musical practices in Latin America. He focuses on the intellectual, commercial, musicological, and diplomatic actors that spurred these changes in the region between the 1920s and the 1960s, offering a transnational story based on primary sources from countries in and outside of Latin America. *The Invention of Latin American Music* portrays music as the field where, for the first time, the cultural idea of Latin America disseminated through and beyond the region, connecting the culture and music of the region to the wider, global culture, promoting the now-established notion of Latin America as a single musical market. Palomino explores multiple interconnected narratives throughout, pairing popular and specialist traveling musicians, commercial investments and repertoires, unionization and musicology, and music pedagogy and Pan American diplomacy. Uncovering remarkable transnational networks far from a Western cultural center, *The Invention of Latin American Music* firmly asserts that the democratic legitimacy and massive reach of Latin American identity and modernization explain the spread and success of Latin American music. In the twentieth century, avant-garde artists from Mexico, Central and South

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America, and the Caribbean created extraordinary and highly innovative paintings, sculptures, assemblages, mixed-media works, and installations. This innovative book presents more than 250 works by some seventy of these artists (including Gego, Joaquin Torres-Garcia, Xul Solar, and Jose Clemente Orozco) and artists' groups, along with interpretive essays by leading authorities and newly translated manifestoes and other theoretical documents written by the artists. Together the images and texts showcase the astonishing artistic achievements of the Latin American avant-garde. The book focuses on two decisive periods: the return from Europe in the 1920s of Latin American avant-garde pioneers; and the expansion of avant-garde activities throughout Latin America after World War II as artists expressed their independence from developments in Europe and the United States. As the authors explain, during these periods Latin American art was fueled by the belief that artistic creations could present a form of utopia - an inversion of the original premise that drove the European avant-garde - and serve as a model for

Contemporary Art in Latin America continues the ARTWORLD series, bringing to light innovative contemporary art from across the globe. Delving into the artistic work from specific major geographical regions, the series continues to showcase both established and unknown artists whose work connects with their roots. New

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in paperback, *Contemporary Art in Latin America* celebrates this intriguing region and its creative outputs, setting the vibrant artistic tradition within its historical and cultural contexts. The volume opens with a text section, including essays by valued figures in the contemporary art world, looking firstly at the historical origins of Latin American art and moving on to focus extensively on contemporary work being produced by artists from this region. This section of the book will also be supported by an artist interview, offering the reader a personal insight into the relationship between Latin America's art and its cultural past, present and future. The second half of the book comprises a plate section showcasing a broad variety of the art and themes discussed elsewhere in the book. *Contemporary Art in Latin America* encourages readers to reflect upon the art in this region and by these artists in relation to its historical and geographical context and encompasses a wide spectrum of critical debates, including politics and curatorial practice. The artists featured include those considered the most influential to emerge from the region during the last 50 years, such as Brazilian conceptual artist Cildo Meireles, whose work is currently being exhibited at Tate Modern, London and Hélio Oiticica and Lygia Clark, who along with Ivan Serpa, founded the Neo-Concretist art movement. Doris Salcedo is also included, who caused a stir with her piece *Shibboleth* — creating a subterranean chasm that stretched the

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length of the Turbine Hall at the Tate Modern. The work of new and emerging talents is also featured, such as Miguel Calderon, labelled the “enfant terrible of contemporary art” and who has been described as having “a knack for pushing crass stereotypes and clichés to absurd and provocative extremes”.

Encompassing the political and personal, Contemporary Art in Latin America is highly unique in its approach to exploring the artistic movements of this region, giving those with a genuine interest in art and culture an insight that is rich, engaging, shocking and inspiring.

A reference guide to the vast array of art song literature and composers from Latin America, this book introduces the music of Latin America from a singer's perspective and provides a basis for research into the songs of this richly musical area of the world. The book is divided by country into 22 chapters, with each chapter containing an introductory essay on the music of the region, a catalog of art songs for that country, and a list of publishers. Some chapters include information on additional sources. Singers and teachers may use descriptive annotations (language, poet) or pedagogical annotations (range, tessitura) to determine which pieces are appropriate for their voices or programming needs, or those of their students. The guide will be a valuable resource for vocalists and researchers, however familiar they may be with this glorious repertoire.

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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

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transformation of society and who bequeathed new ways of thinking about the relations among art, ideology, and class, within a revolutionary process. 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. In this classic survey, now updated and with full-colour images throughout, Edward Lucie-Smith introduces the art of Latin America from 1900 to the present day. He discusses in detail major figures such as Diego Rivera and Frida Kahlo,

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as well as dozens of less well-known artists. Those who spent their lives in exile, and artists from Europe and the US who lived in South America, such as Leonora Carrington, are all included in this broad, comprehensive view. The artists featured here have sought for indigenous roots and a local tradition; explored abstraction, expressionism and new media (video, installation, performance); entered dialogue with European and North American movements, while insisting on reaching a wide popular audience for their work; and created an energetic, innovative and very varied art scene across the continent today. A new chapter extends the discussion into the twenty-first century, summarizing key trends and most notable figures of the last two decades. A constant theme is the embrace of the experimental and the new by artists across Latin America.

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.

Throughout the 20th century, the emergence of authoritarian dictatorships in Latin America coincided with periods of social convulsion and economic uncertainty. This book covers 15 dictators representing every decade of the century and geographically from the Caribbean and North and Central and South

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America. Each chapter covers their personal information (childhood, education, marriage, family...), assumption of power, relationship with the United States, oppression of civilians, and collapse of their regimes. The book also investigates inherent contradictions in U.S. foreign policy: promoting democracy abroad while supporting brutal dictatorships in Latin America. Such analysis requires multiple perspectives and this work embraces an evaluation of the influence of military dictatorships on cultural elements such as art, literature, journalism, music and cinema, while drawing on data from documentary archives, court case files, investigative reports, international treaties, witness testimonies, and personal letters from survivors. The dramatic experiences of courageous individuals who challenged these 15 oppressors are also recounted.

This edited volume examines the history of abstract art across Latin America after 1945. This form of art grew in popularity across the Americas in the postwar period, often serving to affirm a sense of being modern and the right of Latin America to assume the leading role Europe had played before World War II. Latin American artists practiced gestural and geometric abstraction, though the history of art has favored the latter. Recent scholarship, for instance, has focused on geometric abstraction from Argentina, Brazil, and Venezuela. The book aims to expand the map and consider this phenomenon as it developed in neglected regions such as Central America and the

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Andes, investigating how this style came to stand in for Latin American contemporary art.

In-depth scholarship on the central artists, movements, and themes of Latin American art, from the Mexican revolution to the present *A Companion to Modern and Contemporary Latin American and Latinx Art* consists of over 30 never-before-published essays on the crucial historical and theoretical issues that have framed our understanding of art in Latin America. This book has a uniquely inclusive focus that includes both Spanish-speaking Caribbean and contemporary Latinx art in the United States. Influential critics of the 20th century are also covered, with an emphasis on their effect on the development of artistic movements. By providing in-depth explorations of central artists and issues, alongside cross-references to illustrations in major textbooks, this volume provides an excellent complement to wider surveys of Latin American and Latinx art. Readers will engage with the latest scholarship on each of five distinct historical periods, plus broader theoretical and historical trends that continue to influence how we understand Latinx, Indigenous, and Latin American art today. The book's areas of focus include: The development of avant-garde art in the urban centers of Latin America from 1910-1945 The rise of abstraction during the Cold War and the internationalization of Latin American art from 1945-1959 The influence of the political upheavals of the 1960s on art and art theory in Latin America The rise of conceptual art as a response to dictatorship and social violence in the 1970s and 1980s The

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contemporary era of neoliberalism and globalization in Latin American and Latino Art, 1990-2010 With its comprehensive approach and informative structure, *A Companion to Modern and Contemporary Latin American and Latinx Art* is an excellent resource for advanced students in Latin American culture and art. It is also a valuable reference for aspiring scholars in the field.

Examines the art of thirty-three Latina American artists and includes a critical discussion of each artist accompanied by photographs and a list of exhibitions in which they have participated.

Entries cover authors, critics, major works, magazines, genres, and schools and movements of Latin American and Caribbean literature.

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

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political conceptualism. For students and scholars of Latin American art, the volume offers an invaluable collection of primary and secondary sources.

Presents a diverse sample of twentieth-century Latin American poems from eighty-four authors in Spanish, Portuguese, Ladino, Spanglish, and several indigenous languages with English translations on facing pages.

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

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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

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