Manifestos and Polemics in Latin American Modern Art

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

A Guide to the Latin American Art Song Repertoire

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 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.

Resisting Categories: Latin American and/or Latino?

The years following Mexican independence in 1821 were critical to the development of social,
racial, and national identities. The visual arts played a decisive role in this process of self-definition. Mexican Costumbrismo reorients current understanding of this key period in the history of Mexican art by focusing on a distinctive genre of painting that emerged between 1821 and 1890: costumbrismo. In contrast to the neoclassical work favored by the Mexican academy, costumbrista artists portrayed the quotidian lives of the lower to middle classes, their clothes, food, dwellings, and occupations. Based on observations of similitude and difference, costumbrista imagery constructed stereotypes of behavioral and biological traits associated with distinct racial and social classes. In doing so, Mey-Yen Moriuchi argues, these works engaged with notions of universality and difference, contributed to the documentation and reification of social and racial types, and transformed the way Mexicans saw themselves, as well as how other nations saw them, during a time of rapid change for all aspects of national identity. Carefully researched and featuring more than thirty full-color exemplary reproductions of period work, Moriuchi’s study is a provocative art-historical examination of costumbrismo’s lasting impact on Mexican identity and history. E-book editions have been made possible through support of the Art History Publication Initiative (AHPI), a collaborative grant from the Andrew W. Mellon Foundation.

Twentieth-Century Art of Latin America

Primitivism and Twentieth-Century Art

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 Cortázár 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 PazÕs 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 RamaÕs Transculturaci—n narrativa en AmŽrica Latina / JosŽ Eduardo Gonz‡lez Narrative Primitivism: Theory and Practice in Latin America / Erik Camayd-Freixas Narrating the Other: Julio Cort‡zarÕs "Axolotl" as Ethnographic Allegory / R. Lane Kauffmann Jungle Fever: Primitivism in Environmentalism; R—mulo GallegosÕs Canaima and the Romance of the Jungle / Jorge Marcone Primitivism and Cultural Production: FutureÕs Memory; Native PeoplesÕ Voices in Latin American Society / Ivete Lara Camargos Walty Primitive Bodies in Latin American Cinema: Nicol‡s EchevarraÕs 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

Twentieth-Century Art of Latin America

From the conga line to West Side Story to Ricky Martin, how popular performance prompted American audiences to view Latinos as a distinct (and distinctly non-white) ethnic group

History of Political Parties in Twentieth-Century Latin America

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.

Modern Art in Africa, Asia and Latin America

In the twentieth century, avant-garde artists from Mexico, Central and South 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

Aesthetic Revolutions and Twentieth-Century Avant-Garde Movements

Modern Cuban art emerged in Havana in 1927 and matured during the next two decades. Its inception is mainly defined by a rupture with academic art, the appropriation of European avant-garde formal inventions, and the subjective symbolization of national ethos. In the 1940s a new generation of artists expanded their artistic sources to include popular art and explored new symbols of collective identity. By the 1950s a third generation of modernist artists abandoned figuration, the representation of Cuban themes, and turned to abstraction and introspection. Cuban Art in the Twentieth Century is an historical progression of works by important artists from a complex modern movement described by several discrete periods: Colonial, Early Republic, First Generation, Second Generation, Third Generation, Late Modern, and Contemporary Periods. The Cuban modern art movement consists of a loose group of artists,
divided into generations, who counted on the moral support of an intellectual elite and who had minimal economic help from the private and public sectors. In spite of a fragile infrastructure, this art movement, along with similar movements in literature and music, played a major role in defining Cuban culture in the twentieth century. Segundo J. Fernandez is an art collector and guest curator. Juan A. Martínez is professor emeritus of art and art history at Florida International University and the author of several books, including Cuban Art and National Identity: The Vanguardia Painters, 1927-1950. Paul Niell is assistant professor in art history at Florida State University.

**Latin Blackness in Parisian Visual Culture, 1852-1932**

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 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.

**The FSG Book of Twentieth-Century Latin American Poetry**

A comprehensive, authoritative survey of this increasingly popular and important field.

**Encyclopedia of Latin American and Caribbean Literature, 1900-2003**

The Cold War claimed many lives and inflicted tremendous psychological pain throughout the Americas. The extreme polarization that resulted from pitting capitalism against communism held most of the creative and productive energy of the twentieth century captive. Many artists responded to Cold War struggles by engaging in activist art practice, using creative expression to mobilize social change. The Art of Solidarity examines how these creative practices in the arts and culture contributed to transnational solidarity campaigns that connected people across the Americas from the early twentieth century through the Cold War and its immediate aftermath. This collection of original essays is divided into four chronological sections: cultural and artistic production in the pre–Cold War era that set the stage for transnational solidarity organizing; early artistic responses to the rise of Cold War polarization and state repression;
the centrality of cultural and artistic production in social movements of solidarity; and solidarity activism beyond movements. Essay topics range widely across regions and social groups, from the work of lesbian activists in Mexico City in the late 1970s and 1980s, to the exchanges and transmissions of folk-music practices from Cuba to the United States, to the uses of Chilean arpilleras to oppose and protest the military dictatorship. While previous studies have focused on politically engaged artists or examined how artist communities have created solidarity movements, this book is one of the first to merge both perspectives.

The Art of Solidarity

The 20th Century Art Book was hailed upon its release as an exciting celebration of the myriad forms assumed by art over the last century. Complementing the phenomenally successful Art Book, and most recently The American Art Book, it presents a new and original way of bringing art alive. Covering the truly international nature of the modern art scene, it encompasses established, iconic works of art and the classics of the future. 500 artists are showcased in alphabetical order, each represented by a full-page colour plate of a definitive work and an incisive text which sheds light on both image and creator. This book is above all easy to use: cross-references help the reader make connections between artists; there is a jargon-free glossary of artistic terms and movements; and an international directory of museums and galleries lists the works on public view. Ideal for those approaching the subject for the first time, it is a fun and unintimidating look at the ever-expanding boundaries of art.

Gender Inequalities and Development in Latin America During the Twentieth Century

"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 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

**Abstraction in Reverse**

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.

**A Guide to the Latin American Art Song Repertoire**

**Twentieth-Century Latin American Revolutions**

This collection examines key aesthetic avant-garde art movements of the twentieth century and their relationships with revolutionary politics. The contributors distinguish aesthetic avant-gardes — whose artists aim to transform society and the ways of sensing the world through political means — from the artistic avant-gardes, which focus on transforming representation. Following the work of philosophers such as Friedrich Schiller and Jacques Rancière, the contributors argue that the aesthetic is inherently political and that aesthetic avant-garde art is essential for political revolution. In addition to analyzing Russian constructivism, surrealism, and Situationist International, the contributors examine Italian futurism's model of integrating art with politics and life, the murals of revolutionary Mexico and Nicaragua, 1960s American art, and the Slovenian art collective NSK's construction of a fictional political state in the 1990s. Aesthetic Revolutions and Twentieth-Century Avant-Garde Movements traces the common foundations and goals shared by these disparate arts communities and shows how their art worked towards effecting political and social change. Contributors. John E. Bowlt, Sascha Bru, David Craven, Aleš Erjavec, Tyrus Miller, Raymond Spiteri, Miško Šuvakovic

**Latin Numbers**

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.

**Art of the Twentieth Century**

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

**Latin American Art**

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

**Inverted Utopias**

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

**Art in Latin America**

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.

**Modern Architecture in Latin America**

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 literature.

**Notable Twentieth-century Latin American Women**

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.

**Haya de la Torre and the Pursuit of Power in Twentieth-Century Peru and Latin America**

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

**Latin American Art of the 20th Century**

Latin Blackness in Parisian Visual Culture, 1852-1932 examines an understudied visual language used to portray Latin Americans in mid-19th to early 20th-century Parisian popular visual media. The term ‘Latinize’ is introduced to connect France’s early 19th-century endeavors to create “Latin America,” an expansion of the French empire into the Latin-
language based Spanish and Portuguese Americas, to its perception of this population. Latin-American elites traveler to Paris in the 1840s from their newly independent nations were denigrated in representations rather than depicted as equals in a developing global economy. Darkened skin, etched onto images of Latin Americans of European descent mitigated their ability to claim the privileges of their ancestral heritage. Whitened skin, among other codes, imposed on turn-of-the-20th-century Black Latin Americans in Paris tempered their Blackness and rendered them relatively assimilatable compared to colonial Africans, Blacks from the Caribbean, and African Americans. After identifying mid-to-late 19th-century Latinizing codes, the study focuses on shifts in latinizing visuality between 1890-1933 in three case studies: the depictions of popular Cuban circus entertainer Chocolat; representations of Panamanian World Bantamweight Champion boxer Alfonso Teofilo Brown; and paintings of Black Uruguayans executed by Pedro Figari, a Uruguayan artist, during his residence in Paris between 1925-1933.

**Mapping Spaces of Translation in Twentieth-Century Latin American Print Culture**

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

**Cuban Art in the 20th Century**

[In this book, the author's] analysis of the effects and causes of capitalist underdevelopment in Latin America present [an] account of Latin American history. [The author] shows how foreign companies reaped huge profits through their operations in Latin America. He explains the politics of the Latin American bourgeoisies and their subservience to foreign powers, and how they interacted to create increasingly unequal capitalist societies in Latin America.-Back cover.

**Documents of 20th-century Latin American and Latino Art**

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.

**Transatlantic Encounters**

This reader, a companion to The Open University’s four-volume Art of the Twentieth Century series, offers a variety of writings by art historians and art theorists. The writings were originally published as freestanding essays or chapters in books, and they reflect the diversity of art historical interpretations and theoretical approaches to twentieth-century art. Accessible to the
general reader, this book may be read independently or to supplement the materials explored in the four course texts. The volume includes a general introduction as well as a brief introduction to each piece, outlining its origin and relevance.

**Latin American Dictators of the 20th Century**

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.

**Primitivism and Identity in Latin America**

Exile and migration played a critical role in the diffusion and development of modernism around the globe, yet have long remained largely understudied phenomena within art historiography. Focusing on the intersections of exile, artistic practice and urban space, this volume brings together contributions by international researchers committed to revising the historiography of modern art. It pays particular attention to metropolitan areas that were settled by migrant artists in the first half of the 20th century. These arrival cities developed into hubs of artistic activities and transcultural contact zones where ideas circulated, collaborations emerged, and concepts developed. Taking six major cities as a starting point – Bombay (now Mumbai), Buenos Aires, Istanbul, London, New York, and Shanghai – the authors explore how urban topographies and landscapes were modified by exiled artists re-establishing their practices in metropolises across the world. Questioning the established canon of Western modernism, Arrival Cities investigates how the migration of artists to different urban spaces impacted their work and the historiography of art. In doing so, it aims to encourage the discussion between international scholars from different research fields, such as exile studies, art history, social history, architectural history, architecture, and urban studies.

**Latin American Artists of the Twentieth Century**

Like Fidel Castro and Che Guevara, Peruvian Victor Raul Haya de la Torre (1895–1979) was one of Latin America’s key revolutionary leaders, well known across national boundaries. Inigo Garcia-Bryce’s biography of Haya chronicles his dramatic political odyssey as founder of the highly influential American Popular Revolutionary Alliance (APRA), as a political theorist whose philosophy shifted gradually from Marxism to democracy, and as a seasoned opposition figure repeatedly jailed and exiled by his own government. Garcia-Bryce spotlights Haya’s devotion to forging populism as a political style applicable on both the left and the right, and to his vision of a pan-Latin American political movement. A great orator who addressed gatherings of thousands of Peruvians, Haya fired up the Aprismo movement, seeking to develop “Indo-America” by promoting the rights of Indigenous peoples as well as laborers and women. Steering his party toward the center of the political spectrum through most of the Cold War, Haya was elected president in 1962—but he was blocked from assuming office by the military, which played on his rumored homosexuality. Even so, Haya’s insistence that political parties must cultivate Indigenous roots and oppose violence as a means of achieving political power has left a powerful legacy across Latin America.

**Mexican Costumbrismo**

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.

### A Companion to Modern and Contemporary Latin American and Latina/o Art

The general perception of modern Latin American political institutions emphasizes a continuing and random process of disorder and crisis, continually out of step with other regions in their progress toward democracy and prosperity. In "History of Political Parties in Twentieth-Century Latin America," Torcuato S. Di Tella demonstrates that this common view lacks context and comparative nuance, and is deeply misleading. Looking behind the scenes of modern Latin American history, he discerns its broad patterns through close analysis of actual events and comparative sociological perspectives that explain the apparent chaos of the past and point toward the more democratic polity now developing. Di Tella argues that although Latin America has peculiarities of its own, they must be understood in their contrasts - and similarities - with both the developed centers and undeveloped peripheries of the world. Latin American societies have been prone to mass rebellions from very early on, more so than in other regions of the world. He analyzes, as well, such significant exceptions to this pattern as Chile, Colombia, and, to a large extent, Brazil. Turning to the other side of the social spectrum, he shows how the underprivileged classes have tended to support strongman populist movements, which have the double character of being aggressive toward the established order, but at the same time repressive of public liberties and of more radical groups. Di Tella provides here a necessary examination of the concept of populism and divides it into several variants. Populism, he maintains, is by no means disappearing, but its variants are instead undergoing important changes with significant bearing on the region's near-term future. "History of Political Parties in Twentieth-Century Latin America" is rich in historical description, but also in its broad review of social structures and of the strengths and weaknesses of political institutions. Choice commented that "this heavily documented volume with an extensive bibliography would prove valuable to researchers and advanced students of Latin America.

### Open Veins of Latin America

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.

### Twentieth-Century Art of Latin America

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.

**Arrival Cities**

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.

**The 20th Century Art Book**

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 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.

**Latin American Artists of the Twentieth Century**

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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