The Stridentist Movement In Mexico The Avant Garde And Cultural Change In The 1920s

Greater American Camera: Apollinaire on Art

Leopoldo Méndez: The Savage Detectives

Tina Modotti: The Cambridge History of Latin American Modernist Women’s Literature

Remixing Reggaetón

The Mexican Crack Writers

The Futurist Moment: Architecture as Revolution

The Last Good Neighbor

The Power and Politics of Art in Postrevolutionary Mexico

Why Are We ‘Artists’? Revolution on Paper

The Greater American Camera

The Avant Garde

Mexico in the 1920s

The Stridentist Movement in Mexico

The Avant Garde and Cultural Change in the 1920s

Remixing Reggaetón

The Mexican Crack Writers

Roberto Bolaño's Fiction

Monografie over leven en werk van de Mexicaanse prentkunstenaar (1902-1969), met de nadruk op de jaren dertig en veertig waarin hij politiek zeer actief was. Ook de invloeden van en naar andere kunstenaars uit zijn tijd komen aan bod.

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The Stridentist Movement In Mexico The Avant Garde And Cultural Change In The 1920s

Into the Night

This book provides a rich and cutting-edge analysis of one of the most prominent literary groups in Latin America: the Mexican Crack Writers. The first part explores the history of the group and its relation to the Latin American literary tradition, while the second part is devoted to the critical analysis of the works of each of the authors: Ricardo Chávez Castañeda, Ignacio Padilla, Pedro Ángel Palou, Eloy Urrroz and Jorge Volpi. The volume is further enriched by the inclusion, in the appendix, of the two manifestos of the group: the Crack Manifesto and the Crack Postmanifesto (1990-2016). It will be of great interest to students and scholars focusing on contemporary Latin American literature.

Corpus Delecti

The riveting story of how three years spent in the United States transformed Frida Kahlo into the artist we know today “[An] insightful debut. Featuring meticulous research and elegant turns of phrase, Stahl's engrossing account provides scholars thoroughly accessible analysis for both feminists and art lovers.”--Publisher’s Weekly Mexican artist Frida Kahlo adored adventure. In November, 1930, she was thrilled to realize her dream of traveling to the United States to live in San Francisco, Detroit, and New York. Still, leaving her family and her country for the first time was monumental. Only twenty-three and newly married to the already world famous forty-three-year-old Diego Rivera, she was at a crossroads in her life and this new place, one filled with magnificent beauty, horrific poverty, racial tension, anti-Semitism, ethnic diversity, bland Midwestern food, and a thriving music scene, pushed Frida in unexpected directions. Shifts in her style of painting began to appear, cracks in her marriage widened, and tragedy struck, twice while she was living in Detroit. Frida in America is the first in-depth biography of these formative years spent in Gotingaplandia, a place Frida couldn’t always understand. But it’s precisely her feelings of being a stranger in a strange land that fueled her creative passions and an even stronger sense of Mexican identity. With vivid detail, Frida in America recreates the pivotal journey that made Senora Rivera the world famous Frida Kahlo.

Mexico’s Revolutionary Avant-Gardes

An essential guide to the multifaceted and increasingly connected global art community from 1920 to today.

Handbook of Positive Psychology in Schools

The period following the Mexican Revolution was characterized by unprecedented artistic experimentation. Seeking to express the revolution’s heterogeneous social and political aims, which were in a continuous state of redefinition, architects, artists, writers, and intellectuals created distinctive, sometimes slyly subversive theories and works. Luis E. Carranza examines the interdependence of modern architecture in Mexico and the pressing sociopolitical and ideological issues of this period, as well as the interchanges between post-revolutionary architects and the literary, philosophical, and artistic avant-gardes. Organizing his book around chronology and culture, he shows how theoretical and practical understandings of the revolution’s significance. Carranza focuses on architecture and its relationships to the philosophical and pedagogic requirements of the muralist movement, the development of the avant-garde in Mexico and its notions of the Mexican city, the use of pre-Hispanic architectural forms to address indigenous peoples, the development of a socially oriented architectural functionalism, and the monumentalization of the revolution itself. In addition, the book also covers important architects and artists who have long been marginalized within architectural and art historiography. Richly illustrated, Architecture as Revolution is one of the first books in English to present a social and cultural history of early twenty-first-century Mexican architecture.

Eat This Poem

"A groundbreaking look at avant-garde art and literature in the wake of the Mexican Revolution, illustrating Mexico City's importance as a major center for the development of modernism"--Provided by publisher.

International Yearbook of Futurism Studies

Three Thousand Years of Chinese Painting

In this first comprehensive study of Latin America’s literary avant-guards of the 1920s and 1930s, Vicky Urrah explores the movement’s provocative and polemic nature. Latin American avant-gardism—a precursor to the widely acclaimed work of contemporary Latin American writers—was stimulated by the European avant-garde movements of the World War I Era. But as Urrah’s wide-ranging study attests, the vanguards of Latin America—emerging from the continent’s own historical circumstances—developed a very distinct character and voice. Through manifestos, experimental texts, and ribald public performance, the vanguardist’s work intertwined art, culture, and the politics of the day to produce a powerful brand of aesthetic activism, one that sparked an entire rethinking of the meaning of art and culture throughout Latin America.

Codex Méndez

Written by a team of eminent scholars, this book is the first to recount the history of Chinese painting over a span of some 3000 years.

Frida in America

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 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-Congiast art movement. Doris Salcedo is also included, who caused a stir with her piece Shibboleth — creating a subterranean chasm that stretched the length of the Turbine Hall at the Tate Modern. The work of new and emerging talents is also featured, such as Miguel Calderón, labelled the “enfant terrible of contemporary art” and who has been described as having “a knack for pushing crazy stereotypes and cliches 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.

Latin American Vanguards

With an afterword by Natasha Wimmer. Winner of the Herralde Prize and the Rómulo Gallegos Prize. Natasha Wimmer’s translation of The Savage Detectives was chosen as one of the ten best books of 2007 by the Washington Post and the New York Times. New Year’s Eve 1975, Mexico City. Two hunted men leave town in a hurry, on the desert-bound trail of a vanished poet. Spanning two decades and crossing continents, there is a remarkable stab at producing a darkening universe...one’s own history of blood. --Amazon.com Book Description. The Savage Detectives by Luis Carlos Rodriguez

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Paint the Revolution

"The aim of this collection is to make possible the forging of a more robust, politically useful, and theoretically elaborate understanding of working-class literature(s). These essays map a substantial terrain: the history of working-class literature(s) in Russia/The Soviet Union, The USA, Finland, Sweden, The UK, and Mexico. Together they give a complex and comparative - albeit far from comprehensive - picture of working-class literature(s) from a transnational perspective, without losing sight of national specificities. By capturing a wide range of definitions and literatures, this collection gives a broad and rich picture of the many-faceted phenomenon of working-class literature(s), disrupts narrow understandings of the concept and phenomenon, as well as identifies and discusses some of the most important theoretical and historical questions brought to the fore by the study of this literature. If read as stand-alone chapters, each contribution gives an overview of the history and research of a particular nation's working-class literature. If read as an edited collection (which we hope you do), they contribute toward a more complex understanding of the global phenomenon of working-class literature(s)." This work was published by Saint Philip Street Press pursuant to a Creative Commons license permitting commercial use. All rights not granted by the work's license are retained by the author or authors. This is a widely regarded book and an important read for those interested in working-class literature.
**The Futurist Moment**

Women filmmakers in Mexico were rare until the 1980s and 1990s, when women began to direct feature films in unprecedented numbers. Their films have won acclaim at home and abroad, and the filmmakers have become key figures in contemporary Mexican cinema. In this book, Elissa Rashkin documents how and why women filmmakers have achieved these successes, as she explores how the women's movement, film studies programs, governmental film policy, and the transformation of the intellectual sector since the 1960s have all affected women filmmakers' filmmaking in Mexico. After a historical overview of Mexican women's filmmaking from the 1930s onward, Rashkin focuses on the work of five contemporary directors—María Sianiach, Bavi Cortés, Guita Schyfter, María Ninova, and Dana Robberg. Portraying the filmmakers as intellectuals participating in the public life of the nation, Rashkin examines how these directors have addressed questions of national identity through their films, replacing the patriarchal images and stereotypes of the classic Mexican cinema with feminist visions of a democratic and tolerant society.

**Architecture as Revolution**

A comprehensive look at the period that brought Mexico onto the world stage during a period of political upheaval and dramatic social change. Highlighted are the achievements of the tres grandes (three greats)—José Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros—and other renowned figures such as Rufino Tamayo and Frida Kahlo, but the book goes beyond these well-known names to present a fuller picture of the modernist art of the period. Features essays on multiple significant developments in mural painting, the role of politics in the artists' lives, and the impact of Mexican art in the United States—while others explore specific modernist genres—such as printmaking, photography, and architecture. This beautifully illustrated book offers a comprehensive look at the period that brought Mexico onto the world stage during a period of political upheaval and dramatic social change.

**Women Filmmakers in Mexico**

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The Stridentist Movement in Mexico

This volume examines the flourishing of Futurist aesthetics in the European art and literature of the early twentieth century. Futurism was an artistic and social movement that was largely an Italian phenomenon, though there were parallel movements in Russia, England and elsewhere. The Futurists admired speed, technology, youth and violence, the car, the airplane and the industrial city, all that represented the technological triumph of humanity over nature. This work looks at the prose, visual art, poetry, and the manifestos of Futurists from Russia to Italy. The author reveals the Moment’s impulses and operations, tracing its echoes through the years to the work of “postmodern” figures like Roland Barthes. This updated edition reexamines the Futurist Moment in the light of a new century, in which Futurist aesthetics seem to have steadily more to say to the present.

Studies on a Global History of Music

During the first two decades following the Mexican Revolution, children in the country gained unprecedented consideration as viable cultural critics, social actors, and subjects of reform. Not only did they become central to the reform agenda of the revolutionary nationalist government; they were also the beneficiaries of the largest percentage of the national budget. While most historical accounts of post-revolutionary Mexico omit discussion of how children themselves experienced and perceived the sudden onslaught of resources and attention, Elma Jackson Albarán, in Seen and Heard in Mexico, places children's voices at the center of her analysis. Albarán draws on archived records of children's experiences in the form of letters, stories, scripts, drawings, interviews, presentations, and homework assignments to explore how Mexican childhood, despite the hopeful visions of revolutionary ideologues, was not a uniform experience set against the monolithic backdrop of cultural nationalism, but rather was varied and uneven. Moving children from the aesthetic to the political realm, Albarán situates them in their rightful place at the center of Mexico's revolutionary narrative by examining the avenues through which children contributed to ideas about citizenship and nation.

Global Art

Red Revolution

The most comprehensive volume on performance art from the Americas to have appeared in English, Corpus Défectis is a unique collection of historical and critical studies of contemporary Latin American performance. Drawing on live art from the 1960s to the present day, these fascinating essays explore the impact of Latin American politics, popular culture and syncretic religions on Latin performance. Including contributions by artists as well as scholars, Fusco's collection bridges the theory/practice divide and discusses a wide variety of genres. Among them are: * body art * carpas * vaudeville * staged political protest * tropicalist musical comedies * contemporary Venezuelan performance art * the Chicano Art movement * queer Latino performance The essays demonstrate how specific social and historical contexts have shaped Latin American performance. They also show how those factors have affected the choices artists make, and how their work can inform and respond to their environment.

2017

In the aftermath of the Mexican Revolution, Stridentism (estridentismo) burst on the scene in the 1920s as an avant-garde challenge to political and intellectual complacency. Led by poets Manuel Maples Arce, Germán List Arzubi, and Salvador Gallardo; prose writer Arquímedes Vela; painters Fermín Revueltas, Ramón Alva de la Canal, Leopoldo Méndez, and Juan Charlot; and sculptor Germán Cueto, the Stridentists rejected academic conservatism, celebrated modernity and technological novelties such as the radio, cinema, and the airplane, and sought to transform not only written and visual language but also everyday life through the creation of new aesthetic spaces and new approaches to the urban environment. By 1928 the movement had dispersed, but its iconoclastic spirit lived on in other forms, merging into and influencing other movements of the 1930s and beyond. This history of Stridentism as a multifaceted cultural phenomenon joyfully reanimates the spirit of 1920s Mexico. Bringing together original research and critical analysis, it explores the ways in which the Stridentists pushed the limits of the collective imagination in an era of conflict and change.

Making Art Panamerican

Puerto Rico is often depicted as a "racial democracy" in which a history of race mixture has produced a racially harmonious society. In Remixing Reggaetón, Petra R. Rivera-Rideau shows how reggaeton music critiques racial democracy's privileging of whiteness and concealment of racism by expressing identities that center blackness and African diasporic belonging. Stanzas such as Tego Calderón criticize the Puerto Rican mainstream's tendency to praise black culture but neglecting and marginalizing the island's black population, while Ivy Queen, the genre's most visible woman, disrupts the associations between whiteness and respectability that support official discourses of racial democracy. From censorship campaigns on the island that sought to devalue reggaetón, to its subsequent mass marketing to U.S. Latino listeners, Rivera-Rideau traces reggaetón's origins and its transformation from the music of San Juan's shams into a global pop phenomenon. Reggaetón, she demonstrates, provides a language to speak about the black presence in Puerto Rico and a way to build links between the island and the African diaspora.

Tina Modotti

The idea of a global history of music may be traced back to the Enlightenment, and today, the question of a conceptual framework for a history of music that pays due attention to global relationships in music is often raised. But how might a historical interpretation of those relationships proceed? How should it position, or justify itself? What would "Western music" look like in an account of music history that aspires to be truly global? The studies presented in this volume aim to promote post-European historical thinking. They are based on the idea that a global history of music cannot be one single, hegemonic history. They rather explore the paradigms and terminologies that might describe a history of many different voices. The chapters address historical practices and interpretations of music in different parts of the world, from Japan to Argentina and from Mexico to India. Many of these narratives are about relations between these cultures and the Western tradition; several also consider socio-political and historical circumstances that have affected music in the various regions. The book addresses aspects that Western musical historiography has tended to neglect even when looking at its own culture: performance, dance, nostalgia, topicality, enlightenment, the relationships between traditional, classical, and pop music, and the regards crossways between European, Asian, or Latin American interpretations of each other's musical traditions. These studies have been derived from the Bnai Mitzvah Musicology Project Towards a Global History of Music (2013–2016), which was funded by the International Balzan Foundation through the award of the Balzan Prize in Musicology to the editor, and designed by music historians and ethnomusicologists together. A global history of music may never be written in its entirety, but will rather be realised through interaction, practice, and discussion, in all parts of the world.

Seen and Heard in Mexico

Between 1910 and 1920 Mexico was convulsed by socialist revolution, from which emerged a strong left-wing government that laid great stress on art as a vehicle for promoting revolutionary values. This led to a pioneering programme to cover the walls of public buildings with vast murals and, later, to setting up print workshops to produce works for mass distribution and education. This book is published to accompany the first ever exhibition on this period to be held in Europe, on view at the British Museum from 27 October – 28 February 2010. It will feature approximately 130 prints by over 40 artists, including the three great men of Mexican art of the period: Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros. A fascinating range of material includes not only single-sheet artists' prints but also large posters with designs in woodcut or lithography, as well as illustrated books on many different themes. Also included are earlier works by the popular engraver José Guadalupe Posada, adopted by the revolutionaries as the archetypal printmaker working for the people, and whose macabre dances of skeletons have always fascinated Europeans. Essays by Alison McClain and Dawn Ades will set Mexican printmaking in its artistic and political context. The book will also contain concise biographies of all the artists featured.