Latin Art

Gilbert Chase

Art in Latin America Dawn Ades, Guy Brett, Stanton Loomis Catlin, Rosemary O'Neill, 1989-01-01 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.

Art and Architecture of Viceregal Latin America, 1521-1821 Kelly Donahue-Wallace, 2008 A chronological overview of important art, sculpture, and architectural monuments of colonial Latin America within the economic and religious contexts of the era.

Latin Art in Minnesota William G. Franklin,2023-04-11 A richly illustrated and personal presentation of the lives and careers of twelve Latin American artists in Minnesota The art created by Latin Americans in Minnesota is as diverse as the homelands of these artists--an array of sculpture, paintings, photography, ceramics, films, murals, installations, and performance made by artists originally from Mexico, Cuba, Chile, Venezuela, and Tejana and Chicano cultures. Exploring crucial themes of immigration, identity, and the preservation of traditions in diaspora, the twelve artists featured in this book share their stories and experiences candidly in interviews conducted by other Latino leaders and activists from Minnesota. These casual conversations reveal a unique and intimate perspective of this vibrant arts community. From the collectives that have united some of these artists in collaboration, to dynamic responses to social injustice and a vital presence in galleries, museums, and universities throughout the state, this volume shows how Latin American art is significant and vigorously active in Minnesota--with much more creativity still to come. Artists: Cecilia Cornejo Sotelo, Guillermo Cuellar, Martha Gabriela Driessen, Selma Fernández Richter, Luis Fitch, Alondra Marisol Garza, Carmen Gutiérrez-Bolger, Gustavo Lira García, Dougie Padilla, Alonso Sierralta, Maria Cristina Tavera, Xavier Tavera. Interviewers: Ta-coumba T. Aiken, Nancy Ariza, Roma Calatayud-Stocks, Carlos Carrasco, Sara Cluggish, Gloria Echevarría Portal, Juan Escobedo, Evonne Gallardo, William Hernández Luege, María Isa, Paola Nuñez-Obetz, Heather Rutledge.

Essays on 20th Century Latin American Art Francine Birbragher-Rozencwaig,2022-03-31 Essays on 20th Century Latin American Art provides a broad synthesis of the subject through short chapters illustrated with reproductions of iconic works by artists who have made significant contributions to art and society. Designed as a teaching tool for non-art historians, the book's purpose is to introduce these important artists within a new scholarly context and recognize their accomplishments with those of others beyond the Americas and the Caribbean. The publication provides an in-depth analysis of topics such as political issues in Latin American art and art and popular culture, introducing views on artists and art-related issues that have rarely been addressed. Organized both regionally and thematically, it takes a unique approach to the exploration of art in the Americas, beginning with discussions of Modernism and Abstraction, followed by a chapter on art and politics from the 1960s to the 1980s. The author covers Spanish-speaking Central America and the Caribbean, regions not usually addressed in Latin American art history surveys. The chapter on Carnival as an expression of popular culture is a particularly valuable addition. This book will be of interest to students and scholars of Latin American history, culture, art, international relations, gender studies, and sociology, as well as Caribbean studies.

Latin American Art Since 1900 (Third) (World of Art) Edward Lucie-Smith,2020-04-14 An extraordinary synthesis of more than a century's worth of art across Central and South America, Latin American Art Since 1900 covers everyone from popular figures such as Diego Rivera and Frida Kahlo, to a wide range of other artists who are less well-known outside Latin America. In this classic survey, now updated with full-color images throughout, Edward Lucie-Smith introduces the art of Latin America from 1900 to the present day. Lucie-Smith examines major artists such as Diego Rivera and Frida Kahlo, as well as dozens of less familiar Latin American artists and exiled artists from Europe and the United States who spent their lives in South America, such as Leonora Carrington. The author explains the political context for artistic development and sets the works in national, cultural, and international frameworks. Featured in this book are the artists who have searched for indigenous roots and local tradition; explored abstraction, expressionism, and new media; entered into dialogue with European and North American movements, while insisting on reaching a wide, popular audience for their work; and created an energetic, innovative, and varied art scene across the South American continent. With a new chapter that extends the discussion into the twenty-first century, a constant theme of Latin American Art Since 1960 is the embrace of the experimental and the new by artists across Latin America.

Latin American & Caribbean Art Museum of Modern Art (New York, N.Y.), Museo del Barrio (New York, N.Y.), 2004 Katalog til udstilling på El Museo del Barrio, New York. March 4-July 25, 2004

A Companion to Modern and Contemporary Latin American and Latina/o Art Alejandro Anreus, Robin Adèle Greeley, Megan A. Sullivan, 2021-11-09 Indepth 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 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.

Latin American Art of the 20th Century Edward Lucie-Smith,2004 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.

Latin American Art John F. Scott,2000-10-01 Traces the development of Latin American art from 20,000 BCE to modern times, from the southern tip of Argentina to the Rio Grande.

Contemporary Art in Latin America Gilbert Chase, 1970

Defining Latin American Art Dorothy Chaplik,2005 This bilingual book describes the numerous elements that have shaped the twentieth and twenty-first century art of Latin America. Beginning with the pre-Columbian cultures of Mexico, Central America, South America and the Caribbean Islands, and following historical developments through today, the values and symbols of these early civilizations have remained a constant in much of Latin American art. The work gives a brief history of Latin American art, defines the modernist movements and trends that surfaced in Paris in the early twentieth century and traces the way Latin American artists adapted the forms to express their own national culture. The main section is a list of significant artworks, each accompanied by biographical details from the artist's life, an explanation of the work's subject matter and a discussion of the inspiration and meaning behind it. The work boasts a wide selection of illustrations, including three color inserts, and concludes with a bibliography.

Leonard's Price Index of Latin American Art at Auction Susan Theran,1999-11-29 The new Leonard's Price Index of Latin American Art at Auction focuses on a category of art that covers a wide range of periods and styles. It is unique in its coverage of 30 years of sale results and the inclusion of over 1,100 scholarly essays and biographies, some never before published in the English language. Entries, covering the years 1969 to 1999, number over 30,000 lots. The prices realized are from every auction house in North America and are listed in descending order by price within each auction season.

Ultra Baroque Elizabeth Armstrong, Victor Zamudio-Taylor, 2000 Contributions by Victor Zamudio Taylor, Elizabeth Armstrong. Text by Paulo Herkenhoff, Serge Gruzinski.

Thirteen Ways of Looking at Latino Art Ilan Stavans, Jorge J. E. Gracia, 2014-01-22 The essayist and cultural commentator Ilan Stavans and the analytic philosopher Jorge J. E. Gracia share long-standing interests in the intersection of art and ideas. Here they take thirteen pieces of Latino art, each reproduced in color, as occasions for thematic discussions. Whether the work at the center of a particular conversation is a triptych created by the brothers Einar and Jamex de la Torre, Andres Serrano's controversial Piss Christ, a mural by the graffiti artist BEAR_TCK, or Above All Things, a photograph by María Magdalena Campos-Pons, Stavans and Gracia's exchanges inevitably open out to literature, history, ethics, politics, religion, and visual culture more broadly. Autobiographical details pepper Stavans and Gracia's conversations, as one or the other tells what he finds meaningful in a given work. Sparkling with insight, their exchanges allow the reader to eavesdrop on two celebrated intellectuals—worldly, erudite, and unafraid to disagree—as they reflect on the pleasures of seeing.

Resisting Categories: Latin American And/or Latino? Mari Carmen Ramirez, Tomas Ybarra-Frausto, Hector Olea, Melina Kervandjian, 2012-01-01 This anthology of more than 165 seminal writings by influential twentieth- and twenty-first century artists and critics who explore and challenge complex definitions of what it means to be 'Latin American' or 'Latino' is designed to be an indispensable tool for the study of Latin American and Latino art--

Art of Latin America Since Independence Stanton Loomis Catlin, Terence Grieder, 1966

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Art and Revolution in Latin America, 1910-1990 David Craven, 2006-01-01 In this uniquely wide-ranging book, David Craven investigates the extraordinary impact of three Latin American revolutions on the visual arts and on cultural policy. The three great upheavals - in Mexico (1910-40), in Cuba (1959-89), and in Nicaragua (1979-90) - were defining moments in twentieth-century life in the Americas. Craven discusses the structural logic of each movement's artistic project - by whom, how, and for whom artworks were produced -- and assesses their legacies. In each case, he demonstrates how the consequences of the revolution reverberated in the arts and cultures far beyond national borders. The book not only examines specific artworks originating from each revolution's attempt to deal with the challenge of 'socializing the arts,' but also the engagement of the working classes in Mexico, Cuba, and Nicaragua with a tradition of the fine arts made newly accessible through social transformation. Craven considers how each revolution dealt with the pressing problem of creating a 'dialogical art' -- one that reconfigures the existing artistic resource rather than one that just reproduces a populist art to keep things as they were. In addition, the author charts the impact on the revolutionary processes of theories of art and education, articulated by such thinkers as John Dewey and Paulo Freire. The book provides a fascinating new view of the Latin American revolutionaries -- from artists to political leaders -- who defined art as a fundamental force for the transformation of society and who bequeathed new ways of thinking about the relations among art, ideology, and class, within a revolutionary process.

Woman And Art in Early Modern Latin America Kellen Kee MacIntyre, Richard E. Phillips, 2007 This illustrated anthology brings together for the first time a collection of essays that explore the position of women and the contributions made by them to the arts and architecture of early modern Latin America.

Latin American Artists of the Twentieth Century Museum of Modern Art (New York, N.Y.),1993 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.

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