

Obras De Arte Sobre La Dictadura Militar Argentina

Rodrigo Cañete

El principio del fin Pablo Pineau,2006

Historia a contrapelo del arte argentino Rodrigo Cañete,2021-04-01 Contranarrativa del arte argentino que lee su historia desde la perspectiva de los traumas nacionales que encontraron expresión en su producción estética, en particular, visual. Reflexivo, crítico y polémico, Cañete desempolva el museo de la patria y sacude su panteón. Este libro presenta una historia del arte argentino construida a partir de una mirada ética y estéticamente crítica. Su punto de partida es la pregunta sobre la existencia misma de su objeto; su propósito, promover y vigorizar un debate necesariamente reflexivo, argumentado y, por definición, político. En ese gesto, Rodrigo Cañete se propone, además de poner en discusión el canon artístico nacional, sacar a los artistas de los panteones históricos y contemporáneos en los que instituciones y élites los han ido confinando, y desempolvar el museo de la patria para enfrentar los fantasmas que en última instancia acechan a la Argentina como país signado por la exclusión, el racismo y la veneración por lo extranjero. Largamente esperada, intelectualmente desafiante e inevitablemente polémica, *Historia a contrapelo del arte argentino* es también un repertorio de recursos para que sus lectores se abran paso en esos circuitos de la producción estética que con frecuencia se presentan como públicos al tiempo que se comportan refractarios, laberínticos y endogámicamente blindados.

Artes de la memoria en el mundo contemporáneo Andreas Huyssen,2025-06-25 Este libro sugerente y de gran relevancia reflexiona sobre las formas y el potencial crítico del arte de la memoria en un mundo obsesionado con el pasado, la construcción de monumentos y museos y con un énfasis en lo retro y la nostalgia de la cultura popular al tiempo que fomenta la amnesia histórica en nociones cada vez más aplanadas de temporalidad. El arte de la memoria transnacional, surgido de la necesidad política de llegar a un acuerdo sobre pasados históricos traumáticos, es el tema de este ensayo. Centrado en el trabajo de artistas como William Kentridge, Vivan Sundaram, Doris Salcedo, Nalini Malani y Guillermo Kuitca, vemos a través de sus obras una reflexión sobre situaciones históricas específicas de sus propios países, pero que han demostrado tener un alcance mucho más amplio.

Arte argentino de los 90 Fabián Lebenglik,Gustavo Bruzzone,2024-09-16 El material aquí reunido fue pensado y escrito durante los años noventa o apenas concluida la década. Y ahora se publica por primera vez, cuando el interés por el arte argentino de aquellos años sigue creciendo de manera muy notoria, local e internacionalmente. Fabián Lebenglik, desde

la crítica militante, y Gustavo Bruzzone, desde el coleccionismo y el registro programático en video de la escena de aquellos años, fueron testigos y protagonistas del fenómeno y presentan aquí un volumen exhaustivo y heterogéneo, cuya primera parte está dedicada a un conjunto de ensayos especialmente comisionados y escritos, apenas clausurado el siglo XX, por especialistas que vieron y pensaron muy bien las artes visuales argentinas de aquel período. La segunda parte del volumen se compone de una amplia selección de artículos, reseñas y entrevistas de Lebenglik, publicados entre 1990 y 1999 en el diario Página/12. La tercera parte reúne decenas de testimonios de los protagonistas de las artes visuales de entonces, que hoy se resignifican por su lucidez. Por último, al final del recorrido se encontrarán completas cronologías de las exposiciones, artistas y lugares de exhibición.

Arte y literatura en la Argentina del siglo XX Ana Longoni, 2006 A study of the arts in Argentina during the 1970s a key period in understanding conceptual art and the contemporary art that would follow. This was selected as prize winner for the category of investigation in the arts for 2005.

Latin American Art, 1992

La literatura argentina de los años 90, 2016-08-09 Preliminary Material /Geneviève Fabry and Ilse Logie -- PRESENTACIÓN /Geneviève Fabry and Ilse Logie -- LITERATURA DE COMPROMISO /Daniel Link -- LA INCERTIDUMBRE DE LO REAL. LA NARRATIVA DE LOS 90 EN LA ARGENTINA EN LA CONFLUENCIA DE LAS CUESTIONES DE GÉNERO /José Amícola -- SAER FIN DE SIGLO Y EL CONCEPTO DE LUGAR /Julio Premat -- LA NARRATIVA DE CÉSAR AIRA: UNA SORPRESA CONTINUA E ININTERRUMPIDA /Margarita Remón Raillard -- EL CUENTO ARGENTINO EN LOS AÑOS 90 /Carmen de Mora -- LO NUEVO EN LA ARGENTINA: POESÍA DE LOS 90 /Ana Porrúa -- CONTINUIDADES Y DISCONTINUIDADES EN LA POESÍA DE JUAN GELMAN UNA GLOSA DE INCOMPLETAMENTE /Geneviève Fabry -- TEATRO ARGENTINO Y DESTOTALIZACIÓN: EL CANON DE LA MULTIPLICIDAD /Jorge Dubatti -- Artículo-reseña de Rita De Maeseneer (edition), Convergencias e interferencias. Escribir desde los borde(r)s. Valencia/Caracas: Ediciones eX cultura, 2001. /Maria-Benedita Basto -- Jacques Joset, Hacia una novelística puertorriqueña descolonizada: Emilio Díaz Valcárcel. Madrid: Iberoamericana, 2002. /Efraín Barradas -- SOBRE LOS AUTORES /Geneviève Fabry and Ilse Logie -- COLABORAN /Geneviève Fabry and Ilse Logie -- Títulos publicados de Foro Hispánico /Geneviève Fabry and Ilse Logie.

Estética de la memoria María Elena Cantarino Suñer, 2011-11-28 Este libro aborda, por un lado, el giro icónico, pictórico o visual en las ciencias humanas y algunos de los desafíos que plantea. Por otro, diagnostica una ansiedad típica de comunidades que se han sometido al dominio del porvenir. Ante la aceleración del tiempo y la compresión del espacio, frente a su extrema volatilidad, la memoria, su musealización y monumentalización, se ha erigido en una ciudadela que nos protege de ese foco de angustias, en un bastión de autenticidad sitiada por los relatos oficiales. Sin embargo, si la memoria y el futuro algún momento albergaron una esperanza progresista y emancipatoria, su exaltación y mercantilización actuales los

ha degradado a una baratija venal, producida y consumida industrialmente, y sobreexplotada por el lucrativo negocio de lo virtual y de lo nostálgico.

Arte y oficio del director teatral en América Latina: Argentina, Chile, Paraguay y Uruguay Gustavo Geirola, 2014-05 Arte y oficio del director teatral en América Latina es un proyecto continental cuyo objetivo es llenar un vacío en los estudios teatrales; en efecto, el proyecto, publicado en seis tomos, quiere entrevistar a directores de la región (incluyendo directores latinoamericanos en los Estados Unidos) para conocer sobre sus metodologías de trabajo, desde la selección del texto hasta la recepción de la crítica, pasando por todas las instancias de producción, especialmente aquéllas concernientes al ensayo teatral, la selección del elenco, métodos de actuación, la relación con los productores (oficiales, privados, sistemas de financiamiento, etc.). Las entrevistas dejan entrever una compleja trama de cuestiones económicas, sociales, artísticas y culturales que circunscriben las prácticas teatrales contemporáneas en América Latina. Vol.1: México y Perú; Vol.2: Argentina, Chile, Paraguay y Uruguay; Vol. 3: Colombia y Venezuela; Vol. 4: Bolivia, Brasil y Ecuador; Vol. 5: Centroamérica y Estados Unidos y Vol. 6: Caribe.

Memoria y autobiografía Leonor Arfuch, 2022-05-30 La creciente inmersión en la propia subjetividad es un signo de la época. Sin embargo, cuando esa expresión subjetiva se articula, de modo elíptico o declarado, al horizonte problemático de lo colectivo, adquiere connotaciones diferentes y despierta ecos que vale la pena interrogar. Memoria y autobiografía se propone justamente esa tarea: tratar de responder –en la doble acepción de respuesta y responsabilidad– a preguntas que surgen en torno de distintas narrativas del pasado reciente. Narrativas que, en la diversidad de sus registros –escrituras, filmes, debates, obras de arte visuales– muestran, con una insistencia sintomática, la huella perentoria de un pasado abierto como una herida. ¿Cómo se enlazan en ellas lo biográfico y lo memorial? ¿Qué formas adopta allí lo auto/biográfico? ¿De qué manera el relato configura la experiencia? ¿Cuál es el límite entre testimonio y ficción? Estos interrogantes guían una exploración donde dialogan formas no convencionales del testimonio, la auto/biografía y los relatos de vida con autoficciones literarias y ciertas prácticas de las artes visuales comprometidas con el conflictivo mundo actual. Leonor Arfuch despliega aquí una perspectiva de análisis innovadora, con particular sensibilidad a la escucha y la mirada, a la dimensión afectiva que inviste la experiencia –objetos, fotografías, lugares, moradas, recorridos– más allá de los hechos históricos que inquietan la memoria. Este libro se propone entonces superar los límites prefijados, tanto de los géneros discursivos como de campos del saber, y en esa exploración de zonas fronterizas –que incluye asimismo la frontera física– está también la de una escritura teórica que linda con lo poético.

La demora del mundo Verónica Ballestrini, 2024-09-02 La idea de que nuestro tiempo está signado por una veloz cadena de cambios y transformaciones encabezados por la revolución tecnológica es contrastada en este libro por el análisis de una contemporaneidad marcada por las asiduas dinámicas apropiativas que imperan sobre la cultura hace medio siglo. El espíritu

reversionista de la filosofía política junto a la técnica de las predicciones algorítmicas han producido un bucle de repetición donde el pasado se convierte en materia de asidua recapitulación y las ideas, lejos de renovarse, se actualizan sobre su acervo histórico. En este escenario el arte se alimenta de las licencias de sus hábitos disciplinarios. La abreviación contemporánea provocará que el tiempo haga una remisión sobre el espacio; será la exploración de nuevos territorios el elemento que aportará las claves diferenciales dentro de los circuitos de repetición de la cultura que, a falta de nuevas reglas, volverá evidentes las semejanzas. Esta circunstancia hace de la originalidad una instancia de excepción inalcanzable. ¿Será tarea del arte el perforar la malla de las lógicas de la anticipación infinita?

Modern Architecture in Latin America Luis E. Carranza, Fernando Luiz Lara, 2015-01-05 Designed as a survey and focused on key examples and movements arranged chronologically from 1903 to 2003, this is the first comprehensive history of modern architecture in Latin America in any language. Runner-up, University Co-op Robert W. Hamilton Book Award, 2015 *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.

Arte latinoamericano del siglo XX Edward J. Sullivan, 1996 La extraordinaria vitalidad del arte del siglo XX en América Latina y el interés cada vez mayor que despierta en el público ha quedado de manifiesto en numerosas exposiciones y publicaciones recientes.

Investigaciones sobre terrorismo de estado y estado de excepción compilado por Julio Lisandro Cañón, 2021-01-01 *TELOS 80* Jorge Pérez y Ana Olmos (Coord.), 2009-07-01 Internet se ha convertido en la espina dorsal del mundo globalizado y por ello no es de extrañar que surja el interés por su control y gestión. Como la propia red, la gobernanza es un tema novedoso, al igual que los códigos y protocolos que la sustentan. En esencia, la gobernanza se basa en la colaboración entre todas las partes interesadas en tomar su parcela de control en el ciberespacio. El control de los recursos constituye un

núcleo de poder en Internet y se convierte en uno de los ejes del debate y en un motivo de pugna para los gobiernos y las organizaciones internacionales. En los primeros años del desarrollo de Internet, la opinión dominante era que los gobiernos deberían mantenerse al margen de la Red y recientemente los gobiernos han tomado conciencia de los límites que tienen en relación al desarrollo de políticas y la toma de decisión que afectan a Internet. Por otro lado, los usuarios también tienen un rol activo en la Red, contribuyen a su desarrollo y/o se benefician de éste y tienden a considerarla como un bien público global. Finalmente, la comunidad técnica, protagonista del desarrollo inicial de Internet, ha manifestado en numerosas ocasiones que cualquier ejercicio de control por parte de los gobiernos ralentizaría el proceso de innovación e impondría restricciones en los derechos y libertades individuales; y aboga por una autogobernanza en la que los gobiernos puedan participar pero no controlar.

Narración-Religión-¿Subversión? Ursula Arning, 2016 Este trabajo es una manera de participar en el diálogo entre la historia y la actualidad. Luego de los atentados en las Torres Gemelas en septiembre del 2001 y de lo sucedido hasta hoy, la pregunta acerca del poder de la religión se hizo nuevamente presente en las sociedades: al analizar la presencia estética y la función del discurso religioso en la literatura bajo un régimen autoritario, se revela la importancia de la religión y asimismo, de la función de la literatura, en tiempos de terror y de tortura, como una herramienta de crítica social y política en respuesta a la violencia. La crítica literaria argentina vería en este trabajo un nuevo camino de estudios que permitiría a su vez volver a considerar obras y acontecimientos literarios del periodo estudiado bajo una nueva luz. Dra. Susana Gómez (Profesora de Literatura Argentina, UNC/Argentina)

Correspondencias visuales Valeria González, Eduardo Cadava, Paola Cortés Rocca, 2009 ... a manifesto of six artists who present their work as a cornerstone of the new avant-garde --P [4] of cover.

Exploraciones sobre el patrimonio y la creatividad: estudios interculturales ,

Arte y patrimonio cultural Alcántara, Manuel, García Montero, Mercedes, Sánchez López, Francisco, 2018-07-01 El Comité Organizador del 56º Congreso Internacional de Americanistas (ICA) publica las actas del encuentro celebrado en la Universidad de Salamanca el 15 al 20 de julio de 2018. Bajo el lema «Universalidad y particularismo en las Américas», reflexionó sobre la dialéctica entre la universalidad y los particularismos en la producción de conocimiento, un diálogo en el que la necesidad de conocer los particularismos de los fenómenos sociales, políticos, artísticos y culturales obliga a formular nuevas hipótesis que enriquecen y replantean las grandes teorías generales de las ciencias y las humanidades. El carácter interdisciplinario e inclusivo que ha caracterizado al ICA desde su inicio en 1875, como un congreso de estudios de área en sentido completo, hace aún más significativa esa dinámica de producción de conocimiento. Con un planteamiento interdisciplinario e inclusivo, ICA reúne a investigadores que estudian el continente americano, desde Alaska hasta Tierra de Fuego, incluyendo el territorio del Caribe, a partir del análisis de su política, economía, cultural, lenguas, historia y

prehistoria. Así, el Comité Organizador les invitó participar en el análisis y la reflexión sobre las especificidades de las Américas y el Caribe con el objetivo de enriquecer las grandes teorías generales.

The Militant Song Movement in Latin America Pablo Vila, 2014-05-01 Latin America in the 1960s and 1970s underwent a profound and often violent process of social change. From the Cuban Revolution to the massive guerrilla movements in Argentina, Uruguay, Peru, Colombia, and most of Central America, to the democratic socialist experiment of Allende in Chile, to the increased popularity of socialist-oriented parties in Uruguay, or para-socialist movements, such as the Juventud Peronista in Argentina, the idea of social change was in the air. Although this topic has been explored from a political and social point of view, there is an aspect that has remained fairly unexplored. The cultural—and especially musical—dimension of this movement, so vital in order to comprehend the extent of its emotional appeal, has not been fully documented. Without an account of how music was pervasively used in the construction of the emotional components that always accompany political action, any explanation of what occurred in Latin America during that period will be always partial. This book is an initial attempt to overcome this deficit. In this collection of essays, we examine the history of the militant song movement in Chile, Uruguay, and Argentina at the peak of its popularity (from the mid-1960s to the coup d'états in the mid-1970s), considering their different political stances and musical departments. Throughout the book, the contribution of the most important musicians of the movement (Violeta Parra, Víctor Jara, Patricio Manns, Quilapayún, Inti-Illimani, etc., in Chile; Daniel Viglietti, Alfredo Zitarrosa, Los Olimareños, etc., in Uruguay; Atahualpa Yupanqui, Horacio Guarany, Mercedes Sosa, Marian Fariás Gómez, Armando Tejada Gómez, César Isella, Víctor Heredia, Los Trovadores, etc., in Argentina) are highlighted; and some of the most important conceptual extended oeuvres of the period (called “cantatas”) are analyzed (such as “La Cantata Popular Santa María de Iquique” in the Chilean case and “Montoneros” in the Argentine case). The contributors to the collection deal with the complex relationship that the aesthetic of the movement established between the political content of the lyrics and the musical and performative aspects of the most popular songs of the period.

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