

## 1: Latin American art: an introduction – Smarthistory

*Art of Latin America*, has 9 ratings and 1 review. In the five centuries since the historic encounter between the civilizations of the Old and N.

See Article History Latin American art, artistic traditions that developed in Mesoamerica, Central America , and South America after contact with the Spanish and the Portuguese beginning in and , respectively, and continuing to the present. This article will not discuss the art of non-Iberian colonial holdings that began late in the 16th century and culminated in the 17th; for these territories, see individual country articles e. For more technical explorations of media, see individual media articles e. The architecture of the region is treated in a separate article; see Latin American architecture. The European discovery, conquest, and settlement of the Americas, which began in , created enormous changes in the indigenous cultures of the region. When Europeans arrived, mostly from Spain and Portugal , they came with painting and sculpture traditions dating back to antiquity. For these artistic traditions, see Western painting and Western sculpture. For centuries indigenous American peoples had similarly formed civilizations with their own unique artistic practices, from the large political structures of the Inca and Aztec empires to the more scattered presence of small groups of nomadic peoples. For an exploration of these artistic traditions, see Native American arts. The importation of African slaves led to the presence of long-standing African visual arts traditions in the region as well. For these traditions, see African art. Over the course of the decades and centuries after the European contact, Latin America underwent sweeping cultural and political changes that would lead to the independence movements of the 19th century and the social upheavals of the 20th century. Visual arts production in the region reflected these changes. Latin American artists have often superficially accepted styles from Europe and the United States, modifying them to reflect their local cultures and experiences. At the same time, these artists have often retained many aspects of indigenous traditions. As Latin America has searched for its own identity, its artists have looked to their past, to their popular culture , to their religion, to their political surroundings, and to their personal imaginations to create a distinct tradition of Latin American art. Historiography The appreciation of Latin American art and its history began as a nationalist endeavour in the second half of the 19th century, inspired in part by the independence movements that took place there at the beginning of the century. At first, discussions of the visual arts were generally written by learned amateurs, often priests or architects, or by wide-eyed foreigners. These writings often had the structure of a travelogue, in which the important monuments of each location were described in somewhat romantic , nontechnical terms. The writers generally did not possess a great knowledge of the history of art, but they often brought the knowledge of having lived in Europe and seen the famous monuments that inspired works in various Latin American countries. Following the secularization of church property in countries such as Mexico, some constructions were not maintained and their contents were looted, making such documentation important. Native-born art historians initially had to go abroad to be trained, but national institutes for the study of the arts were established in Latin America in the s as part of governments or major universities. As Latin American scholars from this period studied their own visual history, they tended to focus on the history of one nation, and they would rarely examine it in relation to other countries. These art historians applied European scholarly methods to the body of cultural material they saw and developed a chronology for the region that related Latin American artistic styles to those of Europe. Many scholars from the United States, blocked at this same time from doing the on-site research in Europe for which they had been trained, also applied their methodology to Latin America. Scholars from Europe and the United States tended to emphasize the similarities across national and regional boundaries in Latin America. Latin Americans themselves still tend to emphasize their national traditions, with a few exceptions. By the late 20th century, as the realm of contemporary art became increasingly global, Latin American art entered the mainstream of international art criticism , and its artists were widely recognized, whether they lived as expatriates in New York City or Paris or exhibited in the cultural capitals of their homelands. The Internet linked the world even more than jet travel, and international museums and critics became increasingly willing to look to Latin America for upcoming artists. At the same

time, Latin American artistic centres such as Mexico City developed strong national art scenes with their own established critics, museums, and galleries. Spanish immigrants settled in sociopolitical units called *encomiendas*, which were in effect government grants of land and people run by individual powerful Spaniards. Under the *encomendero*, the head of the *encomienda*, indigenous people served in a variety of capacities, and African slaves were also often imported for their labour. Ecclesiastics increasingly went to the Americas to function within these *encomiendas* and to convert the indigenous people to Christianity. The Portuguese were slower to become involved in the region. Although they laid claim to Brazil for many decades, it was not until the mid-16th century that they became more directly involved, granting *sesmarias*, or land grants, to prominent citizens. As in Spanish America, Christian missionaries became part of this framework. A huge number of African slaves were imported to Brazil, in part because of the needs of the sugar industry and in part because only a small number of often intractable native peoples remained in the area. In some instances indigenous artists continued to explore their own traditions and themes without alteration. Many European artists also took styles and themes from Europe in a literal manner that had little to do with Latin American culture. Increasingly, however, reciprocal influences could be felt from both groups as more cultural and ethnic mixing came to define the region. Indigenous art at the time of conquest

At the time of conquest, the indigenous artists of some areas, although titularly under European dominance, in effect remained free from such control. These artists included those in more remote areas such as southern and interior South America especially tropical forest and desert regions, lower Central America, tropical forest Mesoamerica, and northern Mexican desert regions without mining potential. The arts that were dominant in the pre-Columbian era—“including weaving, pottery, metalworking, lapidary, featherwork, and mosaic see Native American arts” continued to be practiced unaltered in these areas in the postcolonial era. These regions were nevertheless indirectly influenced by the arrival of Europeans through the spread of diseases to which the natives had no resistance, the movement of native peoples away from the conquered areas, the spread of new technologies and species of plants and animals, and, finally, the importation of African slaves into those areas depopulated by their aboriginal populations. In areas more directly in contact with European influence, indigenous artists were taught by friars. Faced with a growing body of converts, the priests responded by creating artistic projects that clearly required the participation of these indigenous people. The most popular endeavour became the construction of enormous houses of worship within the *encomiendas*; loosely called monasteries, these were really nerve cells for the conversion of indigenous towns. In the early art of this period, the personal creativity of Indian artists was not encouraged—“rather, skill and competence were. Indigenous artists were shown imported works by European artists that served as models. Caribbean Genoese explorer Christopher Columbus reached the Caribbean in his voyages from 1492 to 1498. In the chiefly societies of the Caribbean islands that he encountered, the chiefs had not been very demanding on their subjects for either goods or services. None of these pre-Columbian peoples had known of the pottery wheel to form the vessel or glazes to seal them, although they did use methods of burnishing. The major crafts that did exist in the region—“pottery and the carving of shell and wood—“were considered minor arts by the Spaniards and other Europeans. On the island of Hispaniola, after European contact, local potters replicated standard Spanish utilitarian jars. Indian artists had once used the local Taino style of vessel decoration, which involved applying small spirit faces, but, since these images had religious overtones, the Roman Catholic conquerors forbade their use. Europeans instead had the local potters mimic Spanish vessel forms and geometric painted decoration styles imported from Mesoamerica. This hybrid style died out after only a generation, along with many of its makers. In later generations, when pottery was made locally, it was totally utilitarian, while glazed and decorated earthenware was usually imported from European centres. A few areas within the American colonies on the mainland came to specialize in blue-and-white and multicoloured majolica that was similar to wares produced in Europe at the time. In Spain established the Viceroyalty of New Spain to govern all the land it laid claim to north of the Isthmus of Panama. In this region many highly skilled craftspeople did not stop making goods for their own communities after European conquest; weaving and the embroidery of textiles in particular continued to be strong traditions. Distinctive pottery forms, designs, and firing methods continued to be produced in different villages throughout Mexico and Guatemala. The Hispanic colonists after

the conquest made use of several indigenous crafts for their own purposes. Most immediately, stone sculpture, at which the Aztecs excelled, was requisitioned for exterior decoration of colonial buildings, such as a fountain in the shape of a lion 16th century for the mainly indigenous town of Tepeaca, Mexico. Since the indigenous carver had never seen a lion, he created an image similar to a preconquest feathered coyote. Baptismal fonts for the new churches in 16th-century Mexico were carved by indigenous artists in a coarse style with a minimum of details. In Mexico City, for example, an anonymous artist created the base of a European column <sup>37</sup> from a recarved Aztec sculpture. The artist retained a relief image of an earth monster hidden on the bottom side, where it would go unnoticed by Europeans but would add secret religious power for the indigenous people. Indigenous artistic traditions that had their own religious significance were also sometimes usurped by the church. For example, some codex painting<sup>38</sup> on deerhide leaves that were folded like an accordion<sup>39</sup> had been used in precolonial times by the Aztecs and other Mesoamerican peoples to make ritual manuscripts by which they calculated auspicious days on the basis of the deities in ascendance. Clearly that function was not approved by the new church authorities, who took pains to destroy those manuscripts they could find. Other codices were dedicated to genealogies of Mixtec ruling houses. However, the same artists who produced the codices were used by the secular authorities to make a summary of life under the Aztec empire for the use of the first viceroy of New Spain, Antonio de Mendoza. Included in the Codex Mendoza begun in were a tribute list, of great interest to him in the exploitation of the new domain; a summary of cultural ranks and behaviour expected from men and women at different stages of life; and a list of monthly religious observances, all the better to extirpate them. Native artists retained the Aztec codex tradition of using an entire page as one large field. This compositional device gave a sweep to early colonial manuscripts, such as the daily-life section of the Codex Mendoza and the monthly-ritual section of the Codex Borbonicus that was commissioned by the Spanish authorities in the s. The figures in such works are floating on a blank ground and are not shaded, reflecting indigenous painting traditions. Some of these drawings are tinted with colour and include the shading of figures. Indigenous sculptors often communicated Christian imagery via the symbolic language to which the indigenous people were accustomed. In place of the typical European-style crucifix, they erected a heavy stone cross, the crossbar of which sprouts foliage, suggesting that it is still alive. Mixtec manuscripts of pre-Columbian times also rendered trees in the form of crosses, but these are intended to be world trees connecting the underworld to the heavens. Thus, in colonial times crosses could be read as both Christian and pagan symbols. Such art spoke to Indian and European viewers on different levels. Alejandro Linares Garcia In many Mexican churches of the period, European artists and friars worked closely together in the construction of retables decorative wooden structures placed behind church altars. Spain began the tradition of large retables in the late Middle Ages. Their original shape was a triptych<sup>40</sup> a central panel with two side wings. By the late Gothic period in Spain, the retable filled the end of the church up to the vaulting, and, of course, at this size it could no longer be moved. High-relief panels of groups and scenes were the earliest forms of sculpture within the architectural framework, but freestanding figures were soon carved and placed into niches of retables. Many significant advances in colonial arts appeared first in retables, where the variety of artists involved<sup>41</sup> including painters, sculptors, carpenters, and gilders<sup>42</sup> encouraged innovation through competition, and these innovations were then later applied to more-independent forms of art. Early fragments that have survived from this period include low-relief wood carvings of saints executed in a blocky style, as seen in a former retable in Actopan, Mexico c. These may have been works overseen by inexperienced friars who took advantage of the wood-carving skills of indigenous artists. Inca traditions in pottery and metalworking continued after contact. The still-numerous Indian population also continued to weave textiles and to carve wooden cups for ritual toasting. The painting applied to these cups became much more naturalistic after contact with the Spanish artistic traditions; subjects included images of Inca rulers and scenes that incorporated the three groups<sup>43</sup> Europeans, Africans, and Indians<sup>44</sup> then settled in Peru. In pre-Columbian times, textiles from Andean weaving were a major element of exchange, ritual, and social status. Textiles remain an important highland Indian craft to the present day. The more geometric designs of the preconquest Inca empire could be continued without any objection by the Spanish authorities, but any disks referring to the sun god had to be eliminated. Often plant and floral motifs

more typical of European folk traditions were used as space fillers. Other crafts practiced by skilled indigenous specialists in the Central Andes were converted into minor decorative arts in the service of the Roman Catholic Church and the Spanish oligarchy.

*Marta Traba, one of Latin America's most controversial art critics, examines the works of over 1, artists from the first 80 years of the 20th century. This book is an indispensable reference for anyone interested in studying the evolution of Latin American art.*

For more information visit our website: It results from exhaustive research by the author into developments in art from to "research that enabled her to paint a broad panorama in which theory is abundantly supported by fact. Marta Traba could not conceive of art criticism in separation from the economic, political, and social reality of the region. In consequence, the present text describes the evolution of modern art in Latin America as conditioned by such factors"the relationship between life as it was lived in the several countries and their artistic accomplishments. The principal theses of this study are as follows: Individual artists from still other countries, such as Lam, Reveron, and Torres-Garcia, were active along similar lines, and eventually won international renown. In contrast, countries with a greater Indian population and which were less receptive to immigration"Colombia, Ecuador, and Peru, for instance"were more subject to the political influence of Mexican Muralism. After obtaining a degree in letters from the Faculty of Philosophy of the National University, she began to work as an editorial assistant for the magazine *Very Estimar*, directed by the art critic Jorge Romero Brest. It was there that her first published articles appeared in , during which year she took art courses at the Sorbonne and later at the Louvre Museum in Paris. She made trips to Budapest and Rome, and in , while in France, she married the Colombian journalist Alberto Zalamea. Her first child, Gustavo, later to become a painter, was born in the following year. She was a mere 20 years old. She went back to Europe to study art history in Rome, where her husband served as correspondent for the Bogota newspaper *El Tiempo*. It was then that she initiated her career as a critic and creative writer in all fields of arts and letters. The heat of invective Marta Traba could be found in the forefront of all types of intellectual activity. She founded magazines, promoted colloquia, and gave courses and lectures. Impatient and vehement by nature, she was constantly stirring up arguments. She had but one rule of conduct: In expressing her aesthetic convictions, she aimed ever to instill community pride and to encourage creative artists. She felt this to be a personal obligation on her part. She never sought for approval. She hated the idea of giving up. Praise"even from her intimates and disciples"was repugnant to her. She would never take an easy way out and was fascinated by challenges to her pedagogical ability. The discussions in which she engaged led to a constant enlargement of her field of teaching. They strengthened her convictions, even with respect to the most everyday of matters, and her consciousness of advancing in the paths of knowledge. She was a great talker, and she wrote persuasively. The Argentine critic Damian Bayon said that Marta was at her best in the heat of invective. Her pamphlets and articles for periodicals poured forth as from an ever-erupting volcano. She gave birth to novels amid a whirlwind of participation in exhibitions in most of the countries of Latin America, to which word had come of the depth of her knowledge and the brilliance of the judgments she passed on new artists and their works, applauding them when they so deserved, while holding them to the highest of international standards. Dithyramb was a thing of the past. Arbitrary classifications are overridden by logical and coherent analysis. The reputations of established figures in art, literature, and politics are subjected to careful reexamination. The orthodoxy of acceptance is replaced by the skepticism of research and the reality of confrontations. In her autobiographical novel *Las ceremonias del verano* *The Ceremonies of Summer* , awarded the Havana "Casa de las Americas" Prize by a jury chaired by Alejo Carpentier, in the caustic observations of her *Homérica Latina*, in her study *Dos décadas vulnerables en las artes plásticas latinoamericanas* *Two Vulnerable Decades in Latin American Plastic Art* , in her articles for learned reviews, in her introductions to exhibition catalogs, and in endless personal discussions, Marta noted that at a period in which European art evidenced a decline, Latin America was failing to make use of elements of its culture as instruments of revelation. In my analysis, my aim is less to persuade than to provoke a reaction, to tell the public: These images belong to you; take possession of them. They represent you; take them for a covering, as a witch gathers her cloak about her. They give you a meaning that goes beyond outward appearance; put faith in its symbolic significance. They exalt

you; let the artistâ€”the sole mortal capable of performing this act of reevaluation disinterestedly, without demagogic intent or lapses into rhetoric let the artist elevate you to a higher realm, transformed in substance and being. In an article written in for the Bogota magazine *Semana*, she described in lyric terms approaching poetry the wonder aroused in her by art: Better than anyone before or since, Vermeer understood that light is not merely the definitive element in painting but that which imparts life to beings and objects in repose. She is shrewd in her judgment of reflects the simplest of thingsâ€”those to be seen in Dutch interiors. It is life infused with light, life preserved in a light that is eternal. It was Vermeer who came closest to realizing the great ambition, common to all artists, of making his painted creations immortal. The girl pouring from a jug in the small painting in the Metropolitan Museum of Art and the girl pausing from her music in the still smaller canvas belonging to the Frick Collection reveal the metaphysical role performed by light. Light has captured their very essence, taking them by surprise, absorbed in themselvesâ€”creatures of air that once seen are never to be forgotten. It has raised them to the very peak of creative effort and sustains them there by its power, soaring over the heaven and hell of all other painting. Her carefully orchestrated precepts marked a sharp, dissonant break with then-current critical practice. Even when spellbound by the art of Uccello, Piero della Francesca, and Mantegna, she preserved a critical attitude strictly in keeping with her conscience. In seeking to define those individual identities that, taken together, constitute a common identity, she was harsh in dealing with both mediocrity and injustice. In the introduction to this book she wrote: She recognizes that for art to be honest it must exceed the bounds of art. Throughout his creative careerâ€”and most emphatically in "Questioning the Enigma," delivered in the French Academyâ€”the iconoclastic writer Eugene Ionesco has sustained that all art possessing real depth transcends the problems peculiar to its own mode of expression, whether it be painting or literature, music or architecture, and that a work of art such as a cathedral is expressive of an entire cosmology. I feel that the class from which I come is mean, stupid, and dishonest. Middle-class women are a caste of parasites who take to the streets in Chile to bang on the pots and pans they never scour in the kitchen, who play canasta in Colombia, who gossip as they sit under hair dryers in beauty parlors everywhere. I would prefer to live in a just society and serve it with meekness, loyalty, and passion My incredible struggles are always against forces that could reduce me to dust I should like to go on being Joan of Arc, ever Joan of Arc. In an essay written in , after applauding gifts by American millionaires to museums in cities both large and small, and after lauding Nelson Rockefeller for dispelling the mystique of the unique by permitting reproduction in limited editions of works of art and objects of daily use to be found in his home, she expressed a few reservations in this last regard. The identification of art with material objects has been played up by the advertising media, to the point that everything becomes their prey. One of the latest examples is an ad in which a late-model automobile is skillfully centered in a ballet scene painted by Degas, where it apparently constitutes an object of admiration both to the instructor and to the ballerinas lined up at the barre. A page or two later, however, she admits that there is much to be said for an affluent society, noting the value given to open space in new urban construction in New Yorkâ€”space that gives the public the same freedom it enjoyed in the light-filled interiors of the Gothic cathedrals or the open-air reaches of the Roman Forum. She then calls attention to the fact that she through its glass walls one can fully appreciate the other skyscrapers that have sprung up around it. Curved facades and diagonally placed walls create a dynamic interplay of reflections. The new tower of the Museum of Modern Art, designed by the Argentine architect Cesar Pelli, seems severe until one looks to the back, where it is joined to the old building by superimposed transparent levels, similar in effect to the exposed escalators of the Place Beaubourg in Paris. The Trump Tower advances deceptively toward Fifth Avenue in terraces from which the skyscraper shoots up to the rear. She had an inborn capacity for appreciating painters, from the masters of the Renaissance to young practitioners of abstraction. She brought them all to public attention, at times by rude insistence, in constant combat with mediocrity. When the Colombian painter Fernando Botero was 25, she wrote: It would not be wide of the mark to say that there are as many Fernando Boteros as the artist has had shows to date. This statement is not to be taken as disparagement. After all, Botero is only 25, and, as is normal with any good painter, he was not born with a style ready-made for use. He has been seeking for a style with the stubbornness, zeal, and effort of an explorer making his way through the jungle, seeking for a clearing in which he can set up campâ€”for how

long he knows not. Up to the present Botero has been passionately searching for form, and the sudden turns that his search has taken, first in one direction and then in the opposite, leave the public disconcerted. The sharpness of her perceptions, apparently based on a preestablished set of value judgments, derived from long acquaintance with art and artists of all times. Her language abounded in figures of speech, but she never indulged in empty rhetoric. Her pronouncements were the antithesis of dithyramb. And it is with the same boldness of spirit that she inveighs against the murals Portinari did for United Nations Headquarters in New York. In the present study, how social and political factors and weighing attitudes, she comes to this conclusion: In the considered and dispassionate reexamination of the Muralists now under way, there is general agreement that their work represents the most important movement in Latin American art of the early part of the century. It was the only one to make clear the need for something that went beyond easel painting, something capable of playing a role of social importance in emerging Latin American societies. Human dignity

Marta Traba led an admirable existence—admirable both for the quality of her life and for the fact that it was dedicated to the cause of beauty and justice. She accepted her calling with a joy and enthusiasm that infused every act of daily living. She was ever a fighter, whether alone or in the company of her husbands—first Alberto Zalamea, from whom she was divorced in , and then Angel Rama, the Uruguayan critic with whom she came to the United States in to lecture by invitation at Middlebury College, Harvard University, the universities of Maryland and Vermont, and the Massachusetts Institute of Technology. By that time she stood in the forefront of art criticism in Latin America and the Caribbean. Attracted to narration, she published in Mexico *Conversacion al sur* *Conversation in the South* , in which she came to the defense of human dignity in response to the severities of the military in Chile and Uruguay. National Endowment for the Humanities. Marta Traba was engaged to serve as guest curator for the project, and in amplification thereof she produced a text on developments in Latin American art during the course of the twentieth century. Regrettably she did not live to see the results of her labors, which were carried to conclusion with enthusiasm by her collaborators. In the OAS reinaugurated its permanent collection with an exhibition that illustrated the quality of its holdings, the complexity of the art scene in Latin America, and the contributions made by individual artists from throughout the region, all in accordance with the highest of professional standards. Since Marta Traba had delivered only a first draft of her study to the Museum, publication could be undertaken only after editing, a task rendered unusually difficult without input from the author. For another five years the OAS sought financial backing from outside, endeavoring to resolve problems relative to noncommercial distribution of the text. Finally, following discussions between representatives of the Organization of American States and the Inter-American Development Bank, the latter undertook to publish the work, with the intention of distributing copies to interested institutions and individuals, thereby contributing to a better appreciation of the achievement of representatives of Ibero-America and the Caribbean in the field of visual arts—the goal to which Marta Traba was so passionately dedicated. A flame in the wind

Marta Traba and Angel Rama were pursuing their task of promoting better understanding of the significance of Latin American art at leading cultural institutions of the United States, when one day the Reagan administration decided to deny the couple residency. The present writer, at the time President of Colombia, intervened on their behalf. Marta related the incident in an article entitled "Testimonio," published in January by the Bogota magazine *Semana*. When he learned the United States government had denied us resident visa status and that we were faced with deportation, the President twice telephoned our house in Washington, offering us a place to stay and work. He asked me, "Would you like Colombian citizenship?"

### 3: www.enganchecubano.com - Interview of Darío Morales

*In "Art of Latin America", Marta Traba offers new insights into the work of Latin America's most significant 20th-century artists. She argues, for instance, that the Mexican Muralist Movement - traditionally seen as a consequence of the Mexican Revolution - in fact reflected a new attitude toward art which had its origins in European Modernism.*

He was the son of a Colombian father and a Catalan mother. After returning to Barranquilla, he decided to become an artist. A painting from that year, *Still Life in Yellow*, shows that his personal style was fully developed, with the formal elements that came to characterize his work. His compositions are usually divided horizontally into two areas of different pictorial value or size, but of equal visual intensity. Other elements are placed against them. His style is characterized by use of color, exploration of traits and strokes through brush handling, and employment of transparency and impastos. The elegiac and dramatic tone of *El Velorio*, for example, is heightened by the dominance of the red color in the geometrically articulated composition. He conveys his feeling for the geography and wildlife of Colombia, his love of family and his passion for women. His subjects remind the viewer of loyalty, friendship, memory and ultimately of the wonder of life, however insignificant it may seem in terms of the cosmos. Between and , influenced by Goya and Picasso, he painted themes such as lunatic asylums, madmen in cafes, and dogs. He was witness to the popular revolt of April 9, , and became especially interested in interpreting that event, which would reach its maximum expression in his oil *Violencia*. *Estudiante Muerto*, awarded the national prize for Colombia at the Guggenheim International Exhibition,[ citation needed ] belonged to a group of paintings commemorating students and popular leaders who lost their lives during this period of social unrest. She has been attacked and killed; the skin of her face and seems to have been torn up. The gray body with scratches and subtle touches of red creates an impression of desolation. While the presentation date of *La Violencia* cannot tie the painting to any specific instance, it can be inferred that he was aware of the atrocities of the time. To construct the mural, he glued individual pieces of cristinac on the wall of the Mezrahi building. Although, the mural is in need of repair, no effort has been made as the materials are no longer being manufactured. It is an acrylic mural on mortar cement, measuring First prize [13] *Estudiante Muerto*, Solomon R. Guggenheim Foundation International Exhibition.

### 4: Art of Latin America, ( edition) | Open Library

*Art of Latin America, (Inter-American Development Bank) [Professor Marta Traba] on www.enganchecubano.com \*FREE\* shipping on qualifying offers. Traba () stood at the forefront of art criticism in Latin America and the Caribbean until her untimely death in a plane crash.*

She studied Letters at the University of Buenos Aires. In Paris, she met her first husband, the Colombian journalist Alberto Zalamea, with whom she had two children, Gustavo and Fernando. There, Traba taught art history at various universities, participated in television programs about art, and wrote art criticism for popular publications such as *El Tiempo*, *Estampa*, and *Semana*. She became a celebrity and one of the leading authorities in contemporary art in Colombia. In , during the government of President Carlos Lleras Restrepo , the military seized the campus of the National University of Colombia. After Traba publicly criticized these actions the government ordered her deportation, which was later rescinded on condition that Traba resigned to all her official posts and refrained from political commentary. Traba left Colombia in Traba continued to lecture at various universities while preparing a catalog and a book based on the collection of the Art Museum of the Americas of the Organization of American States. In , when the Ronald Reagan administration denied Traba and Rama permanent residency the couple moved to Paris. They were on the plane on their way to Colombia. Publications[ edit ] Traba published more than 20 books and around 1, articles about art. Traba also published numerous provocative essays about Latin American art: In , Traba began to publish novels. Her first novel *Las ceremonias del verano* received a prestigious award from the Casa de las Americas in Cuba. *Mothers and Shadows*, translated by Jo Labanyi which details the struggles of two women during the Dirty War in Argentina. *Art of Latin America, â€”* Distributed by the Johns Hopkins University Press, Museum of Modern Art of Latin America: Selections from the Permanent Collection. General Secretariat, Organization of American States, Universidad Nacional de Colombia,

### 5: Alejandro Obregón - Wikipedia

*Traba () stood at the forefront of art criticism in Latin America and the Caribbean until her untimely death in a plane crash. Her writing and analysis are infused with passionate insight into art and artists as well as history and society.*

Bring fact-checked results to the top of your browser search. At the same time, ethnic and cultural mixing had advanced to a point at which a large segment of society was of mixed ancestry, and these citizens increasingly demanded more opportunities than those afforded them in the various colonial arrangements. In the years after liberation, Latin American artists would explore both their own indigenous traditions and those inherited from Europe, eventually creating an influential and distinctive Latin American art. After the wars of independence, however, this relationship became complicated. Neoclassicism continued to be propagated by some government-run academies, although the style was often used to depict indigenous themes. For example, the Spaniards who had run the Academy of San Carlos in Mexico City had either died or returned to their native land during the war of independence. Ultimately, the academy he headed had to close for lack of financial support from the state, which was then involved in numerous civil skirmishes. The Neoclassical style continued to be used in some major government commissions. This heroic figure, raising a spear, wears a togalike cloak and a panache of feathers horizontally along his skull, like an Etruscan or Trojan warrior. While both items of dress are derived from the Codex Mendoza, their placement and style suggest Classical, not indigenous, traditions. Once again, although the subject was pre-Columbian, the technique was Neoclassical. These artists rendered historical scenes such as battles from a normal human vantage point, with little rhetorical emphasis through either size or lighting. In accordance with Neoclassical tenets, figures in such scenes were small and subordinate to the dominant horizontals of the land and the architecture; lighting was usually even, almost flat; and the depiction of details was realistic, often with a clearly recognizable local character. In these works human faces had recognizable portrait details, and clothing was accurate to the period. Natural environments were often more generalized unless they were in fact the subject matter. The Salas family of Ecuador exemplified such popular Neoclassicism in their work. His son Rafael depicted the general Mariano Castillo standing in his gilt-braided black military uniform against a golden background. These works often reflect the colonial portrait formula of including a shield with documentary information in the lower corner of the painting. Romanticism In Europe at the end of the 18th and beginning of the 19th centuries, Romanticism influenced many forms of expression and thought. In the visual arts, this frequently meant using dramatic, often lush effects of light and colour to portray exotic scenes or powerful landscapes. Foreign travelers The Romantic style was first introduced into Latin America by foreign travelers, who were eager to see for themselves the distant lands that had captured world attention by breaking away from their weakened colonial European masters after the Napoleonic wars. From to he lived in Mexico, and he then settled in Chile from to, when he also painted in Argentina and Peru. Rugendas was unique in moving from one country to another but similar to other European artists in his search for the striking, the asymmetrical, the sublime, and the beautiful in Latin America. Many foreign artists transmitted the beauty, excitement, and distinctiveness of the newly independent countries to European audiences hungry for Romantic imagery. Jean-Baptiste Debret, a member of the French artistic mission to Brazil in, drew sketches of a variety of Brazilians, which he published in Paris as lithographs from to. Other foreign artists in Latin America included Daniel Egerton, an Englishman in Mexico who rendered dramatic landscapes in the British Romantic tradition; Karl Nebel, a German who showed "primarily through his lithographs" the variety of social and ethnic populations across Mexico; Edward Mark, an English foreign-service officer stationed in Colombia, whose amateur watercolours render not only landscapes and people but also flora and fauna; Frederic Edwin Church, an American painter of the Hudson River school who went to Ecuador to document the land and by chance witnessed the dramatic eruption of the volcano Cotopaxi; and Martin Johnson Heade, an American landscape painter who traveled to Brazil and Jamaica to study hummingbirds and orchids and ended up revealing a microcosm of the tropics in his paintings. In addition to educating Europeans regarding aspects of Latin American culture, such work was also important to native-born Latin Americans. Costumbristas The

native-born artists who followed this Romantic direction were called costumbristas, a Spanish word meaning people who document local customs. These artists were typically wellborn, often educated in Europe especially Paris, and cosmopolitan. They often experienced frequent changes of residence, sometimes caused by political instability. As a result, they sought out the unusual and unique scenes of their home countries, but they viewed these from a cultural distance, more as a European might rather than as a native. Unlike foreign travelers, however, these Latin American artists wished to examine the unique qualities of their home countries, possibly to provide a clearer sense of their national identity in the postindependence period. Successful in both arts, he turned solely to painting after, making portraits and genre scenes of ordinary life in Argentina. In works such as his panoramic *A Rest in the Country*. Costumbristas who did not have the advantage of European study learned from the academic traditions in their native lands. He realistically rendered the abundance of fruits and flowers in Puebla kitchens along with the women who prepared them and the black or Afro-Peruvian vendors who supplied them. Although his technique remained Neoclassical in some ways, his colours expressed a lushness and dazzling beauty reminiscent of Romanticism. Importantly, his subjects were not great men but rather everyday people of all social classes. Realism In the mid- to late 19th century, Latin American academies sought a new official style. Preferred subjects included portraits of leading citizens, historical depictions of the military events that led to the formation of the new nations, and reconstructions of biblical scenes. Ironically, many postindependence leaders looked down upon native Latin American artists and preferred to award commissions and give teaching positions to Europeans. He painted some landscapes, but his most arresting subjects were the intellectual elite of Mexico City. The Italian Eugenio Landesio was hired to teach landscape painting. His works show a fascination with the distinctive local scene, but he rendered them in pastel colours, using focused lighting effects. Several academic painters in Mexico attempted to portray the culture of the Aztecs and the story of the conquest through realistic depictions of settings inhabited by indigenous people. These works were clearly based on live Indian models who posed in the studio and on costumes the artists saw in painted manuscripts from the time of the conquest. In London Lord Kingsborough published these works as lithographic copies between and In South America some academic artists chose to paint subjects of their Indian past in the realistic style. One painting, *The Indian Potter* by the Peruvian Francisco Laso, shows an indigenous man wearing an embroidered textile sash and carrying an effigy pottery jar clearly in the Moche style of the 5th century. Michelena, son of a painter, realized many fine atmospheric depictions of Venezuelan interiors, both historic and contemporary, before he died at age Within this era of Realism, two excellent artists surpassed the academic Realist tradition by making their subjects truly tangible and accessible. In this way their work was allied with that of mid-century Realist artists in Europe, such as Gustave Courbet, who swept aside sentimentality and instead emphasized the physical nature of the objects or individuals presented. He went beyond the sublime treatment of Romantic artists in the academy to focus more on the gauchos and their attitudes. In works such as *View of the Valley of Mexico from the Hill of Santa Isabel*, which depicts the legendary founding of the Aztec capital, Velasco never attempted to create large, epic historical canvases; instead he relied on his own observation of the world he knew. The 20th and 21st centuries From c. Scholars applied the Spanish term *Modernismo*—referring to a Hispanic literary movement favouring poetic, innovative metaphors and sensuous imagery over realistic description—to the expressive works of art created by Latin American artists from the period. This highly aesthetic art utilized exaggerated line and colour and placed less importance on subject matter than on the formal design by which it was rendered. In many regards it turned away from a conscious emphasis on a Latin American identity and looked inward to the emotions and creativity of the artists. Much *Modernismo* encompassed the work of artists inspired directly by Impressionism, which dated to late 19th-century France. Impressionist painters employed innovative techniques to record the optical sensation of light on the eye; their canvases were composed of separate brushstrokes of colourful pigments that, when placed next to those of complementary colours on the canvas, created visual vibrations. Camille Pissarro, a founding member of the Impressionists in Paris, grew up on St. Thomas in the then Danish West Indies. He pursued a looser realistic technique of landscape painting before moving to Paris in In his paintings, such as the small oil-on-board *Couple*, Baca-Flor built up a heavy impasto of contrasting bright and

dark pigments. In *Burial of St. Rose of Lima*, for example, his passionate, disconnected brushstrokes render the kneeling indigenous mother in strong colours in the foreground, while pale, insubstantial smoke from incense rises in the procession behind her. Many other early 20th-century Latin American artists practiced a version of the bright colour and sketchiness of Impressionism and Post-Impressionism. The Argentine Fernando Fader studied in Germany, where Expressionist artists used intensified colour contrasts and visible brushstrokes. Fader used these techniques to depict the Argentine scene in the first decades of the century, depicting mainly landscapes but also intimate interiors and portraits charged with vibrant emotion. Also at the beginning of the century, Julio Ruelas, a Mexican graphic artist, created etched images depicting his own tormented-looking face. He incorporated black, twisted lines and swirling patterns similar to those used by his more abstract Norwegian contemporary Edvard Munch.

### Cubism to Formalism

Many Latin American artists were also receptive to the European avant-garde style of Cubism, which flattened and twisted forms and presented them from multiple angles. In the Mexican government awarded artist Diego Rivera a scholarship to study in Europe. He ended up in Paris, where he associated with the Cubist circle. By Mexico was embroiled in a major social revolution as the indigenous followers of Emiliano Zapata fought for ownership of the land. Library of Congress, Washington, D. When Pettoruti went home to Buenos Aires in 1913, he enthusiastically exhibited his Cubist paintings to an often unreceptive public. In his canvases and wood boards, he flattened three-dimensional objects into evenly coloured geometric shapes separated by thick black lines. For example, the Constructivist philosophy attempted to achieve a universal sense of truth and therefore rejected national traditions. In particular, the geometric designs from the Nazca in Peru and Tiwanaku in Bolivia appealed to his architectonic aesthetic. In a park there he also erected a stone sculpture entitled *Cosmic Monument*, which clearly reflects the proportions of the ancient Bolivian Gateway of the Sun. Concrete Invention artists created shaped, rather than traditionally rectangular, canvases painted in bold, flat colours. Although its organizers were interested in Cubism and other modern art movements of Europe, they were also concerned with finding Brazilian themes that would lead to a national art. Anita Malfatti and Emiliano di Caralcanti used emotional Fauvist colours, applied with slashing brushstrokes, to create the portraits typical of their early years. The leading Latin American Cubist painter associated with them, Tarsila do Amaral, returned to Brazil from Paris in 1917 to see Brazil with fresh eyes and incorporate it into her art. Later in that decade, Brazilian artists used the term cannibalism to describe their 20th-century art, referring to the fact that they devoured outside ideas and then digested them to make them part of their own identity. Brazilian art during the period was emphatically avant-garde, but it was also always distinctively Brazilian. Upon her return to Cuba in 1921, she painted canvases with bright, carefully balanced colours that were separated by strong black lines that looked almost like stained glass. She incorporated her world of wrought-iron screens, sunlit patios, and fruit-filled dining tables into her subject matter. While her art fit within the international mainstream, it celebrated Cuba in particular.

### Populist art and the Mexican mural renaissance

After the turn of the 20th century, Latin American art reacted against the conservative establishment of the academies by agitating for political change. Although by this point many more opportunities had opened up for native-born Latin American artists, the exhibition revealed that the biases of the 19th-century elites had thus not totally abated. Doctor Atl the pseudonym of Gerardo Murillo, who had trained as an artist in Europe, organized an independent exhibition of Mexican artists. In his own portraits and volcanic landscapes, he incorporated increasingly Expressionist colours, dynamic diagonal lines, and untraditional waxy pigments. The artists who accepted the commission converged on the National Preparatory School for boys in Mexico City, a colonial building with three stories of vaulted hallways facing an interior courtyard. In his next project, for the Ministry of Public Education headquarters in downtown Mexico City, he abandoned allegorical and religious associations, but he incorporated the geometrically simplified figures and strong gestures that he admired in the works of Giotto and other early Renaissance artists. While his techniques drew from European art history, his subjects were drawn from pre-Columbian sources and from Mexican history and represented aspects of modern mestizo activities and indigenous ceremonies. The main surfaces contain mostly allegorical scenes of Mother Earth and power from the gods that are conveyed via recognizable images, while the side panels illustrate the generalized abuses before the revolution, the battles of the revolution itself, and the reforms established after it was over. Most muralists

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condemned Europeans as the destroyers of Mexican pre-Columbian civilizations , but Orozco could also supersede politics to perceive the universal commonality among all peoples.

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*Rich in insights, Art of Latin America, is an invaluable volume for all students of Latin America. One of the book's strengths is Marta Traba's conviction that an art critic cannot write in a vacuum.*

### 7: [Marta Traba - Wikipedia](#)

*Latin American art Latin American art is the combined artistic expression of South America, Central America, the Caribbean, and Mexico, as well as Latin Americans living in other regions.*

### 8: [Art of Latin America, by Marta Traba](#)

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