

Read Book Art Of Colonial
Latin America Art And Ideas

Art Of Colonial Latin America Art And Ideas

*An unprecedented visual
exploration of the*

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intertwined histories of art and science, of the old world and the new From the voyages of Christopher Columbus to those of Alexander von Humboldt and Charles Darwin, the depiction of the natural

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world played a central role in shaping how people on both sides of the Atlantic understood and imaged the region we now know as Latin America. Nature provided incentives for exploration, commodities for trade,

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specimens for scientific investigation, and manifestations of divine forces. It also yielded a rich trove of representations, created both by natives to the region and visitors, which

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are the subject of this lushly illustrated book. Author Daniela Bleichmar shows that these images were not only works of art but also instruments for the production of knowledge, with scientific, social, and

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political repercussions. Early depictions of Latin American nature introduced European audiences to native medicines and religious practices. By the 17th century, revelatory accounts of tobacco, chocolate, and

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cochineal reshaped science, trade, and empire around the globe. In the 18th and 19th centuries, collections and scientific expeditions produced both patriotic and imperial visions of Latin America. Through an

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*interdisciplinary
examination of more than 150
maps, illustrated
manuscripts, still lifes,
and landscape paintings
spanning four hundred years,
Visual Voyages establishes
Latin America as a critical*

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site for scientific and artistic exploration, affirming that region's transformation and the transformation of Europe as vitally connected histories. Since the late nineteenth century, art museums have

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played crucial social, political, and economic roles throughout Latin America because of the ways that they structure representation. By means of their architecture, collections, exhibitions,

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and curatorial practices, Latin American art museums have crafted representations of communities, including nation states, and promoted particular group ideologies. This collection of essays, arranged in thematic

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*sections, will examine the
varying and complex
functions of art museums in
Latin America: as nation-
building institutions and
instruments of state
cultural politics; as foci
for the promotion of Latin*

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American modernities and modernisms; as sites of mediation between local and international, private and public interests; as organizations that negotiate cultural construction within the Latin American diaspora

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and shape constructs of Latin America and its nations; and as venues for the contestation of elitist and Eurocentric notions of culture and the realization of cultural diversity rooted in multiethnic environments.

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In colonial Latin America, social identity did not correlate neatly with fixed categories of race and ethnicity. As Imperial Subjects demonstrates, from the early years of Spanish and Portuguese rule,

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understandings of race and ethnicity were fluid. In this collection, historians offer nuanced interpretations of identity as they investigate how Iberian settlers, African slaves, Native Americans,

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and their multi-ethnic progeny understood who they were as individuals, as members of various communities, and as imperial subjects. The contributors' explorations of the relationship between

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colonial ideologies of difference and the identities historical actors presented span the entire colonial period and beyond: from early contact to the legacy of colonial identities in the new

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republics of the nineteenth century. The volume includes essays on the major colonial centers of Mexico, Peru, and Brazil, as well as the Caribbean basin and the imperial borderlands.

Whether analyzing cases in

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which the Inquisition found that the individuals before it were “legally” Indians and thus exempt from prosecution, or considering late-eighteenth- and early-nineteenth-century petitions for declarations of

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whiteness that entitled the mixed-race recipients to the legal and social benefits enjoyed by whites, the book's contributors approach the question of identity by examining interactions between imperial subjects

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and colonial institutions. Colonial mandates, rulings, and legislation worked in conjunction with the exercise and negotiation of power between individual officials and an array of social actors engaged in

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countless brief interactions. Identities emerged out of the interplay between internalized understandings of self and group association and externalized social norms and categories.

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*Contributors. Karen D.
Caplan, R. Douglas Cope,
Mariana L. R. Dantas, María
Elena Díaz, Andrew B.
Fisher, Jane Mangan, Jeremy
Ravi Mumford, Matthew D.
O'Hara, Cynthia Radding,
Sergio Serulnikov, Irene*

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*Silverblatt, David Tavárez,
Ann Twinam*

*Chinese Porcelain in
Colonial Mexico*

Rubens in Repeat

*Sexuality and the Unnatural
in Colonial Latin America*

New World Orders

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*Sensing Decolonial
Aesthetics in Latin American
Arts*

*Casta Painting and Colonial
Latin America*

**In this lively overview of
the tremendously rich and
varied artistic output of**

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**the area from southern Chile
to northern California,
Gauvin Alexander Bailey
discusses viceregal and
missionary as well as civic
and rural architecture,
alongside religious and
secular painting, sculpture,**

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metalwork, textiles and ceramics. But he also looks back to pre-colonial influences and concludes with an examination of how twentieth-century artists such as Diego Rivera and Frida Kahlo interpreted

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their artistic heritage. Even today, the art of the colonial period remains at the centre of Latin American society, culture and identity. The result is a book that provides a new and comprehensive understanding

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**of all the influences that
led to one of the most
cosmopolitan artistic
outpourings in the whole
history of art.**

**This book examines the
reception in Latin America
of prints designed by the**

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Flemish artist Peter Paul Rubens, showing how colonial artists used such designs to create all manner of artworks and, in the process, forged new frameworks for artistic creativity. Peter Paul

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Rubens (1577–1640) never crossed the Atlantic himself, but his impact in colonial Latin America was profound. Prints made after the Flemish artist's designs were routinely sent from Europe to the Spanish

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Americas, where artists used them to make all manner of objects. Rubens in Repeat is the first comprehensive study of this transatlantic phenomenon, despite broad recognition that it was one of the most important forces

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**to shape the artistic
landscapes of the region.
Copying, particularly in
colonial contexts, has
traditionally held negative
implications that have
discouraged its serious
exploration. Yet analyzing**

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the interpretation of printed sources and recontextualizing the resulting works within period discourse and their original spaces of display allow a new critical reassessment of this broad

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category of art produced in colonial Latin America—art that has all too easily been dismissed as derivative and thus unworthy of sustained interest and investigation. This book takes a new approach to the paradigms of

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artistic authorship that emerged alongside these complex creative responses, focusing on the viceroyalties of New Spain and Peru in the seventeenth and eighteenth centuries. It argues that the use of

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European prints was an essential component of the very framework in which colonial artists forged ideas about what it meant to be a creator.

This is an account of the interaction between European

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and indigenous artists that took place during more than 300 years of Spanish and Portuguese colonial influence in Latin America. The book offers insights into viceregal, missionary and civic architecture, as

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well as painting, sculpture
and other arts.

Academies and Schools of Art
in Latin America
Imperial Subjects
Visual Voyages

Art and Architecture of

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**Viceregal Latin America,
1521-1821**

Architecture

**Sexuality and the
Unnatural in Colonial
Latin America brings
together a broad community**

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of scholars to explore the history of illicit and alternative sexualities in Latin America's colonial and early national periods. Together the essays examine how "the

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unnatural” came to
inscribe certain sexual
acts and desires as
criminal and sinful,
including acts officially
deemed to be “against
nature”—sodomy,

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bestiality, and
masturbation—along with
others that approximated
the
unnatural—hermaphroditism,
incest, sex with the
devil, solicitation in the

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confessional, erotic
religious visions, and the
desecration of holy
images. In doing so, this
anthology makes important
and necessary
contributions to the

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historiography of gender and sexuality. Amid the growing politicized interest in broader LGBTQ movements in Latin America, the essays also show how these legal codes

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endured to make their way
into post-independence
Latin America.

Kelly Donahue-Wallace
surveys the art and
architecture created in
the Spanish Viceroyalties

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of New Spain, Peru, New
Granada, and La Plata from
the time of the conquest
to the independence era.
Emphasizing the viceregal
capitals and their social,
economic, religious, and

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political contexts, the author offers a chronological review of the major objects and monuments of the colonial era. In order to present fundamental differences

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between the early and later colonial periods, works are offered chronologically and separated by medium--painting, urban planning, religious

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architecture, and secular art--so the aspects of production, purpose, and response associated with each work are given full attention. Primary documents, including

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wills, diaries, and guild records are placed throughout the text to provide a deeper appreciation of the contexts in which the objects were made.

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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

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to the present day.

Exploring both the indigenous roots and the colonial and post-colonial experiences of the various countries, the book investigates fascinating

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though little-known
aspects of nineteenth and
twentieth-century art and
also provides a context
for the contemporary art
of the continent.
Selections from the

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Collection of the
Stapleton Foundation of
Latin American Colonial
Art, Inc
The Cambridge Companion to
Modern Latin American
Culture

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Cityscapes, Photographs,
Debates

Painted Cloth

Woman And Art in Early
Modern Latin America

The Cultural Worlds of the
Jesuits in Colonial Latin

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America

This edited volume's chief aim is to bring together, in an English-language source, the principal histories and narratives of some of the most significant academies and national schools of art

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in South America, Mexico, and the Caribbean, from the late 18th to the early 20th centuries. The book highlights not only issues shared by Latin American academies of art but also those that differentiate

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them from their European counterparts. Authors examine issues including statutes, the influence of workshops and guilds, the importance of patronage, discourses of race and ethnicity in visual

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pedagogy, and European models versus the quest for national schools. It also offers first-time English translations of many foundational documents from several significant academies and schools. This

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book will be of interest to scholars in art history, Latin American and Hispanic studies, and modern visual cultures.

"Catalog for Blanton Museum of Art exhibition running October 31, 2021 to January

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9, 2022"--

Explores the formation of public and private collections of Spanish Colonial and modern Latin American art throughout the United States, and the impact of the ever-changing

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political landscape of Latin
American countries.

Fine Pre-Columbian Art and
Colonial Paintings of Latin
America: New York, 12 May
1979

Colonial Life in Latin
America

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Collecting Colonial and
Modern Latin American Art in
the United States

Introduction to Colonial Art
in Latin America

Festivals & Daily Life in
the Arts of Colonial Latin
America, 1492-1850

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Latin America in Colonial
Times

In this second edition of
her acclaimed volume, *The
Women of Colonial Latin
America*, Susan Migden
Socolow has revised
substantial portions of the

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book - incorporating new topics and illustrative cases that significantly expand topics addressed in the first edition; updating historiography; and adding new material on poor, rural, indigenous and slave women.

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Sensing otherwise -- The
poetics of sensing:
decolonial verses in
antipoetry and
conversational poetry --
Decolonial sounds: redolent
echoes of nueva canción --
Decolonial visuality and new

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Latin American cinema --
Decolonial aesthetics in
Latin America -- Conclusion:
Sensing the irresolute past
in the present

This second edition is a
concise history of Latin
America from the Aztecs and

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Incas to Independence.

The Women of Colonial Latin
America

Imagining Histories of
Colonial Latin America

Art in Latin America

The Colonial Art of Latin
America, a Collection of

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Sliden and Photographs
A Documentary History
Papers from the 2012 Mayer
Center Symposium at the
Denver Art Museum

This book follows Chinese porcelain through the commodity chain, from its production in China to trade with

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Spanish Merchants in Manila, and to its eventual adoption by colonial society in Mexico. As trade connections increased in the early modern period, porcelain became an immensely popular and global product. This study focuses on one of the most exported objects, the guan. It shows

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how this porcelain jar was produced, made accessible across vast distances and how designs were borrowed and transformed into new creations within different artistic cultures. While people had increased access to global markets and products, this book argues that this

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new connectivity could engender more local outlooks and even heightened isolation in some places. It looks beyond the guan to the broader context of transpacific trade during this period, highlighting the importance and impact of Asian commodities in Spanish America.

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Publisher Description

Now featuring scholarship published since the first edition, revised lists of recommended readings that include important books published since 1988, and appendices of rulers of Spain and Portugal, this lively, very readable history provides a concise yet

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comprehensive study of the Iberian colonies in the New World from the pre-conquest background through European exploration, conquest, and colonization, to the wars of independence in the early nineteenth century. As before, numerous photographs and maps lend

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immediacy to the narrative, and biographical examples of both conqueror and conquered illustrate colonial life. Clear and engaging, this extremely well-balanced book is invaluable for anyone who wants to learn about Latin America's colonial legacy and difficult transition into the

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modern era.

Colonial Latin America

Colonial Art of Ecuador

Fashion and Ritual in Colonial Latin
America

Art of Colonial Period

Fine Pre-Columbian Art and Colonial
Paintings of Latin America

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The Logic of the Copy in Colonial Latin America

2017 marked the 250-year anniversary of the expulsion of the Jesuits from Spanish territories. The Jesuits made major contributions to the cultural and

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intellectual life of Latin America. When they were expelled in 1767 the Jesuits were administering over 250,000 Indians in over 200 missions. The Jesuits pioneered interest in indigenous languages and cultures, compiling dictionaries

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and writing some of the earliest ethnographies of the region. They also explored the region's natural history and made significant contributions to the development of science and medicine. On their estates and in the missions they

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introduced new plants, livestock, and agricultural techniques, such as irrigation. In addition, they left a lasting legacy on the region's architecture, art, and music. The volume demonstrates the diversity of Jesuit contributions to Latin

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American culture. Published works often focus on one theme or region that is approached from a particular disciplinary perspective. This volume is therefore unusual in considering not only the range of Jesuit activities but also the

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diversity of perspectives from which they may be approached. It includes papers from scholars of history, linguistics, religion, art, architecture, cartography, music, medicine and science.

Art of Colonial Latin

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AmericaPhaidon Incorporated
Limited

Now in its fifth edition, Colonial Latin America provides a concise study of the history of the Iberian colonies in the New World from their preconquest background to

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the wars of independence in the early nineteenth century. The new edition of this highly acclaimed text has been extensively revised and updated to reflect the latest scholarship, with particular emphasis on social and cultural

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history. Discussions of race and ethnicity, gender, family, marriage, and popular culture have been expanded and illustrated with many new pieces of art, and end-of-chapter chronologies are now included. Colonial Latin America,

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5/e, is indispensable for students who wish to gain a deeper understanding of the fascinating and often colorful history of the cultures, the people, and the struggles that have played a part in shaping Latin America.

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Race and Identity in Colonial Latin
America

Art Museums of Latin America

The Material Worlds of an Early
Modern Trade

The Modern Era, 1820-1980

Art of Colonial Latin America

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Synoptic Methods and Practices
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

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**modern Latin America.
Imagining Histories of Colonial
Latin America teaches
imaginative and distinctive
approaches to the practice of
history through a series of essays
on colonial Latin America. It**

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demonstrates ways of making sense of the past through approaches that aggregate more than they dissect and suggest more than they conclude. Sidestepping more conventional approaches that divide content by

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subject, source, or historiographical “turn,” the editors seek to take readers beyond these divisions and deep into the process of historical interpretation. The essays in this volume focus on what questions to

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ask, what sources can reveal, what stories historians can tell, and how a single source can be interpreted in many ways.

Colonial Latin America: A Documentary History is a sourcebook of primary texts and

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images intended for students and teachers as well as for scholars and general readers. The book centers upon people-people from different parts of the world who came together to form societies by chance and by design in the years

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after 1492. This text is designed to encourage a detailed exploration of the cultural development of colonial Latin America through a wide variety of documents and visual materials, most of which have been translated and

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**presented originally for this
collection. Colonial Latin
America: A Documentary History
is a revision of SR Books' popular
Colonial Spanish America. The
new edition welcomes a third co-
editor and, most significantly,**

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**embraces Portuguese and
Brazilian materials. Other
fundamental changes include new
documents from Spanish South
America, the addition of some key
color images, plus six reference
maps, and a decision to**

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concentrate entirely upon primary sources. The book is meant to enrich, not repeat, the work of existing texts on this period, and its use of primary sources to focus upon people makes it stand out from other books that have

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concentrated on the political and economic aspects. The book's illustrations and documents are accompanied by introductions which provide context and invite discussion. These sources feature social changes, puzzling

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developments, and the experience of living in Spanish and Portuguese American colonial societies. Religion and society are the integral themes of Colonial Latin America. Religion becomes the nexus for much of what has

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been treated as political, social, economic, and cultural history during this period. Society is just as inclusive, allowing students to meet a variety of individuals-not faceless social groups. While some familiar names and voices are

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included-conquerors, chroniclers, sculptors, and preachers-other, far less familiar points of view complement and complicate the better-known narratives of this history. In treating Iberia and America, before as well as after

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**their meeting, apparent
contradictions emerge as
opportunities for understanding;
different perspectives become
prompts for wider discussion.
Other themes include exploration
and contact; religious and cultural**

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change; slavery and society, miscegenation, and the formation, consolidation, reform, and collapse of colonial institutions of government and the Church, as well as accompanying changes in economies and labor. This

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sourcebook allows students and teachers to consider the thoughts and actions of a wide range of people who were making choices and decisions, pursuing ideals, misperceiving each other, experiencing disenchantment,

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**absorbing new pressures,
breaking rules as well as following
them, and employing strategies of
survival which might involve both
reconciliation and opposition.**

**Colonial Latin America: A
Documentary History has been**

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assembled with teaching and class discussion in mind. The book will be an excellent tool for Latin American history survey courses and for seminars on the colonial period.

Images of Latin American Nature

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Latin America Art And Ideas

from Columbus to Darwin
The Americas Revealed
Structuring Representation
The Metropolis in Latin America,
1830-1930
Modern and Colonial Latin
American Paintings, Drawings,

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Sculpture, Prints Contested Visions in the Spanish Colonial World

*This volume examines the
unprecedented growth of several
cities in Latin America from 1830
to 1930, observing how*

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sociopolitical changes and upheavals created the conditions for the birth of the metropolis. In the century between 1830 and 1930, following independence from Spain and Portugal, major cities in Latin America

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experienced large-scale growth, with the development of a new urban bourgeois elite interested in projects of modernization and rapid industrialization. At the same time, the lower classes were eradicated from old city

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districts and deported to the outskirts. The Metropolis in Latin America, 1830–1930 surveys this expansion, focusing on six capital cities—Havana, Mexico City, Rio de Janeiro, Buenos Aires, Santiago de Chile, and

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Lima—as it examines sociopolitical histories, town planning, art and architecture, photography, and film in relation to the metropolis. Drawing from the Getty Research Institute's vast collection of books, prints,

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and photographs from this period, largely unpublished until now, this volume reveals the cities' changes through urban panoramas, plans depicting new neighborhoods, and photographs of novel transportation systems,

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public amenities, civic spaces, and more. It illustrates the transformation of colonial cities into the monumental modern metropolises that, by the end of the 1920s, provided fertile ground for the emergence of

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*today's Latin American
megalopolis.*

*An absorbing discussion of the
myriad depictions of the
indigenous people of Mexico and
Peru in colonial times*

Discusses Latin American art of

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*the nineteenth and twentieth
centuries, detailing the
indigenous, colonial, post-
colonial, and political influences*

An Exhibition of History & Art

The Art of Latin America

Handbook of Latin American Art

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I, Introduction to Colonial Art in Latin America; Architecture Colonial Art

"The exhibition ... was organized by the Denver Art Museum and features thirty-one figurative ceramic

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sculptures by Virgil Ortiz"--Page
ix.