

Ejemplos de uso



Gracias a este boceto, se pudo atrapar a el violador en serie de San Francisco en 2010.



Así luce el asesino de Virginia Gilebrete baleada en un atraco en Delicias.

Herramienta digital

Identikit es una base de datos que contiene diferentes tipos contrastantes de ojos, labios, narices, barbillas, límites del cuero cabelludo, cejas, barbas, bigotes y otros elementos para hacer un rostro.



El **retrato hablado** no solo se hace para personas desconocidas, pues también se usa como mecanismo para saber la apariencia de una persona extraviada hace muchos años.



Para **todos los casos** el equipo de criminalística usa los retratos para iniciar con la investigación.

Identificando al criminal

Hacer la imagen de un sospechoso es considerada por el Ministerio Público como un trabajo netamente de laboratorio, por lo que jamás se realizará en el sitio del suceso.



La **Imagen** ayuda a determinar los rasgos claves del victimario.



No es un **copio** exacta de alguien. Un retrato puede tener similitud con unas cinco personas.



Hacer un **retrato** a mano alzada puede tomar hasta medio día.



Gráfico: Tizajá Di Carbone

Retrato Hablado

Albert Yvert



Retrato Hablado:

Hablemos de seguridad Alfredo Álvarez Ahumada, 2005 Manual de técnica policíaca Edmond Locard, 2010-10

La mirada del virrey Inmaculada Rodríguez Moya, 2003 Un exquisto análisis de la imagen del poder en el México virreinal durante los tres siglos que duró el dominio español con profusión de imágenes en color y especialmente de las series de retratos ubicados en el Palacio de los Virreyes y en el Ayuntamiento de México que configuran una verdadera dinastía virreinal *Unwriting Maya Literature* Paul M. Worley, Rita M. Palacios, 2019-05-07 Unwriting Maya Literature provides an important decolonial framework for reading Maya texts that builds on the work of Maya authors and intellectuals such as Q'anjob'al Gaspar Pedro González and Kaqchikel Irma Otzoy Paul M. Worley and Rita M. Palacios privilege the Maya category ts'ib over constructions of the literary in order to reveal how Maya peoples themselves conceive of artistic creation This offers a decolonial departure from theoretical approaches that remain situated within alphabetic Maya linguistic and literary creation As ts'ib refers to a broad range of artistic production from painted codices and textiles to works composed in Latin script as well as plastic arts the authors argue that texts by contemporary Maya writers must be read as dialoguing with a multimodal Indigenous understanding of text In other words ts'ib is an alternative to understanding writing that does not stand in opposition to but rather fully encompasses alphabetic writing placing it alongside and in dialogue with a number of other forms of recorded knowledge This shift in focus allows for a critical reexamination of the role that weaving and bodily performance play in these literatures as well as for a nuanced understanding of how Maya writers articulate decolonial Maya aesthetics in their works Unwriting Maya Literature places contemporary Maya literatures within a context that is situated in Indigenous ways of knowing and being Through ts'ib the authors propose an alternative to traditional analysis of Maya cultural production that allows critics students and admirers to respectfully interact with the texts and their authors Unwriting Maya Literature offers critical praxis for understanding Mesoamerican works that encompass non Western ways of reading and creating texts

Gender, Sexuality, and Power in Latin America Since Independence William E. French, Katherine Elaine Bliss, 2007 Integrates gender and sexuality into the main currents of historical interpretation concerning Latin America Pensando en Alta Voz Enrique A. Meitin, 2011-01-20 SUMARIO Algo para empezar 11 De niños a hombres 17 Oo Tremenda Gente 61 Cuba Independiente o Dominada 104 El hombre colcho o el amigo 150 Un hermano llamado el mejor 200 La niña descocada 247 Unos se van otros se quedan 299 Reunidos en tierra de libertad 343 Del Combinado a la Yuma Via Mariel 390 Todos en la misma cuerda 439 Algo para terminar 486

Identificación por las impresiones dígito-palmares Albert Yvert, 1905 **Usted sabe quién** Rodrigo Fluxá, El 29 de junio de 2010 la tranquila localidad de Puerto Varas fue sacudida por la desaparición de una mujer de 42 años que parecía tener una vida perfecta 42 días después cuando el cuerpo de Viviana Haeger fue encontrado en el entretecho de su propia casa la atención del país se centró en una historia policial donde el principal sospechoso pero no el único parecía ser el marido de la víctima Jaime Anguita

Pasar an siete a os para que la justicia dictara su veredicto El periodista Rodrigo Flux se instal una temporada en Puerto Varas coincidiendo con el juicio en contra de Anguita y desde all en primera persona no s lo reconstruye y deconstruye el caso m s que eso recorre diferentes escenarios y relatos para demostrar que la verdad puede desafiar a la l gica racional cuando un sistema judicial comienza a mostrar sus grietas Usted sabe quien notas desde el juicio Haeger Catalonia Periodismo UDP que llega esta semana a librer as fue elaborado despu s de cuatro a os de investigaci n medio centenar de entrevistas presenciales la revisi n de las casi cinco mil p ginas del expediente del caso y la escucha de 3 249 intervenciones telef nicas legales que juntos cimientan una inquietante realidad a veces lo m s justo es dejar libre a un hombre al que todos creen culpable Flux escribe La cara de Anguita est ah en todas las pantallas y describirla es tan dif cil hoy como siempre lo ha sido no porque que no tenga rasgos distintivos labios finos cejas arqueadas nariz ancha sino porque si uno la mira el tiempo suficiente los contornos se le van borrando y siempre queda la sensaci n de estar hablando con un desconocido Es esa una de sus principales cualidades en esos ojos hay gente que ve la maldad pura y otros la mirada vac a de un perro callejero Uno en el fondo ve en Anguita lo que quiere ver Rodrigo Flux Manual de criminalística moderna Alain Buquet,2014-12-02

Disciplina activa en un campo muy vasto crimen organizado terrorismo fraude etc la criminal stica es la ciencia aplicada a la investigaci n de la prueba Con ayuda de gr ficas y de ilustraciones expresivas esta obra did ctica concreta y metodol gica explica c mo las ciencias legales y la alta tecnolog a ADN l ser qu mica refinada etc operan al servicio de la polic a y de los magistrados en su lucha contra todas las formas mayores de criminalidad Este manual es uno de los primeros y m s importantes que se publican en el ltimo decenio Presenta de manera detallada la criminal stica tal como se practica actualmente en algunos paises europeos lo mismo que en el mundo anglosaj n f orensic sciences *Guia para extender la Tarjeta de identidad, segùn las lecciones dadas en la Escuela de Policia de Madrid* Federico Olóriz Aguilera,1909

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