



Luciano Matus

**Universidad Nacional Autónoma de
México**

A red circular graphic element, resembling a stylized sun or a partial circle, is positioned to the right of the text in the light blue bar.

Luciano Matus:

Luciano Matus Luciano Matus, Gustavo Buntinx, 2004 Mexican artist Luciano Matus here reveals his most ambitious project yet realized through interventions in historical buildings and public spaces in Antigua Guatemala Cartagena de Indias Colombia Lima and Cusco Peru and in the Jesuit missions of Paraguay Critics and curators from the works host countries offer insightful commentary **Art Nexus**, 2003 **Cuenta de la hacienda pública federal**, 1921 *Official Gazette of the United States Patent and Trademark Office*, 2000 *A Story of Deception* Francis Alÿs, Museo de Arte Latinoamericano de Buenos Aires, 2006 First time exhibition of Alÿs b Belgium has lived and worked in Mexico since 1986 in Argentina as part of a new program under which different artists produced artworks that will be part of the Malba Constantini collection The artist selected the pampa and the Pantagonia deserts to create his artistic chronicle within his line of artistic production an historical geographic research trips walks interventions assessment and recording that included different formats drawings photographs printed documentation and the projection of a film of the desert road that imitate the hunting of the andus nandus or rhea by the Tehuelche Indians who walked large distances on foot until the prey was exhausted that is walking as a weapon **Diario oficial** Mexico, 1928 **Agua** Bernd M. Scherer, 2003 **Plataforma** Virginie Kastel, 2007 From November 2006 to January 2007 Plataforma Puebla took over the oldest factory in Mexico La Constancia in Puebla for a large scale exhibition showcasing more than 60 Latin American artists The curators charted an artistic cartography of the city around the site and made interventions that spilled over into the streets altering traffic inviting viewers to reevaluate the roles of landmarks and highlighting connections between the landscape and its past They connected viewers to alternate narratives that would otherwise have passed unnoticed giving them a new experience of the same place without erasing or overwriting the existing one Plataforma Puebla 2006 showcases participants including Teresa Margolles Santiago Sierra Francis Alÿs Carlos Amorales Thomas Glassford Gabriel Orozco Daniel Guzmán Damián Ortega and Melanie Smith It also includes essays on art and technology by curators Pramo Lozada and Bárbara Perea and additional texts by a host of international theorists art historians philosophers and the artists themselves *Lo mejor del siglo XXI*. Miquel Adrià, 2009 A panoramic view of representative projects of contemporary architecture in Mexico from 2007 2008 The selection consists of 78 completed projects been selected that reflect the tendencies in architecture for private housing public complexes commercial business and industrial developments The features stand out in this third in the series new teams previously unrepresented academic and hotels begin to appear and more small experimental buildings Some of the architects and collectives include LCM Fernando Romero with FRENTE Juan Pablo Maza Alberto Kalach Isaac Broid Zajman MAS Arquitectos Legorreta Legorreta Serrano Arquitectos TEN Arquitectos Landa Arquitectos Fernanda Canales with Arquitectura 911 *Psychedelic Chile* Patrick Barr-Melej, 2017-03-27 Patrick Barr Melej here illuminates modern Chilean history with an unprecedented chronicle and reassessment of the sixties and seventies During a period of tremendous

political and social strife that saw the election of a Marxist president followed by the terror of a military coup in 1973 a youth driven transnationally connected counterculture smashed onto the scene Contributing to a surging historiography of the era s Latin American counterculture Barr Melej draws on media and firsthand interviews in documenting the intertwining of youth and counterculture with discourses rooted in class and party politics Focusing on hippismo and an esoteric movement called Poder Joven Barr Melej challenges a number of prevailing assumptions about culture politics and the Left under Salvador Allende s Chilean Road to Socialism While countercultural attitudes toward recreational drug use gender roles and sexuality rock music and consumerism influenced many youths on the Left the preponderance of leftist leaders shared a more conservative cultural sensibility This exposed Barr Melej argues a degree of intergenerational dissonance within leftist ranks And while the allure of new and heterodox cultural values and practices among young people grew an array of constituencies from the Left to the Right berated counterculture in national media speeches schools and other settings This public discourse of contempt ultimately contributed to the fierce repression of nonconformist youth culture following the coup

Artes de México, 2008 *Memoria*, 2002, 2003 *Memoria 2006* Universidad Nacional Autónoma de México, 2007 **Fuego, masa y poder**, 1995 **Progreso y libertad** Raquel Padilla Ramos, 2006 *Digest of International Law* Green Haywood Hackworth, 1940 **Books In Print 2004-2005** Ed Bowker Staff, Staff Bowker, Ed, 2004 **Estilo México**, 2003 **Del estrecho dudoso a un Caribe invisible** Virginia Pérez-Ratton, 2013 **Diego Rivera** Diego Rivera, Susana Pliego Quijano, 2007 The book accompanies a homonymous exhibition commemorating the 50th death anniversary of noted painter and muralist Rivera b Mexico 1886 1957 including a selection of his earliest drawings and paintings along works by his teachers and peers The catalog covers his intense formation period with critic texts that explore Rivera s rigorous education in the Art Academy of San Carlos in Mexico City in 1897 under the academic tutelage of figures such as Santiago Rebull Jos Mar a Velasco and Felix Parra and his travels to Europe in 1907 to continue his artistic education The event includes 2 drawing notebooks created by Rivera during in his teenager years the first a libreta de apuntes kept by the paternal family of the painter and later handed to his daughter Guadalupe Rivera Marin containing certain iconographic elements later used by the artist in his murals like the atom and the universe A second notebook Libreta de Viajes from a private collection with sketches and unfinished drawings used later for other works

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