



Twentieth-Century Art of Latin America

By Jacqueline Barnitz

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The twentieth-century art of Latin America is art in the western tradition, and its leading figures - Wifredo Lam, Roberto Matta, Diego Rivera, Joaquin Torres-Garcia, to name only a few - have achieved international stature. Yet much of the writing about this art has offered either a victimized view of an art tradition dominated by foreign models or a romanticized view of what Latin American art should be. This pathfinding book, by contrast, seeks not to "invent" Latin American art but to look at it from the points of view of its own artists and critics. Drawing on some forty years of studying and teaching Latin American art, Jacqueline Barnitz surveys the major currents and artists of the twentieth century in Mexico, the Caribbean, and South America (including Brazil). She progresses chronologically from modernismo and the break with nineteenth-century academic art to some of the trends of the 1980s, setting each movement within its historical and cultural contexts. This grand survey of modern Latin American art will thus be the essential guide to a vibrant art tradition, as well as a vital teaching tool. Lavishly illustrated with color and black-and-white reproductions of major works, it will be useful to artists, collectors, historians, writers, and social scientists, as well as art historians. Jacqueline Barnitz is Professor of Modern Latin American Art at the University of Texas at Austin.

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Editorial Review

From Publishers Weekly

From "Modernismo and the Break with Academic Art" to "Some Trends of the 1980s," Twentieth-Century Art of Latin America aims to "fill the need for a structured, sequential discussion of this art in its diverse contexts and interrelationships," writes author Jacqueline Barnitz, professor of modern Latin American art at the University of Texas at Austin. Wilfredo Lam, Frieda Kahlo, Roberto Matta and Jos, Clemente Orozco are all here, as are many other less well-known yet compelling artists. Nearly every page of this large-format history (which could be used as an introductory course text) has at least one of the 105 color or 204 b&w reproductions, and Barnitz's careful chronology gives plenty of social and aesthetic contexts for the work.

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From Library Journal

Though utterly at odds in their approaches, these two works together present perhaps the fullest understanding of Latin American art available for the least shelf space. Barnitz (modern Latin American art, Univ. of Texas, Austin) offers a straightforward, essentially chronological account of the most important styles and artists from Mexico, Cuba, Haiti, and most of South America. She acknowledges, without quite justifying, the exclusion of art from other Central American and Caribbean countries. More regrettably, only mid-century architecture makes an appearance, and the relation of the plastic arts to performing arts is not considered. However, a book of such scope is necessarily selective, and Barnitz makes up for these failings by forging a coherent overview. Most importantly, her tone is consistent but nondogmatic as she positions the major currents of the century from 1890 to 1990 within the Western tradition, not subjugated to it or exotically distinct. The only real shortcoming is the quality of the illustrations (105 in color, 204 in black and white), which can be muddled and flat. Curators Armstrong and Zamudio-Taylor present a sumptuous, bilingual package to accompany their show of contemporary art, which will travel from San Diego's Museum of Contemporary Art to Fort Worth, San Francisco, Toronto, Miami, and Minneapolis over the next two years. The catalog at the heart of the book highlights 15 artists from all over Latin America; each is given six pages with bright, clear illustrations of a few pieces and analytical essays. The works of these young artists (the oldest is 44) are all of very high caliber and represent diverse styles and media. Some will be well known to those who keep up with the contemporary scene, while others have had little exposure in the United States. Surrounding this core are four equally fine essays investigating the curatorial theme of the Baroque the style's historical impact from the colonial period, its frequently derogatory application to a perceived Latin taste for ornamentation, and its actual relevance to the selected artists. Beyond the checklist and artist biographies, the end matter further enhances the book with a 20-page "sourcebook" containing short writings from the last five centuries on both Latin colonization and the concept of the Baroque. Both books are highly recommended for all academic and most medium and large public libraries. Eric Bryant, "Library Journal"

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From [Booklist](#)

Latin American art is Western art history's neglected child. Most English-language surveys ignore it, an absurd oversight given the cosmopolitan nature of the region in the aftermath of Europe's colonization of Mexico, the Caribbean, and Central and South America. This collision of cultures gave rise to a spectacular array of unique, complex, and provocative paintings, sculpture, and architecture. Barnitz, professor of modern Latin American art at the University of Texas at Austin, redresses this dereliction by defining major

regional movements over the course of the twentieth century, beginning with the surge in urban growth that served as a catalyst for modernismo, a "blend of symbolist and postimpressionist tendencies." Next comes the era known best to outsiders, the avant-garde of the 1920s, including the Mexican mural painters. Barnitz discusses Latin American surrealism; analyzes pre-Columbian, African, Christian, and communist influences; and parses the many powerful styles created by Latin American artists to express their humanistic political viewpoints during a century of turmoil, oppression, and violence. An exciting and invaluable work of synthesis and interpretation, Barnitz's grand survey greatly enhances understanding of the extraordinary cultural mix that infuses Latin American art with its soulfulness and vigor. *Donna Seaman*

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Users Review

From reader reviews:

Rodney Sierra:

Do you one among people who can't read pleasant if the sentence chained inside straightway, hold on guys this aren't like that. This Twentieth-Century Art of Latin America book is readable by simply you who hate the straight word style. You will find the info here are arrange for enjoyable looking at experience without leaving perhaps decrease the knowledge that want to deliver to you. The writer involving Twentieth-Century Art of Latin America content conveys prospect easily to understand by many people. The printed and e-book are not different in the information but it just different such as it. So , do you continue to thinking Twentieth-Century Art of Latin America is not loveable to be your top record reading book?

Pamela Adair:

Reading a e-book tends to be new life style within this era globalization. With reading through you can get a lot of information that may give you benefit in your life. Using book everyone in this world could share their idea. Books can also inspire a lot of people. A great deal of author can inspire their own reader with their story as well as their experience. Not only situation that share in the books. But also they write about the information about something that you need illustration. How to get the good score toefl, or how to teach your sons or daughters, there are many kinds of book that exist now. The authors nowadays always try to improve their talent in writing, they also doing some study before they write to the book. One of them is this Twentieth-Century Art of Latin America.

Annie Adcock:

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Rosa Felton:

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