

Pabellon De Mejico Sevilla

Universidad Nacional de Colombia (Bogotá). Fac. de Artes. Programa de Maestría Historia y Teoría del Arte y la Arquitectura

El Pabellón de México en la Sevilla de 1929 Alfonso Braojos Garrido, Amparo Graciani García, 1998

Relaciones consulares y diplomáticas México-España, siglo XX Archivo Histórico Diplomático Mexicano Genaro Estrada, Edgar Andrade Jasso, Pablo Castillo Reyes, 1989

Imperial cities Felix Driver, David Gilbert, 2017-03-01 Imperial cities explores the influence of imperialism in the landscapes of modern European cities including London, Paris, Rome, Vienna, Marseilles, Glasgow and Seville. Examines large-scale architectural schemes and monuments, including the Queen Victoria Memorial in London and the Vittoriano in Rome. Focuses on imperial display throughout the city, from spectacular exhibitions and ceremonies, to more private displays of empire in suburban gardens. Considers the changing cultural and political identities in the imperial city, looking particularly at nationalism, masculinity and anti-imperialism.

Exposición Iberoamericana de Sevilla, 1929, la participación de México Mexico. Secretaría de Industria, Comercio y Trabajo, 1928

El pabellón de Brasil de la Exposición Iberoamericana (1929-1999) Amparo Graciani García, 2006 Las recientes obras de rehabilitación y adaptación a usos varios acometidas por la Universidad de Sevilla en el que fuera Pabellón de Brasil de la Exposición Iberoamericana de Sevilla de 1929, han permitido recuperar para la ciudad un edificio de fuerte personalidad que se encontraba en un lamentable estado de abandono como consecuencia del paso del tiempo y las diversas funciones a que ha sido destinado.

Mexico at the World's Fairs Mauricio Tenorio-Trillo, 2024-06-12 This intriguing study of Mexico's participation in world's fairs from 1889 to 1929 explores Mexico's self-presentation at these fairs as a reflection of the country's drive toward nationalization and a modernized image. Mauricio Tenorio-Trillo contrasts Mexico's presence at the 1889 Paris fair—where its display was the largest and most expensive Mexico has ever mounted—with Mexico's presence after the 1910 Mexican Revolution at fairs in Rio de Janeiro in 1922 and Seville in 1929. Rather than seeing the revolution as a sharp break, Tenorio-Trillo points to important continuities between the pre- and post-revolution periods. He also discusses how, internationally,

the character of world's fairs was radically transformed during this time, from the Eiffel Tower prototype, encapsulating a wondrous symbolic universe, to the Disneyland model of commodified entertainment. Drawing on cultural, intellectual, urban, literary, social, and art histories, Tenorio-Trillo's thorough and imaginative study presents a broad cultural history of Mexico from 1880 to 1930, set within the context of the origins of Western nationalism, cosmopolitanism, and modernism. This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1997.

El pabellón de México en la Exposición iberoamericana de Sevilla J. Manuel Amabilis, 1929

Latin America and the World's Fairs, 1867-1939 Paula Bruno, Sven Schuster, 2025-07-14 This book examines the World's Fairs that took place from the mid-nineteenth century to the 1930s, with a particular emphasis on Latin America. It introduces the notion of cultural world maps to understand these events as reflections of the global landscape. The fairs played a crucial role in showcasing state and private endeavors, shaping identities, facilitating knowledge exchange, and disseminating objects and ideas. Through innovative approaches, the essays in *Latin America and the World's Fairs, 1867-1939* depart from conventional nation-centric accounts, drawing on insights from cultural history, global and comparative history, as well as exhibition studies. This volume will be of value to students, scholars, as well as general readers interested in Latin American history and social and cultural history.

Architecture as Revolution Luis E. Carranza, 2010-06-15 The period following the Mexican Revolution was characterized by unprecedented artistic experimentation. Seeking to express the revolution's heterogeneous social and political aims, which were in a continuous state of redefinition, architects, artists, writers, and intellectuals created distinctive, sometimes idiosyncratic theories and works. Luis E. Carranza examines the interdependence of modern architecture in Mexico and the pressing sociopolitical and ideological issues of this period, as well as the interchanges between post-revolutionary architects and the literary, philosophical, and artistic avant-gardes. Organizing his book around chronological case studies that show how architectural theory and production reflected various understandings of the revolution's significance, Carranza focuses on architecture and its relationship to the philosophical and pedagogic requirements of the muralist movement, the development of the avant-garde in Mexico and its notions of the Mexican city, the use of pre-Hispanic architectural forms to address indigenous peoples, the development of a socially oriented architectural functionalism, and the monumentalization of the revolution itself. In addition, the book also covers important architects and artists who have been marginally discussed within architectural and art historiography. Richly illustrated, *Architecture as Revolution* is one of the first books in English to present a social and cultural history of early twentieth-century Mexican architecture.

Nuevo mundo ,1908

Cosmopolitanism in Mexican Visual Culture María Fernández,2014-01-06 Since the colonial era, Mexican art has emerged from an ongoing process of negotiation between the local and the global, which frequently involves invention, synthesis, and transformation of diverse discursive and artistic traditions. In this pathfinding book, María Fernández uses the concept of cosmopolitanism to explore this important aspect of Mexican art, in which visual culture and power relations unite the local and the global, the national and the international, the universal and the particular. She argues that in Mexico, as in other colonized regions, colonization constructed power dynamics and forms of violence that persisted in the independent nation-state. Accordingly, Fernández presents not only the visual qualities of objects, but also the discourses, ideas, desires, and practices that are fundamental to the very existence of visual objects. Fernández organizes episodes in the history of Mexican art and architecture, ranging from the seventeenth century to the end of the twentieth century, around the consistent but unacknowledged historical theme of cosmopolitanism, allowing readers to discern relationships among various historical periods and works that are new and yet simultaneously dependent on their predecessors. She uses case studies of art and architecture produced in response to government commissions to demonstrate that established visual forms and meanings in Mexican art reflect and inform desires, expectations, memories, and ways of being in the world—in short, that visual culture and cosmopolitanism are fundamental to processes of subjectification and identity.

Spectacular Mexico Luis M. Castañeda,2014-11-01 In the wake of its early twentieth-century civil wars, Mexico strove to present itself to the world as unified and prosperous. The preparation in Mexico City for the 1968 Summer Olympics was arguably the most ambitious of a sequence of design projects that aimed to signal Mexico's arrival in the developed world. In *Spectacular Mexico*, Luis M. Castañeda demonstrates how these projects were used to create a spectacle of social harmony and ultimately to guide the nation's capital into becoming the powerful megacity we know today. Not only the first Latin American country to host the Olympics, but also the first Spanish-speaking country, Mexico's architectural transformation was put on international display. From traveling exhibitions of indigenous archaeological artifacts to the construction of the Mexico City subway, *Spectacular Mexico* details how these key projects placed the nation on the stage of global capitalism and revamped its status as a modernized country. Surveying works of major architects such as Félix Candela, Pedro Ramírez Vázquez, Ricardo Legorreta, and graphic designer Lance Wyman, Castañeda illustrates the use of architecture and design as instruments of propaganda and nation branding. Forming a kind of "image economy," Mexico's architectural projects and artifacts were at the heart of the nation's economic growth and cultivated a new mass audience at an international level. Through an examination of one of the most important cosmopolitan moments in Mexico's history, *Spectacular Mexico* positions architecture as central to the negotiation of social, economic, and political relations.

Mundo hispánico ,1927

Caribbean Modernist Architecture Gustavo Luis Moré, 2010 In February and March 2008, the International Program and the Department of Architecture and Design at The Museum of Modern Art organised the Museum's first symposium on the modernist architecture of the Caribbean and bordering Latin American countries, in collaboration with the Caribbean School of Architecture at the University of Technology, Kingston, Jamaica. The goal was to encourage scholarly, curatorial and broader educational awareness. Topics covered included regional and international legacies, preservation, environmental sustainability and urban planning, as they relate to modernist architectural history and contemporary practice. The presenters were leading architects and architectural historians from the region, and attendees included their colleagues as well as local and international university students, policy makers, civic leaders and developers from Jamaica, the surrounding Caribbean islands and the United States. This illustrated volume, co-published by MoMA and Archivos de Arquitectura Antillana (AAA), an architectural journal based in the Dominican Republic, presents the papers from this critical symposium in both English and Spanish, making them accessible to a broader public.

Intersected Identities Erica Segre, 2007-05-01 There has always been an important visual element to the construction and questioning of national identity in post-Independence Mexico, though one that has not always been given its due, outside of the celebrated and much-studied muralists. Ranging from the early nineteenth century to the present – from the vogue for the picturesque, illustrated periodicals and the influential writings of Altamirano to a wealth of twentieth-century graphic artists, filmmakers and photographers – this book re-examines the complex variety of ways in which that visual element has operated. In particular, it looks at the ways in which discourses concerning ethnicity and cultural hybridity have been echoed and transformed in Mexican visual culture, resulting in fields of visual discourse which are eclectic and increasingly self-reflexive.

La Esfera, 1928

Architecture and Identity Peter Herrle, Erik Wegerhoff, 2008 This book brings together complex fields of knowledge and globally splintered discourses on a subject that is experienced not only by scholars, but in the everyday lives of people around the world. There is a common complaint about the loss of identity which, to a substantial degree, is being associated with the built environment in cities and specifically with their architecture. *Architecture and Identity* takes a global, multidisciplinary look on how identities in contemporary architecture are constructed. The general hypothesis underlying this book is that in a globalized world identity in architecture cannot be easily derived from distinct indigenous patterns. The book presents forty contributions from various disciplines aiming to destroy the myth of an inheritable or otherwise prefabricated identity. Some authors dismantle constructs of identity that have long been considered as solid and unbreakable while others meticulously unravel the construction process of identities in

Boletín oficial Cámara oficial de comercio española de Filipinas, 1926

Escritos sobre historia y teoría 2 Universidad Nacional de Colombia (Bogotá). Fac. de Artes. Programa de Maestría Historia y Teoría del Arte y la Arquitectura, 2003

American Contact Rhae Lynn Barnes, Glenda Goodman, 2024-08-06 How studying material texts can help us better understand the diversity of the Americas, past and present A Hawai'ian quilt stitched with anti-imperial messages; a Jesuit report that captures the last words of a Wendat leader; an invitation to a ball, repurposed by enslaved people in colonial Antigua; a book of poetry printed in a Peruvian penitentiary. Countless material texts—legible artifacts—resulted from the diverse intercultural encounters that characterize the history of the Americas. *American Contact* explores the dynamics of intercultural encounters through the medium of material texts. The forty-eight short chapters present biographies about objects that range in size from four miles long to seven by ten centimeters; date from millennia in the past to the 2000s; and originate from South America, North America, the Caribbean, and other parts of the Atlantic and Pacific worlds. Each essay demonstrates how particular ways of reading can render the complex meanings of the objects legible—or explains why and how the meanings remain illegible. In its diversity and breadth, this volume shows how the field of book history can be more inclusive and expansive. Taken together, the essays shed new light on the material practices of communicating power and resistance, subjection and survivance, in contact zones of America. Contributors: Carlos Aguirre, Ahmed Idrissi Alami, Chadwick Allen, Rhae Lynn Barnes, Molly H. Bassett, Brian Bockelman, George Aaron Broadwell, Rachel Linnea Brown, Nancy Caronia, Raúl Coronado, Marlena Petra Cravens, Agnieszka Czeblakow, Lori Boornazian Diel, Elizabeth A. Dolan, Alejandra Dubcovsky, Cecily Duffie, Devin Fitzgerald, Glenda Goodman, Rachel B. Gross, David D. Hall, Sonia Hazard, Rachel B. Herrmann, Alex Hidalgo, Abimbola Cole Kai-Lewis, Alexandra Kaloyanides, Rachael Scarborough King, Danielle Knox, Bishop Lawton, Jessica C. Linker, Don James McLaughlin, John Henry Merritt, Gabriell Montgomery, Emily L. Moore, Isadora Moura Mota, Barbara E. Mundy, Santiago Muñoz Arbeláez, Marissa Nicosia, Diane Oliva, Megan E. O'Neil, Sergio Ospina Romero, John H. Pollack, Shari Rabin, Daniel Radus, Nathan Rees, Anne Ricculi, Maria Ryan, Maria Carolina Sintura, Cristina Soriano, Chelsea Stieber, Amy Ku'uileialoha Stillman, Chris Suh, Mathew R. Swiatlowski, Marie Balsley Taylor, Martin A. Tsang, Germaine Warkentin, Adrian Chastain Weimer, Bethany Wiggins, Xine Yao, Corinna Zeltsman.

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