

latin american postwar art merged modernism with

latin american postwar art merged modernism with a vibrant tapestry of indigenous traditions, unique socio-political realities, and a burgeoning sense of national identity. Following the tumultuous decades of the early 20th century and the profound impact of World War II, artists across Latin America embarked on a creative renaissance, reinterpreting and expanding upon the principles of European modernism. This period witnessed a powerful dialogue between avant-garde European aesthetics and distinctly local concerns, resulting in groundbreaking movements and influential artists who continue to shape contemporary art discourse. From the geometric abstractions of Concrete Art to the socially engaged narratives of Muralism's descendants, this era showcases a profound transformation, where universal artistic ideals were localized and re-energized. Understanding this fusion is key to appreciating the richness and diversity of Latin American artistic production in the mid to late 20th century.

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The Legacy of European Modernism in Latin

America

European modernism, with its emphasis on abstraction, experimentation, and a break from academic traditions, arrived in Latin America in various waves throughout the early 20th century. Movements like Cubism, Surrealism, and Futurism resonated with a generation of artists eager to participate in a global artistic conversation. However, the adoption of these styles was rarely a mere imitation. Instead, Latin American artists often engaged with modernist principles through a lens of local experience, adapting techniques and philosophies to express their own realities. The establishment of art schools, the influence of émigré European artists, and increased exposure to international exhibitions played crucial roles in disseminating modernist ideas. This initial engagement laid the groundwork for the more profound synthesis that characterized the postwar period, where modernism was not just adopted but fundamentally transformed.

Indigenous Roots and Pre-Columbian Influences

A critical aspect of how Latin American postwar art merged modernism with involved a deep dive into indigenous cultures and pre-Columbian artistic legacies. Unlike European modernism's often urban and industrial focus, many Latin American artists found inspiration in the geometric patterns, vibrant colors, and symbolic language found in ancient textiles, pottery, and monumental architecture. This wasn't a nostalgic revival but a sophisticated integration, reinterpreting these ancient forms and motifs through the abstract language of modernism. The cyclical nature of indigenous cosmology, the spiritual significance of color, and the inherent beauty of handcrafted objects provided a rich wellspring of ideas that offered an alternative to purely Western artistic paradigms. This fusion imbued the art with a unique cultural depth and a powerful sense of place.

Socio-Political Context and National Identity

The postwar era in Latin America was a period of significant political and social upheaval, marked by revolutions, dictatorships, and intense struggles for national sovereignty and economic independence. Artists responded to this dynamic environment by increasingly incorporating social and political commentary into their work. While some movements embraced pure abstraction, others used modernist visual strategies to address themes of social justice, cultural identity, and the complexities of modernization. The concept of "Latin American identity" itself became a focal point, prompting artists to explore what it meant to be modern and distinctly Latin American simultaneously. This engagement with the sociopolitical landscape prevented postwar art from becoming detached from lived realities, creating a powerful synergy between aesthetic innovation and social consciousness.

Key Movements and Their Manifestations

The postwar period witnessed the emergence and flourishing of several pivotal art movements that exemplified the merger of modernism with local sensibilities. These movements, while distinct, often shared a common ground in their pursuit of universal principles expressed through unique cultural lenses.

Concrete Art and Neo-Concretism

Concrete Art, with its emphasis on pure geometric forms, mathematical precision, and the rejection of illusionism, found fertile ground in Latin America. In Brazil, however, this led to the development of Neo-Concretism, a movement that sought to imbue geometric abstraction with greater expressiveness and sensory experience. Neo-Concrete artists argued that abstract art could evoke emotions and engage the viewer more directly, moving beyond the purely rational. This evolution demonstrated a critical re-evaluation of modernist principles, seeking to bridge the gap between intellectual rigor and emotional resonance, often drawing inspiration from the organic forms and vibrant colors found in Brazilian nature.

Kinetic Art and Optical Art

The exploration of movement and perception became a significant preoccupation for many postwar Latin American artists. Kinetic art, which incorporates actual movement, and Optical art (Op Art), which creates optical illusions through geometric patterns, appealed to artists interested in the viewer's active participation and the dynamic interplay of form and space. These styles, often characterized by their precise lines and vibrant color juxtapositions, resonated with the region's fascination with technological advancement and the sensory experiences of its diverse environments. The dynamism inherent in these art forms mirrored the rapid societal changes occurring across the continent.

Geometric Abstraction and its Variations

Beyond Concrete Art, various forms of geometric abstraction flourished throughout Latin America. Artists explored the possibilities of geometric shapes, lines, and colors to create compositions that were both intellectually stimulating and aesthetically pleasing. This tendency was often infused with an appreciation for the structured beauty found in indigenous patterns and the logic of architectural design prevalent in both ancient and modern urban centers. The meticulous execution and the exploration of spatial relationships within these abstract compositions highlight a sophisticated engagement with modernist formal concerns.

Figurative Art with a Modernist Sensibility

While abstraction gained prominence, figurative art also experienced a significant transformation. Artists continued to depict recognizable subjects, but they did so through the lens of modernist aesthetics. This involved experimenting with distorted perspectives, flattened forms, bold color palettes, and a departure from traditional representational techniques. The objective was not to replicate reality but to interpret it, infusing familiar subjects with new emotional and symbolic weight, often reflecting social realities or personal narratives.

Prominent Artists and Their Contributions

Numerous artists played pivotal roles in shaping the trajectory of Latin American postwar art. Their innovative approaches and unique contributions cemented the region's significance on the global art stage. These artists, through their tireless experimentation, pushed the boundaries of modernist discourse while remaining deeply connected to their cultural heritage.

- **Lygia Clark (Brazil):** A key figure in Neo-Concretism, Clark's "Bichos" (Critters) were interactive sculptures that invited viewers to manipulate and reconfigure them, blurring the lines between art and life.
- **Hélio Oiticica (Brazil):** Also a Neo-Concretist, Oiticica explored the integration of art with everyday life through his "Parangolés" (capes) and immersive installations, emphasizing sensory experience and social engagement.
- **Jesús Rafael Soto (Venezuela):** A pioneer of Kinetic Art, Soto's "Penetrables" and optical works created dynamic visual experiences, exploring the relationship between viewer, art, and space.
- **Carlos Cruz-Diez (Venezuela):** Another leading figure in Kinetic Art, Cruz-Diez's "Chromatic Induction" works explored the perception of color and its constant flux, challenging the viewer's visual interpretation.
- **Tarsila do Amaral (Brazil):** Although her most influential work predates the immediate postwar period, Amaral's early modernist paintings, which incorporated Brazilian themes and vibrant colors, laid important groundwork for later generations.
- **Wifredo Lam (Cuba):** Lam's syncretic approach, blending Surrealist influences with Afro-Cuban spiritual traditions and modernist abstraction, created powerful and evocative imagery.

The Enduring Influence of Postwar Latin American Art

The artistic innovations and theoretical frameworks developed during Latin America's postwar period continue to resonate profoundly in contemporary art. The legacy of artists who successfully merged modernist principles with indigenous aesthetics, socio-political concerns, and unique cultural identities provides a rich foundation for current artistic practice. Their exploration of viewer participation, the integration of art with social issues, and the redefinition of abstract art as a vehicle for emotional and cultural expression remain highly relevant. The persistent interest in their work by international museums, galleries, and scholars underscores the enduring power and global significance of this pivotal era in art history. The fusion achieved during this time demonstrated that universal artistic language could be localized and revitalized, creating a distinct and influential chapter in the ongoing story of art.

Frequently Asked Questions

What is meant by the term 'Latin American Postwar Art' and how does it relate to Modernism?

Latin American Postwar Art refers to artistic production in Latin America from roughly the end of World War II (mid-1940s) to the late 1960s/early 1970s. It's characterized by artists engaging with, transforming, and often reacting against the principles of European and North American Modernism, seeking to forge distinct regional identities and address local socio-political realities.

How did Latin American artists adapt and reinterpret European avant-garde movements like Abstract Expressionism or Surrealism?

Rather than simply adopting European styles, Latin American artists often imbued them with local contexts. For instance, abstract art became a vehicle to explore spiritual or cosmic ideas rooted in indigenous cosmology (e.g., Concrete Art in Brazil), while Surrealism was reinterpreted through the lens of local folklore, magical realism, and psychological landscapes.

What role did socio-political upheaval in Latin America play in shaping postwar art movements?

The postwar era in Latin America was marked by significant political instability, dictatorships, and social movements. Artists often used their work to critique these conditions, express national aspirations, or explore themes of identity, revolution, and cultural resistance, making their art deeply intertwined with the political climate.

Can you provide examples of major Latin American postwar art movements that merged Modernism with local influences?

Certainly. Key examples include the Concrete Art movement in Brazil (e.g., Grupo Ruptura), which developed abstract art with a rationalist and universally accessible aesthetic, and the influential Kinetic and Op Art movements across various countries (e.g., Venezuela, Argentina), which explored optical illusions and viewer participation, often drawing on mathematical principles and indigenous geometric patterns.

How did artists like Frida Kahlo and Diego Rivera, who were active earlier, influence postwar Latin American art's relationship with Modernism?

Artists like Kahlo and Rivera, pioneers of Mexican Muralism, laid crucial groundwork by integrating national identity, indigenous heritage, and political commentary into their modern artistic practice. Their legacy of social engagement and cultural affirmation provided inspiration for postwar artists seeking to move beyond purely formalist concerns and connect art to broader societal issues.

What was the significance of the development of Geometric Abstraction and Concrete Art in Latin America during this period?

Geometric Abstraction and Concrete Art represented a significant departure from purely mimetic representation. These movements emphasized logic, order, and universal forms, often seeking to purify art from subjective expression and instead connect to scientific principles or spiritual harmony. In Latin America, this often manifested with a focus on vibrant colors and a connection to local architectural or craft traditions.

How did the concept of 'Latin American identity' evolve within postwar art, and how was it expressed in relation to modernist ideals?

Postwar artists actively grappled with defining and asserting a distinct Latin American identity, moving away from solely emulating European trends. They sought to articulate unique cultural, social, and political experiences through art, often by re-examining indigenous roots, mestizaje (cultural mixing), and local histories within the framework of modernist aesthetics.

What were some of the key debates or tensions within Latin American postwar art regarding the balance between international modernist trends and local

specificity?

A central tension involved the degree to which artists should adhere to international modernist styles versus prioritizing unique regional aesthetics and social concerns. Debates revolved around whether abstract art could truly represent Latin American realities or if it risked becoming an alien imposition. This led to various strategies, from incorporating local materials and themes into abstraction to developing new visual languages.

How did the emergence of new technologies and materials influence Latin American postwar artists in their engagement with modernism?

The postwar period saw increased access to new technologies and materials, from industrial paints and plastics to early forms of electronic media. Artists experimented with these to create new forms of visual experience, particularly in Kinetic and Op Art, pushing the boundaries of modernist formal exploration while often grounding these innovations in concepts relevant to their local contexts, such as urban development or technological progress.

Additional Resources

Here are 9 book titles related to Latin American postwar art merging with Modernism, each with a short description:

- 1. The Geometry of Liberation: Latin American Abstraction After World War II**
This book explores how artists across Latin America, in the postwar period, embraced geometric abstraction as a tool for national identity and social progress. It delves into how these artists reinterpreted European modernist principles, infusing them with local materials, colors, and socio-political aspirations. The text highlights the dynamic interplay between formal experimentation and a desire to build a new, modern society.
- 2. Concrete Dreams: Kinetic Art and the Postwar Latin American Avant-Garde**
Focusing on the vibrant scene of kinetic and concrete art, this volume examines how artists sought to engage viewers directly through movement and viewer participation. It traces the evolution of these practices from their roots in European constructivism to their unique manifestations in countries like Venezuela, Brazil, and Argentina. The book emphasizes the artists' belief in art as an active force capable of transforming urban spaces and public perception.
- 3. Echoes of the Metropolis: Urbanism and Modernism in Postwar Latin American Painting**
This study investigates the complex relationship between burgeoning urban landscapes and modernist painting in Latin America after 1945. It analyzes how artists grappled with the rapid industrialization and societal shifts of the era, translating these experiences into their canvases. The book showcases how artists used modernist techniques to depict the energy, alienation, and new realities of increasingly metropolitan environments.
- 4. The Social Canvas: Muralism's Legacy in Postwar Latin American Art**

This book examines how the powerful legacy of Mexican Muralism continued to inform and transform modernist art practices in the postwar era. It explores how artists adapted modernist languages, such as abstraction and figuration, to address social issues, political critiques, and national narratives. The text highlights the enduring commitment to public art and social engagement that characterized many postwar Latin American artists.

5. Material Worlds: Beyond Abstraction in Postwar Latin American Sculpture

Moving beyond purely abstract forms, this book explores how postwar Latin American sculptors began to integrate diverse materials and explore new conceptual territories. It showcases artists who fused modernist experimentation with indigenous craft traditions, industrial components, and found objects. The volume demonstrates a growing concern with the physical presence of art and its interaction with its environment.

6. The Periphery Speaks: Global Modernism and Latin American Identity

This critical work challenges the notion of a singular, Western-centric Modernism by focusing on the inventive adaptations and critiques developed by Latin American artists. It examines how artists in the postwar period selectively engaged with, and often subverted, European modernist trends to forge distinct artistic identities. The book argues for the crucial role of the "periphery" in re-shaping global art history.

7. Color and Consciousness: The Neo-Concrete Movement and Its Radical Vision

This title delves into the groundbreaking Neo-Concrete movement in Brazil, a pivotal moment where artists sought to move beyond the rigidities of Concrete Art. It highlights how these artists embraced sensuality, subjectivity, and viewer interaction, bridging the gap between abstract forms and lived experience. The book showcases their belief in art's power to foster a more integrated and conscious human existence.

8. Bridging the Divide: Surrealism's Enduring Influence on Postwar Latin American Art

This book investigates the persistent and often transformed influence of Surrealism on Latin American artists in the postwar period. It explores how artists adapted Surrealist dreamscapes, automatism, and psychological exploration into their own modernist vocabularies. The text reveals how these artists used Surrealist tenets to delve into their unique cultural landscapes and personal mythologies.

9. The Avant-Garde City: Modernist Art and the Urban Imagination in Postwar Latin America

This volume examines how the rapid urbanization and modernization of Latin American cities served as a direct inspiration for avant-garde art after World War II. It explores how artists translated the dynamism, chaos, and new social structures of urban life into their paintings, sculptures, and installations. The book emphasizes the symbiotic relationship between artistic innovation and the evolving urban fabric.

Latin American Postwar Art Merged Modernism With

Latin American Postwar Art: A Fusion of Modernism and Indigenous Voices

Latin American postwar art represents a vibrant and complex tapestry woven from the threads of modernist aesthetics and the rich, indigenous cultural heritage of the region. It's a period marked by significant social and political upheaval, leading artists to grapple with issues of identity, colonialism, and revolution, all while engaging with international modernist movements like Surrealism, Abstract Expressionism, and Concrete Art. This fusion resulted in a unique artistic language, one that powerfully reflects the continent's multifaceted history and ongoing struggles for self-determination. Understanding this artistic movement is crucial for comprehending the cultural landscape of Latin America and its enduring impact on global art.

Ebook Title: Postwar Echoes: Modernism and Indigenous Identity in Latin American Art

Outline:

Introduction: Defining Postwar Latin American Art and its Context

Chapter 1: The Legacy of Modernism: Influences of European and North American Modernist Movements

Chapter 2: Indigenous Revival and Syncretism: The Incorporation of Pre-Columbian Aesthetics and Cultural Narratives

Chapter 3: Social Realism and Political Engagement: Art as a Tool for Social Commentary and Revolution

Chapter 4: Key Artists and Movements: Profiles of Influential Figures and Artistic Styles

Chapter 5: The Diaspora and Global Connections: The Impact of Migration and Artistic Exchange

Chapter 6: Postmodern Developments and Contemporary Echoes: The Evolution of Latin American Art Beyond the Postwar Period

Chapter 7: Collecting and Preserving Postwar Latin American Art: The challenges and opportunities in the art market.

Conclusion: Lasting Impact and Continued Relevance of Postwar Latin American Art

Detailed Outline Explanation:

Introduction: This section will set the stage, providing historical context, defining key terms (like "postwar," "modernism," and "indigenous"), and outlining the scope of the ebook. It will establish the significance of this artistic period and its continued relevance.

Chapter 1: The Legacy of Modernism: This chapter will explore the influence of European and North American modernist movements on Latin American artists. It will examine how artists adapted and reinterpreted these styles within their unique cultural contexts.

Chapter 2: Indigenous Revival and Syncretism: This chapter will focus on the crucial role of indigenous aesthetics and narratives in shaping postwar Latin American art. It will explore how artists integrated pre-Columbian symbolism, mythology, and artistic techniques into their works.

Chapter 3: Social Realism and Political Engagement: This section will analyze the powerful social

and political commentary present in much of the art produced during this period. It will explore the use of art as a tool for social protest and revolutionary ideology.

Chapter 4: Key Artists and Movements: This chapter will feature in-depth profiles of prominent artists and artistic movements, showcasing a range of styles and approaches. It will include visual examples and analyses of their work.

Chapter 5: The Diaspora and Global Connections: This chapter will explore the impact of migration and artistic exchange on the development of postwar Latin American art. It will examine how artists connected with global art scenes and influenced international artistic trends.

Chapter 6: Postmodern Developments and Contemporary Echoes: This chapter will trace the evolution of Latin American art beyond the immediate postwar period, exploring its connections to postmodernism and contemporary art practices.

Chapter 7: Collecting and Preserving Postwar Latin American Art: This section explores the challenges and opportunities in the art market, the importance of preservation efforts, and the role of museums and collectors in safeguarding this vital artistic heritage.

Conclusion: The conclusion will summarize the key themes and arguments presented in the ebook, highlighting the enduring impact of postwar Latin American art and its continued relevance in contemporary society.

(SEO Optimized Content - Note: Due to length constraints, a full 1500+ word article cannot be provided here. This is a sample demonstrating the structure and SEO approach.)

The Legacy of Modernism in Postwar Latin American Art

The influence of European and North American Modernism on Latin American art after World War II is undeniable. However, it's crucial to understand that this wasn't a simple adoption but rather a complex process of negotiation and adaptation. Artists engaged with movements like Surrealism, Abstract Expressionism, and Concrete Art, but they filtered these styles through their own unique cultural lenses, infusing them with indigenous aesthetics and addressing specific socio-political realities. The result was a distinctly Latin American brand of modernism, a vibrant hybridity that challenged the dominance of Western artistic canons.

Keywords: Latin American art, postwar art, modernism, Surrealism, Abstract Expressionism, Concrete Art, cultural hybridity, indigenous art, colonial legacy, social realism.

(Continue with similar sections for each chapter, incorporating relevant keywords, subheadings (H2, H3), images, and internal/external links. Each section should be at least 100-200 words, focusing on a specific aspect of the topic.)

Example of a subheading and content:

Frida Kahlo: Surrealism and Indigenous Identity

Frida Kahlo, a pivotal figure in 20th-century art, exemplifies the fusion of Surrealism and indigenous identity in postwar Latin American art. While categorized as a Surrealist, her work transcended simple stylistic imitation. Kahlo's paintings are deeply personal narratives, exploring themes of identity, gender, and the body within a distinctly Mexican context. Her use of vibrant colors, symbolic imagery rooted in Mexican folk art and pre-Columbian traditions, and unflinching portrayal of physical and emotional pain challenge the purely European-centric view of Surrealism. Recent scholarship highlights the indigenous influences on her artistic language, showcasing the complex interplay between international art movements and local cultural heritage. This makes her a key figure in understanding how Latin American artists appropriated and transformed modernist styles to create something truly unique.

(Repeat similar sections for other artists and movements, providing detailed analysis and visual examples.)

FAQs:

1. What were the major social and political factors influencing postwar Latin American art?
2. How did indigenous art influence the development of modernism in Latin America?
3. What are some of the key differences between Latin American modernism and its European counterparts?
4. Who are some of the most influential artists of the postwar period in Latin America?
5. How did the Cold War affect the art produced in Latin America during this time?
6. What role did art play in social and political movements in postwar Latin America?
7. How is postwar Latin American art viewed and interpreted today?
8. Where can I find collections of Postwar Latin American art?
9. What are the ongoing challenges in preserving and promoting postwar Latin American art?

Related Articles:

1. The Surrealist Revolution in Latin America: An exploration of the specific ways Surrealism manifested in different Latin American countries.
2. Indigenous Art and its Persistence in the Modern Era: A focus on the ongoing influence of indigenous artistic traditions.
3. Social Realism in Latin American Postwar Art: A deep dive into the political and social messages conveyed through art.
4. The Role of Women in Postwar Latin American Art: Highlighting the contributions of female artists.
5. The Impact of Migration on Latin American Art: Exploring the diaspora and its impact on artistic production.
6. Abstract Expressionism's Latin American Counterparts: Comparing and contrasting styles and influences.
7. Collecting Latin American Art: A Beginner's Guide: Practical advice and resources for art collectors.
8. The Art Market and the Value of Postwar Latin American Art: Analyzing market trends and investment opportunities.
9. Museums and the Preservation of Latin American Art: Examining the role of institutions in safeguarding artistic heritage.

This expanded framework provides a stronger foundation for a comprehensive ebook on the topic. Remember to cite your sources properly throughout your writing.

latin american postwar art merged modernism with: *Designing the Modern City* Eric Mumford, 2018-04-10 A comprehensive new survey tracing the global history of urbanism and urban design from the industrial revolution to the present. Written with an international perspective that encourages cross-cultural comparisons, leading architectural and urban historian Eric Mumford presents a comprehensive survey of urbanism and urban design since the industrial revolution. Beginning in the second half of the 19th century, technical, social, and economic developments set cities and the world's population on a course of massive expansion. Mumford recounts how key figures in design responded to these changing circumstances with both practicable proposals and theoretical frameworks, ultimately creating what are now mainstream ideas about how urban environments should be designed, as well as creating the field called "urbanism." He then traces the complex outcomes of approaches that emerged in European, American, and Asian cities. This erudite and insightful book addresses the modernization of the traditional city, including mass transit and sanitary sewer systems, building legislation, and model tenement and regional planning approaches. It also examines the urban design concepts of groups such as CIAM (International Congresses of Modern Architecture) and Team 10, and their adherents and critics, including those of the Congress for the New Urbanism, as well as efforts toward ecological urbanism. Highlighting built as well as unbuilt projects, Mumford offers a sweeping guide to the history of designers' efforts to shape cities.

latin american postwar art merged modernism with: *American Imaginaries* Jeremy C.A. Smith, 2022-09-29 *American Imaginaries* examines the diverse societies and nations of the Western hemisphere as they have emerged across the course of the nineteenth and twentieth centuries. Exploring cities, capitalism, nations, nationalism, and politics from both comparative and transnational perspectives, the book develops a unique approach based on the paradigms of civilizational analysis and social imaginaries. In addition to providing a fresh perspective on the Americas, *American Imaginaries* gives proper analysis of multinational and intra-national regions and, crucially, the civilizational force of resurgent indigenous nations. The book also covers regions often underemphasized in histories of the hemisphere, such as Central America and the Caribbean. The book will appeal to scholars and students of history, Atlantic studies, comparative and historical sociology, and social theory. In addition, it will gain audiences amongst academics and graduate students who follow debates about modernity, civilizations, historical constellations, and social imaginaries.

latin american postwar art merged modernism with: *Forming Abstraction* Adele Nelson, 2022-01-04 Art produced outside hegemonic centers is often seen as a form of derivation or relegated to a provisional status. *Forming Abstraction* turns this narrative on its head. In the first book-length study of postwar Brazilian art and culture, Adele Nelson highlights the importance of exhibitionary and pedagogical institutions in the development of abstract art in Brazil. By focusing on the formation of the São Paulo Biennial in 1951; the early activities of artists Geraldo de Barros, Lygia Clark, Waldemar Cordeiro, Hélio Oiticica, Lygia Pape, and Ivan Serpa; and the ideas of critics like Mário Pedrosa, Nelson illuminates the complex, strategic processes of citation and adaption of both local and international forms. The book ultimately demonstrates that Brazilian art institutions and abstract artistic groups—and their exhibitions of abstract art in particular—served as crucial loci for the articulation of societal identities in a newly democratic nation at the onset of the Cold War.

latin american postwar art merged modernism with: *The Color of Being/El Color del Ser* Susie Kalil, 2016-08-23 Born in Bryan, Texas, and raised in Houston, Dorothy Hood won a scholarship to the Rhode Island School of Design in the early 1930s, then worked as a model in New York to earn money for classes at the Art Students League. On a whim, she drove a roadster to Mexico City with friends in 1941 and ended up staying for more than twenty years. Hood was front

and center at the cultural, political, and social crossroads of Mexico and Latin America during a period of intense creative ferment. She developed close friendships with the exiled European intelligentsia and Latin American surrealists: artists, composers, poets, playwrights, and revolutionary writers. She married the Bolivian composer José María Velasco Maidana, and together they traveled all over the world. Once back in Houston, Hood produced epic paintings that evoked the psychic void of space: large-scale works evoking primordial seas, volcanic explosions, and the cosmos contained within the mind. *The Color of Being / El Color del Ser* establishes a vital connection among Texas, Latin America, New York, and Europe. It celebrates this important Modernist painter whose oeuvre is integral to the ongoing dialogue of abstraction by artists of the postwar period. Sponsored by the Art Museum of South Texas

latin american postwar art merged modernism with: *Cuban Modernism* Victor Deupi, Jean-Francois Lejeune, 2021-02-08 In the 20th century, modern architecture thrived in Cuba and a wealth of buildings was realized prior to the revolution 1959 and in its wake. The designs comprise luxurious nightclubs and stylish hotels, sports facilities, elegant private homes and apartment complexes. Drawing on the vernacular, their architects defined a way to be modern and Cuban at the same time - creating an architecture oscillating between tradition and avantgarde. Audacious concrete shells, curving ramps, elegant brises-soleils and a fluidity of interior and exterior spaces are characteristic of an airy, often colorful architecture well-suited to life in the tropics. New photographs and drawings were specially prepared for this publication. A biographical survey portraits the 40 most important Cuban architects of the era.

latin american postwar art merged modernism with: *Modern Architecture* Otto Wagner, 1988 In 1896, Otto Wagner's *Modern Architecture* shocked the European architectural community with its impassioned plea for an end to eclecticism and for a modern style suited to contemporary needs and ideals, utilizing the nascent constructional technologies and materials. Through the combined forces of his polemical, pedagogical, and professional efforts, this determined, newly appointed professor at the Vienna Academy of Fine Arts emerged in the late 1890s - along with such contemporaries as Charles Rennie Mackintosh in Glasgow and Louis Sullivan in Chicago - as one of the leaders of the revolution soon to be identified as the Modern Movement. Wagner's historic manifesto is now presented in a new English translation - the first in almost ninety years - based on the expanded 1902 text and noting emendations made to the 1896, 1898, and 1914 editions. In his introduction, Dr. Harry Mallgrave examines Wagner's tract against the backdrop of nineteenth-century theory, critically exploring the affinities of Wagner's revolutionary élan with the German eclectic debate of the 1840s, the materialistic tendencies of the 1870s and 1880s, and the emerging cultural ideology of modernity. *Modern Architecture* is one of those rare works in the literature of architecture that not only proclaimed the dawning of a new era, but also perspicaciously and cogently shaped the issues and the course of its development; it defined less the personal aspirations of one individual and more the collective hopes and dreams of a generation facing the sanguine promise of a new century

latin american postwar art merged modernism with: *Lina Bo Bardi, Drawings* Zeuler Lima, Zeuler Rocha Mello de Almeida Lima, 2019-05-28 Published on the occasion of an exhibition at the Fundação Joan Mirão, February 15-may 19, 2019.

latin american postwar art merged modernism with: *Modern Art in the Common Culture* Thomas Crow, Thomas E. Crow, 1996-01-01 Hoofdstukken over kunstenaars en kunstuitingen vormen het uitgangspunt van deze Studie over de relatie tussen avant-garde kunst en de massacultuur

latin american postwar art merged modernism with: *Lina Bo Bardi* José Esparza Chong Cuy, 2020-03-13 From furniture and exhibition design to monumental domestic and public architectural projects, the breadth of Lina Bo Bardi's multidisciplinary work is showcased in this richly illustrated book. Lina Bo Bardi is regarded as one of the most important architects in Brazil's history. Beginning her career as a Modernist architect in Rome, Bo Bardi and her husband emigrated to Brazil following the end of WWII. Bo Bardi quickly resumed her practice in her adopted

homeland with architecture that was both modern and firmly rooted in the culture of Brazil. In 1951 she designed Casa de Vidro (Glass House), her first built work, where she and her husband would live for the rest of their lives. She also designed the Museu de Arte de São Paulo (São Paulo Art Museum), a landmark of Latin American modernist architecture which opened in 1968. It was for this museum she created the iconic glass easel display system, which remains radical to date. This book presents a comprehensive record of Bo Bardi's overarching approach to art and architecture and shows how her exhibition designs, curatorial projects, and writing informed her spatial designs. Essays on Bo Bardi's life and work accompany archival material such as design sketches and writings by the artist, giving new insight into the conceptual and material processes behind this radical thinker and creator's projects. Published with MASP, Museo Jumex, and Museum of Contemporary Art Chicago

latin american postwar art merged modernism with: *TV by Design* Lynn Spigel, 2008 From the Publisher: While critics have long disparaged commercial television as a vast wasteland, TV has surprising links to the urbane world of modern art that stretch back to the 1950s and '60s during that era, the rapid rise of commercial television coincided with dynamic new movements in the visual arts—a potent combination that precipitated a major shift in the way Americans experienced the world visually. *TV by Design* uncovers this captivating story of how modernism and network television converged and intertwined in their mutual ascent during the decades of the cold war. Whereas most histories of television focus on the way older forms of entertainment were recycled for the new medium, Lynn Spigel shows how TV was instrumental in introducing the public to the latest trends in art and design. Abstract expressionism, pop art, art cinema, modern architecture, and cutting-edge graphic design were all mined for staging techniques, scenic designs, and an ever-growing number of commercials. As a result, TV helped fuel the public craze for trendy modern products, such as tailfin cars and boomerang coffee tables, that was vital to the burgeoning postwar economy. And along with influencing the look of television, many artists—including Eero Saarinen, Ben Shahn, Saul Bass, William Golden, and Richard Avedon—also participated in its creation as the networks put them to work designing everything from their corporate headquarters to their company cufflinks. Dizzy Gillespie, Ernie Kovacs, Duke Ellington, and Andy Warhol all stop by in this imaginative and winning account of the ways in which art, television, and commerce merged in the first decades of the TV age.

latin american postwar art merged modernism with: *All that is Solid Melts Into Air* Marshall Berman, 1983 The experience of modernization -- the dizzying social changes that swept millions of people into the capitalist world -- and modernism in art, literature and architecture are brilliantly integrated in this account.

latin american postwar art merged modernism with: *In Defiance of Painting* Christine Poggi, 1992-01-01 The invention of collage by Picasso and Braque in 1912 proved to be a dramatic turning point in the development of Cubism and Futurism and ultimately one of the most significant innovations in twentieth-century art. Collage has traditionally been viewed as a new expression of modernism, one allied with modernism's search for purity of means, anti-illusionism, unity, and autonomy of form. This book - the first comprehensive study of collage and its relation to modernism - challenges this view. Christine Poggi argues that collage did not become a new language of modernism but a new language with which to critique modernism. She focuses on the ways Cubist collage - and the Futurist multimedia work that was inspired by it - undermined prevailing notions of material and stylistic unity, subverted the role of the frame and pictorial ground, and brought the languages of high and low culture into a new relationship of exchange.

latin american postwar art merged modernism with: *Moderno* Gabriela Rangel, Jorge Rivas, Americas Society. Art Gallery, 2015 *Moderno* examines how design transformed the Latin American domestic landscape in a period marked by major stylistic developments and dramatic social and political change. Brazil, Mexico and Venezuela entered an expansive period of economic growth in the late 1940s which was accompanied by the purposeful modernization of major cities and the conscious importation of the International Style. This volume explores how the period's

influx of European and North American architects, designers, artists and entrepreneurs in Latin America influenced a generation of local architects and designers beginning to see themselves as active players in the creation of modern national identities.

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latin american postwar art merged modernism with: **Collectivism After Modernism** Blake Stimson, Gregory Sholette, "Don't start an art collective until you read this book." —Guerrilla Girls "Ever since Web 2.0 with its wikis, blogs and social networks the art of collaboration is back on the agenda. Collectivism after Modernism convincingly proves that art collectives did not stop after the proclaimed death of the historical avant-gardes. Like never before technology reinvents the social and artists claim the steering wheel!" —Geert Lovink, Institute of Network Cultures, Amsterdam "This examination of the succession of post-war avant-gardes and collectives is new, important, and engaged." — Stephen F. Eisenman, author of *The Abu Ghraib Effect* "Collectivism after Modernism crucially helps us understand what artists and others can do in mushy, stinky times like ours. What can the seemingly powerless do in the face of mighty forces that seem to have their act really together? Here, Stimson and Sholette put forth many good answers." —Yes Men Spanning the globe from Europe, Japan, and the United States to Africa, Cuba, and Mexico, *Collectivism after Modernism* explores the ways in which collectives function within cultural norms, social conventions,

and corporate or state-sanctioned art. Together, these essays demonstrate that collectivism survives as an influential artistic practice despite the art world's star system of individuality. Collectivism after Modernism provides the historical understanding necessary for thinking through postmodern collective practice, now and into the future. Contributors: Irina Aristarkhova, Jesse Drew, Okwui Enwezor, Rubn Gallo, Chris Gilbert, Brian Holmes, Alan Moore, Jelena Stojanović, Reiko Tomii, Rachel Weiss. Blake Stimson is associate professor of art history at the University of California Davis, the author of *The Pivot of the World: Photography and Its Nation*, and coeditor of *Visual Worlds and Conceptual Art: A Critical Anthology*. Gregory Sholette is an artist, writer, and cofounder of collectives Political Art Documentation/Distribution and REPOhistory. He is coeditor of *The Interventionists: Users' Manual for the Creative Disruption of Everyday Life*. "To understand the various forms of postwar collectivism as historically determined phenomena and to articulate the possibilities for contemporary collectivist art production is the aim of *Collectivism after Modernism*. The essays assembled in this anthology argue that to make truly collective art means to reconsider the relation between art and public; examples from the Situationist International and Group Material to Paper Tiger Television and the Congolese collective Le Groupe Amos make the point. To construct an art of shared experience means to go beyond projecting what Blake Stimson and Gregory Sholette call the "imagined community": a collective has to be more than an ideal, and more than communal craft; it has to be a truly social enterprise. Not only does it use unconventional forms and media to communicate the issues and experiences usually excluded from artistic representation, but it gives voice to a multiplicity of perspectives. At its best it relies on the participation of the audience to actively contribute to the work, carrying forth the dialogue it inspires." —BOMB

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latin american postwar art merged modernism with: *The "new Woman" Revised* Ellen Wiley Todd, 1993-01-01 In the years between the world wars, Manhattan's Fourteenth Street-Union Square district became a center for commercial, cultural, and political activities, and hence a sensitive barometer of the dramatic social changes of the period. It was here that four urban realist painters--Kenneth Hayes Miller, Reginald Marsh, Raphael Soyer, and Isabel Bishop--placed their images of modern new women. Bargain stores, cheap movie theaters, pinball arcades, and radical political organizations were the backdrop for the women shoppers, office and store workers, and consumers of mass culture portrayed by these artists. Ellen Wiley Todd deftly interprets the painters' complex images as they were refracted through the gender ideology of the period. This is a work of skillful interdisciplinary scholarship, combining recent insights from feminist art history, gender studies, and social and cultural theory. Drawing on a range of visual and verbal representations as well as biographical and critical texts, Todd balances the historical context surrounding the painters with nuanced analyses of how each artist's image of womanhood contributed to the continual redefining of the new woman's relationships to men, family, work, feminism, and sexuality.

latin american postwar art merged modernism with: *Latin America in Construction* Barry Bergdoll, Carlos Eduardo Comas, Jorge Francisco Liernur, Patricio Del Real, 2015 In 1955 The Museum of Modern Art staged *Latin American Architecture since 1945*, a landmark survey of modern architecture in Latin America. Published in conjunction with a new exhibition that revisits the region on the 60th anniversary of that important show, *Latin America in Construction: Architecture 1955-1980* offers a complex overview of the positions, debates, and architectural creativity from Mexico and Cuba to the Southern Cone between 1955 and the early 1980s. The publication features a wealth of original materials that have never before been brought together to illustrate a period of self-questioning, exploration and complex political shifts that saw the emergence of the notion of Latin America as a landscape of development. Richly illustrated with architectural drawings, vintage photographs, sketches and newly commissioned photographs, the catalogue presents the work of architects who met the challenges of modernization with innovative formal, urbanistic and programmatic solutions. Today, when Latin America is again providing

exciting and challenging architecture and urban responses, Latin America in Construction brings this vital post-war period to light.

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latin american postwar art merged modernism with: Art School Steven Henry Madoff, 2009-09-11 Leading international artists and art educators consider the challenges of art education in today's dramatically changed art world. The last explosive change in art education came nearly a century ago, when the German Bauhaus was formed. Today, dramatic changes in the art world—its increasing professionalization, the pervasive power of the art market, and fundamental shifts in art-making itself in our post-Duchampian era—combined with a revolution in information technology, raise fundamental questions about the education of today's artists. Art School (Propositions for the 21st Century) brings together more than thirty leading international artists and art educators to reconsider the practices of art education in academic, practical, ethical, and philosophical terms. The essays in the book range over continents, histories, traditions, experiments, and fantasies of education. Accompanying the essays are conversations with such prominent artist/educators as John Baldessari, Michael Craig-Martin, Hans Haacke, and Marina Abramovic, as well as questionnaire responses from a dozen important artists—among them Mike Kelley, Ann Hamilton, Guillermo Kuitca, and Shirin Neshat—about their own experiences as students. A fascinating analysis of the architecture of major historical art schools throughout the world looks at the relationship of the principles of their designs to the principles of the pedagogy practiced within their halls. And throughout the volume, attention is paid to new initiatives and proposals about what an art school can and should be in the twenty-first century—and what it shouldn't be. No other book on the subject covers more of the questions concerning art education today or offers more insight into the pressures, challenges, risks, and opportunities for artists and art educators in the years ahead. Contributors Marina Abramovic, Dennis Adams, John Baldessari, Ute Meta Bauer, Daniel Birnbaum, Saskia Bos, Tania Bruguera, Luis Camnitzer, Michael Craig-Martin, Thierry de Duve, Clémentine Deliss, Charles Esche, Liam Gillick, Boris Groys, Hans Haacke, Ann Lauterbach, Ken Lum, Steven Henry Madoff, Brendan D. Moran, Ernesto Pujol, Raqs Media Collective, Charles Renfro, Jeffrey T. Schnapp, Michael Shanks, Robert Storr, Anton Vidokle

latin american postwar art merged modernism with: André Lhote and His International Students, 2019 Zwischen den 1920er und 1950er Jahren existierten in Paris sowohl liberale als auch konservative Kunstakademien. Besonders begehrt war die Académie André Lhote (1885-1962), die von 1925 bis 1962 operierte. Diese zog eine bemerkenswerte Zahl von internationalen Künstlern und Studenten an. Aufgrund des sehr guten Zustands seines Archivs können wir heute davon ausgehen, dass während vier Jahrzehnten an die 1600 Studenten bei André Lhote in Montparnasse, 18 rue d'Odessa und an seinen Landakademien (L'Académie aux champs) in Mirmande (seit 1926), Gordes (seit 1938) und in Cadière d'Azur (seit 1948) studierten. André Lhote and His International Students ist eine Sammlung von 13 Aufsätzen. Diese verweisen auf den bedeutenden Beitrag von André Lhote an der Verbreitung von spezifischen Regeln im Umgang mit formalen und theoretischen modernistischen Trends. Diese Regeln vermochte er sowohl durch seinen Unterricht, aber auch durch seine Kunstpraxis und seine Schriften zu vermitteln. Dabei leistet dieses Buch nicht nur eine Hommage an einen zu Unrecht vernachlässigten Künstler, Theoretiker und Lehrer, sondern untersucht zugleich, wie Künstler aus allen Regionen der Welt durch ihre Aufenthalte in Paris zum Projekt zur künstlerischen Moderne beitrugen und diese re-interpretierten. André Lhote and His International Students ist ein Bericht über eine mikrokosmische Version des kosmopolitischen Paris, welches durch den Fluss und die Zirkulation tausender einzelner Künstler aus der ganzen Welt geprägt wurde.

latin american postwar art merged modernism with: The Annotated Mona Lisa Carol Strickland, John Boswell, 2007-10 Like music, art is a universal language. Although looking at works of art is a pleasurable enough experience, to appreciate them fully requires certain skills and knowledge. --Carol Strickland, from the introduction to *The Annotated Mona Lisa: A Crash Course in Art History from Prehistoric to Post-Modern* * This heavily illustrated crash course in art history is revised and updated. This second edition of Carol Strickland's *The Annotated Mona Lisa: A Crash Course in Art History from Prehistoric to Post-Modern* offers an illustrated tutorial of prehistoric to post-modern art from cave paintings to video art installations to digital and Internet media. * Featuring succinct page-length essays, instructive sidebars, and more than 300 photographs, *The Annotated Mona Lisa: A Crash Course in Art History from Prehistoric to Post-Modern* takes art history out of the realm of dreary textbooks, demystifies jargon and theory, and makes art accessible-even at a cursory reading. * From Stonehenge to the Guggenheim and from Holbein to Warhol, more than 25,000 years of art is distilled into five sections covering a little more than 200 pages.

latin american postwar art merged modernism with: The Cambridge History of Modernism Vincent Sherry, 2017-01-11 This *Cambridge History of Modernism* is the first comprehensive history of modernism in the distinguished Cambridge Histories series. It identifies a distinctive temperament of 'modernism' within the 'modern' period, establishing the circumstances of modernized life as the ground and warrant for an art that becomes 'modernist' by virtue of its demonstrably self-conscious involvement in this modern condition. Following this sensibility from the end of the nineteenth century to the middle of the twentieth, tracking its manifestations across pan-European and transatlantic locations, the forty-three chapters offer a remarkable combination of breadth and focus. Prominent scholars of modernism provide analytical narratives of its literature, music, visual arts, architecture, philosophy, and science, offering circumstantial accounts of its diverse personnel in their many settings. These historically informed readings offer definitive accounts of the major work of twentieth-century cultural history and provide a new cornerstone for the study of modernism in the current century.

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panoply of writers, including Poe, Melville, Fitzgerald, Pound, Wallace Stevens, Gwendolyn Brooks and Thomas Pynchon. Characterised throughout by a vibrant and engaging style it is a superb introduction to American literature, placing it thoughtfully in its rich social, ideological and historical context. A tour de force of both literary and historical writing, this Routledge Classics edition includes a new preface by co-author Richard Ruland, a new foreword by Linda Wagner-Martin and a fascinating interview with Richard Ruland, in which he reflects on the nature of American fiction and his collaboration with Malcolm Bradbury. It is published here for the first time.

latin american postwar art merged modernism with: ITEMS Paola Antonelli, Michelle Millar Fisher, 2017 An encyclopaedic selection of 111 garments, footwear, and accessories - from humble masterpieces to high fashion - that have had a strong impact on society in the 20th and 21st centuries and continue to hold currency today. Published to accompany the first major exhibition on fashion design at The Museum of Modern Art since 1944, *Items: Is Fashion Modern?* presents 111 iconic garments, footwear and accessories that have strongly influenced society in the 20th and 21st- centuries and continue to hold currency today. Organized alphabetically as a reference book, the publication examines the ways in which these items are designed, manufactured, distributed and used, while exploring the wide range of relationships between clothing and functionality, cultural etiquettes, aesthetics, politics and technology. Designs as wellknown and transformative as the Levi's 501s, the pearl necklace, the sari and Yves Saint Laurent's *Le Smoking* - and as ancient and historically rich as the Breton sweater, the kippah, and the keffiyeh - are included, allowing for exploration of the numerous issues these items have produced and shaped over many decades. Richly illustrated with historical and archival imagery as well as newly commissioned photography from Omar Victor Diop, Bobby Doherty, Catherine Losing, Monika Mogi and Kristin-Lee Moolman, *Items* reflects not only on fashion's power and social history, but also on its design construct and staying power, in order to understand what of the system of fashion should remain for generations to come - and what alterations need to be made to ensure a tenable future for this arena that touches us all.

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perplexities brought about by the assertion of modernity.

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latin american postwar art merged modernism with: Totalitarian Art and Modernity Mikkel Bolt Rasmussen, Jacob Wamberg, 2010 In spite of the steadily expanding concept of art in the Western world, art made in twentieth-century totalitarian regimes û notably Nazi Germany, fascist Italy and the communist East Bloc countries û is still to a surprising degree excluded from main stream art history and the exhibits of art museums. In contrast to earlier art made to promote princely or ecclesiastical power, this kind of visual culture seems to somehow not fulfill the category of 'true' art, instead being marginalised as propaganda for politically suspect regimes. *Totalitarian Art and Modernity* wants to modify this displacement, comparing totalitarian art with modernist and avant-garde movements; confronting their cultural and political embeddings; anti writing forth their common genealogies. Its eleven articles include topics as varied as: the concept of totalitarianism and totalitarian art, totalitarian exhibitions, monuments and architecture, forerunners of totalitarian art in romanticism and heroic realism, and diverse receptions of totalitarian art In democratic cultures.

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history and theory of sound in the arts reads the twentieth century by listening to it—to the emphatic and exceptional sounds of modernism and those on the cusp of postmodernism, recorded sound, noise, silence, the fluid sounds of immersion and dripping, and the meat voices of viruses, screams, and bestial cries. Focusing on Europe in the first half of the century and the United States in the postwar years, Douglas Kahn explores aural activities in literature, music, visual arts, theater, and film. Placing aurality at the center of the history of the arts, he revisits key artistic questions, listening to the sounds that drown out the politics and poetics that generated them. Artists discussed include Antonin Artaud, George Brecht, William Burroughs, John Cage, Sergei Eisenstein, Fluxus, Allan Kaprow, Michael McClure, Yoko Ono, Jackson Pollock, Luigi Russolo, and Dziga Vertov.

latin american postwar art merged modernism with: *Twentieth-Century Building Materials* Thomas C. Jester, 2014-08-01 Over the concluding decades of the twentieth century, the historic preservation community increasingly turned its attention to modern buildings, including bungalows from the 1930s, gas stations and diners from the 1940s, and office buildings and architectural homes from the 1950s. Conservation efforts, however, were often hampered by a lack of technical information about the products used in these structures, and to fill this gap *Twentieth-Century Building Materials* was developed by the U.S. Department of the Interior's National Park Service and first published in 1995. Now, this invaluable guide is being reissued—with a new preface by the book's original editor. With more than 250 illustrations, including a full-color photographic essay, the volume remains an indispensable reference on the history and conservation of modern building materials. Thirty-seven essays written by leading experts offer insights into the history, manufacturing processes, and uses of a wide range of materials, including glass block, aluminum, plywood, linoleum, and gypsum board. Readers will also learn about how these materials perform over time and discover valuable conservation and repair techniques. Bibliographies and sources for further research complete the volume. The book is intended for a wide range of conservation professionals including architects, engineers, conservators, and material scientists engaged in the conservation of modern buildings, as well as scholars in related disciplines.

latin american postwar art merged modernism with: *Art After Conceptual Art* Alexander Alberro, Sabeth Buchmann, 2006-10-27 Well-known art historians from Europe and the Americas discuss the influence of conceptualism on art since the 1970s. *Art After Conceptual Art* tracks the various legacies of conceptualist practice over the past three decades. This collection of essays by art historians from Europe and the Americas introduces and develops the idea that conceptual art generated several different, and even contradictory, forms of art practice. Some of these contested commonplace assumptions of what art is; others served to buttress those assumptions. The bulk of the volume features newly written and highly innovative essays challenging standard interpretations of the legacy of conceptualism and discussing the influence of conceptualism's varied practices on art since the 1970s. The essays explore topics as diverse as the interrelationships between conceptualism and institutional critique, neoexpressionist painting and conceptualist paradigms, conceptual art's often-ignored complicity with design and commodity culture, the specific forms of identity politics taken up by the reception of conceptual art, and conceptualism's North/South and East/West dynamics. A few texts that continue to be crucial for critical debates within the fields of conceptual and postconceptual art practice, history, and theory have been reprinted in order to convey the vibrant and ongoing discussion on the status of art after conceptual art. Taken together, the essays will inspire an exploration of the relationship between postconceptualist practices and the beginnings of contemporary art. Distributed for the Generali Foundation, Vienna.

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