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An account of a major international art movement originating in the former Yugoslavia in the 1960s, which anticipated key aspects of information aesthetics. New Tendencies, a nonaligned modernist art movement, emerged in the early 1960s in the former Yugoslavia, a nonaligned country. It represented a new sensibility, rejecting both Abstract Expressionism and socialist realism in an attempt to formulate an art adequate to the age of advanced mass production. In this book, Armin Medosch examines the development of New Tendencies as a major international art movement in the context of social, political, and technological history. Doing so, he traces concurrent paradigm shifts: the change from Fordism (the political economy of mass production and consumption) to the information society, and the change from postwar modernism to dematerialized postmodern art practices. Medosch explains that New Tendencies, rather than opposing the forces of technology as most artists and intellectuals of the time did, imagined the rapid advance of technology to be a springboard into a future beyond alienation and oppression. Works by New Tendencies cast the viewer as coproducer, abolishing the idea of artist as creative genius and replacing it with the notion of the visual researcher. In 1968 and 1969, the group actively turned to the computer as a medium of visual research, anticipating new media and digital art. Medosch discusses modernization in then-Yugoslavia and other nations on the periphery; looks in detail at New Tendencies' five major exhibitions in Zagreb (the capital of Croatia); and considers such topics as the group's relation to science, the changing relationship of manual and intellectual labor, New Tendencies in the international art market, their engagement with computer art, and the group's eventual eclipse by other "new art practices" including conceptualism, land art, and arte povera. Numerous illustrations document New Tendencies' works and exhibitions. Reprint of the original, first published in 1861. Primarily consists of: Transactions, v. 1, 3, 5-8, 10-14, 17-21, 24-28, 32, 34-35, 38, 42-43; and: Collections, v. 2, 4, 9, 15-16, 22-23, 29-31, 33, 36-37, 39-41; also includes lists of members. Chapters: Description of Valdres, Norway; Bygdelag Movement, The Valdres Samband, Member of the Valdres Samband, Valdreses in the World War, Some document and selections by members in America. Este manual ha sido elaborado para desarrollar las cuatro destrezas lingüísticas en español como lengua extranjera, con un enfoque centrado en la interacción comunicativa y la producción de textos orales y escritos. Está dirigido a los estudiantes de nivel A2 que desean dar el siguiente paso al nivel B1 de E/LE y a los profesores que enseñan dicho nivel. Punto.C/ELE cubre los contenidos funcionales y gramaticales que el Plan Curricular del Instituto Cervantes estipula para el nivel B1 y está orientado al conocimiento de la cultura chilena, especialmente para quienes estudian E/LE en un contexto de inmersión en Chile o en América Latina. O manual é cuidadosamente coordenado por Felipe Gonçalves Silva e José Rodrigo Rodriguez e ajuda a ilustrar e compreender o crescimento da disciplina de Sociologia Jurídica. O número de autores, a pluralidade de enfoques e metodologias e a origem e experiências variadas dos docentes mostram que não existe uma Sociologia do Direito. O livro apresenta os clássicos com precisão (Marx, Durkheim e Weber), elege autor que identifica, de forma precursora, indícios da mudança para o debate atual (Neumann) e, finalmente, no plano dos autores das últimas décadas, debate as mais significativas contribuições da Teoria Social para o estudo do Direito (Bourdieu, Foucault, Luhmann e Habermas). De completa cobertura temática, trata de pluralismo jurídico, transformações no Estado de Direito, função do Judiciário e acesso à justiça, relações entre Direito e movimentos sociais, papel social da advocacia, violência e desigualdades sociais. Uma coletânea atualizada, didática, repleta de ótimas sugestões bibliográficas e muito bem organizada. Conceptualism and Materiality. Matters of Art and Politics underscores the significance of materials and materiality within Conceptual art and conceptualism more broadly. It challenges the notion of conceptualism as an idea-centered, anti-materialist enterprise, and highlights the political implications thereof. La historia completa de la Literatura española es proyecto de tal envergadura que justifica el que casi todos los volúmenes publicados hasta la fecha sean colaboración entre especialistas de varios periodos. Estas páginas son, en cambio, producto de la visión unitaria de una historiadora que asume con gran originalidad un doble reto: el de narrar hechos y procesos de forma personal, frente a la tarea mucho más aséptica de describir; y el de hacer una síntesis equilibrada bajo una orientación esencialmente comparatista. Este manual, alentado por una permanente búsqueda de cohesión, ofrece una fácil lectura tanto al estudioso de la materia como al lector no avezado, y permite establecer vínculos entre textos, ideas y géneros, gracias a continuas referencias internas. En todo el libro resuena la propia literatura y no sólo lo que la crítica ha dicho, como demuestran las numerosas citas que entreveran sus capítulos. Segunda parte de un manual ya consolidado entre expertos, crítica y alumnado, totalmente renovado y actualizado por Lina Rodriguez y recomendado por las facultades de Filología. Este MANUAL DE ARTE PRECOLOMBINO se ha concebido como una primera toma contacto con las principales culturas de la América prehispánica. A lo largo de sus páginas, que están estructuradas en nueve capítulos, el autor hace un repaso desde el arte rupestre hasta los logros artísticos de los grandes imperios que conocieron los españoles a su llegada al Nuevo Mundo. Se ha insistido también en las obras más significativas, dedicándoles comentarios pormenorizados, así como en ofrecer al lector una abundante bibliografía. Un manual, en definitiva, destinado principalmente a los alumnos del Grado de Historia del Arte, pero también a todas las personas interesadas en el mundo precolombino. This study examines how the concept of "Korean woman" underwent a radical transformation in Korea's public discourse during the years of Japanese colonialism. Theodore Jun Yoo shows that as women moved out of traditional spheres to occupy new positions outside the home, they encountered the pervasive control of the colonial state, which sought to impose modernity on them. While some Korean women conformed to the dictates of colonial hegemony, others took deliberate pains to distinguish between what was "modern" (e.g., Western outfits) and thus legitimate, and what was "Japanese," and thus illegitimate. Yoo argues that what made the

experience of these women unique was the dual confrontation with modernity itself and with Japan as a colonial power. La propiedad intelectual se caracteriza por abarcar una serie de derechos que pueden considerarse como absolutos o, lo que es lo mismo, oponibles frente a quienes no son titulares de aquel derecho y que recaen sobre cosas inmateriales: invenciones, marcas, obras literarias, etc. Comprende dos grandes ramas: el derecho de autor y la propiedad industrial. This comprehensive and colorful guide covers every popular drape and how to make it. Este libro (ensayo, manual y taller) defiende que la guía de viajes es un género periodístico. Es periodismo. Y más. Es un instrumento (práctico y teórico), un mapa (incompleto), un relato (o mejor, un cuento), un compromiso (con un lugar y sus habitantes), una mirada (que suma voces) y una búsqueda (que no termina con el regreso). La guía es un viaje a un lugar. Es un viaje al otro. Y también a uno mismo. Es respuesta. Pero también, pregunta. Y está siempre inacabada. Un libro enriquecido con códigos QR que incorporan información multimedia adicional. Since the time of Aristotle, the making of knowledge and the making of objects have generally been considered separate enterprises. Yet during the late sixteenth and early seventeenth centuries, the two became linked through a "new" philosophy known as science. In *The Body of the Artisan*, Pamela H. Smith demonstrates how much early modern science owed to an unlikely source—artists and artisans. From goldsmiths to locksmiths and from carpenters to painters, artists and artisans were much sought after by the new scientists for their intimate, hands-on knowledge of natural materials and the ability to manipulate them. Drawing on a fascinating array of new evidence from northern Europe including artisans' objects and their writings, Smith shows how artisans saw all knowledge as rooted in matter and nature. With nearly two hundred images, *The Body of the Artisan* provides astonishingly vivid examples of this Renaissance synergy among art, craft, and science, and recovers a forgotten episode of the Scientific Revolution—an episode that forever altered the way we see the natural world.

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