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# La Via Del Tango

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Nueva historia del tango  
Eye on Europe  
Los idiotas del Tango en Berlín  
Encyclopedia of Italian Literary Studies  
I diritti umani tra aspetti giuridici e rappresentazioni  
De Carlos Escayola a Carlos Gardel  
The Life, Music, and Times of Carlos Gardel  
Age of the Darkest Sorrow  
The Space of Culture  
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The Film Industry in Argentina  
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El libro del tango  
Catalog of Copyright Entries  
World Encyclopedia of Contemporary Theatre  
Humanities  
The Routledge Companion to Global Film Music in the Early Sound Era  
Semiotics around the World: Synthesis in Diversity  
Queering the Chilean Way  
Romance Languages Annual  
Encyclopedia of Italian Literary Studies: A-J  
Confronting Change, Challenging Tradition  
Writing Grandmothers: Africa Vs Latin America Vol 2  
Sound, Image, and National Imaginary in the Construction of Latin/o American Identities  
Touching and Being Touched  
El retorno de los galeones  
The Cambridge Companion to Tango  
Dulce Bah A Y Otros Cuentos  
Muscling in on New Worlds

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## WILSON NIXON

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### Nueva historia del tango Routledge

I diritti umani, poco rispettati nel mondo sia quando il Diritto dei singoli Stati tende a proteggerli, sia quando esso non è formulato e applicato in modo da tutelarli, sono anche alla base di tante espressioni artistiche. La letteratura, le arti visive, la musica, il teatro e il cinema (indicando queste come forme artistiche che in vario modo ne racchiudono altre) parlano al cuore, oltre che alla mente, e sono fondamentali nella vita individuale e sociale anche per la loro capacità di muovere alla riflessione e, a seconda della ricettività dello spettatore, all'azione, innescando meccanismi di empatia e solidarietà; rivestono inoltre un ruolo importante nella formazione dell'immaginario collettivo e della memoria storica. In questo volume, ideato e curato da Valentina Ripa, autrici e autori di diverse esperienze e ambiti scientifico-disciplinari approfondiscono ciascuno un argomento sulla base delle proprie competenze, apportando importanti contributi di conoscenza e di riflessione e interagendo anche sulla base di spunti non strettamente legati alle materie di riferimento (che sono giuridiche, linguistico-letterarie, storiche...). Partecipano con un contributo autori e autrici che vivono e lavorano tra l'Italia e le Americhe: Liliana Bellone, Giovanni Carbone, Sylva D'Amato, Laura Mariateresa Durante, Tullio Fenucci, Rosa Maria Grillo, Alessandro Guida, Antonio Gutiérrez, Luigi Kalb, Sandra Lorenzano, Ilaria Magnani, Rino Malinconico, María Inés Palleiro, Fernando Reati, Valentina Ripa, Francesco Schiaffo, Irene Theiner, Hernán Rodríguez Vargas, Virginia Zambrano.

### Eye on Europe Taylor & Francis

In a major expansion of the conversation on music and film history, *The Routledge Companion to Global Film Music in the Early Sound Era* draws together a wide-ranging collection of scholarship on music in global cinema during the transition from silent to sound films (the late 1920s to the 1940s). Moving beyond the traditional focus on Hollywood, this Companion considers the vast range of cinema and music created in often-overlooked regions throughout the rest of the world, providing crucial global

context to film music history. An extensive editorial Introduction and 50 chapters from an array of international experts connect the music and sound of these films to regional and transnational issues—culturally, historically, and aesthetically—across five parts: Western Europe and Scandinavia Central and Eastern Europe North Africa, The Middle East, Asia, and Australasia Latin America Soviet Russia Filling a major gap in the literature, *The Routledge Companion to Global Film Music in the Early Sound Era* offers an essential reference for scholars of music, film studies, and cultural history.

### Los idiotas del Tango en Berlín Duke University Press

The essays range from colonial domination and international struggles over territorial claims, to a meditation on the politics of location, to the issue of spatial representation of mature-age women and gay men within a dialectic of visibility/invisibility in Spanish theatre and cinema."--Jacket.

### Encyclopedia of Italian Literary Studies Routledge

Argentina fell in love with movies as soon as they were first exhibited in 1896. Even before World War I, Argentina was one of the biggest film markets in the world and continues to be a major film market today. This history of the Argentine film industry--starting with the earliest film exhibitions in 1897--covers film music, broadcasting, the introduction of film with sound, the impact of the American film industry on the Argentine, the industrialization of Argentine film, Hollywood films in Spanish, the tango in film and local stars. Reference material includes filmographic information and reviews from numerous publications. Photographs offer a look at film stills, promotions, and the people involved in the industry, and an index provides quick access to names and titles.

### I diritti umani tra aspetti giuridici e rappresentazioni Bucknell University Press

An intriguing and vibrant study of an innovative and lesser-known facet of contemporary art. Identifies significant strategies exploited by European artists to extend their aesthetic vision within the mediums of prints, books and multiples. Exploring commercial techniques, confrontational approaches and language and the expressionist impulse. Showcases the creativity being channelled into printed art by today's generation.

### De Carlos Escayola a Carlos Gardel Lulu.com

Touch is a fundamental element of dance. The (time) forms and contact zones of touch are means of expression both of self-reflexivity and the interaction of the dancers. Liberties and limits, creative possibilities and taboos of touch convey insights into the 'aisthesis' of the different forms of dance: into their dynamics and communicative structure, as well as into the production and regulation of affects. *Touching and Being Touched* assembles seventeen interdisciplinary papers focusing on the question of how forms and practices of touch are connected with the evocation of feelings. Are these feelings evoked in different ways in tango, Contact improvisation, European and Japanese contemporary dance? The contributors to this volume (dance, literature, and film scholars as well as philosophers and neuroscientists) provide in-depth discussions of the modes of transfer between touch and being touched. Drawing on the assumptions of various theories of body, emotion, and senses, how can we interpret the processes of tactile touch and of being touched emotionally? Is there a specific spectrum of emotions activated during these processes (within both the spectator and the dancer)? How can the relationship of movement, touch, and emotion be analyzed in relation to kinesthesia and empathy?

### The Life, Music, and Times of Carlos Gardel Springer

Celebrities live their lives in constant dialogue with stories about them. But when these stories are shaped by durable racist myths, they wield undue power to ruin lives and obliterate communities. *Black Legend* is the haunting story of an Afro-Argentine, Raúl Grigera ('el negro Raúl'), who in the early 1900s audaciously fashioned himself into an alluring Black icon of Buenos Aires' bohemian nightlife, only to have defamatory storytellers unmake him. In this gripping history, Paulina Alberto exposes the destructive power of racial storytelling and narrates a new history of Black Argentina and Argentine Blackness across two centuries. With the extraordinary Raúl Grigera at its center, *Black Legend* opens new windows into lived experiences of Blackness in a 'white' nation, and illuminates how Raúl's experience of celebrity was not far removed from more ordinary experiences of racial stories in the flesh.

### **Age of the Darkest Sorrow** Taylor & Francis

Hay muchas versiones sobre los orígenes del tango: se dice que nació en las orillas, que tardó mucho en ser admitido por la alta sociedad, que se bailaba en los prostíbulos porteños. En este libro, el gran estudioso del tango Héctor Benedetti logra sortear esas imágenes de idealizada marginalidad para analizar el devenir del género, desde el siglo XIX hasta las nuevas expresiones del siglo XXI. Así, construye una historia diferente y original, una obra de referencia que, a contrapelo de la tendencia más extendida, no recae en la sumatoria de biografías elogiosas ni en el esquematismo de las divisiones rígidas. Por el contrario, apuesta a sistematizar y articular un largo curso de acontecimientos y dar su justo lugar a los hechos y personajes más notables. Además de indagar en el momento fundacional, recorre el período de la consolidación del género con la incorporación del bandoneón, la conformación de un repertorio, la aparición de la orquesta típica y las posibilidades de difusión de la industria fonográfica. Explora el pasaje de la Guardia Vieja hacia las nuevas corrientes, y advierte las secuencias de inercia creativa, crisis y renovación que lo marcaron cíclicamente. Sigue las peripecias del tango cantado, desde la intimidad de Mi noche triste hasta el desencanto de Cambalache y más allá; y avanza con preguntas que buscan desarmar ciertos clichés: por qué Carlos Gardel continúa gravitando como un cantor insuperable, por qué los años cuarenta quedaron inscriptos como la "edad de oro", qué formas adoptó el debate entre los músicos más convencionales y los más innovadores, como Héctor Varela y Ástor Piazzolla. Con una prosa entretenida y ocurrente, este libro ofrece un panorama integral y crítico del mundo del tango, que sin duda ayuda a comprender su historia, pero además abre vías para profundizarla sobre bases verdaderamente sólidas.

*The Space of Culture* Manchester University Press

The second volume of the World Encyclopedia of Contemporary Theatre covers the Americas, from Canada to Argentina, including the United States. Entries on twenty-six countries are preceded by specialist introductions on Theatre in Post-Colonial Latin America, Theatres of North America, Puppet Theatre, Theatre for Young Audiences, Music Theatre and Dance Theatre. The essays follow the series format, allowing for cross-referring across subjects, both within the volume and between volumes. Each country entry is written by specialists in the particular country and the volume has its own teams of regional editors, overseen

by the main editorial team based at the University of York in Canada headed by Don Rubin. Each entry covers all aspects of theatre genres, practitioners, writers, critics and styles, with bibliographies, over 200 black & white photographs and a substantial index. This is a unique volume in its own right; in conjunction with the other volumes in this series it forms a reference resource of unparalleled value.

*The Memory of Fire Trilogy* Siglo XXI Editores

We are constantly submerged in society's demand for correct behavior. But if we always try to be adequate in the eyes of society, we may lose our focus on truth. The world seems to be telling us to avoid trying to find meaning in our most dolorous emotions. So we often do not see that there can be beauty when we are troubled. Joy has been the only acceptable goal for many around us for centuries. Accepting the sole argument of joy is like accepting that heaven is our only destination. But what about unheard, sabotaged feelings? Excruciating feelings are given names like hell or the abyss. It is only the world of art that does not segregate damaged thoughts. In art we can find salvation for our sorrows. A journey to the depths of lamentation conveys beauty, making the greatest art out of hurt.

**Tango** LIT Verlag Münster

This volume, the third in a series of four on the general issue of Multilingualism in World Literature, is focused upon the relationship between Migrancy and Multilingualism, including its aquatic, terrestrial and globalizing imagery and ideology. The cover picture *Wandering Tongues*, an iconic translation of the book's title, evokes one of the paradigmatic figures of migrancy and multilingualism: the migrations of the early Mexican peoples and their somatic multi-lingualism as represented in their glyphic scripts and iconography. The volume comprises studies on the literary, linguistic and graphic representation of various kinds of migrancy in significant works of African, American, Asian and European literature, as well as a study on the literary archetype of human errancy, the Homeric Odyssey, mapped along its periplum and metamorphosis in world literature. Ping-hui Liao is Chuan Lyu Endowed Chair Professor and Head of Cultural Studies at the Literature Department of the University of California in San Diego (USA). K. Alfons Knauth is Professor of Romance Philology at the Ruhr-Universität Bochum (Germany). The introduction and five of the twelve chapters are in English; the rest are in German,

French, Italian, and Spanish. (Series: poethik polyglott, Vol. 3) [Subject: Literature]

**The Film Industry in Argentina** Rowman & Littlefield Publishers

The function of dance in Latin/o American culture is the focus of the essays collected in *Everynight Life*. The contributors interpret how Latin/o culture expresses itself through dance, approaching the material from the varying perspectives of literary, cultural, dance, performance, queer, and feminist studies. Viewing dance as privileged sites of identity formation and cultural resistance in Latin/o America, *Everynight Life* translates the motion of bodies into speech, and the gestures of dance into a provocative socio-political grammar. This anthology looks at many modes of dance--including salsa, merengue, cumbia, rumba, mambo, tango, samba, and norteño--as models for the interplay of cultural memory and regional conflict. Barbara Browning's essay on capoeira, for instance, demonstrates how dance has been used as a literal form of resistance, while José Piedra explores the meanings conveyed by women of color dancing the rumba. Pieces such as Gustavo Perez Fírmát's "I Came, I Saw, I Conga'd" and Jorge Salessi's "Medics, Crooks, and Tango Queens" illustrate the lively scope of this volume's subject matter. Contributors. Barbara Browning, Celeste Fraser Delgado, Jane C. Desmond, Mayra Santos Febres, Juan Carlos Quintero Herencia, Josh Kun, Ana M. López, José Esteban Muñoz, José Piedra, Gustavo Perez Fírmát, Augusto C. Puleo, David Román, Jorge Salessi, Alberto Sandoval Oy, *My Buenos Aires* Palibrio

From its earliest manifestations on the street corners of nineteenth-century Buenos Aires to its ascendancy as a global cultural form, tango has continually exceeded the confines of the dance floor or the music hall. In *Tango Lessons*, scholars from Latin America and the United States explore tango's enduring vitality. The interdisciplinary group of contributors—including specialists in dance, music, anthropology, linguistics, literature, film, and fine art—take up a broad range of topics. Among these are the productive tensions between tradition and experimentation in tango nuevo, representations of tango in film and contemporary art, and the role of tango in the imagination of Jorge Luis Borges. Taken together, the essays show that tango provides a kaleidoscopic perspective on Argentina's social, cultural, and intellectual history from the late nineteenth to the

early twenty-first centuries. Contributors. Esteban Buch, Oscar Conde, Antonio Gómez, Morgan James Luker, Carolyn Merritt, Marilyn G. Miller, Fernando Rosenberg, Alejandro Sustí  
Global Tangos Walter de Gruyter GmbH & Co KG  
 El tango ha sido en Alemania una invasión pacífica. Un grupo de exiliados argentinos, hijos de inmigrantes, se reúnen todos los viernes para ir a bailar tango y nunca lo logran. En el tango mueren los débiles; se ama con tragedia bajo la niebla; las mujeres ya no creen en nada, pero siguen el ritmo y no pierden el paso, porque de ellas son las melodías más bellas de todos los tiempos, también el dolor y la reposición de la vida. ¿Cómo se siente un argentino lejos de la patria, entre el muro del exilio y otro de cemento? Son locos o simplemente idiotas que abandonaron llorando la patria. Los salones de Berlín... ¿qué tienen de semejanza a los de Buenos Aires? Estos tangueros alemanes, hombres y mujeres, ¿tienen en su conciencia grabada la psicopatología de la historia de las dos guerras mundiales en su neurótica memoria? ¿Se percatan de que entran a un mundo de idiotas que cada noche giran y giran dando vueltas en los salones y sobre sí mismos, en la semioscuridad, hasta marearse por el odio al pasado que nadie quiere repetir? ¿Será verdad que, para su felicidad, bailando tangos, han encontrado en su ritmo una nueva identidad?

The Columbia Guide to the Latin American Novel Since 1945

GONZALO VAZQUEZ GABOR

Beginning with volume 41 (1979), the University of Texas Press became the publisher of the Handbook of Latin American Studies, the most comprehensive annual bibliography in the field. Compiled by the Hispanic Division of the Library of Congress and annotated by a corps of more than 130 specialists in various disciplines, the Handbook alternates from year to year between social sciences and humanities. The Handbook annotates works on Mexico, Central America, the Caribbean and the Guianas, Spanish South America, and Brazil, as well as materials covering Latin America as a whole. Most of the subsections are preceded by introductory essays that serve as biannual evaluations of the literature and research under way in specialized areas. The Handbook of Latin American Studies is the oldest continuing reference work in the field. Lawrence Boudon became the editor in 2000. The subject categories for Volume 58 are as follows: Electronic Resources for the Humanities Art History (including

ethnohistory) Literature (including translations from the Spanish and Portuguese) Philosophy: Latin American Thought Music **Identity Mediations in Latin American Cinema and Beyond** Cambridge Scholars Publishing

Between 1905 and 1930, more than one hundred thousand Jews left Central and Eastern Europe to settle permanently in Argentina. This book explores how these Yiddish-speaking Ashkenazi immigrants helped to create a new urban strain of the Argentine national identity. Like other immigrants, Jews embraced Buenos Aires and Argentina while keeping ethnic identities—they spoke and produced new literary works in their native Yiddish and continued Jewish cultural traditions brought from Europe, from foodways to holidays. The author examines a variety of sources including Yiddish poems and songs, police records, and advertisements to focus on the intersection and shifting boundaries of ethnic and national identities. In addition to the interplay of national and ethnic identities, Nouwen illuminates the importance of gender roles, generation, and class, as well as relationships between Jews and non-Jews. She focuses on the daily lives of ordinary Jews in Buenos Aires. Most Jews were working class, though some did rise to become middleclass professionals. Some belonged to organizations that served the Jewish community, while others were more informally linked to their ethnic group through their family and friends. Jews were involved in leftist politics from anarchism to unionism, and also started Zionist organizations. By exploring the diversity of Jewish experiences in Buenos Aires, Nouwen shows how individuals articulated their multiple identities, as well as how those identities formed and overlapped.

**Film modernism** UNM Press

In the first biography in English of the great Argentinian tango singer Carlos Gardel (1890-1935), Collier traces his rise from very modest beginnings to become the first genuine "superstar" of twentieth-century Latin America. In his late teens, Gardel won local fame in the barrios of Buenos Aires singing in cafes and political clubs. By the 1920s, after he switched to tango singing, the songs he wrote and sang enjoyed instant popularity and have become classics of the genre. He began making movies in the 1930s, quickly establishing himself as the most popular star of the Spanish-language cinema, and at the time of his death Paramount was planning to launch his Hollywood career. Collier's

biography focuses on Gardel's artistic career and achievements but also sets his life story within the context of the tango tradition, of early twentieth-century Argentina, and of the history of popular entertainment.

**Tango Lessons** The Museum of Modern Art

Muscling in on New Worlds brings together a dynamic new collection of studies that approach sport as a window into Jewish identity formation in the Americas. Articles address football/soccer, yoga, boxing, and other sports as crucial points of Jewish interaction with other communities and as vehicles for reconciling the legacy of immigration and Jewish distinctiveness in new world national and regional contexts.

*Migrancy and Multilingualism in World Literature* Cambridge University Press

Tango music rapidly became a global phenomenon as early as the beginning of the twentieth century, with about 30% of gramophone records made between 1903 and 1910 devoted to it. Its popularity declined between the 1950s and the 1980s but has since risen to new heights. This Companion offers twenty chapters from varying perspectives around music, dance, poetry, and interdisciplinary studies, including numerous visual and audio illustrations in print and on the accompanying webpages. Its multidisciplinary approach demonstrates how different disciplines intersect through performative, historical, ethnographic, sociological, political, and anthropological perspectives. These thematic continuities illuminate diverse international perspectives and highlight how the art form flourished in Argentina, Uruguay and abroad, while tracing its international and cultural impact over the last century. This book is an innovative resource for scholars and students of tango music, particularly those seeking a diverse international perspective on the subject.

The Perfect Therapy - All About Tango Therapy University of Texas Press

In this expertly crafted, richly detailed guide, Raymond Leslie Williams explores the cultural, political, and historical events that have shaped the Latin American and Caribbean novel since the end of World War II. In addition to works originally composed in English, Williams covers novels written in Spanish, Portuguese, French, Dutch, and Haitian Creole, and traces the profound influence of modernization, revolution, and democratization on the writing of this era. Beginning in 1945, Williams introduces

major trends by region, including the Caribbean and U.S. Latino novel, the Mexican and Central American novel, the Andean novel, the Southern Cone novel, and the novel of Brazil. He discusses the rise of the modernist novel in the 1940s, led by Jorge Luis Borges's reaffirmation of the right of invention, and covers the advent of the postmodern generation of the 1990s in

Brazil, the Generation of the "Crack" in Mexico, and the McOndo generation in other parts of Latin America. An alphabetical guide offers biographies of authors, coverage of major topics, and brief introductions to individual novels. It also addresses such areas as women's writing, Afro-Latin American writing, and magic realism. The guide's final section includes an annotated bibliography of introductory studies on the Latin American and Caribbean novel,

national literary traditions, and the work of individual authors. From early attempts to synthesize postcolonial concerns with modernist aesthetics to the current focus on urban violence and globalization, *The Columbia Guide to the Latin American Novel Since 1945* presents a comprehensive, accessible portrait of a thoroughly diverse and complex branch of world literature.

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