

# Rivera.htm

Manuel Reyro,Diego Rivera

The Myth of William Wallace Susan Wallner, 2003-06-09 This book examines literary examples concerning William Wallace against the background of various historical sources and evaluates the construction, the changes, and the relevance of this Scottish national myth. For over 700 years, William Wallace has been fascinating people. What he achieved for his country is almost unbelievable. Already during his lifetime, Wallace's reputation must have been legendary. Over the centuries, a powerful myth has been created around his person, which was fostered by diverse writers, and even by Hollywood. There have been several periods throughout Scottish history when the interest in William Wallace intensified enormously, resulting in an increase of literary publications on the freedom fighter. These climaxes appeared whenever the Scots were dissatisfied with the English rule and brought the old animosity between England and Scotland to new life. These tensions caused many writers to revive memories of Wallace and his ideals by projecting the medieval story into their own time. Thus, more and more bits and pieces were added to the myth whose message seems to have had tremendous effects on the Scots. Wallace's unfulfilled quest of freeing Scotland even became an issue in several programs of political parties. With the release of the film *Braveheart* in the mid-1990s, the Wallace cult was reborn once more. Was it the prevailing political situation that stimulated such an overwhelming enthusiasm for William Wallace again? Did the Wallace myth influence the Devolution Movement? Is Wallace's spirit still alive today? Do the Scots still cherish what he fought for, and will they finally achieve his goal of a fully independent Scottish Nation? With regard to the current political situation, the author finds interesting answers to these questions and discusses the chances for a possible Scottish independence.

Tomàs Rivera Tomàs Rivera, 1995-06-30 Tomàs Rivera quite possibly has been the most influential voice in Chicano literature. Besides his masterpiece, *¿y no se lo tragó la tierra* / *And the Earth Did Not Devour Him*, included here is the sum total of his published works, in English and Spanish, as well as many that never made print in his lifetime.

Political Documentary Cinema in Latin America Antonio Traverso, Kristi Wilson, 2016-01-08 The chapters in this book show the important role that political documentary cinema has played in Latin America since the 1950s. Political documentary cinema in Latin America has a long history of tracing social injustice and suffering, depicting political unrest, intervening in periods of crisis and upheaval, and reflecting upon questions about ideology, cultural identity, genocide and traumatic memory. This collection bears witness to the region's film culture's diversity, discussing documentaries about workers' strikes, riots, and military coups against elected governments; crime, poverty, homelessness, prostitution, children's work, and violence against women; urban development, progress, (under)development, capitalism, and neoliberalism; exile, diaspora and border cultures; trauma and (post)memory. The chapters focus on documentaries made in Argentina, Brazil, Chile, Cuba, Mexico, and Venezuela, as well as on the work of Latino and diasporic Latin American political documentarians. The contributors to the anthology reflect the cultural and linguistic diversity of current Latin American film scholarship, with some writing in Spanish and Portuguese from Argentina and Brazil (with their original works especially translated), and others writing in English from Australia, Europe, and the USA. This book was

originally published as a special issue of Social Identities.

*Puerto Rican Women from the Jazz Age: Stories of Success* Basilio Serrano, 2019-08-29 The topic of this book may seem unusual to some since there may be those who believe that Puerto Rican women may not have entered the jazz milieu during its early history. Nevertheless, an aim of the book is to dispel this and other false generalizations. The contents of this volume will document how Puerto Rican women were not only present in early jazz but how they played trailblazing and innovative roles and contributed to the emergence of the genre in the States and abroad. This work will present information that is confirmable through a variety of sources. The book may not be the definitive work on the subject but will serve as a starting point to: -document the success and achievement of several Puerto Rican women from the jazz age -consider the different strategies used for success in jazz and film by women -illustrate the evolution of various careers -consider the different personal circumstances under which success was achieved -consider how women in contemporary jazz and film can learn from their predecessors - provide women: older, young, and youthful, examples of success with documentary evidence on how to achieve Book Organization The book is organized into sections that cover a brief history of significant Puerto Rican women in music and the performing arts followed by biographical descriptions of pioneering women in jazz and film. The book also contains a brief discussion on Puerto Rican women in jazz today followed by a discussion surrounding issues affecting women in the arts today. Throughout the text there is commentary on the situations facing women, especially, male chauvinism, colonialism, racism, and anti-women prejudice in jazz. Every effort was made to include only facts that are easily confirmable. Unsupported tales or questionable events are avoided to ensure that the material contained in the volume can be used for teaching purposes and for curriculum development when credit is given to this work. In the process of developing the central theme of this volume, special effort was made to document those experiences where Puerto Rican women collaborate with members of the African American community to confirm how the cross-cultural collaboration resulted beneficial to both ethnic peoples. The book will detail the many instances where members of the African-American community assisted the fledgling Puerto Rican artists achieve success and stardom. Figures such as Helen Elise Smith, David J. Martin, Will Marion Cook, Ada 'Bricktop' Smith, Dr. Laurence Clifton Jones, and other distinguished African-Americans are described. My hope is that this information will be added to historic works in African-American Studies.

*Diego Rivera the Red* Guadalupe Rivera Marón, 2004-09-30 In this colorful recreation of the childhood and early adulthood of Mexican muralist Diego Rivera, his daughter Guadalupe Rivera Marín explores the ideological and artistic development of a revolutionary painter. Rivera Marín begins with a pivotal trip that Diego took with his father at the age of six and continues through his travels in Europe, prior to his return to Mexico, where he would later marry Frida Kahlo and found the muralist movement. With bold colors and decisive brush strokes, Diego Rivera's legacy to the international arts community is undeniable. His murals and paintings grace iconic buildings and cultural centers throughout Mexico, in accordance with Rivera's commitment to making his art available to the working-class people he often portrayed in his works. In these buildings and popular spaces, Rivera's art serves to

educate succeeding generations about Mexican history, art, and society. As passionate about politics as he was about art, Rivera dared to fight for societal change with a brush and a bomb. Not content to watch from the comfort of his studio, Rivera became an active participant in world politics, fighting alongside the Zapatistas in the hills of southern Mexico and the socialist and anarchist revolutionaries on the streets of Barcelona and Paris. Charting his childhood before the Mexican Revolution through his years in a Europe immersed in the Bolshevik revolution, this vivid portrait offers a thorough examination of Rivera's creative and intellectual evolution. Rivera Marín captures an essential time for Rivera before he became recognized as one of the premier artists of Mexico. During his travels through France, England, Spain, Switzerland, and Italy, he embraced the Avant-Garde that he later rejected and replaced with the nationalist and revolutionary art that became the basis for the great Mexican muralist movement. Populated by significant figures such as Emiliano Zapata and Vladimir Lenin, Rivera Marín's book about her father's political coming of age is both the story of the man and the epic times in which he lived.

**Passing the Test** William Bowers, John T. Greenwood, 2011-10-01 For U.S. and UN soldiers fighting in the Korean War, the spring of 1951 was brutal. The troops faced a tough and determined foe under challenging conditions. The Chinese Spring Offensive of 1951 exemplified the hardships of the war as the UN forces struggled with the Chinese troops over Line Kansas, a phase line north of the 38th parallel, in a conflict that led to the war's final stalemate. This book looks closely at the fierce fighting of the Spring Offensive and analyzes U.S. and UN strategies and operations, exploring the combat from the perspectives of platoons, squads, and the men themselves. -- from Publisher description.

Diego Rivera Diego Rivera, 2007

**Puerto Rican Pioneers in Jazz, 1900–1939** Basilio Serrano, 2015-09-18 Musicians from Puerto Rico played a substantial role in the development of jazz during the early years of the twentieth century, before and during the years surrounding the Harlem Renaissance. These jazz pioneers, including instrumentalists, composers, and vocalists, were products of the Puerto Rican diaspora in the United States and contributed to the early history of this uniquely American genre. In this study, author Basilio Serrano provides a detailed look at the lives of these men and women and their contributions to the development of jazz and Latin jazz. Serrano explores how the music of Puerto Rico helped to shape them and offers a comprehensive review of the bands in which they played, studying specialists in a variety of instruments as well as band leaders and composers. This group included notable figures such as Fernando Arbello, the Bayron sisters, the Rivera family, Louis King Garcia, Joe Loco, Juan and Paco Tizol, Augusto and Willie Rodriguez, Augusto Coen, and Cesar Concepcion. Covering a period from 1900 to 1939, *Puerto Rican Pioneers in Jazz, 1900–1939* presents the stories of early Puerto Rican jazz musicians whose contributions to the genre have previously been overlooked.

**Mariano Rivera** John Bankston, 2012-09-30 Mariano Rivera did not dream of being a baseball player. He wanted to play professional soccer. An ankle injury sidelined that dream. Although he began playing baseball, Mariano worried he would spend his life fishing with his father in Panama. Instead, a scout for the New York Yankees changed his life. In just a few years, Mariano went from poverty in Panama to winning World Series Titles. This is Mariano's

story. Mariano Rivera no soñaba con ser jugador de béisbol. Quería jugar fútbol profesional. Una lesión en el tobillo frustró ese sueño. Aunque empezó a jugar béisbol, Mariano estaba preocupado. ¿Se pasaría la vida pescando con su padre en Panamá? Pero un cazador de talentos de los Yankees de Nueva York le cambió la vida. En el curso de unos pocos años, Mariano pasó de una vida de pobreza en Panamá a ganar Series Mundiales. Esta es su historia.

Monuments as Cultural and Critical Objects Thomas Houlton, 2021-11-25

*Monuments as Cultural and Critical Objects* explores monuments as political, psychical, social, and mystical objects. Incorporating autoethnography, psychoanalysis, deconstruction, postcolonialism, and queer ecology, Houlton argues for a radical, interdisciplinary approach to our monument-culture. Tracing historical developments in monuments alongside contemporary movements such as Rhodes Must Fall and Black Lives Matter, Houlton provides an in-depth critique of monument sites, as well as new critical and conceptual methodologies for thinking across the field. Alongside analysis of monuments to the Holocaust, colonial figures, and LGBTQIA+ subjects, this book provides new critical engagements with the work of D.W. Winnicott, Marion Milner, Jacques Derrida, Edward Said, Eve Sedgwick, and others. Houlton traces the potential for monuments to exert great influence over our sense of self, nation, community, sexuality, and place in the world. Exploring the psychic and physical spaces these objects occupy—their aesthetics, affects, politics, and powers—this book considers how monuments can challenge our identities, beliefs, and our very notions of remembrance. The interdisciplinary nature of *Monuments as Cultural and Critical Objects* means that it is ideally placed to intervene across several critical fields, particularly museum and heritage studies. It will also prove invaluable to those engaged in the study of monuments, psychoanalytic object relations, decolonization, queer ecology, radical death studies, and affect theory.

**Rivera** Luis-Martín Lozano, 2007

*New York and the International Sound of Latin Music, 1940-1990* Benjamin Lapidus, 2020-12-28 New York City has long been a generative nexus for the transnational Latin music scene. Currently, there is no other place in the Americas where such large numbers of people from throughout the Caribbean come together to make music. In this book, Benjamin Lapidus seeks to recognize all of those musicians under one mighty musical sound, especially those who have historically gone unnoticed. Based on archival research, oral histories, interviews, and musicological analysis, Lapidus examines how interethnic collaboration among musicians, composers, dancers, instrument builders, and music teachers in New York City set a standard for the study, creation, performance, and innovation of Latin music. Musicians specializing in Spanish Caribbean music in New York cultivated a sound that was grounded in tradition, including classical, jazz, and Spanish Caribbean folkloric music. For the first time, Lapidus studies this sound in detail and in its context. He offers a fresh understanding of how musicians made and formally transmitted Spanish Caribbean popular music in New York City from 1940 to 1990. Without diminishing the historical facts of segregation and racism the musicians experienced, Lapidus treats music as a unifying force. By giving recognition to those musicians who helped bridge the gap between cultural and musical backgrounds, he recognizes the impact of entire ethnic groups who helped change music in New York. The study of these individual musicians through interviews and musical transcriptions helps to characterize the

specific and identifiable New York City Latin music aesthetic that has come to be emulated internationally.

**International Studies in Honor of Tomás Rivera** Julián Olivares, 1986-01-01 Tomás Rivera, author of the award-winning novel *Éy no se lo tragó la tierra*, passed away in 1985 and is commemorated in recollections by Rolando Hinojosa and Américo Paredes and studies of his prose and poetry by leading critics of Chicano literature.

Diego Rivera Manuel Reyero, Diego Rivera, 1983

**Hispanic Star: Sylvia Rivera** Claudia Romo Edelman, J. Gia Loving, 2023-05-16 Read about Sylvia Rivera, who is among the most groundbreaking, iconic Hispanic and Latinx heroes who have shaped our culture and the world in *Hispanic Star: Sylvia Rivera*, co-written with J. Gia Loving, from Claudia Romo Edelman's gripping *Hispanic Star* biography series for young readers. Meet Stonewall uprising veteran Sylvia Rivera—once just a kid from New York City. A transgender Latina, Sylvia became an influential gay liberation and transgender rights activist who fought especially for transgender people of color. In the 1970s, Sylvia and Marsha P. Johnson founded the Street Transvestite Action Revolutionaries (STAR), a group devoted to providing services and advocacy for homeless LGBTQ+ people. Nearly two decades after her passing, Sylvia and her legacy continue to have an impact on the LGBTQ+ rights movement and remain an inspiration for marginalized queer people everywhere. *Hispanic Star* proudly celebrates Hispanic and Latinx heroes who have made remarkable contributions to American culture and have been undeniable forces in shaping its future. If you can see it, you can be it.

**Using Internet Primary Sources to Teach Critical Thinking Skills in Visual Arts** Pamela J. Eyerdam, 2003-03-30 Use the Internet to teach visual arts and refine students' critical thinking skills! This book is based on the Discipline-Based Art Education program, a proven art instruction program that teaches everything from the creative process and art history to criticism and aesthetics. An abundance of primary source Web sites and background information is offered. The main focus of the book is western art history and painting, but examples of sculpture, drawings, prints, and architecture are included, along with a chapter on diversity. Part I provides background material. A brief history of art education is presented, followed by a review of the components of design elements and principles. The book describes using the Internet as a primary source by identifying and evaluating websites. Part II follows the program through the main historical periods, from prehistoric and ancient Middle Eastern art, through the Renaissance, through the 20th century. A bibliography and index are included.

**José Guadalupe Posada in the Eyes of Diego Rivera** Guadalupe Rivera Marín, 2013

*Tomas Rivera* Tomás Rivera, Julián Olivares, 2008 Tomás Rivera quite possibly has been the most influential voice in Chicano literature. The widely respected and too soon deceased Rivera, who helped launch the literary movement which is still gathering strength today, has left us a legacy of prose, poetry and essay that will make his influence felt throughout the next century. Besides his masterpiece, . . . *y no se lo trago la tierra*/ . . . *And the Earth Did Not Devour Him*, included here is the sum total of his published works, in English and Spanish, as well as many that never made print in his lifetime. With an informative introduction by the leading Rivera scholar, Julian Olivares, this volume should be the cornerstone for any library or

collection which seeks to represent U.S. Hispanic literature -- no, American literature.

*Diego Rivera* Diego Rivera, 1986

**Latinos in American Football** Mario Longoria, Jorge Iber, 2020-02-21 In 1927 Cuban national Ignacio S. Molinet was recruited to play with the Frankford Yellow Jackets of the old NFL for a single season. Mexican national Jose Martinez-Zorrilla achieved 1932 All-American honors. These are the beginnings of the Latino experience in American Football, which continues amidst a remarkable and diversified setting of Hispanic nationalities and ethnic groups. This history of Latinos in American Football dispels the myths that baseball, boxing, and soccer are the chosen and competent sports for Spanish-surname athletes. The book documents their fascination for the sport that initially denied their participation but that could not discourage their determination to master the game.

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