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Books in Brief

The editorial office receives a number of edited volumes and other texts that will be of interest to our readership. When these works tend to be less suitable for unified reviews than monographs, we list them here. To introduce these volumes, we include the publication information and tables of contents. The volumes selected for this issue include recently received anthologies.

Nicaragua: Emerging from the Shadow of the Eagle. Sixth Edition. Edited by Thomas W. Walker and Christine J. Wade. Boulder: Westview Press, 2017. Pp. xx, 229. Annotated sources in English. Index. $35.00 paper; $22.99 ebook.

Introduction

Chapter 1: Early History: The Pre-Columbian Period to the Mid-1930s

Chapter 2: The Somoza Era and the Sandinista Revolution

Chapter 3: The Sandinistas in Power

Chapter 4: A Revolution at War

Chapter 5: The Conservative Restoration

Chapter 6: A Revolution Returns

Voices of Crime: Constructing and Contesting Social Control in Modern Latin America. Edited by Luz E. Huertas, Bonnie A. Lucero, and Gregory J. Swedberg. Tucson: University of Arizona Press, 2016. Pp. 264. Bibliography. Index. $55.00 cloth.

Foreword

Ricardo D. Salvatore

Introduction: Studying the Construction, Negotiation, and Repression of Crime
Luz E. Huertas, Bonnie A. Lucero, and Gregory J. Swedberg

https://doi.org/10.1017/tam.2016.92 Published online by Cambridge University Press

PART 1. Constructing Criminality: Otherness in the Discourses and Policies on Order and Progress

Chapter 1: Traveling Criminals and Transnational Police Cooperation in South America, 1890–1920
Diego Galeano

Chapter 2: Imagining Criminality: Race, Identity, and Crime in Peru, 1890s–1930s
Luz E. Huertas

Chapter 3: Police Imagination: The Construction of Drug Users and Drug Trafficking in Chile, 1900–1950
Marcos Fernández Labbé

Chapter 4: Between Fiction and Reality: Policiales and the Beginnings of the Yellow Press in Lima, 1940–1960
Sönke Hansen

PART 2. Navigating Criminalization: Agency and its Limits Amid State Violence

Chapter 5: Order in an Occupied City: Police and Antiblack Violence in Cienfuegos, Cuba, Circa 1899
Bonnie A. Lucero

Chapter 6: Visions of Order: Criminality, Class, and Community Conceptions of the Police in 1920s Buenos Aires
Juandrea Bates

Chapter 7: Prosecuting Deviance: Sexual Violence in Postrevolutionary Veracruz, 1920–1950
Gregory J. Swedberg

Chapter 8: Between Barbarity and Tradition: Past and Present Representations of Lynching in Mexico
Gema Santamaría

Conclusion: Toward an Intersectional Vision of Crime
Bonnie A. Lucero

https://doi.org/10.1017/tam.2016.92 Published online by Cambridge University Press

Del Internet a Las Calles: #YoSoy132, una opción alternativa de hacer política. Edited by Raúl Diego Rivera Hernández. Raleigh: A Contracorriente Press, 2016. Pp. ix, 230. Introducción. Notas de los autores. $19.95 paper.

Activismo en línea y activismo en las calles: claves políticas para pensar Al #YoSoy132
Raúl Diego Rivera Hernández

Las insurgencias no tienen un plan, ellas son el plan: performativos políticos y mediadores evanescentes
Benjamín Arditi

La política de la pasión
Diana Taylor

YoSoy132, un movimiento-red: autocomunicación, redes policéntricas y conexiones globales
Pablo Aragón, Arnau Monterde

El movimiento social en los tiempos de las redes sociales
Laura Elizabeth Guzmán Garibay

Representación, espontaneísmo y la nueva esfera pública. el caso de #YoSoy132
Ignacio Corona

#TodosSomos132 por Rompeviento Televisión por Internet: la aventura de ser un medio
Israel Espinosa Ramírez

#RevistaHashtag: periodismo alternativo en la polis de los medios
Ricardo Bernal Lugo

Estela de Luz versus horizonte de esperanza? El YoSoy132 y los tatuajes del espacio urbano
Diana Guillén

Carnavalización de la protesta y cine político: Artistas Aliados y el Frente Autónomo Audiovisual #YoSoy132
Raúl Diego Rivera Hernández

El día que todos fuimos presos
Guillermo Alana Naranjo Estrada

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Trascendiendo la coyuntura electoral: consensos y tensiones al interior de #YoSoy132
Iván Benumea Gómez

Manifiesto
Guiomar Rovira Sancho

Midwives and Mothers: The Medicalization of Childbirth on a Guatemalan Plantation. Sheila Cosminsky. Austin: University of Texas Press, 2016. Pp. 318. Appendixes. Notes. Bibliography. $27.95 paper; $85.00 cloth.

Chapter 1. Midwives, Knowledge, and Power at Birth

Chapter 2. María's World: The Plantation

Chapter 3. The Role of the Midwife: María and Siriaca

Chapter 4. Hands and Intuition: The Midwife's Prenatal Care

Chapter 5. Soften the Pain: Management of Labor and Delivery

Chapter 6. Looking after Mother and Infant: Postpartum Care

Chapter 7. To Heal and to Hold: Midwife as Healer and Doctor to the Family

Chapter 8. Career or Calling: National Health Policies and Midwifery Training Programs

Chapter 9. Medicalization through the Lens of Childbirth

Appendix I. Medicinal Plants and Remedies Mentioned by Midwives

Appendix II. Common and Scientific Names of Medicinal Plants

Maya Imagery, Architecture, and Activity: Space and Spatial Analysis in Art History. Edited by Maline D. Werness-Rude and Kaylee R. Spencer. Albuquerque: University of New Mexico Press, 2015. Illustrations. Pp. xiv, 426. $75.00 cloth.

Chapter 1: Imagery, Architecture, and Activity in the Maya World: An Introduction
Maline D. Werness-Rude and Kaylee R. Spencer

Chapter 2: Aligning the Jester God: The Implications of Horizontality and Verticality in the Iconography of a Classic Maya Emblem
Penny Steinbach

https://doi.org/10.1017/tam.2016.92 Published online by Cambridge University Press

Chapter 3: Refining God L: The Spatial Realm of a Maya "Earth Lord"
Michele M. Bernatz

Chapter 4: Space Men Carving Out a Sense of Place in the Chocholá Style
Maline D. Werness-Rude

Chapter 5: Public Spaces in the Ancient Maya City: A History
Flora Simmons Clancy

Chapter 6: Locating Palenque's Captive Portraits: Space, Identity, and Spectatorship in Classic Maya Art
Kaylee R. Spencer

Chapter 7: Spaces of Transformation at Temple 1, Tikal, Guatemala
Elizabeth Drake Olton

Chapter 8: The Shifting Spatial Nexus of an Urban Maya Landscape: A Case Study of Architecture, Sculpture, and Ceramics at Yo'okop
Linnea Wren, Travis Nygard, and Justine M. Shaw

Epilogue: Portals, Turtles, and Mythic Places
Michael D. Carrasco

Architectural Vessels of the Moche: Ceramic Diagrams of Sacred Space in Ancient Peru. By Juliet B. Wiersema. Austin: University of Texas Press, 2015. Pp. xi, 203. Introduction. Illustrations. Photos. $60.00 cloth.

Chapter 1: Moche Architectural Vessels: An Overview

Chapter 2: Visualizing and Visually Communicating Architectural Space

Chapter 3: The Moche Architectural Vessel Corpus and Its Correspondence with the Archaeological Record

Chapter 4: Ceramic Diagrams of Sacred Space: Vessels of the Enclosed Gabled Type

Chapter 5: Moche Architectural Whistling Vessels: Their Technical Construction and Acoustic Properties

Chapter 6: Architectural Representations in Other Cultures

https://doi.org/10.1017/tam.2016.92 Published online by Cambridge University Press

Conclusion

Chesucristo: The Fusion in Image and Word of Che Guevara and Jesus Christ. By David Kunzle. Berlin: De Gruyter, 2015. Pp. 384. Preface. Introduction. Bibliography. $126.00 paper.

Chapter 1: Jesus in a Violent Revolutionary Movement: Jesus and the Zealots

Chapter 2: The Church Recrucified: Liberation Theology

Chapter 3: Che and Christian Word in a Christian World

Chapter 4: The True Revolutionary is Guided by Great Feelings of Love

Chapter 5: The Korda Matrix Photograph

Chapter 6: Chapter and Verse: Parallels in the Words and Events of the Gospels

Chapter 7: A Shared Symbology

Chapter 8: Miracles

Chapter 9: Christification in Poetry, Play, and Novel: The Divine Force of Nature

Chapter 10: The Anglican Christ-Che: "Meek and mild. As if."

Chapter 11: Che in Film, Video, and Multimedia

Chapter 12: The Dead Che in Art: Alborta, Berger, Belkin, Alonso

Chapter 13: The Passion of Che: Capture, Death, and Disappearance

Closing: The New Man, Art, and Spiritual Development

Postface
Roberto Massari

Modern Architecture in Latin America Art, Technology, and Utopia. By Luis E. Carranza and Fernando Luiz Lara. Austin: University of Texas Press, 2014. Illustrations. Notes. Bibliography. Index. Pp. xvi, 406. $90.00 cloth; $45.00 paper.

Foreword
Jorge Francisco Liernur

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(Notes toward an) Introduction

1903. Francisco Pereira Passos begins a project to "civilize" Rio de Janeiro by applying Baron Haussmann's ideas as an answer to the tropical (lack of) urbanism.

1904. Víctor Meano, Francisco de Oliveira Passos, and Emile Jéquier build a Latin American character with a classical vocabulary.

1906. Julián García Núñez's Hospital Español defines a characteristic search for a new language: Secession/Art Nouveau.

1914. Jesús T. Acevedo and Federico Mariscal lecture in Mexico on the character, importance, and role of the Spanish colonial legacy.

1915. Antonin Nechodoma introduces the Prairie style to Puerto Rico.

1922. In an attempt to create a building expressive of the "cosmic race," José Vasconcelos inaugurates in Mexico City the headquarters of the Secretaría de Educación Pública and formalizes the muralist project.

1923. Mario Palanti: Palacio Barolo and Palacio Salvo

1924. *Martín Fierro* presents Alberto Prebisch and Ernesto Vautier's Ciudad Azucarera en Tucumán and formalizes the connections and interests in architecture among the literary and artistic avant-gardes.

1925. Modern architecture begins with Gregori Warchavchik and Rino Levi publishing manifestos on the new architecture; catching up to the 1922 Semana de Arte Moderna.

1925-A. *Estridentópolis en 1975*: Literary Architecture and the Avant-Garde

1925-B. José Villagrán García, Instituto de Higiene y Granja Sanitaria

1928. The Columbus Memorial Lighthouse Competition sparks an investigation into what architecture for Latin America should be like.

1929-A. The Ibero-American Exhibition opens in Seville, revealing the complex and contradictory relations between Spain and its former American colonies.

1929-B. Le Corbusier's first encounters with South America: Lectures and early projects for Argentina, Brazil, and Uruguay

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1929-C. With the *History of the Skyscraper*, Francisco Mujica articulates the skyscraper's Latin American dimension.

1929. Sergio Larraín and Jorge Arteaga's Oberpauer Building initiates a new direction in Chilean architecture.

1930-A. Getúlio Vargas takes power in Brazil and appoints 28-year-old Lúcio Costa as director of the Escola Nacional de Belas Artes (ENBA).

1930-B. Commemorating the centenary of its independence, Uruguay takes the first soccer World Cup at home, and Montevideo is at the center of its modern ambitions.

1930. Flávio de Carvalho, "City of the Naked Man"

1931. Juan O'Gorman, Diego Rivera and Frida Kahlo Houses and Studios

1933. In his *Pláticas sobre arquitectura* lecture, Juan O'Gorman highlights the existing polemics between functionalism and academic architecture.

1936. Le Corbusier is back in Rio de Janeiro.

1936-A. The Kavanagh Building is finished, becoming the tallest skyscraper in Latin America.

1936-B. Francisco Salamone: Fascism and Monumental Architecture in the Pampa

1936-C. Julio Vilamajó, School of Engineering

1937. Wladimiro Acosta's *Vivienda y ciudad* highlights the relationship between ecology, new forms of leisure, the house, and the city.

1937. Cine Gran Rex and Argentine Classicist Modernism

1938. Characteristic of the growing reach of surrealism into architecture and Latin America, the Chilean architect-trained artist Matta publishes "Sensitive Mathematics—Architecture of Time" in *Minotaure*.

1938. Joaquín Torres-García, *Monumento cósmico*, Montevideo, Uruguay

1939. The European diaspora brings architectural talents to Latin America on an unprecedented scale.

1939. The Brazilian pavilion at New York World's Fair

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1941. Pampulha represents an encounter that would change the future of Brazil.

1942. Amancio Williams, Casa sobre el Arroyo

1943-A. The *Brazil Builds* exhibition at the Museum of Modern Art in New York highlights the architectural and political interests of US relations with Brazil.

1943-B. Town Planning Associates (TPA) is commissioned to design a new Brazilian town around an airplane factory, Cidade dos Motores. This will be the beginning of TPA's involvement with Latin America that will include not only plans for Chimbote, Peru, but also master plans for Medellín and Bogotá, Colombia, and Havana, Cuba.

1944. Henry Klumb moves to Puerto Rico and formalizes investigations of modern architecture in the tropics.

1945. Antoni Bonet, Punta Ballena, Uruguay

1946. Affonso Reidy's Popular Housing Blocks

1947-A. Luis Barragán and Max Cetto, the émigré German architect, begin working on the design of the first houses in Mexico City's Jardines del Pedregal subdivision.

1947-B. Seeking to symbolize postwar efficiency and organization, Latin American cities embrace the North American "architecture of bureaucracy."

1947-A. Oscar Niemeyer sketches the UN building in New York but takes no credit.

1947-B. Mario Pani—*Multifamiliares*

1947-C. Agrupación Espacio

1949. *La ciudad frente al río* is released, showing the transformations of Le Corbusier's plan for Buenos Aires.

1950. Public housing reaches a monumental scale: Mario Pani, Carlos Raúl Villanueva, Affonso Reidy, Oscar Niemeyer.

1951-A. Carlos Raúl Villanueva, Villanueva Residence

1951-B. *PROA* magazine publishes *Arquitectura en Colombia*, articulating an identity that survived the second half of the century.

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1951-C. Lina Bo Bardi inaugurates her Casa de Vidro.

1952. The debates of plastic integration, modern architecture, and the development of new city forms come to the forefront in two major universities: the UNAM in Mexico City and the Universidad Central in Caracas, Venezuela. The first exemplifies figurative, legible, and socially conscious art; the second, abstraction.

1952. Eladio Dieste, Iglesia de Cristo Obrero, Atlántida, Uruguay

1953-A. Affonso Reidy: halfway between the Carioca school and the Paulista school

1953-B. El Eco Experimental Museum in Mexico City opens its doors, advocating for an "emotional architecture."

1953-C. Max Bill's critique of the São Paulo Biennial has a significant impact in Brazil: Oscar Niemeyer writes a "mea culpa," Sérgio Bernardes invests in designing a technological utopia, and João Filgueiras Lima devotes his life to prefabrication.

1953-A. Félix Candela, Church of Our Lady of the Miraculous Medal, Mexico City

1953-B. Mario Roberto Álvarez, Teatro General San Martín, Buenos Aires

1954. Le Corbusier, Curutchet House, La Plata, Argentina

1955. Eladio Dieste—Tectonics driving the accidental architect

1955-A. Fruto Vivas, Club Táchira

1955-B. The Helicoide in Caracas: The Ultimate Parking and Shopping Center

1955-C. Gio Ponti, Villa Planchart

1956. Brasília: A modernist utopia?

1957-A. Mies van der Rohe, Bacardí Buildings for Havana, Cuba, and Mexico City

1957-B. Lina Bo Bardi, São Paulo Museum of Art

1959. The appeal of Corbusian monumentality and *béton brut*: Clorindo Testa's Government Building in La Pampa and, with SEPRA, the Bank of London and South America in Buenos Aires

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1961-A. Fidel Castro, in conversation with Ernesto "Che" Guevara, decides to convert a golf course into art schools in Cuba.

1961-B. João Batista Vilanova Artigas and Paulo Mendes da Rocha articulate the Paulista school: free ground plan, generous social spaces, and opaque envelopes.

1961. João Batista Vilanova Artigas, School of Architecture and Planning, University of São Paulo

1962. Nelson Bayardo, Columbarium, Montevideo

1963. In Bogotá, Rogelio Salmona takes old bricks to a new dimension in Torres del Parque.

1964-A. The military dictatorship ends Delfim Amorim and Acácio Gil Borsoi's investigations into an architecture for the Brazilian northeast.

1964-B. Pedro Ramírez Vázquez, Museo Nacional de Antropología, Mexico City

1964-C. Martín Correa and Gabriel Guarda, Las Condes Benedictine Monastery Chapel

1965-A. Parque do Flamengo: Roberto Burle Marx redefines the Brazilian landscape by rediscovering the country's own local species.

1965-B. The (re)invention of Curitiba: from the plan of Jorge Wilheim to the implementation by Jaime Lerner

1965. Juan Borchers, Cooperativa Eléctrica de Chillán, Chile

1966. United Nations as client and advocate: Emilio Duhart's CEPAL Building in Santiago

1967. Hélio Oiticica builds *Tropicália,* challenging the traditional boundaries between art, popular culture, construction, and architecture.

1967. Jesús Tenreiro-Degwitz—Venezuelan Postmodernism

1968. The Olympic Games provide Mexico City with opportunities for new forms of national representation through architecture; deadly student protests highlight the contested use of public space.

1969-A. Inventing new educational paradigms, Alberto Cruz Covarrubias and Godofredo Iommi (poetically) found the Ciudad Abierta in Chile.

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1969-B. PREVI: Two opposing governments in Peru bring in the best architects in the world to address squatter settlements.

1969. Francisco Bullrich publishes on Latin American architecture.

1971. Formalizing the legacy of the Madí (Movimiento de Arte de Invención) and utopian urban projects, Gyula Kosice proposes a hydrospatial city.

1971. National Theater, Guatemala

1974. Teaching under duress: La Escuelita, dictatorship, and postmodernism in Argentina

1975. Filgueiras Lima, Capela do Centro Administrativo da Bahia

1976. Mexican postmodernism: Teodoro González de León's Colegio de México expresses modern architecture's new historicizing sensibilities.

1977-A. Éolo Maia, Capela de Santana ao Pé do Morro

1977-B. Bruno Stagno House, Costa Rica

1979. *Pampulha* magazine is launched in Minas Gerais, marking the beginning of Brazilian postmodernism.

1980. The Pritzker Architecture Prize is awarded to Luis Barragán, and photography is at the center of the myth.

1983. Niemeyer returns to Rio de Janeiro to design the Sambódromo and the CIEPs: architecture gets closer to popular needs.

1983-A. Ramón Gutiérrez publishes *Arquitectura y urbanismo en Iberoamérica*.

1983-B. Severiano Porto, Balbina Environmental Protection Center, Brazil

1985-A. In the midst of a "not-so-lost" decade...

1985-B. Lina Bo Bardi and the SESC Pompéia inaugurate an interest in adapting existing structures.

1988. Brazilian Museum of Sculpture

1990. Chilean postmodernism is challenged by José Cruz and Germán del Sol.

1991. Angelo Bucci and Alvaro Puntoni win the competition for the Brazilian pavilion at Seville Expo 1992, marking the end of the postmodern reign and the beginning of neomodernism.

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1993. Pablo Beitia, Xul Solar Museum (Pan Klub Foundation)

1994-A. *Quae sera tamen*: Architecture for the Favelas

1994-B. As a model for internationalization, NAFTA becomes emblematic of the new character of late-twentieth-century Mexican architecture.

1997. Smiljan Radic, Charcoal Burner's Hut

2000. Colombian Renaissance: In Bogotá and Medellín, mayors and architects work together to create better cities.

2000. Alberto Kalach, GGG House, Mexico City

2001. Solano Benítez's Tomb for His Father, Paraguay

2002. Rafael Iglesia, Pavilions at Parque Independencia

Provocations for a Conclusion: Islands No More

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