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MITÓPOLIS. Ensayo sobre arte y memoria en el espacio público Beatriz Elena Acosta Ríos, Manuel Bernardo Rojas López, Juan Diego Parra Valencia, 2017-06-01 Esta obra explora el sentido de la calle como inspiración y soporte de múltiples obras artísticas en las que sus creadores han mantenido una relación constante con el asfalto el polvo la corrosión y la hostilidad y que se han atrevido a hurgar en las oquedades de lo urbano Es un acercamiento a las maneras como se teje entre las administraciones y los circuitos de arte una colaboración para buscar soluciones conjuntas a los conflictos que entra a la ciudad Más a su vez hace un homenaje a los artistas de Medellín que han dejado trazas en el espacio contribuyendo a la construcción de la memoria colectiva La ruta prohibida y otros enigmas de la Historia Javier Sierra, 2012-12-11 Y si Colón hubiera pisado América por primera vez siete años antes de su viaje oficial Y si algunas de las reliquias más importantes del Templo de Salomón estuvieran hoy en poder del Vaticano Qué sucederá si descubriéramos que Las Meninas de Velázquez ocultan un oscuro secreto astrológico O que no fue la Virgen quien se apareció en Fátima El autor que ha cautivado a millones de lectores en todo el mundo repasa algunos hitos de esa Historia que todos creemos conocer y nos sorprende con misterios que llevan siglos aguardando a ser desvelados Sierra comparte con el lector su investigación sus fuentes muchas veces inaccesibles y otras desconocidas y hace de *La ruta prohibida* una obra inigualable Críticas, 2004 **Palabras desencadenadas** Natalia Álvarez Méndez, Natalia Álvarez Méndez, 2010 El análisis de destacadas obras literarias guineoecuatorianas publicadas en el siglo XX que se incluye en este libro sitúa al lector frente a un relevante corpus influido por los procesos de colonización y descolonización Los estudios postcoloniales ofrecen un novedoso modo de concebir la modernidad y posibilitan una interesante visión de la literatura negroafricana escrita en lengua española *Huellas que regresan* Ricardo Forster, 2019-07-19 Entre títulos y autores en *Huellas que regresan* se emite un plan de acción atraer historias personales la experiencia del lenguaje de la cultura para restarle algo a una masa creciente de individuos sin memoria Contra el presente moderno que se agota en sí mismo que no conjuga otros tiempos verbales Ricardo Forster Buenos Aires 1957 ha conformado

una colección de textos que retrotraen lecturas iniciales y fragmentos luminosos de la historia para contraponerlos entre sí bajo cielos distintos Transmitir es apenas guardar fidelidad a los muertos dice el autor es aprender a traicionarlos pero no con deslealtad sino al traducirlos para otras cosas Sin declararlo directamente se presenta asimismo en estas páginas una biografía intelectual fundada más en las lecturas que en los grados académicos más en la pasión que en la crítica destructiva As Dostoievski Adorno Salgari Carpentier y un tren en la adolescencia nos conducen a confiar en la memoria y eludir la nostalgia paralizante este es un intento por contagiar la historia y las convicciones políticas desde la estética y viceversa pero no con fantasía sino como un modo de ensanchar los límites de lo posible Estas Huellas que regresan van hacia la infancia los libros y los viajes deteniéndose en las mil formas de la naturaleza *Aproximación al origen* Salvador Pániker,1982 Arrancando con un inventario de los signos de la época el libro prosigue con un esclarecimiento del nuevo paradigma y se enfrenta luego con el gran síndrome de irrealidad que todos padecemos así hasta esbozar lo que pudiera ser el salto evolutivo hacia una cultura nueva cultura de la diversidad e incertidumbre fundamentada en una nueva sensibilidad estética **Limes** ,2006 Daimōn ,2006 **La invención de lo humano** Higinio Marín Pedreño,2007-08-03 La formación histórica de la idea europea de individuo como sujeto con disponibilidad de sí mismo es solidaria de la historia social de la habilitación del trabajo como medio de realización moral y ambas a su vez son hebras en la trama histórica social y técnica que da cuerpo a las nociones de libertad y conocimiento expresadas en las distintas versiones de lo humano contenidas en la tradición europea La organización comprensiva de dicha tradición en cuatro grandes paradigmas aristocrático estamental pericial y comercial no sólo permite contar de modo sucinto o poético según su definición aristotélica mediante totalidades rápidas y esenciales una determinada versión de la historia de Occidente sino que le presta a esa historia un argumento filosófico que se revela como una dimensión inexcusable en la indagación sobre lo humano que llevan a cabo tanto las ciencias humanas y sociales como la filosofía En particular la debida comprensión del paradigma antropológico griego en relación con la estructura sociopolítica de la polis y sus metamorfosis medievales suponen una habilitación para la comprensión de la forma y los contenidos de la autoconciencia europea de lo humano Desde esa perspectiva la Revolución Francesa resulta tener precedentes genealógicos en las formas monásticas de la religiosidad medieval al tiempo que los monjes surgen como una reapropiación cristiano-medieval de la libertad de la polis o los frailes mendicantes y los artistas del Renacimiento resultan ser los precursores de los actuales ciudadanos en la sociedad de las profesiones Literatura mexicana ,1996 **Atlántida** ,1918 **Rousseau** Antonio Ponce,1994

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