

Tango Argentino A Buenos Aires 36 Stratagemmi Per Ballarlo Felicemente

Patricia Muller ci fa conoscere, indagando sulle situazioni storiche, sui personaggi e sui luoghi importanti di Buenos Aires, come gli indios, gli schiavi africani, i coloni spagnoli e gli immigranti europei hanno plasmato il tango e sviluppato il suo ballo. Attraverso esercizi pratici e semplici impariamo a tonificare e rilassare il corpo, a ballare facendo un tutt'uno con il partner e ad accendere le nostre emozioni. Impareremo a fare bella figura in sala da ballo e ad interpretare nel giusto modo i cenni per non restare mai piu a sedere! 'E come essere accompagnati per mano alla scoperta del tango. Adesso non ci sono piu segreti, Buenos Aires ci aspetta!' (Chiara Scozzari, ballerina di tango dal '98)

Tango Spanish: An essential guide for tangueros who want to learn Spanish for tango and dance in Buenos Aires! Are you a tanguero/a who has been wanting to understand the Spanish lyrics, and connect to the emotion of tango songs? Have you been dreaming of visiting Buenos Aires, the mecca of tango, but not sure if you can navigate the city and get along? Fear not, this book will guide you step-by-step on how to learn the basic of Spanish for tango in 3 months, so you can have a complete understanding of tango culture, and build a stronger bonding to the music. The book also includes essential Spanish phrases and important tips for a successful first visit to Buenos Aires. In this book you will also find: - Spanish vocabulary and phrases you need for milongas, tango classes, shoe shopping and more- The most important features of Argentine Spanish, and how to speak it - What not to say in Argentina- Secrets for a successful first milonga in Buenos Aires- Strategies for tango class taking- Money saving tips for your tango trip- How to stay safe in Argentina Tango Spanish is the most comprehensive book you can find about Spanish for tango, combining tango Spanish phrases, language learning tips and travel recommendations which are essential for understanding tango and for having a successful tango trip to Argentina.

In this book, we discover the code of honor of the 'portenos' dancers of the Tango Milonguero, who have remained 'uncontaminated' by the tourism surrounding the Tango, the major part of whom are more or less 70-80 years old. Their behavior reflects concepts that were already spoken of in ancient China! Let's discover them together by following in the footsteps of the Chinese philosopher, Lao Tse, and of los Viejos Milongueros. You will surely be astonished by what you discover! In the earliest years of the 20th century, North American ballroom dancers favored the waltz or the polka. But then a new dance, the tango, broke onto the scene when Vernon and Irene Castle performed it in a Broadway musical. Rudolph Valentino, Arthur Murray, and Xavier Cugat popularized it in the 1920s and 1930s, and thousands of people crowded onto dance floors around the country to hear the music and dance the tango. This work chronicles the history of the tango in the United States, from its antecedents in Argentina, Paris and London to the present day. It covers the dancers, musicians, and composers, and the tango's influence on American music.

Latin and Caribbean Dance

Tourism and the Globalization of Emotions

The Tango in the United States

Der Tango Argentino im heutigen Buenos Aires

Gotta Tango

World Film Locations: Buenos Aires

This book explores the key role of sound and image in the perception of nations throughout the history of the Americas. It subverts the strict chronology previously upheld by historians regarding the formation of national identities by looking at the development of countries in varied cultural, economic, and political situations. A full colour photographic introduction to American line dancing, with step-by-step details of 25 popular sequences, including the Cowboy Strut, the Electric Slide and the Boot Scootin' Boogie. Includes features on what to wear, and information on the music and tracks to dance to. In the DANCE CRAZY series.

This guide covers jungle areas such as Misiones Province to sub-antarctic Tierra del Fuego, as well as the highest point in South America (Aconcagua) to the lowest (Gran Bajo de San Juli). It focuses on National Parks and Patagonia, and also includes incursions into Chile, Uruguay and Paraguay. Introduces the history, religious significance, national styles, and basic steps of traditional dance from Latin America and the Caribbean.

Tango Lessons

Motive, Orte und Beziehungen am Fallbeispiel einer clase de tango

Sound, Image, and National Imaginary in the Construction of Latin/o American Identities

Ojos Argentino

The Intimate Economy of Tango

An Arlene Croce Reader

A series of circumstances have forced me into the life of a wandering nomad trying to find my place in this world. My journey for identity takes me into the very birthplace of the Argentine tango, Buenos Aires. A chance encounter happens between me and a mysterious Argentine woman whose actions say one thing but whose eyes seem to be telling a different story. This is the story of of my up close and personal encounter with the Argentine people and the woman whose eyes turned my world upside down....

During the dark years of the military dictatorship, Tango had fallen into oblivion all over the world, most especially in Argentina. The "Tango Argentino" show was the show that led to the worldwide revival of interest in Tango. It debuted in Paris, then conquered Broadway and, later, the whole world. Juan Carlos Copes, Miguel Ángel Zotto, and Milena Plebs, Gloria and Rodolfo Dinzel, Gloria and Eduardo, Virulazo, and Elvira are some of the artists who participated in this legendary show and are described in great detail in this book, now known as the definitive work on Tango Argentino. Every serious tanguero should know the history of the revival of Tango and this book is for them. Tango Argentino: What a book! What a book! It enchants immediately, like the show, taking us

to the beginnings of Tango, accompanying us in its history, gradually creating the irresistible desire of Tango in the reader. In the book, we come face to face with the myths of the dancers, musicians, and singers. It tells us some gossip about the fights and jealousies behind the scenes and tells us also about the creation of the costumes, now iconic in the worlds of theater and fashion. We also read that Lady Diana and the Japanese Emperor Hirohito were so enchanted by the Tango that they wanted to learn it. It is finally confirmed: only by knowing the beginning of this new era, we can better understand its current global success. Tango is a universal language!

The best of America's best writer on dance "Theoretically, I am ready to go to anything-once. If it moves, I'm interested; if it moves to music, I'm in love." From 1973 until 1996 Arlene Croce was The New Yorker's dance critic, a post created for her. Her entertaining, forthright, passionate reviews and essays have revealed the logic and history of ballet, modern dance, and their postmodern variants to a generation of theatergoers. This volume contains her most significant and provocative pieces-over a fourth have never appeared in book form-writings that reverberate with consequence and controversy for the state of the art today.

In this book, we discover the code of honor of the 'porteños' dancers of the Tango Milonguero who have remained 'uncontaminated' by the tourism surrounding the Tango and who are more or less 70-80 years old. Their behavior reflects concepts that were already spoken of in ancient China! Let's discover them together by following the footsteps of the Chinese philosopher, Lao Tse, and of Los Viejos Milongueros. You will be astonished by what you discover!

Horacio Salgán - TANGO COURSE

Tango Argentino

Spirit of Buenos Aires

DK Eyewitness Travel Guide: Argentina

A Cultural and Literary History

Offering a comprehensive guide to economical travel in diverse regions of the world, these innovative new versions of the popular handbooks feature an all-new look, sidebars highlighting essential tips and facts, information on a wide range of itineraries, transportation options, off-the-beaten-path adventures, expanded lodging and dining options in every price range, additional nightlife options, enhanced cultural coverage, shopping tips, maps, 3-D topographical maps, regional culinary specialties, cost-cutting tips, and other essentials.

The appearance of sound film boosted entertainment circuits around the world, drawing cultural cartographies that forged images of spaces, nations and regions. By the late 1920s and early '30s, film played a key role in the configuration of national and regional cultural identities in incipient mass markets. Over the course of the twentieth and early twenty-first centuries, this transmedia logic not only went unthreatened, but also intensified with the arrival of new media and the development of new technologies. In this respect, this book strikes a dialogue between

analyses that reflect the flows and transits of music, films and artists, mainly in the Ibero-American space, although it also features essays on Soviet and Asian cinema, with a view to exploring the processes of configuration of cultural identities. As such, this work views national borders as flexible spaces that permit an exploration of the appearance of transversal relations that are part of broader networks of circulation, as well as economic, social and political models beyond the domestic sphere.

In this generously illustrated book, world-renowned Yale art historian Robert Farris Thompson gives us the definitive account of tango, "the fabulous dance of the past hundred years-and the most beautiful, in the opinion of Martha Graham." Thompson traces tango's evolution in the nineteenth century under European, Andalusian-Gaicho, and African influences through its representations by Hollywood and dramatizations in dance halls throughout the world. He shows us tango not only as brilliant choreography but also as text, music, art, and philosophy of life. Passionately argued and unparalleled in its research, its synthesis, and its depth of understanding, Tango: The Art History of Love is a monumental achievement.

By the 1920s, much of the world was 'dance mad,' as dancers from Buenos Aires to Tokyo, from Manchester to Johannesburg and from Chelyabinsk to Auckland, engaged in the Charleston, the foxtrot and a whole host of other fashionable dances. Worlds of social dancing examines how these dance cultures spread around the globe at this time and how they were altered to suit local tastes. As it looks at dance as a 'social world', the book explores the social and personal relationships established in encounters on dance floors on all continents. It also acknowledges the impact of radio and (sound) film as well as the contribution of dance teachers, musicians and other entertainment professionals to the making of the new dance culture.

Articulating a Vision of Artistry, 1973-1987

The Dance Criticism of Arlene Croce

Faszination Buenos Aires

The Film Industry in Argentina

Branding the Nation, the Place, the Product

Images of Power

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

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stills, promotions, and the people involved in the industry, and an index provides quick access to names and titles.

Tracing the origins and evolution of the most enduring dance form of the twentieth century, the author of *The Flash of the Spirit* looks at the diverse influences that led to the creation of the tango and examines the tango as a musical form, philosophy of life, art, and expression of Latin American culture. Reprint.

Tango Argentino: 36 Consigli per ballarlo felicemente Patricia ci fa conoscere, indagando sulle situazioni storiche, sui personaggi e sui luoghi importanti di Buenos Aires, come gli indios, gli schiavi africani, i coloni spagnoli e gli immigranti europei hanno plasmato il tango e sviluppato il suo ballo. Attraverso esercizi pratici e semplici impariamo a tonificare e rilassare il corpo, a ballare facendo un tutt'uno con il partner ad accendere le nostre emozioni. Impareremo a fare bella figura in sala da ballo e ad interpretare nel giusto modo i cenni per non restare mai più a sedere! TA BsAs ITA cover

Born on the unlit streets of Buenos Aires, tango was inspired by the music of European immigrants who crossed the ocean to Argentina, lured by the promise of a better life. It found its home in the city's marginal districts, where it was embraced and shaped by young men who told stories of prostitutes, petty thieves, and disappointed lovers through its music and movements. Chronicling the stories told through tango's lyrics, Mike Gonzalez and Marianella Yanes reveal in *Tango* how the dance went from slumming it in the brothels and cabarets of lower-class Buenos Aires to the ballrooms of Paris, London, Berlin, and beyond. Tracing the evolution of tango, Gonzalez and Yanes set its music, key figures, and the dance itself in their place and time. They describe how it was not until Paris went crazy for tango just before World War I that it became acceptable for middle-class Argentines to perform the seductive dance, and they explore the renewed enthusiasm with which each new generation has come to it. Telling the sexy, enthralling story of this stylish and dramatic dance, *Tango* is a book for casual fans and ballroom aficionados alike.

A History

tango argentino

Tango And The Political Economy Of Passion

Tango

The Rough Guide to Argentina

Tango Argentino in Buenos Aires

Forschungsarbeit aus dem Jahr 2002 im Fachbereich Ethnologie / Volkskunde, Note: sehr gut, Universität Hamburg (Institut für Ethnologie), Veranstaltung: Feldforschungspraktikum, Sprache: Deutsch, Anmerkungen: Bericht zum Feldforschungspraktikum. 1,66 MB, Abstract: Der Tango, Ende des 19. Jh., in den Einwanderervierteln von Montevideo und Buenos Aires entstanden, erlebte im letzten Jahrhundert einen Wandel hinsichtlich seiner Rezeption und seiner Bedeutung für die portenos, die Einwohner¹ von Buenos Aires. War der Tango ab den 60er Jahren des letzten Jahrhunderts fast von der Bildfläche verschwunden, setzte in den 90er Jahren ein erneuter Tangoboom ein, aber mit verändertem Gesicht. In der vorliegenden Arbeit werden die Ergebnisse meines Feldforschungspraktikums August 1999 bis Februar 2001 in Buenos Aires, Argentinien, präsentiert. Der Tango als Gesellschaftstanz manifestiert sich vor

allem in zwei Raumen, den clases de tango, dem Tangounterricht, und den milongas, den Tanzlokalen. Anhand einer clase de tango und mehrerer von mir besuchter Tanzlokale mochte ich aufzeigen, wer heutzutage Tango tanzt und was die Hauptmotive sind, welche die von mir begleiteten Personen veranlassen, in ihrer Freizeit Tango tanzen zu lernen. Innerhalb der Stadtethnologie diskutiert man daruber, ob sich "die Stadt insgesamt starker in raumlich verankerten communities mit gemischter Bevolkerung gliedert, oder ob sich jegliche raumliche Verankerung sozialer Beziehungen zugunsten nicht mehr eindeutig verorteter Netzwerke auflösen wird" (Welz 1991). Mein Anliegen war es zu untersuchen, ob die milongas als gemeinsamer Raum fur eine aspatial community diese Theorie bestatigen oder ob sie ein Treffpunkt sind fur eine community, die sich durch das Miteinanderwohnen in dem selben barrio identifiziert. Weiterhin wird versucht, die wichtigsten Merkmale und Kodexe der milongas, der Tangolokale, darzustellen und den Ablauf einer Tangoklasse sowie deren soziales Netzwerk zu analysieren. Die Ar

In Latin America, where even today writing has remained a restricted form of expression, the task of generating consent and imposing the emergent nation-state as the exclusive form of the political, was largely conferred to the image. Furthermore, at the moment of its historical demise, the new, 'postmodern' forms of sovereignty appear to rely even more heavily on visual discourses of power. However, a critique of the iconography of the modern state-form has been missing. This volume is the first concerted attempt by cultural, historical and visual scholars to address the political dimension of visual culture in Latin America, in a comparative perspective spanning various regions and historical stages. The case studies are divided into four sections, analysing the formation of a public sphere, the visual politics of avant-garde art, the impact of mass society on political iconography, and the consolidation and crisis of territory as a key icon of the state.

The ethnically and geographically heterogeneous countries that comprise Latin America have each produced music in unique styles and genres - but how and why have these disparate musical streams come to fall under the single category of "Latin American music"? Reconstructing how this category came to be, author Pablo Palomino tells the dynamic history of the modernization of musical practices in Latin America. He focuses on the intellectual, commercial, musicological, and diplomatic actors that spurred these changes in the region between the 1920s and the 1960s, offering a transnational story based on primary sources from countries in and outside of Latin America. The Invention of Latin American Music portrays music as the field where, for the first time, the cultural idea of Latin America disseminated through and beyond the region, connecting the culture and music of the region to the wider, global culture, promoting the now-established notion of Latin America as a single musical market. Palomino explores multiple interconnected narratives throughout, pairing popular and specialist traveling musicians, commercial investments and repertoires, unionization and musicology, and music pedagogy and Pan American diplomacy. Uncovering remarkable transnational networks far from a Western cultural center, The Invention of Latin American Music firmly asserts

that the democratic legitimacy and massive reach of Latin American identity and modernization explain the spread and success of Latin American music.

Strategien, Übungen und Ratschläge um immer glücklich Tango zu tanzen. egal ob in Buenos Aires oder anderswo. Dieses Buch ist eine Liebeserklärung an den Tango, speziell an jene Traditionen, die bald verschwinden, wenn wir sie nicht lebendig halten. Patricia Müller stellt uns den Tango vor, in dem sie über seine historische Entwicklung, Persönlichkeiten und wichtigen Plätzen in Buenos Aires nachforscht. Sie erzählt wie Indios, afrikanische Sklaven, spanische Kolonisten und europäische Emigranten diesen Tanz entwickelten. Dazu gibt sie ambitionierten Tänzern Tipps und lehrt mit einfachen und praktischen Übungen den Körper zu kräftigen und ihn auch zu entspannen, zu tanzen indem man eine Einheit mit dem Partner wird und unsere Emotionen zu akzeptieren. Man lernt wie man eine 'gute Figur' im Tanzsaal macht und wie man in richtiger Art und Weise die Regeln und Rituale des Tangos interpretiert. Tango ist ein Tanz, der anspricht und uns mitreißt: Körper, Geist und Emotionen, egal ob wir zuschauen oder ihn tanzen, egal ob wir ihn lieben oder ablehnen. Tango klopft in deinem präzisen Moment an eure Tür: habt keine Angst und scheut nicht davor zurück! 'Man fühlt sich bei der Entdeckungsreise des Tango an der Hand genommen. Jetzt gibt es keine Geheimnisse mehr. Buenos Aires wartet auf uns!' Chiara Scozzari, Tangotänzerin seit '98 Seit ihrer Kindheit erhielt Patricia Müller eine ausführlich Erziehung in Tanz und Musik und ab 1977 begann sie ihre Ausbildung in asiatischen Bewegungstherapien. Ab 1988 ist sie Co-Leiter der florentinischen Schule Ki Dojo und unterrichtet dort seit 1996 den Milonguero Apilado Stil (auch Tango de Salón Apilado genannt). 1996 erschien ihr erstes Buch 'Pratiche Taoiste' (Taoistische Künste) gefolgt von weiteren zu taoistischen und Tangoargomenten.

An Illustrated Cultural History

Travels in the Transnational Imaginary

Tango Argentino a Buenos Aires

36 Strategien um Glücklich zu Tanzen

Worlds of social dancing

An Essential Guide for Tangueros to Learn Spanish and Dance in Buenos Aires

Whether you are planning to visit a city, a region or a country, DK's foolproof 'Eyewitness' approach makes learning about a place a pleasure in itself. All the traditional guidebook subject matter is covered—descriptions of sights, opening times, hotels, restaurants, shopping, entertainment, phrase books etc—but, with the help of specially commissioned illustrations and maps, DK makes essential information easy to access and quick to absorb. No other guides explain the history of a place as clearly in words and pictures. DK Eyewitness Travel Guides—the best guides ever created. Argentina's vibrant, wonderfully idiosyncratic capital, Buenos Aires, is the third largest city in Latin America, yet it is a resolutely human kind of place. Famous for its tango, football and European-style architecture, it also holds hidden gems, including picturesque cobbled

neighborhoods, sophisticated shopping and some of the best and most varied cuisine in the whole continent. Cinemas and art galleries, jazz clubs and theatres, atmospheric cafés and antiques markets abound, while exercising or just lazing around in beautifully landscaped parks filled with subtropical vegetation are part of the dynamic yet laid-back porteño lifestyle

What is tango? Dance, music, and lyrics of course, but also a philosophy, a strategy, a commodity, even a disease. This book explores the politics of tango, tracing tango's travels from the brothels of Buenos Aires to the cabarets of Paris and the shako dansu clubs of Tokyo. The author is an Argentinean political theorist and a dance professor at the University of California at Riverside. She uses her 'tango tongue' to tell interwoven tales of sexuality, gender, race, class, and national identity. Along the way she unravels relations between machismo and colonialism, postmodernism and patriarchy, exoticism and commodification. In the end she arrives at a discourse on decolonization as intellectual 'unlearning.' Marta Savigliano's voice is highly personal and political. Her account is at once about the exoticization of tango and about her own fate as a Third World woman intellectual. A few sentences from the preface are indicative: 'Tango is my womb and my tongue, a trench where I can shelter and resist the colonial invitations to

'universalism,' a stubborn fatalist mood when technocrats and theorists offer optimistic and seriously revised versions of 'alternatives' for the Third World, an opportunistic metaphor to talk about myself and my stories as a success' of the civilization-development-colonization of Am ca Latina, and a strategy to figure out through the history of the tango a hooked-up story of people like myself. Tango is my changing, resourceful source of identity. And because I am where I am?outside?tango hurts and comforts me: 'Tango is a sad thought that can be danced.' Savigliano employs the tools of ethnography, history, body-movement analysis, and political economy. Well illustrated with drawings and photos dating back to the 1880s, this book is highly readable, entertaining, and provocative. It is sure to be recognized as an important contribution in the fields of cultural studies, performance studies, decolonization, and women-of-color feminism.

Today, an increasing number of people from all over the world travel to Buenos Aires to dance tango. To accommodate these intimate voyagers, tourist agencies offer travel packages, including classes in tango instruction, dance shoe shopping, and special city maps pointing out the tango clubs in town. Some of these agencies even provide "taxi dancers" – mainly Argentine

men, who make a living by selling themselves as dance escorts to foreign women on a short term stay. Based on a cheek-to-cheek ethnography of intimate life in the tango clubs of Buenos Aires, this book provides a passionate exploration of tango – its sentiments and symbolic orders – as well as a critical investigation of the effects of globalization on intimate economies. Throughout the chapters, the author assesses how, in an explosive economic and political context, people's emotional lives intermingle with a tourism industry that has formed at the intersection of close embrace dances and dollars. Bringing economies of intimacy centre stage, the book describes how a global condition is lived bodily, emotionally and politically, and offers a rich, provocative contribution to theorizing today's global flows of people, money, and fragile dreams. As the narrative charts a course across a sea of intense, immediate emotional sensations, taken-for-granted ideas about sex, romance and power twist and turn like the steps of the tango. Looks at Buenos Aires (the second-largest in South America) as a stage for sociopolitical transformations and a key location in the international imagination as a site of cultural export. This book uncovers the many reasons why Buenos Aires attracts not only tourists but also artists and filmmakers who explore the city and its iconography.

Inside The Show Tango Argentino

Tango Spanish and Buenos Aires Travel Tips

Movement, Sound, Image, and Text in Contemporary Practice

Writing in the Dark, Dancing in The New Yorker

Culture, Music and Transnational Discourses

Argentine Eyes

Global Tangos: Travels in the Transnational Imaginary argues against the hackneyed rose-in-mouth clichés of Argentine tango, demonstrating how the dance may be used as a way to understand transformations around the world that have taken place as a result of two defining features of globalization: transnationalism and the rise of social media. Global Tangos demonstrates the cultural impact of Argentine tango in the world by assembling an unusual array of cultural narratives created in almost thirty countries, all of which show how tango has mixed and mingled in the global imaginary, sometimes in wildly unexpected forms. Topics include Tango Barbie and Ken, advertising for phone sex, the presence of tango in political upheavals in the Middle East and in animated Japanese children's television programming, gay tango porn, tango orchestras and composers in World War II concentration camps, global tango protests aimed at reclaiming public space, the transformation of Buenos Aires as a result of tango tourism, and the use of tango for palliative care and to treat other ailments. They also include the global development of queer tango theory, activism, and festivals. Global Tangos shows how the rise in social media has heralded a new era of political activism,

artistry, solidarity, and engagement in the world, one in which virtual global tango communities have indeed become very “real” social and support networks. The text engages some key concepts from contemporary critics in the fields of tourism studies, geography, dance studies, cultural anthropology, literary studies, transnational studies, television studies, feminism, and queer theory. Global Tangos underscores the interconnectedness of cultural identity, economics, politics, and power in the production, marketing, distribution, and circulation of global images related to tango—and, by extension, Latin America—that travel the world.

Writing this Tango Course is both an obligation and a great pleasure for me. It is an obligation because I would like to contribute something (of all the things that I owe) in return as an appreciation of having been fortunate enough to educate myself in the Orchestras, where I learned to play Tango. The Orchestras were a crucible where the ideas of its members and/or other creative musicians experimented, played, and came together to create playing styles, rhythmic forms, etc. These contributions were what took the Tango, little by little, to such a high musical level. Nowadays, it is not at all easy to belong to an Orchestra, considering the fact that so few can subsist. This makes it more difficult for those who want to have careers in Tango music to acquire the vast knowledge necessary for playing and interpreting it. Let us not forget that the Orchestras have always been the best schools for such an apprenticeship. It is also a great pleasure to be able to transmit and share that what I have learned, trying always not to leave anything out (that is my real intention) by relying on my memory which fortunately still helps me. I never intended for my conclusions to be taken as the absolute truth, nor wanted to win something over anyone, in anything. This course just shows my position, and the ideas with which I have always worked. We will deal here with the Tango in versions which, in my understanding, are genuine manifestations of itself. I love the Tango because I love good music, and I got into it to learn to play it, not to change it. If my versions and arrangements have something different about them, it is only because this is my language, and I have expressed myself through it. I will also talk about the incorporation of new contributions and changes, as long as they are authentic within the genre. The many streams of opinion may or may not coincide with what will be said in this course. Considering the broadness of the theme and the flexibility which should govern artistic creation, other concepts may prove constructive as well. I sincerely hope that this course will be useful to someone, Horacio Salgán

The most European of South American cities, Buenos Aires evokes exile and nostalgia. A nineteenth-century replica of Paris or Madrid set adrift in an alien continent, its identity is neither of the Old World nor the New. The city's rootlessness has famously found expression in the melancholy of tango and, more recently, in a vogue for psycho-analysis even more widespread than New York's.

Tango Argentino Spirit of Buenos Aires Tango Argentino in Buenos Aires Inside The Show Tango Argentino Enrico Massetti Publishing

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The Art History of Love

A Pocket 'Breviary' for Its Dancers

Global Tangos

Let's Go Buenos Aires 1st Edition

Dance floor encounters and the global rise of couple dancing, c. 1910–40

Identity Mediations in Latin American Cinema and Beyond

Now available in PDF format. Whether travelers are planning trips to the elegant, modern capital of Buenos Aires, spectacularly scenic Patagonia, or rich wine country of Mendoza, DK Eyewitness Travel Guide: Argentina will lead them straight to the very best this vibrant country has to offer. This complete travel guide for Argentina includes street-by-street neighborhood maps of Buenos Aires, unique cutaway illustrations, floor plans, and reconstructions of the city's stunning architecture, plus 3-D aerial views of the key areas to explore on foot. Readers also will find detailed listings of the best hotels, restaurants, bars, and shops for all budgets in this fully updated and expanded guide. Insider tips and essential local information help travelers explore every corner of Argentina, from the best milonga--a place for dancing and listening to tango--in Buenos Aires, to the best horse riding in the pampas and the best parrilla (steakhouse) in every region of the country. Practical travel information covers transportation by train, bus, or car.

Designed for those who want to learn how to dance the tango, individually or as a follow-up to a class.

Branding is a profoundly geographical type of commodification process. Many things become commodities that are compared and valued on markets around the globe. Places such as cities or regions, countries and nations attempt to acquire visibility through branding.

Geographical imaginations are evoked to brand goods and places as commodities in order to show or create connections and add value. Yet, not all that is branded was originally intended and created for markets. This volume aims to broaden current understanding of branding through a series of contributions from geography, history, political studies, cultural, and media studies, offering insight into how ordinary places, objects and practices become commodities through branding. In so doing, the contributions also show how nation, place and product as targets of branding can be seen as intertwined. To discuss these forms of branding, book chapters refer to states, cities, holiday destinations, food malls, movies, dances, post stamps and other items that serve as brands and/or are branded. The book will be of interest to students and scholars in geography, sociology, history, cultural studies and business studies who would like to gain an understanding of the intricate and surprising ways in which things, places, and cultural practices become brands.

Prominent dance critic Arlene Croce wrote for The New Yorker during the 1970s, '80s and '90s. Through more than 200 critiques in that magazine, she confirmed a classical aesthetic framework for dance, influencing the work of numerous contemporary critics as well as the tastes of audiences. This book explores that framework and provides an interpretive analysis of the biographical, professional and historical elements that contributed to the context of Croce's work. Topics include Croce's predecessors in dance criticism, relevant twentieth-century contemporaries and the journalistic philosophy of The New Yorker. Providing 10 of Croce's essays in their entirety, the author discusses the three specific elements of artistic excellence that Croce consistently used in her evaluations: sympathetic musicality, Apollonian craftsmanship and the enlivening force of tradition. Special attention is given to the literary and rhetorical qualities of Croce's work. Finally, appendices offer a detailed subject breakdown of topics in Croce's essays, listing (by frequency of appearance) dance companies, dancers, choreographers, dance styles, ballets, and themes.

How to Tango: Steps, Style, Spirit

Iconography, Culture and the State in Latin America

The Invention of Latin American Music

Buenos Aires

in Buenos Aires

A Transnational History

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 Sustit

What is tango? Dance, music, and lyrics of course, but also a philosophy, a strategy, a commodity, even a disease. This book explores the politics of tango, tracing tango's travels from the brothels of Buenos Aires to the cabarets of Paris and the shako dansu clubs of Tokyo. The author is an Argentinean political theorist and a dance professor at the University of California at Riverside. She uses her 'tango tongue' to tell interwoven tales of sexuality, gender, race, class, and national identity. Along the way she unravels relations between machismo and colonialism, postmodernism and patriarchy, exoticism and commodification. In the end she arrives at a discourse on decolonization as intellectual 'unlearning.' Marta Savigliano's voice is highly personal and political. Her account is at once about the exoticization of tango and about her own fate as a Third World woman intellectual. A few sentences from the preface are indicative: 'Tango is my womb and my tongue, a trench where I can shelter and resist the colonial invitations to 'universalism,' a stubborn fatalist mood when technocrats and theorists offer optimistic and seriously revised versions of 'alternatives' for the Third World, an opportunistic metaphor to talk about myself and my stories as a success' of the civilization-development-colonization of Amca Latina, and a strategy to figure out through the history of the tango a hooked-

up story of people like myself. Tango is my changing, resourceful source of identity. And because I am where I am?outside?tango hurts and comforts me: '``'Tango is a sad thought that can be danced.'?Savigliano employs the tools of ethnography, history, body-movement analysis, and political economy. Well illustrated with drawings and photos dating back to the 1880s, this book is highly readable, entertaining, and provocative. It is sure to be recognized as an important contribution in the fields of cultural studies, performance studies, decolonization, and women-of-color feminism.

Sex and Rhythm of the City

A Pocket 'Breviary' For Its Dancers