

Antonio Lopez

José Antonio López

Antonio Lopez Roger Padilha,Antonio Lopez,Mauricio Padilha,2012 The prolific Warholian fashion illustrator Antonio Lopez produced an incredible number of drawings, paintings, photographs, and mixed media journals, and this book showcases his most iconic works to provide an understanding of the career trajectory of an extraordinarily talented artist and to convey Lopez's enduring influence on fashion today.

Antonio Lopez de Santa Anna Brenda Lange,2013 Antonio de Padua Maria Severino Lopez de Santa Anna was a man of many titles general in the Mexican army, president, dictator, landowner and administrator, husband, and father. Santa Anna is well known for his part in the infamous Battle of the Alamo during the U.S.-Mexican War and is considered by many to be a bloodthirsty tyrant. However, there were many sides to this icon of Mexican history. During his long life, Santa Anna rose to the pinnacle of power, yet he died nearly penniless and forgotten. This new biography traces his path from middle-class beginnings to the halls of the capital in Mexico City to exile in Cuba to his final days.

Head for Mexico : The Life and Times of Mexican General Antonio Lopez de Santa Anna | *Grade 5 Children's Historical Biographies* Dissected Lives,2021-11-01 Who was Mexican General Antonio Lopez de Santa Anna? What was his role in the Texas War of Independence and eventual settlement of Texas? Reading about the past as well as the people who made significant decisions that forever changed history will allow you to learn from mistakes and successes. Go ahead and grab a copy today.

Antonio Lopez Garcia Antonio López-García,Francisco Calvo Serraller,2010 The Spanish artist Antonio López García is revered worldwide not only for the extreme realism he brings to his paintings and drawings, but because he conveys through this extreme realism a wonderful sensitivity to light, color and space, enabling each to breathe with a tranquility that allows for the encroachments of everyday life. Interior scenes of dining tables, bathroom sinks, toilets, dressers are depicted in sober light that recall Chardin or the intimisme of Vuillard--though López García surpasses even these masters in his ability to make unforgivingly prosaic subject matter, such as a brick wall or a refrigerator, sparkle and throb with mood. The artist's statement that you work until the whole surface has an expressive intensity equivalent to what you have before you, converted into a pictorial reality conveys something of the labor he brings to his works: López García is not a prolific artist, and as a result shows rarely (his 2008 exhibition at the Museum of Fine Arts, Boston, consolidated his already strong audience in the U.S.). His drawings and paintings are equally esteemed, but until now, the drawings have never been the subject of a monograph. All of the work in this superbly designed publication has been carefully selected by the artist's daughter, Maria; much of it has never been reproduced until now. Including 200 color plates and a moving text by the artist himself, it stands as a powerful testimony to López García's astounding achievement. Antonio López García (born 1936) studied at the School of Art in Madrid in the early 1950s, and quickly became part of a nucleus of realist painters, such as Francisco López Hernández, Amalia Avia and Isabel Quintanilla. López García was the subject of Víctor Erice's 1992 film *El Sol del Membrillo* (The Quince Tree of the Sun), which closely chronicles the artist's attempts to paint a quince tree.

Antonio Lopez Antonio Lopez,2011 If Antonio Lopez had left us only his Instatmatic photographs, and not the drawings for which he is known, we would still have cause to celebrate a brilliant artistic vision. The compendium includes the most creative and innovative of those images, spanning the 1970s. Most of these have never been published and will come as a revelation to those unfamiliar with this aspect of his achievements. Throughout his career Lopez kept a visual photographic diary of the people who came and went through the studio where he and his partner, art director Juan Ramos, were rewriting the history of fashion illustration. Lopez was not content to merely record these faces and bodies; he elaborated each into a sequence, and then explored the potential fantasy within each series. He would arrange these pictures into photo albums. This is the chronicle of an era as seen through the eyes and sensibility of one of its greatest visionaries. If you lived through that period, this is one of the best

Antonio López García Antonio López-García,Marlborough Gallery,Marlborough Fine Art (London) Ltd,1985

Antonio López García's Everyday Urban Worlds Benjamin Fraser,2014-08-26 This book carries the reader on an interdisciplinary journey through painting, philosophy, art criticism, Spanish literature and film, history and culture, immigration, architecture, urban planning, and more. Made for general readers and with endnotes appealing to the specialist, each chapter is inspired by a single image by the Spanish artist.

Antonio López Antonio López-García,Museo Thyssen-Bornemisza,2011 Antonio López--also known as Antonio López García--is hyper-realism's greatest living exponent, and one of the finest painters of the past hundred years. Published on the occasion of the artist's landmark exhibition at the Museo Thyssen-Bornemisza in Madrid, this generous overview constitutes a self-portrait of a genuine icon of contemporary painting. It spans the years from 1953 to the present, placing an emphasis on works made after 1993 (the year of the artist's last retrospective exhibition in Spain, at the Reina Sofia Museum). These more recent pieces include masterworks such as *View of Madrid from the Vallecas Fire Tower* (1990-2006) and the monumental heads *Day, Night and Woman*, *Coslada* (2010). The artist himself has selected the works and structured their presentation here into eight thematic groupings: Memory, Surroundings, Madrid, Gran Vía, Tree, Nude, Characters and Interiors. Full-color reproductions are complemented by a wealth of archival documentary photographs of the artist at work. Antonio López García was born in Tomelloso, in the heart of Spain, a few months before the outbreak of the Spanish Civil War in 1936. He studied at the School of Art in Madrid in the early 1950s, where he soon proved himself a brilliant student, and quickly became part of a nucleus of realist painters, such as Francisco López Hernández, Amalia Avia and Isabel Quintanilla. López García was the subject of Víctor Erice's 1992 film *El Sol del Membrillo* (The Quince Tree of the Sun), which closely chronicles the artist's attempts to paint a quince tree.

Antonio López de Santa Anna John Bankston,2003-07 The story of Santa Anna General/President of Mexico.

Antonio López Garcia Waanders Publishers,2024-03-27 For more than two decades, artist Antonio López dragged his painting gear up and down a high tower to finish his panoramic painting of Madrid. It is typical of the Spaniard: the painting process is a way of getting to know the world better, he thinks. By measuring everything extensively and always staying close to his subject, López manages to flawlessly copy reality. But his work never becomes distant or cold. Although López was once described as the greatest realist artist by American art critic Robert Hughes back in the 1980s, his fame in the Netherlands has not yet achieved anything. Until now. This book serves as a Dutch introduction to the life and work of López. We get to know him personally in an interview and find out more about his technique in articles by various Dutch and Spanish authors.

Antonio's Girls Antonio Lopez,Christopher Hemphill,Juan Ramos,Karen Amiel,1982

Antonio Lopez Garcia ,1965

Antonio Lopez Garcia Antonio López-García,1965

Nights of Wailing, Days of Pain Jose Antonio Lopez,2008-08-22 *Nights of Wailing, Days of Pain* Life in 1920s South Texas Jose Antonio Lopez Summary Life in 1920s South Texas was mercilessly miserable for U.S. citizens of Spanish Mexican (Tejano) ancestry. The courageous descendants of Native Americans and the first Europeans to set foot in Texas had been reduced by this time to the status of foreigners in their own homeland. It had been over eighty years since the 1836 Battle of the Alamo, but the suffering of the native inhabitants continued unrestrained into the twentieth century. In short, Tejanos looked like the enemy, spoke Spanish like the enemy, worshipped as Catholics like the enemy, and thus were treated like the enemy. Akin to a never-ending nightmarish inferno stoked by constant Battle of the Alamo reminders, the damage to the tormented Tejano psyche persists to this day. *Nights of Wailing, Days of Pain* involves the day-to-day life of a Tejano family, whose members are living in two parallel worlds. One is the world of their Spanish Mexican ancestors, inventors of the ranch and cowboy phenomena, and the other is the world of Anglo Saxon Texas that treats them as strangers in the only homeland they have ever known. The first world is a sanctuary providing comfort, but it is slowly disappearing. The second world is fraught with overwhelming anxiety and continues unabated to the present time. The book typifies the saga of countless Tejano families struggling to

make a living in the harsh brush country of South Texas while at the same time fighting off those who wanted their land at all costs. The story begins with a scene worthy of a Russian czar. A ranch foreman, bloodied by a brutal beating, hangs feet first from the arm of a large oak tree. Although not charged with any crime, he had been left there by the Texas Rangers. It was a most undignified sight! How could this be? After all, this was the 1920s. Wasn't the United States of America the land of the free, where a person was innocent until proven guilty? Wasn't South Texas part of the United States of America? Had not the country recently fought a world war, the Great War to guarantee freedom for others in Europe? What about basic freedoms guaranteed by the U.S. Constitution for citizens in this country, regardless of their race, creed, or color? The man hanging from the tree was a U.S. citizen. So how could this be happening? Why was he being treated in such a cruel manner? The first chapters introduce the several main characters of the storyline. Chapa, the Rancho La Paz foreman, is a strong and capable young man who valiantly absorbs the rangers' brutal punishment without betraying his boss. The beautiful Dona Carmelita "Meli" is the ranch owner's wife. She is the social conscience of the community. Don Roberto Gutierrez, her husband, is the former county sheriff who traces his lineage to the first Spanish Mexican Texas settlers. He is suddenly accused of smuggling contraband horses and mules from Mexico. Justa is the ranch matron. She is a wise curandera (folk healer) whose counsel is sought by all. Sabi is Justa's daughter and helps her mother with her duties at La Paz. Both of them are part of Don Roberto's extended family. Epifania "Epi" Martinez is a Gutierrez relative who works at the courthouse. Amble Macray is a rich Anglo-Saxon cattleman from Fort Worth. He grew up with the Gutierrez family. He and his family are very supportive of Tejano culture and respectful of the Spanish Mexican roots of Texas. Amble has two brothers. One of them (Deck) is now the sheriff. Deck reluctantly participates in Don Roberto's persecution and prosecution. They have one sister, Libby. They also have a half-sibling, Raymundo, a U.S. marshal. Scott Johnson is Don Roberto's defense attorney. Scott is an idealistic young lawyer who is defending his first case. George R. Reed is a former county judge who controls most significant activities in the community. As the area political boss, he wants Rancho La

Antonio López García Michael Brenson, Antonio López-García, Francisco Calvo Serraller, Edward J. Sullivan, 1990

Antonio López de Santa Anna Steven O'Brien, Rodolfo Cardona, James D. Cockcroft, 1992-01-01 Examines the life and times of the Mexican general and politician and his role in his country's politics and movement for independence.

Unbecoming Blackness Antonio Lopez, 2012-11-26 2014 Runner-Up, MLA Prize in United States Latina and Latino and Chicana and Chicano Literary and Cultural Studies In *Unbecoming Blackness*, Antonio López uncovers an important, otherwise unrecognized century-long archive of literature and performance that reveals Cuban America as a space of overlapping Cuban and African diasporic experiences. López shows how Afro-Cuban writers and performers in the U.S. align Cuban black and mulatto identities, often subsumed in the mixed-race and postracial Cuban national imaginaries, with the material and symbolic blackness of African Americans and other Afro-Latinas/os. In the works of Alberto O'Farrill, Eusebia Cosme, Rómulo Lachatañeré, and others, Afro-Cubanness articulates the African diasporic experience in ways that deprive negro and mulatto configurations of an exclusive link with Cuban nationalism. Instead, what is invoked is an "unbecoming" relationship between Afro-Cubans in the U.S and their domestic black counterparts. The transformations in Cuban racial identity across the hemisphere, represented powerfully in the literary and performance cultures of Afro-Cubans in the U.S., provide the fullest account of a transnational Cuba, one in which the Cuban American emerges as Afro-Cuban-American, and the Latino as Afro-Latino.

Friendly Betrayal José Antonio López, 2017-04-19 This book offers a different perspective than that found in mainstream US and Texas history because it acquaints readers with pre-1836 people, places, and events. The title *Friendly Betrayal* aims to capture the Spanish Mexican Texans disappointment when they (1) first welcomed US immigrants to Mexico (Texas) as fellow Mexicans and (2) how (after 1836) the growing Anglo Saxon majority treated our ancestors as foreigners in their own homeland. Part I contains a fictionalized storyline that delves into the initial blending of Native American and Spanish European cultures that produced today's mestizo people. Due to their genetic cultural (not political) ties to Mexico, this group (generally called Mexican Americans in the United States) continues to strongly maintain, defend, and preserve their unique identity, history, and heritage on this side of the border. Part II contains supporting background information.

Antonio's Girls Antonio Lopez, Christopher Hemphill, 1982

Unbecoming Blackness Antonio Lopez, 2012-11-26 2014 Runner-Up, MLA Prize in United States Latina and Latino and Chicana and Chicano Literary and Cultural Studies In *Unbecoming Blackness*, Antonio López uncovers an important, otherwise unrecognized century-long archive of literature and performance that reveals Cuban America as a space of overlapping Cuban and African diasporic experiences. López shows how Afro-Cuban writers and performers in the U.S. align Cuban black and mulatto identities, often subsumed in the mixed-race and postracial Cuban national imaginaries, with the material and symbolic blackness of African Americans and other Afro-Latinas/os. In the works of Alberto O'Farrill, Eusebia Cosme, Rómulo Lachatañeré, and others, Afro-Cubanness articulates the African diasporic experience in ways that deprive negro and mulatto configurations of an exclusive link with Cuban nationalism. Instead, what is invoked is an "unbecoming" relationship between Afro-Cubans in the U.S and their domestic black counterparts. The transformations in Cuban racial identity across the hemisphere, represented powerfully in the literary and performance cultures of Afro-Cubans in the U.S., provide the fullest account of a transnational Cuba, one in which the Cuban American emerges as Afro-Cuban-American, and the Latino as Afro-Latino.

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