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Altri autori (Persone)	MassiddaAdriana Laura
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Nota di contenuto	Introduction / Niall H.D. Geraghty and Adriana Laura Massidda -- ; I. Where are the margins? ; 1. The politics of the in-between: the negotiation of urban space in Juan Rulfo's photographs of Mexico City / Lucy O'Sullivan ; ; 2. The interstitial spaces of urban sprawl: unpacking the marginal suburban geography of Santiago de Chile / Christian Silva ; ; 3. Cynicism and the denial of marginality in contemporary Chile: Mitomana (Jose Luis Sepulveda and Carolina Adiazola, 2009) / Paul Merchant -- ; II. The struggle for the streets. ; 4. Community action, the informal city and popular politics in Cartagena (Colombia) during the National Front, 1958-74 / Orlando Deavila Pertuz ; ; 5. On 'real revolution' and 'killing the lion': challenges for creative marginality in Brazilian labor struggles / Lucy McMahon ; ; 6. Urban policies, innovation and inclusion: Comuna 8 of the city of Buenos Aires / Anabella Roitman -- ; III. Marginal art as spatial praxis. ; 7. Exhibitions in a 'divided' city: socio-spatial inequality and the display of contemporary art in Rio de Janeiro / Simone Kalkman ; ; 8. The spatiality of desire in Martin Osterheld's La multitud (2012) and Luis Ortega's Dromomanos (2012) / Niall H.D. Geraghty and Adriana Laura Massidda ; ; 9. Afterward Creative spaces: uninhabiting the urban / Geoffrey Kantaris.
Sommario/riassunto	Creative Spaces: Urban Culture and Marginality is an interdisciplinary

exploration of the different ways in which marginal urban spaces have become privileged locations for creativity in Latin America. The essays within the collection reassess dominant theoretical notions of 'marginality' in the region and argue that, in contemporary society, it invariably allows for (if not leads to) the production of the new. While Latin American cities have, since their foundation, always included marginal spaces (due, for example, to the segregation of indigenous groups), the massive expansion of informal housing constructed on occupied land in the second half of the twentieth century have brought them into the collective imaginary like never before. Originally viewed as spaces of deprivation, violence, and dangerous alterity, the urban margins were later romanticized as spaces of opportunity and popular empowerment. Instead, this volume analyses the production of new art forms, political organizations and subjectivities emerging from the urban margins in Latin America, neither condemning nor idealizing the effects they produce.

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