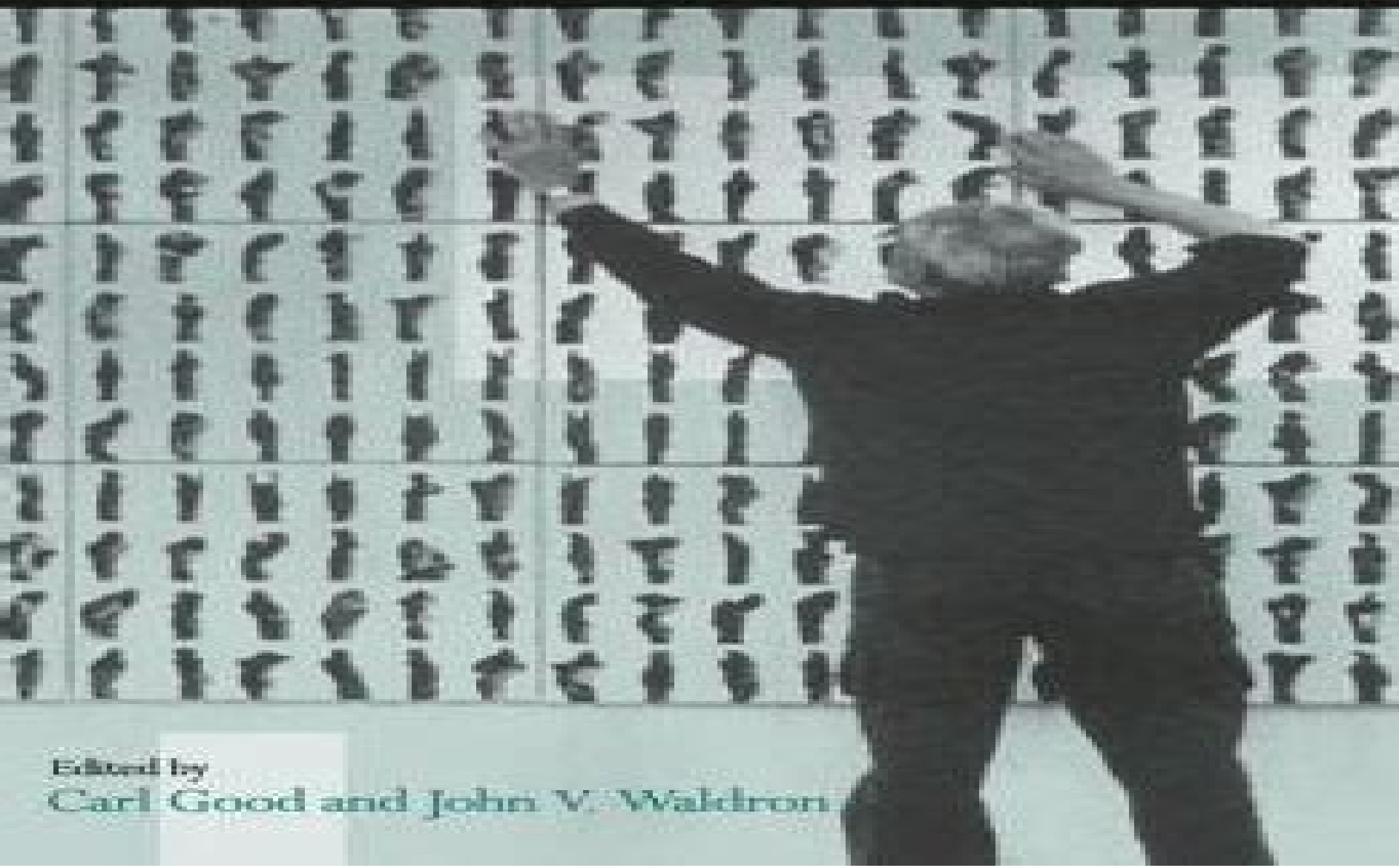


The Effects of the Nation

MEXICAN ART

in an Age of Globalization



Edited by
Carl Good and John V. Waldron

Effects Of The Nation Mexican Art In Age Of Globalization

Manuel Asensi, Carl Good



Effects Of The Nation Mexican Art In Age Of Globalization:

The Effects of the Nation Carl Good, John V. Waldron, 2009 What is the effect of a nation In this age of globalization is it dead dying or only dormant The essays in this groundbreaking volume use the arts in Mexico to move beyond the national and the global to look at the activity of a community continually re creating itself within and beyond its own borders Mexico is a particularly apt focus partly because of the vitality of its culture partly because of its changing political identity and partly because of the impact of borders and borderlessness on its national character The ten essays collected here look at a wide range of aesthetic productions especially literature and the visual arts that give context to how art and society interact Steering a careful course between the nostalgia of nationalism and the insensitivity of globalism these essays examine modernism and postmodernism in the Mexican setting Individually they explore the incorporation of historical icons of vanguardism and of international influence From Diego Rivera to Elena Garro from the Tlateloco massacre to the Chiapas rebellion from mass market fiction to the film *Aliens* the contributors view the many sides of Mexican life as relevant to the creation of a constantly shifting national culture Taken together the essays look both backward and forward at the evolving effect of the Mexican nation

Incurable-Image Tarek Elhaik, 2016-02-12 From the 1990s onwards the ethnographic turn in contemporary art has generated intense dialogues between anthropologists artists and curators While ethnography has been both generously and problematically re appropriated by the art world curation has seldom caught the conceptual attention of anthropologists Based on two years of participant observation in Mexico City Tarek Elhaik addresses this lacuna by examining the concept work of curatorial platforms and media artists Taking his cue from ongoing critiques of Mexicanist aesthetics and what Roger Bartra calls the post Mexican condition Elhaik conceptualises curation less as an exhibition oriented practice within a national culture than as a figure of care and an image of thought animating a complex assemblage of inter medial practices from experimental cinema and installations to curatorial collaborations Drawing on Gilles Deleuze and Paul Rabinow the book introduces the concept of the Incurable Image an antidote to our curatorial malaise and the ethical substance for a post social anthropology of images

Mexico Today Ana Paula Ambrosi, Silvia D. Zárate, Alex M. Saragoza, 2012-03-09 Providing over 200 entries on politics government economics society culture and much more this two volume work brings modern Mexico to life Viva Mexico Border sharer Major trade partner Exporter of culture and citizens Tourist destination Mexico has always been of the utmost significance to the United States with the shared 2 000 mile border historical ties in mutual territory and history of Mexican labor coming north and American tourists heading south Fresh current information on Mexico the North American hotspot and gateway to Latin America is always in demand by students and general readers and travelers This is the best ready reference on the crucial topics that define Mexico today More than 200 essay entries provide quick authoritative insight into the Mexican politics and government society institutions events culture economy people issues environment and states and places Written mostly by Mexicans and Mexican Americans this

set gives an accurate and wide view of the United States's dynamic southern neighbor. Each entry has further reading suggestions, a chronology, selected bibliography, and photographs complement the text.

Cold War in the White Cube Delia Solomons, 2023-04-28 In 1959 the very year the Cuban Revolution amplified Cold War tensions in the Americas, museumgoers in the United States witnessed a sudden surge in major exhibitions of Latin American art. Surveying the 1960s boom of such exhibits, this book documents how art produced in regions considered susceptible to communist influence was staged on U.S. soil for U.S. audiences. Held in high profile venues such as the Guggenheim Museum, the Walker Art Center, MoMA, and the Art Institute of Chicago, the exhibitions of the 1960s Latin American art boom did not define a single stylistic trend or the art of a single nation but rather attempted to frame Latin America as a unified whole for U.S. audiences. Delia Solomons calls attention to disruptive artworks that rebelled against the curatorial frames purporting to hold them and reveals these exhibitions to be complex contact zones in which competing voices collided. Ultimately, through multiple means including choosing to exclude artworks with readily decipherable political messages and evading references to contemporary inter-American frictions, the U.S. curators who organized these shows crafted projections of Pan American partnership and harmony with the United States as leader, interpreter, and good neighbor during an era of brutal U.S. interference across the Americas. Theoretically sophisticated and highly original, this survey of Cold War era Latin American art exhibits sheds light on the midcentury history of major U.S. art museums and makes an important contribution to the fields of museum studies, art history, and Latin American modernist art.

Contemporary Art and Community Altruism in Oaxaca Neil Pyatt, 2019-01-29 This book relates the longitudinal participant observation and analysis of the behaviour of the Oaxacan art community, focusing on the cultural production, interaction, and collective action of its members as an integrated sector of civil society. It presents a theoretical framework that succinctly defines and discusses postmodernism as a globalising force in the development and use of creative expression, the media, and communications technology in a postcolonial context. The theoretical investigation is supported by ethnography that ascertains how hybrid political thought and community altruism characterise the behaviour and the aesthetic expression practised by a new generation of Oaxacan artists. Their collective action towards a pacifistic solution to the Oaxaca Conflict of 2006, a six-month socio-political uprising caused by actual and historic conditions in the national, regional, and universal Left-Right political duel, is detailed. The transdisciplinary approach makes the work very relevant for researchers, educators, and students of social anthropology, visual communication, and media studies, in addition to those interested in Oaxacan, Mexican, and Latin American art and culture.

Transmission Image Birgit Mersmann, Alexandra Schneider, 2009-01-23 *Transmission Image: Visual Translation and Cultural Agency* offers a challenging survey of the burgeoning debate about visual culture in a global perspective. Bringing together scholarly perspectives on places ranging from China and India to Nigeria and from the Philippines and Syria to Germany, this volume proposes a truly global outlook on the study of visual culture in both a contemporary and an historical perspective. Addressing key theoretical

issues the contributors cover a wide range of art forms and visual media highlighting the complex cultural codification of images and its impact on the study of visual culture and globalization

World Bank Literature Amitava Kumar, 2003

World Bank literature is more than a concept it is a provocation a call to arms It is intended to prompt questions about each word to probe globalization political economy and the role of literary and cultural studies As asserted in this major work it signals a radical rewriting of academic debates a rigorous analysis of the World Bank and the International Monetary Fund IMF and a consideration of literature that deals with new global realities Made more relevant than ever by momentous antiglobalization demonstrations in Seattle and Genoa World Bank Literature brings together essays by a distinguished group of economists cultural and literary critics social scientists and public policy analysts to ask how to understand the influence of the World Bank IMF on global economic power relations and cultural production The authors attack this question in myriad ways examining World Bank IMF documents as literature their impact on developing nations the relationship between literature and globalization the connection between the academy and the global economy and the emergence of coalitions confronting the new power World Bank Literature shows above all the multifarious and sometimes nefarious ways that abstract academic debates play themselves out concretely in social policy and cultural mores that reinforce traditional power structures

Negotiations in a Vacant Lot Lynda Jessup, Erin Morton, Kirsty Robertson, 2014-10-01

At a moment when the discipline of Canadian art history seems to be in flux and the study of Canadian visual culture is gaining traction outside of art history departments the authors of *Negotiations in a Vacant Lot* were asked is Canada or any other nation still relevant as a category of inquiry Is our country simply one of many vacant lots where class gender race ethnicity and sexual orientation interact What happens to the project of Canadian visual history if we imagine that Canada as essence place nation or ideal does not exist The argument that culture is increasingly used as an economic and socio political resource resonates strongly with the popular strategies of urban gurus such as Richard Florida and increasingly with government policy Such strategies both contrast with but also speak to traditions of Canadian state support for culture that have shaped the nationalist discipline of Canadian art history The authors of this collection stand at the multiple points where national culture and globalization collide however suggesting that academic investigation of the visual in Canada is contested in ways that cannot be contained by arbitrary borders Bringing together the work of scholars from diverse backgrounds and illustrated with dozens of works of Canadian art *Negotiations in a Vacant Lot* unsettles the way we have used nation to examine art and culture and looks ahead to a global future Contributors include Susan Cahill Nipissing University Mark A Cheetham University of Toronto Peter Conlin Academia Sinica Taipei Annie G rin Universit du Qu bec Montr al Richard William Hill York University Kristy A Holmes Lakehead University Heather Igloliorte Concordia University Barbara Jenkins Wilfrid Laurier University Alice Ming Wai Jim Concordia University Lynda Jessup Queen s University Erin Morton University of New Brunswick Kirsty Robertson Western University Rob Shields University of Alberta Sarah E K Smith Queen s University Imre

Szeman University of Alberta and Jennifer VanderBurgh Saint Mary's University *Collecting Mexico* Shelley E. Garrigan, 2012 Considers how public collections on display form powerful ideas of nationalism *Uncivil Wars* Sandra Messinger Cypess, 2012-08-01 The first English language book to place the works of Elena Garro 1916 1998 and Octavio Paz 1914 1998 in dialogue with each other *Uncivil Wars* evokes the lives of two celebrated literary figures who wrote about many of the same experiences and contributed to the formation of Mexican national identity but were judged quite differently primarily because of gender While Paz's privileged prize winning legacy has endured worldwide Garro's literary gifts garnered no international prizes and received less attention in Latin American literary circles Restoring a dual perspective on these two dynamic writers and their world *Uncivil Wars* chronicles a collective memory of wars that shaped Mexico and in turn shaped Garro and Paz from the Conquest period to the Mexican Revolution the Spanish Civil War which the couple witnessed while traveling abroad and the student massacre at Tlatelolco Plaza in 1968 which brought about social and political changes and further tensions in the battle of the sexes The cultural contexts of machismo and ethnicity provide an equally rich ground for Sandra Cypess's exploration of the tandem between the writers' personal lives and their literary production *Uncivil Wars* illuminates the complexities of Mexican society as seen through a tense marriage of two talented often oppositional writers The result is an alternative interpretation of the myths and realities that have shaped Mexican identity and its literary soul well into the twenty first century **Elena Garro and Mexico's Modern Dreams** Rebecca E. Biron, 2012-12-15 Elena Garro and Mexico's Modern Dreams uses Elena Garro's eccentric life and work as a lens through which to examine mid twentieth century Mexican intellectuals' desire to reconcile mexicanidad with modernidad The famously scandalous first wife of Nobel Prize winner poet Octavio Paz and an award winning author in her own right Garro constructed a mysterious and often contradictory persona through her very public participation in Mexican political conflicts Herself an anxious and contentious Mexican writer Elena Garro elicited profound political and aesthetic anxiety in her Mexican readers She confused the personal and the public in her creative fictions as well as in her vision of Mexican modernity This violation of key distinctions rendered her largely illegible to her contemporaries That illegibility serves as a symptom of unacknowledged desires that motivate twentieth century views of national modernity Taken together Garro's public persona and critical perspective expose the anxieties regarding ethnicity gender economic class and professional identity that define Mexican modernity Blending cultural studies and detailed literary analysis with political and intellectual history Mexico's Modern Dreams argues that in addition to the intriguing gossip she elicited in literary and political circles Garro produced a radical critique of Mexican modernity Her critique applies as well to the nation's twenty first century crisis of globalization state power and pervasive violence **Dear Diego** Elena Poniatowska, 2012 Fictionalized story of Diego Rivera based on letters written by his first wife Angelina Beloff after he moved away from Paris and her to Mexico English and Spanish on facing pages *Latin American Women Writers: An Encyclopedia* María Claudia André, Eva Paulino

Bueno,2014-01-09 *Latin American Women Writers An Encyclopedia* presents the lives and critical works of over 170 women writers in Latin America between the sixteenth and twentieth centuries This features thematic entries as well as biographies of female writers whose works were originally published in Spanish or Portuguese and who have had an impact on literary political and social studies Focusing on drama poetry and fiction this work includes authors who have published at least three literary texts that have had a significant impact on Latin American literature and culture Each entry is followed by extensive bibliographic references including primary and secondary sources Coverage consists of critical appreciation and analysis of the writers works Brief biographical data is included but the main focus is on the meanings and contexts of the works as well as their cultural and political impact In addition to author entries other themes are explored such as humor in contemporary Latin American fiction lesbian literature in Latin America magic realism or mother images in Latin American literature The aim is to provide a unique thorough scholarly survey of women writers and their works in Latin America This Encyclopedia will be of interest to both to the student of literature as well as to any reader interested in understanding more about Latin American culture literature and how women have represented gender and national issues throughout the centuries

Border Women Debra A. Castillo,María Socorro Tabuenca Córdoba,2002 A transnational analysis with an emphasis on gender examines the work of women writers from both sides of the border writing in Spanish English or a mixture of the two languages whose work questions the accepted notions of border identities **Material Spirit** Manuel Asensi,Carl Good,2013-12-02 The essays in this collection examine philosophical religious and literary or artistic texts using methodologies and insights that have grown out of reflection on literature and art In them them phrase material spirit becomes a point of departure for considering the continuing spectral effects of religious texts and concerns in ways that do not simply call for or assume new or renewed forms of religiosity The writers in this collection seek to examine religion beyond traditional notions of transcendence Their topics range from early Christian religious practices to global climate change Some of the essays explore religious themes or tones in literary texts for example works by Wordsworth Hopkins Proust Woolf and Teresa of Avila Others approach in a literarycritical mood philosophical or para philosophical writers such as Bataille Husserl Derrida and Benjamin Still others treat writers of a more explicitly religious orientation such as Augustine Rosenzweig or Bernard of Clairvaux *Counter Revanchist Art in the Global City* Leah Modigliani,2023-08-31 Through analyses of public artworks that have taken the form of blockades and barricades since the 1990s this book theorises artists responses to global inequities as cultural manifestations of counter revanchism in diverse urban centres This book is the first to analyse artworks as forms of counter revanchism in the context of the rise of the global city How do artists channel the global spatial conflicts of the 21st century through their behaviours actions and constructions in and on the actually existing conditions of the street What does it mean for artists the very symbol of freedom of personal expression to shut down space To refuse entry To block others passage The late critical geographer Neil Smith s influential writing on the revanchist city is

used as a theoretical frame for understanding how contemporary artists engender the public sphere through their work in public urban spaces Each chapter is a case study that analyses artworks that have taken the form of walls and barricades in China USA UK Ukraine and Mexico In doing so the author draws upon diverse fields including art history geography philosophy political science theatre studies and urban studies to situate the art in a broader context of the humanities with the aim of modelling interdisciplinary research grounded in an ethics of solidarity with global social justice work Collectively these case studies reveal how artists local responses to urban revanchism since the end of the Cold War are productive reorientations of social relations and harbingers of worlds to come By using plain language and avoiding excessive academic jargon the book is accessible to a wide variety of readers It will appeal to scholars and graduate students in the fields of studio art modern and contemporary art history performance studies visual culture and visual studies especially in relation to those interested in conceptual practices performance art site specificity public art political activism and socially engaged art Cultural geographers and urban theorists interested in the social and political ramifications of temporary and everyday urbanism will also find the analysis of artworks relevant to their own studies

The Confluence of Literary and Visual Culture Katherine Ternes,2006

Feminism, Nation and Myth Rolando Romero,Amanda Nolacea Harris,2005-04-30

Feminism Nation and Myth explores the scholarship of La Malinche the indigenous woman who is said to have led Cort s and his troops to the Aztec city of Tenochtitl n The figure of La Malinche has generated intense debate among literature and cultural studies scholars Drawing from the humanities and the social sciences feminist studies queer studies Chicana o studies and Latina o studies critics and theorists in this volume analyze the interaction and interdependence of race class and gender Studies of La Malinche demand that scholars disassemble and reconstruct concepts of nation community agency subjectivity and social activism This volume originated in the 1999 U S Latina Latino Perspectives on la Malinche conference that brought together scholars from across the nation Filmmaker Dan Banda interviewed many of the presenters for his documentary *Indigenous Always The Legend of La Malinche and the Conquest of Mexico* Contributors include Alfred Arteaga Antonia Castaeda Debra Castillo Alicia Gaspar de Alba Deena Gonz lez Mar a Herrera Sobek Guisela Latorre Luis Leal Sandra Messinger Cypess Franco Mondini Ruiz Amanda Nolacea Harris Rolando J Romero and Tere Romo These academic essays are complemented by the creative work of Alicia Gaspar de Alba and Jos Emilio Pacheco both of whom evoke the figure of La Malinche in their work

Gender, Nation and the Formation of the Twentieth-century Mexican Literary Canon Sarah E. L. Bowskill,2017-12-02 The post revolutionary Mexican literary canon was formed by cultural and political elites who sought to identify and reward those novels which would best represent the new nation Reviewers found what they were looking for in Gregorio Lopez y Fuentes s *El indio* 1935 for example but not in Consuelo Delgados s *Yo tambien Adelita* 1936 This groundbreaking study provides a fresh perspective on canon formation by uncovering the circumstances and readings which produced a male dominated Mexican literary canon

REMEX Amy Sara Carroll,2017-12-15 REMEX

presents the first comprehensive examination of artistic responses and contributions to an era defined by the North American Free Trade Agreement 1994 2008 Marshaling over a decade's worth of archival research interviews and participant observation in Mexico City and the Mexico US borderlands Amy Sara Carroll considers individual and collective art practices recasting NAFTA as the most fantastical inter American allegory of the turn of the millennium Carroll organizes her interpretations of performance installation documentary film built environment and body conceptual and Internet art around three key coordinates City Woman and Border She links the rise of 1990s Mexico City art in the global market to the period's consolidation of Mexico US border art as a genre She then interrupts this transnational art history with a sustained analysis of chilanga and Chicana artists remapping of the figure of Mexico as Woman A tour de force that depicts a feedback loop of art and public policy what Carroll terms the allegorical performative REMEX adds context to the long term effects of the post 1968 intersection of D F performance and conceptualism centralizes women artists embodied critiques of national and global master narratives and tracks post 1984 border art's undocumented racialized and sexualized reconfigurations of North American labor pools The book's featured artwork becomes the lens through which Carroll rereads a range of events and phenomenon from California's Proposition 187 to Zapatismo US immigration policy 9 11 1973 2001 femicide in Ciudad Juarez and Mexico's war on drugs

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