

## Cosmopolitanism In Mexican Visual Culture Joe R And Teresa Lozano Long Series In Latin American And Latino Art And Culture

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In this pathfinding book, María Fernández uses the concept of cosmopolitanism to explore this important aspect of Mexican art, in which visual culture and power relations unite the local and the global, the national and the international, the universal and the particular.

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Cosmopolitanism in Mexican Visual Culture By María Fernández

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Cosmopolitanism in Mexican Visual Culture; *Cosmopolitanism in Mexican Visual Culture* Joe R. and Teresa Lozano Long Series in Latin American and Latino Art and Culture. by María Fernández. Published by: University of Texas Press. 464 pages, 152.00 x 229.00 x 32.00 mm, 20 color and 102 b&w photos.

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Cosmopolitanism in Mexican Visual Culture (Joe R. and Teresa Lozano Long Series in Latin American and Latino Art and Culture) eBook: María Fernández: Amazon.co.uk: Kindle Store

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Viewing four centuries of art and architecture anew through the lens of cosmopolitanism, this pathfinding book explores how Mexican visual culture presents an ongoing process of negotiation between the local and the global.

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Since the colonial era, Mexican art has emerged from an ongoing process of negotiation between the local and the global, which frequently involves invention, synthesis, and transformation of diverse discursive and artistic traditions. In this pathfinding book, María Fernández uses the concept of cosmopolitanism to explore this important aspect of Mexican art, in which visual culture and power relations unite the local and the global, the national and the international, the universal and the particular. She argues that in Mexico, as in other colonized regions, colonization constructed power dynamics and forms of violence that persisted in the independent nation-state. Accordingly, Fernández presents not only the visual qualities of objects, but also the discourses, ideas, desires, and practices that are fundamental to the very existence of visual objects. Fernández organizes episodes in the history of Mexican art and architecture, ranging from the seventeenth century to the end of the twentieth century, around the consistent but unacknowledged historical theme of cosmopolitanism, allowing readers to discern relationships among various historical periods and works that are new and yet simultaneously dependent on their predecessors. She uses case studies of art and architecture produced in response to government commissions to demonstrate that established visual forms and meanings in Mexican art reflect and inform desires, expectations, memories, and ways of being in the world—in short, that visual culture and cosmopolitanism are fundamental to processes of subjectification and identity.

This book brings together key writings as well as specially commissioned articles covering a wealth of visual forms including photography, painting, sculpture, fashion, advertising, television, cinema and digital culture. The reader features an introductory section tracing the development of visual culture studies in response to globalization and digital culture, and articles grouped into thematic sections, each prefaced by an introduction by the editor.

This book presents a historical overview of colonial Mexico City and the important role it played in the creation of the early modern Hispanic world.

Kashmiri Life Narratives takes as its central focus writings -- memoirs, non-fictional and fictional Bildungsromane -- published circa 2008 by Kashmiris/Indians living in the Valley of Kashmir, India or in the diaspora. It offers a new perspective on these works by analyzing them within the framework of human rights discourse and advocacy. Literature has been an important medium for promoting the rights of marginalized Kashmiri subjects within Indian-occupied Kashmir and that it has been successful in putting Kashmir back on the global map and in shifting discussion about Kashmir from the political board rooms to the international English-language book market. In discussing human rights advocacy through literature, this book also effects a radical change of perspective by highlighting positive rights (to enjoy certain things)

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rather than negative ones (to be spared certain things). Kashmiri life narratives deploy a language of pleasure rather than of physical pain to represent the state of having and losing rights.

In the 1930s, the artistic and cultural patronage of celebrated Mexican president Lázaro Cárdenas transformed a small Michoacán city, Pátzcuaro, into a popular center for national tourism. Cárdenas commissioned public monuments and archeological excavations; supported new schools, libraries, and a public theater; developed tourism sites and infrastructure, including the Museo de Artes e Industrias Populares; and hired artists to paint murals celebrating regional history, traditions, and culture. The creation of Pátzcuaro was formative for Mexico; not only did it provide an early model for regional economic and cultural development, but it also helped establish some of Mexico's most enduring national myths, rituals, and institutions. In *Creating Pátzcuaro, Creating Mexico*, Jennifer Jolly argues that Pátzcuaro became a microcosm of cultural power during the 1930s and that we find the foundations of modern Mexico in its creation. Her extensive historical and archival research reveals how Cárdenas and the artists and intellectuals who worked with him used cultural patronage as a guise for radical modernization in the region. Jolly demonstrates that the Pátzcuaro project helped define a new modern body politic for Mexico, in which the population was asked to emulate Cárdenas by touring the country and seeing and embracing its land, history, and people. Ultimately, by offering Mexicans a means to identify and engage with power and privilege, the creation of Pátzcuaro placed art and tourism at the center of Mexico's postrevolutionary nation building project.

*Cosmopolitan Film Cultures in Latin America* examines how cinema forged cultural connections between Latin American publics and film-exporting nations in the first half of the twentieth century. Predating today's transnational media industries by several decades, these connections were defined by active economic and cultural exchanges, as well as longstanding inequalities in political power and cultural capital. The essays explore the arrival and expansion of cinema throughout the region, from the first screenings of the Lumière Cinématographe in 1896 to the emergence of new forms of cinephilia and cult spectatorship in the 1940s and beyond. Examining these transnational exchanges through the lens of the cosmopolitan, which emphasizes the ethical and political dimensions of cultural consumption, illuminates the role played by moving images in negotiating between the local, national, and global, and between the popular and the elite in twentieth-century Latin America. In addition, primary historical documents provide vivid accounts of Latin American film critics, movie audiences, and film industry workers' experiences with moving images produced elsewhere, encounters that were deeply rooted in the local context, yet also opened out onto global horizons.

This single volume reference resource offers students, scholars, and general readers alike an in-depth background on Mexico, from the complexity of its pre-Columbian civilizations to its social and political development in the context of Western civilization.

- Explains how Mexico's modern identity is defined by its status as an economically developing country sharing a large contiguous land border with a highly developed global superpower, the United States
- Demonstrates the richness and global reach of Mexico's cultural and linguistic influence through the Western Hemisphere
- Enables readers to understand how Mexico's history has been shaped by fierce revolutionary nationalism—a tendency that is now tempered by a desire for integration and leadership in the global community of nations
- Includes "Day in the Life" features that portray the specific daily activities of various people in the country, from high school students to working class people to professionals, thereby providing readers insight into daily life in the country

Mexico City became one of the centers of architectural modernism in the Americas in the first half of the twentieth century. Invigorated by insights drawn from the first published histories of Mexican colonial architecture, which suggested that Mexico possessed a distinctive architecture and culture, beginning in the 1920s a new generation of architects created profoundly visual modern buildings intended to convey Mexico's unique cultural character. By midcentury these architects and their students had rewritten the country's architectural history and transformed the capital into a metropolis where new buildings that evoked pre-conquest, colonial, and International Style architecture coexisted. Through an exploration of schools, a university campus, a government ministry, a workers' park, and houses for Diego Rivera and Luis Barragán, Kathryn O'Rourke offers a new interpretation of modern architecture in the Mexican capital, showing close links between design, evolving understandings of national architectural history, folk art, and social reform. This book demonstrates why creating a distinctively Mexican architecture captivated architects whose work was formally dissimilar, and how that concern became central to the profession.

In 1968, Mexico prepared to host the Olympic games amid growing civil unrest. The spectacular sports facilities and urban redevelopment projects built by the government in Mexico City mirrored the country's rapid but uneven modernization. In the same year, a street-savvy democratization movement led by students emerged in the city. Throughout the summer, the '68 Movement staged protests underscoring a widespread sense of political disenfranchisement. Just ten days before the Olympics began, nearly three hundred student protestors were massacred by the military in a plaza at the core of a new public housing complex. In spite of institutional denial and censorship, the 1968 massacre remains a touchstone in contemporary Mexican culture thanks to the public memory work of survivors and Mexico's leftist intelligentsia. In this highly original study of the afterlives of the '68 Movement, George F. Flaherty explores how urban spaces—material but also literary, photographic, and cinematic—became an archive of 1968, providing a framework for de facto modes of justice for years to come.

This volume examines the unprecedented growth of several cities in Latin America from 1830 to 1930, observing how sociopolitical changes and upheavals created the conditions for the birth of the metropolis. In the century between 1830 and 1930, following independence from Spain and Portugal, major cities in Latin America experienced large-scale growth, with the development of a new urban bourgeois elite interested in projects of modernization and rapid industrialization. At the same time, the lower classes were eradicated from old city districts and deported to the outskirts. *The Metropolis in Latin America, 1830–1930* surveys this expansion, focusing on six capital cities—Havana, Mexico City, Rio de Janeiro, Buenos Aires, Santiago de Chile, and Lima—as it examines sociopolitical histories, town planning, art and architecture, photography, and film in relation to the metropolis. Drawing from the Getty Research Institute's vast collection of books, prints, and photographs from this period, largely unpublished until now, this volume reveals the cities' changes through urban panoramas, plans depicting new neighborhoods, and photographs of novel transportation systems, public amenities, civic spaces, and more. It illustrates the transformation of colonial cities into the monumental modern metropolises that, by the end of the 1920s, provided fertile ground for the emergence of today's Latin American megalopolis.

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