

Cultural Residues Chile In Transition

Focusing on films from Chile since 2000 and bringing together scholars from South and North America, *Chilean Cinema in the Twenty-First-Century World* is the first English-language book since the 1970s to explore this small, yet significant, Latin American cinema. The volume questions the concept of "national cinemas" by examining how Chilean film dialogues with trends in genre-based, political, and art-house cinema around the world, while remaining true to local identities. Contributors place current Chilean cinema in a historical context and expand the debate concerning the artistic representation of recent political and economic transformations in contemporary Chile. *Chilean Cinema in the Twenty-First-Century World* opens up points of comparison between Chile and the ways in which other national cinemas are negotiating their place on the world stage. The book is divided into five parts. "Mapping Theories of Chilean Cinema in the World" examines Chilean filmmakers at international film festivals, and political and affective shifts in the contemporary Chilean documentary. "On the Margins of Hollywood: Chilean Genre Flicks" explores on the emergence of Chilean horror cinema and the performance of martial arts in Chilean films. "Other Texts and Other Lands: Intermediality and Adaptation Beyond Chile(an

Cinema)" covers the intermedial transfer from Chilean literature to transnational film and from music video to film. "Migrations of Gender and Genre" contrasts films depicting transgender people in Chile and beyond. "Politicized Intimacies, Transnational Affects: Debating (Post)memory and History" analyzes representations of Chile's traumatic past in contemporary documentary and approaches mourning as a politicized act in postdictatorship cultural production. Intended for scholars, students, and researchers of film and Latin American studies, *Chilean Cinema in the Twenty-First-Century World* evaluates an active and emergent film movement that has yet to receive sufficient attention in global cinema studies.

In what ways do the politics of memory perpetuate gendered images of those directly affected by political violence in Chile? Can the literary rewriting of painful experiences contest existing interpretations of national trauma and the portrayal of women in such discourses? How do women participate in the production of collective narratives of the past in the aftermath of violence? This book discusses the literary representation of women and their memory practices in the recent work of seven contemporary Chilean authors: Diamela Eltit, Carlos Franz, Pía González, Fátima Sime, Arturo Fontaine, Pía Barros and Nona Fernández. It locates their works in the context of a patriarchal politics of memory and

commemorative culture in Chile and as part of a wider body of contested interpretations of General Augusto Pinochet's military dictatorship (1973–90). Through the analysis of novels that depict the dictatorial past through the memories of women, it is argued that these texts understand and explore remembrance as a process by which the patriarchal co-option of women's memories can be exposed and even contested in the aftermath of violence. Where is the place of the voice in film? Where others have focused on Hollywood film, this volume aims to extend the field to other cinemas from around the world, encompassing Latin America, Asia and Africa amongst others. Traditional theoretical accounts, based on classical narrative cinema, examine the importance of the voice in terms of a desired perfect match between visuals and sonic effects. But, as the chapters of this volume illustrate, what is normative in one film industry may not apply in another. The widespread practices of dubbing, postsynch sound and "playback singing" in some countries, for instance, provide an alternative means of understanding the location of the voice in the soundtrack. Through seventeen original chapters, this volume situates the voice in film across a range of diverse national, transnational and cultural contexts, presenting readings which challenge traditional readings of the voice in film in exciting new ways. By taking a comparative view, this volume posits that the voice may be

best understood as a mobile object, one whose trajectory follows a broader network of global flows. The various chapters explore the cultural transformations the voice undergoes as it moves from one industry to another. In doing so, the volume addresses sound practices which have been long been neglected, such as dubbing and non-synch sound, as well the ways in which sound technologies have shaped nationally specific styles of vocal performance. In addressing the place of the voice in film, the book intends to nuance existing theoretical writing on the voice while applying these critical insights in a global context.

How the approaches and methods of think tanks—including systems theory, operational research, and cybernetics—paved the way for a peculiar genre of midcentury modernism. In *Think Tank Aesthetics*, Pamela Lee traces the complex encounters between Cold War think tanks and the art of that era. Lee shows how the approaches and methods of think tanks—including systems theory, operations research, and cybernetics—paved the way for a peculiar genre of midcentury modernism and set the terms for contemporary neoliberalism. Lee casts these shadowy institutions as sites of radical creativity and interdisciplinary practice in the service of defense strategy. Describing the distinctive aesthetics that emerged from such institutions as the RAND Corporation, she maps the multiple and overlapping networks that connected nuclear strategists,

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mathematicians, economists, anthropologists, artists, designers, and art historians. Lee recounts, among other things, the decades-long colloquy between Albert Wohlstetter, a RAND analyst, and his former professor, the famous art historian Meyer Schapiro; the anthropologist Margaret Mead's deployment of innovative visual aids that recall midcentury abstract art; and the combination of cybernetics and modernist design in an "Opsroom" for the short-lived socialist government of Salvador Allende in 1970s Chile (and its restaging many years later as a work of art). Lee suggests that we think of these connections less as disciplinary border crossings than as colonization of the specific interests of arts by the approaches and methods of the sciences. Hearing the echoes of think tank aesthetics in today's pursuit of the interdisciplinary and in academia's science-infused justification of the humanities, Lee wonders what territory has been ceded in a laboratory approach to the arts.

Contains roughly 850 entries on both major and minor authors, themes, genres, and topics of Spanish literature from the Middle Ages to the present day.

Describes the growing diversity within national borders, the increasing interdependence among nations, and the myriad impacts of Spanish literature across the globe.

Latin American comics and graphic novels have a unique history of addressing

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controversial political, cultural, and social issues. This volume presents new perspectives on how comics on and from Latin America both view and express memory formation on major historical events and processes. The contributors, from a variety of disciplines including literary theory, cultural studies, and history, explore topics including national identity construction, narratives of resistance to colonialism and imperialism, the construction of revolutionary traditions, and the legacies of authoritarianism and political violence. The chapters offer a background history of comics and graphic novels in the region, and survey a range of countries and artists such as Joaquín Salvador Lavado (a.k.a Quino), Héctor G. Oesterheld, and Juan Acevedo. They also highlight the unique ability of this art and literary form to succinctly render memory. In sum, this volume offers in-depth analysis of an understudied, yet key literary genre in Latin American memory studies and documents the essential role of comics during the transition from dictatorship to democracy.

In this important book, one of Latin America's foremost critical theorists examines the use and abuse of memory in the wake of the social and political trauma of Pinochet's Chile. Focusing on the period 1990–2015, Nelly Richard denounces the politics and aesthetics of forgetting that have underpinned both the protracted transition out of dictatorship and the denial of justice to its

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survivors and victims. What are the perils and social costs of a culture of forgetting? What forms do memories of injustice take in newly formed democracies? How might a history of violence and an ethics of reparation be reconciled in post-autocratic societies? In addressing these and other questions, Richard exposes the abuses of the past and the present while also attending to the residues of memory that are manifested in street protests, literature, and the media, and in artistic practices from architecture and urban design to installation and film. While cultural artifacts can be powerful devices for resistance and critique, Richard argues that they can also be complicit in reproducing and collaborating with forms of institutional and political oblivion. Both within Chile and beyond, Richard offers a trenchant critique of how authoritarian regimes and neoliberal states whittle away at memory's critical capacity. At a time of seismic political realignments in Latin America and internationally, *Eruptions of Memory* makes a powerful case for the ethical, political, and aesthetic value of memory. A complex portrait of postdictatorial Chile by one of that country's most incisive cultural critics, this book uses memoirs, photographs, the plastic arts, novels, and other texts--the "residues" of a culture--to analyze the political-cultural Chilean landscape in the wake of Augusto Pinochet's seventeen-year military rule. Such residual areas reveal the flaws and lapses in Chile's transition from violent

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military dictatorship to electoral democracy. Nelly Richard's analysis ranges from an exploration of false memories of the recent past--especially memories of violence--to a discussion of the university under neoliberalism; from debates about the use of the word "gender" to an examination of refractory texts and cultural activities such as Diamela Eltit's "testimonio" of a schizophrenic vagabond, Eugenio Dittborn's use of photography in art installations, and transvestite performances. In "Cultural Residues, each instance becomes a suggestive metaphor for understanding a rapidly modernizing Chile attempting to redemocratize its public life.

In the postdictatorial era, Latin American cultural production and criticism has been defined by a series of assumptions about politics and art—especially the claim that political freedom can be achieved by promoting a more direct experience between the textual subject (often a victim) and the reader by eliminating the division between art and life. The *Vanishing Frame* argues against this conception of freedom, demonstrating how it is based on a politics of human rights complicit with economic injustices. Presenting a provocative counternarrative, Eugenio Claudio Di Stefano examines literary, visual, and interdisciplinary artists who insist on the autonomy of the work of art in order to think beyond the politics of human rights and neoliberalism in Latin American theory and culture. Di Stefano demonstrates that while artists such as Diamela Eltit, Ariel Dorfman, and Albertina Carri develop a concept of justice premised on recognizing victims' experiences of torture or disappearance, they also ignore the injustice of economic

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inequality and exploitation. By examining how artists such as Roberto Bolaño, Alejandro Zambra, and Fernando Botero not only reject an aesthetics of experience (and the politics it entails) but also insist on the work of art as a point of departure for an anticapitalist politics, this new reading of Latin American cultural production offers an alternative understanding of recent developments in Latin American aesthetics and politics that puts art at its center and the postdictatorship at its end.

Sorensen investigates the manner in which Chilean media and public culture discuss human rights violations committed during the dictatorship of General Augusto Pinochet (1973-1990) as well as human rights problems which still exist.

Exploring cultural expressions of Puerto Rican queer migration from the Caribbean to New York, Philadelphia, Chicago, and San Francisco, Lawrence La Fountain-Stokes analyzes how artists have portrayed their lives and the discrimination they have faced in both Puerto Rico and the United States. Highlighting cultural and political resistance within Puerto Rico's gay, lesbian, bisexual, and transgender subcultures, La Fountain-Stokes pays close attention to differences of gender, historical moment, and generation, arguing that Puerto Rican queer identity changes over time and is experienced in very different ways. He traces an arc from 1960s Puerto Rico and the writings of Luis Rafael Sánchez to New York City in the 1970s and 1980s (Manuel Ramos Otero), Philadelphia and New Jersey in the 1980s and 1990s (Luz María Umpierre and Frances Negrón-Muntaner), and Chicago (Rose Troche) and San Francisco (Erika López) in the 1990s, culminating with a discussion of Arthur Avilés and Elizabeth Marrero's recent dance-theater work in the Bronx. Proposing a radical new conceptualization of Puerto Rican migration, this work reveals how sexuality has shaped and

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defined the Puerto Rican experience in the United States.

How do the ethical implications of writing theatrical histories complicate the historiographical imperative in our current sociopolitical context? This volume investigates a historiography whose function is to be a mode of thinking and exposes the inner contradictions in social and ideological organizations of historical subjects.

This book explores traditional and contemporary concerns surrounding gender and ethnicity in Chile through a textual analysis of historical novels depicting seventeenth-century figure, Catalina de los Ríos y Lisperguer. Drawing on theories from the Global North and South, it incorporates postcolonial perspectives and decolonial feminist methodologies to expose patriarchal, Eurocentric hierarchies constructed during the colonial era, which remain in Chilean society today. Through close readings, the book demonstrates that it is in the inconsistent and fluid depictions of characters that identities are deconstructed and reconstructed in ways that defy and transform social norms. This is the first extended English-language study of this infamous historical figure, who is more widely known as la Quintrala. It is also the first to compare the literary portrayals by Mercedes Valdivieso and Gustavo Frías. Looking beyond the infamy which usually shapes interpretations of la Quintrala, the author presents these novels as an embodiment of the anxieties surrounding hybridity in Chile, where European heritage has traditionally overshadowed indigenous concerns, and patriarchal norms dominate the construction of gender. Written during a period of social and political upheaval in Chile, it makes a timely contribution to existing works in social and political science, popular culture and the ongoing discussions of this iconic figure.

Unsettling Nostalgia in Spain and Chile: Longing for Resistance in Literature and Film reframes

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nostalgia to analyze how writers and filmmakers have responded to 20th-century dictatorial violence and loss in Spain and Chile. By reaching beyond reductive definitions that limit nostalgia to a conservative desire to defend traditional power hierarchies, Lisa DiGiovanni captures the complexity of a critically conscious type of longing and form of transmission that she terms “unsettling nostalgia.” Using literature and film, DiGiovanni illustrates how unsettling nostalgia imbues representations of pre-dictatorial mobilization during the Second Spanish Republic (1931–1939) and the Chilean Popular Unity (1970–1973), as well as depictions of clandestine resistance to the Franco dictatorship (1939–1975) and the Pinochet regime (1973–1989). Positive memories of efforts to upend power hierarchies coexist with retrospective critiques that fissure romanticized views of revolutionary struggle. Unsettling nostalgic works engender deeper understandings of the complexities of political movements and how stories of resistance are meaningful today. By calling attention to the parallels between nostalgic modes that resist multiple injustices based on gender, class, and sexuality, this book traces an evocative continuity between Spain and Chile that goes beyond the initial work that links forms of militaristic authoritarianism. Scholars of Latin American studies, film studies, literary studies, history, women's and gender studies, memory studies, and rhetoric will find this book particularly useful.

Inspired by Michel Foucault's examination of state subjugation and control, this book considers post-structuralist notions of the 'political technology of the body' and 'the spectacle of the scaffold' as a means to analyse cinematic representations of politically-motivated persecution and bodily repression. Through a critique of sovereign power and its application of punishment 'for transgressions against the state', the collected works, herein, assess the

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politicised-body via a range of cinematic perspectives. Imagery, character construction and narrative devices are examined in their account of hegemonic-sanctioned torture and suppression as a means to a political outcome. Screening *The Tortured Body: The Cinema as Scaffold* elicits philosophical and cultural accounts of the 'retrained' body to deliberate on a range of politicised films and filmmakers whose narratives and mise-en-scène techniques critique corporeal subjugation by authoritarian factions.

What are Hispanic alternative communities and how are they represented in literature, film, and popular music? This book studies the fictional representation of circles of artists and intellectuals, youth gangs, musical bands, packs of marginal urban dwellers, groups of immigrants, and other diverse associations that share the common trait of being small and subversive collectives, perhaps akin to secret societies plotting to take control of society. These groups usually exist within a larger and established community – typically, the nation-state – though maintaining with it complicated relations of rivalry, criticism, outright violence, and other forms of antagonism. Thus “alternative communities” represent the “other side” of official institutions, by constituting dystopias that condemn the status quo, or by building utopias that point to new social arrangements. In the Hispanic world – a broad, transatlantic space that includes Spain and Spanish America – alternative communities have existed since the 19th century, a time of nation-building for Spanish American countries, all the way to the 21st century, when hybrid, postnational, and cosmopolitan communities begin to appear. The seventeen chapters brought together in this volume, which constitutes the first systematic approach to Hispanic alternative communities, tackle this complex cultural phenomenon from diverse critical perspectives.

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This book is about the impact of literature upon cities world-wide, and cities upon literature. It examines why the city matters so much to contemporary critical theory, and why it has inspired so many forms of writing which have attempted to deal with its challenges to think about it and to represent it. Gathering together 40 contributors who look at different modes of writing and film-making in throughout the world, this handbook asks how the modern city has engendered so much theoretical consideration, and looks at cities and their literature from China to Peru, from New York to Paris, from London to Kinshasa. It looks at some of the ways in which modern cities – whether capitals, shanty-towns, industrial or ‘rust-belt’ – have forced themselves on people’s ways of thinking and writing.

Intersectional Feminism in the Age of Transnationalism: Voices from the Margins studies the limitations of the transnationalist approach to feminism and argues that intersectional feminist analysis is essential in discussions of how neoliberal globalization impacts art by female artists and the rights of women from marginalized communities.

A Companion to Public Art is the only scholarly volume to examine the main issues, theories, and practices of public art on a comprehensive scale. Edited by two distinguished scholars with contributions from art historians, critics, curators, and art administrators, as well as artists themselves Includes 19 essays in four sections: tradition, site, audience, and critical frameworks Covers important topics in the field,

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including valorizing victims, public art in urban landscapes and on university campuses, the role of digital technologies, jury selection committees, and the intersection of public art and mass media. Contains “artist’s philosophy” essays, which address larger questions about an artist’s body of work and the field of public art, by Julian Bonder, eteam (Hajoe Moderegger and Franziska Lamprecht), John Craig Freeman, Antony Gormley, Suzanne Lacy, Caleb Neelon, Tatzu Nishi, Greg Sholette, and Alan Sonfist. During the age of dictatorships, Latin American prisons became a symbol for the vanquishing of political opponents, many of whom were never seen again. In the post-dictatorship era of the 1990s, a number of these prisons were repurposed into shopping malls, museums, and memorials. Susana Draper uses the phenomenon of the "opening" of prisons and detention centers to begin a dialog on conceptualizations of democracy and freedom in post-dictatorship Latin America. Focusing on the Southern Cone nations of Uruguay, Chile, and Argentina, Draper examines key works in architecture, film, and literature to peel away the veiled continuity of dictatorial power structures in ensuing consumer cultures. The afterlife of prisons became an important tool in the "forgetting" of past politics, while also serving as a reminder to citizens of the liberties they now enjoyed. In Draper's analysis, these symbols led the populace to believe they had attained freedom, although they had only witnessed the veneer of democracy--in the ability to vote and consume. In selected literary works by Roberto Bolaño, Eleuterio Fernández Huidoboro, and Diamela Eltit and films by Alejandro

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Agresti and Marco Bechis, Draper finds further evidence of the emptiness and melancholy of underachieved goals in the afterlife of dictatorships. The social changes that did not occur, the inability to effectively mourn the losses of a now-hidden past, the homogenizing effects of market economies, and a yearning for the promises of true freedom are thematic currents underlying much of these texts. Draper's study of the manipulation of culture and consumerism under the guise of democracy will have powerful implications not only for Latin Americanists but also for those studying neoliberal transformations globally.

In this timely book, Roman de la Campa asks to what degree the Latin America studied in U.S. academies is actually an entity "made in the U.S.A." He argues that there is an ever-increasing gap between the political, theoretical, and financial pressures affecting the U.S. academy and Latin America's own cultural, political, and literary practices. De la Campa focuses on the conduct of Latin American literary criticism in U.S. universities and compares this with the "Latin Americanism" of Latin America itself.

A wide-ranging exploration of the diverse historical connections between Chile and California This groundbreaking history explores the many unrecognized, enduring linkages between the state of California and the country of Chile. The book begins in 1786, when a French expedition brought the potato from Chile to California, and it concludes with Chilean president Michelle Bachelet's diplomatic visit to the Golden State in 2008. During the intervening centuries, new crops, foods, fertilizers, mining

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technologies, laborers, and ideas from Chile radically altered California's development. In turn, Californian systems of servitude, exotic species, educational programs, and capitalist development strategies dramatically shaped Chilean history. Edward Dallam Melillo develops a new set of historical perspectives--tracing eastward-moving trends in U.S. history, uncovering South American influences on North America's development, and reframing the Western Hemisphere from a Pacific vantage point. His innovative approach yields transnational insights and recovers long-forgotten connections between the peoples and ecosystems of Chile and California.

Now What? is an innovative exploration of artworks and films that return to radical histories subject to erasure or otherwise lost or occluded over time. The moments returned to—the Cuban Revolution, Chile's 1973 coup d'état, the ambiguous 1989 "revolution" in Romania, and the mayhem surrounding the Red Army Faction in 1970s West Germany—stand as historical watersheds, foundational and precipitate moments in the history of radical politics. Delving into these key historical moments by way of Tania Bruguera's 2009 performance Tatlin's Whisper in Havana, filmmaker Patricio Guzmán's decades-long cycle of returns to Allende's Chile, Harun Farocki and Andrei Ujica's Videograms of a Revolution, Corneliu Porumboiu's 12:08 East of Bucharest, the film Germany in Autumn, and Gerhard Richter's October 18, 1977 suite of paintings, Rachel Weiss convincingly threads these works together through subtle and illuminating reflections on the complex dynamics involved in historical trauma and

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memory, addressing key questions about the meanings and uses of the past. When Armando Bó and Isabel Sarli began making sexploitation films together in 1956, they provoked audiences by featuring explicit nudity that would increasingly become more audacious, constantly challenging contemporary norms. Their Argentine films developed a large and international fan base. Analyzing the couple's films and their subsequent censorship, *Violated Frames* develops a new, roughly constructed, and "bad" archive of relocated materials to debate questions of performance, authorship, stardom, sexuality, and circulation. Victoria Ruétalo situates Bó and Sarli's films amidst the popular culture and sexual norms in post-1955 Argentina, and explores these films through the lens of bodies engaged in labor and leisure in a context of growing censorship. Under Perón, manual labor produced an affect that fixed a specific type of body to the populist movement of Peronism: a type of body that was young, lower-classed, and highly gendered. The excesses of leisure in exhibition, enjoyment, and ecstasy in Bó and Sarli's films interrupted the already fragmented film narratives of the day and created alternative sexual possibilities.

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This book brings together a collection of essays from scholars and cultural critics working on the meanings of monuments and memorials in the second decade of the twenty-first century, a time of great social and political change.

Moving beyond the "main dishes" of traditional literary works, *Side Dishes* offers a

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provocative and delicious new understanding of Latin American women's authorship and activism. The book illuminates a wealth of creative and intellectual work by Latin American women—editors, directors, cartoonists, academics, performance artists, and comedians—and explores them in light of their treatment of women's sexuality. *Side Dishes* considers feminist pornography and literary representations of masturbation, bisexuality, lesbianism, and sexual fantasies; the treatment of lust in stand-up comedy and science fiction; critical issues in leading feminist journals; and portrayals of sexuality in four contemporary Latin American films. Melissa A. Fitch concludes with a look at the rise of women's and gender studies programs in Latin America.

Street Art.

Politics under Salvador Allende was a battle fought in the streets. Everyday attempts to “*ganar la calle*” allowed a wide range of urban residents to voice potent political opinions. Santiaguinos marched through the streets chanting slogans, seized public squares, and plastered city walls with graffiti, posters, and murals. Urban art might only last a few hours or a day before being torn down or painted over, but such activism allowed a wide range of city dwellers to participate in the national political arena. These popular political strategies were developed under democracy, only to be reimagined under the Pinochet dictatorship. *Ephemeral Histories* places urban conflict at the heart of Chilean history, exploring how marches and protests, posters and murals, documentary film and street photography, became the basis of a new form of political

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change in Latin America in the late twentieth century.

This book is a provocative new study of global feminist activism that opposes neoliberal regimes across several sites including Asia, Australia, Canada, Europe, Latin America and the United States. The feminist performative acts featured in the book contest the aggressive unravelling of collectively won gains in gender, sexual and racial equality, the appearance of new planes of discrimination, and the social consequences of political economies based on free market ideology. The investigations of affect theory follow the circulation of intensities – of political impingements on bodies, subjective and symbolic violence, and the shock of dispossession – within and beyond individuals to the social and political sphere. Affect is a helpful matrix for discussing the volatile interactivity between performer and spectator, whether live or technologically mediated. Contending that there is no activism without affect, the collection brings back to the table the activist and hopeful potential of feminism.

In Santiago's urban shantytowns, a searing history of poverty and Chilean state violence have prompted grassroots resistance movements among the poor and working class from the 1940s to the present. Underscoring this complex continuity, Alison J. Bruey offers a compelling history of the struggle for social justice and democracy during the Pinochet dictatorship and its aftermath. As Bruey shows, crucial to the popular movement built in the 1970s were the activism of both men and women and the coalition forged by liberation-theology Catholics and Marxist-Left militants. These

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alliances made possible the mass protests of the 1980s that paved the way for Chile's return to democracy, but the changes fell short of many activists' hopes. Their grassroots demands for human rights encompassed not just an end to state terror but an embrace of economic opportunity and participatory democracy for all. Deeply grounded by both extensive oral history interviews and archival research, *Bread, Justice, and Liberty* offers innovative contributions to scholarship on Chilean history, social movements, popular protest and democratization, neoliberal economics, and the Cold War in Latin America.

The volume reveals an astonishing richness in the theatrical approaches to Ibsen across the world: it considers political theatre, institutional 'high art', theatre for development, queer and transgender theatre, Brechtian techniques, puppetry, post-dramatic theatre, rural village performance and avant-garde touring companies. Investigating varied renegotiations of his drama, including the work of Thomas Ostermeier in Germany and other parts of the world, versions of *A Doll's House* from Chile and China, *The Wild Duck* in Iran and productions of *Peer Gynt* in Zimbabwe and Egypt, Frode Helland provides a deeper understanding of a cross-cultural Ibsen. The volume gives an in-depth analysis of the practice of Ibsen in relation to political, social, ideological and economic forces within and outside of the performances themselves, and demonstrates the incredible diversity of his work in local situations. *DIV* theorizes the cultural reactions--particularly those within the world of the visual arts,

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literature, and social science--to the oppression of dictatorship./div

As public and private sectors become stakeholders, nation-states become corporations, interests become strategic objectives, and identities become brands, branding emerges as a key feature of the pervasiveness of market logic in today's world. *Branding Latin America: Strategies, Aims, Resistance* offers a sustained critical analysis of these transformations, which see identities deliberately (re)defined according to the principle of competition and strategically (re)oriented towards the market. Through context-sensitive case studies that foreground a specific, under examined set of practices and concepts, this volume draws particular attention not only to the reconfigurations of citizenship, identity, and culture according to an insidious logic of market competitiveness, but also to the ways in which different actors resist, survive, and even thrive in such a context. In so doing, it illuminates the ambivalent relationships between the local, national, and global; the individual and collective; the public and private; and the economic, political, and cultural landscapes that characterize contemporary Latin America and the wider world.

This book covers the full range and diversity of Chilean literature from the times of the Spanish conquest to the present. By emphasizing transnational, hemispheric, and global approaches to Chilean literature, it reflects the relevance of themes such as neoliberalism, migration and exile, as well as subfields like ethnic studies, and gender and sexuality studies. It showcases the diversity of Chilean literature throughout all

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periods, regions, ethnocultural groups and social classes, all the while foregrounding its regional variations. Unlike previous literary histories, it maps a rich heterogeneity by including works by Chileans of indigenous, African, Jewish, Arab, Asian, and Croatian ancestries, as well as studies of literature by LGBTQ authors and Chilean Americans. Ambitious and authoritative, this book is essential reading for scholars of Chilean Literature, Latin American Literature, the Global South, and World Literature.

Roberto Bolaño has attained an almost mythical stature and is often considered the most influential Latin American writer of his generation. The first English-language volume of essays on the Chilean author, *Roberto Bolaño, a Less Distant Star: Critical Essays*, includes ten critical essays of his oeuvre. With a special emphasis on his masterpieces: *2666*, *The Savage Detectives*, *By Night in Chile*, and *Distant Star*, the essays address topics such as Borges's influence and the role of repetition, social memory, allegory, and neoliberalism.

This book explores practices of recollection in contemporary Argentina that helped define the nation's approach to transitional justice in the first decades of the twenty-first century and enhances the critical literature on historical memory and trauma in Latin America by integrating affect theory to cultural representations of state violence.

Desired States challenges the notion that in some cultures, sex and sexuality have become privatized and located in individual subjectivity rather than in public political practices and institutions. Instead, the book contends that desire is a central aspect of

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political culture. Based on fieldwork and archival research, Frazier explores the gendered and sexualized dynamics of political culture in Chile, an imperialist context, asking how people connect with and become mobilized in political projects in some cases or, in others, become disaffected or are excluded to varying degrees. The book situates the state in a rich and changing context of transnational and localized movements, imperialist interests, geo-political conflicts, and market forces to explore the broader struggles of desiring subjects, especially in those dimensions of life that are explicitly sexual and amorous: free love movements, marriage, the sixties' sexual revolution in Cold War contexts, prostitution policies, ideas about men's gratification, the charisma of leaders, and sexual/domestic violence against women.

This timely and authoritative resource combines both topical and country-by-country coverage to help readers understand the coexistence of church and state in nations around the world today. • 200 entries—a combination of issue-based essays and country-by-country coverage of the relationship between religion and government worldwide • A chronology of key events in the history of interactions between church and state, from the origins of the conflict between Judaism and Islam, to the Spanish Inquisition and King Henry VIII's break with the Catholic Church, to the growth of Muslim theocracies and rise of the Christian right in the United States • An extensive bibliography of resources for further reading both in print and online • A helpful glossary of terms and a comprehensive index

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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 “undocumentation” of 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 Juárez, and Mexico’s war on drugs.

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