



THE EMBODIMENT OF THE NATIONAL  
• IN LATE NINETEENTH-CENTURY MEXICAN PAINTING •

STACIE G. WIDDIFIELD

# Embodiment Of The National In Late Nineteenth Century Mexican Painting

**Marco Cascella**



## **Embodiment Of The National In Late Nineteenth Century Mexican Painting:**

**The Embodiment of the National in Late Nineteenth-century Mexican Painting** Stacie G. Widdifield, 1996 The years bracket a series of seven biennial exhibitions held at the Academy of San Carlos in Mexico City and also encompass the consolidation of the liberal state from the execution of Emperor Maximilian to the complete entrenchment of the liberal dictatorship of President Porfirio Díaz The realization of a sovereign republic was on the horizon and there was an intense and often very public demand for the creation of a national culture

**Creating Mexican Consumer Culture in the Age of Porfirio Díaz** Steven B. Bunker, 2012-12-15 In Gabriel García Márquez's novel *One Hundred Years of Solitude* a character articulates the fascination goods technology and modernity held for many Latin Americans in the early twentieth century when he declares that incredible things are happening in this world The modernity he marvels over is the new availability of cheap and useful goods Steven Bunker's study shows how goods and consumption embodied modernity in the time of Porfirio Díaz how they provided proof to Mexicans that incredible things are happening in this world In urban areas and especially Mexico City being a consumer increasingly defined what it meant to be Mexican In an effort to reconstruct everyday life in Porfirian Mexico Bunker surveys the institutions and discourses of consumption and explores how individuals and groups used the goods practices and spaces of urban consumer culture to construct meaning and identities in the rapidly evolving social and physical landscape of the capital city and beyond Through case studies of tobacco marketing department stores advertising shoplifting and a famous jewelry robbery and homicide he provides a colorful walking tour of daily life in Porfirian Mexico City Emphasizing the widespread participation in this consumer culture Bunker's work overturns conventional wisdom that only the middle and upper classes participated in this culture

*The Literatures of the U.S.-Mexican War* Jaime Javier Rodríguez, 2010-05-01 The literary archive of the U S Mexican War 1846 1848 opens to view the conflicts and relationships across one of the most contested borders in the Americas Most studies of this literature focus on the war's nineteenth century moment of national expansion In *The Literatures of the U S Mexican War* Jaime Javier Rodríguez brings the discussion forward to our own moment by charting a new path into the legacies of a military conflict embedded in the cultural cores of both nations Rodríguez's groundbreaking study moves beyond the terms of Manifest Destiny to ask a fundamental question How do the war's literary expressions shape contemporary tensions and exchanges among Anglo Americans Mexicans and Mexican Americans By probing the war's traumas anxieties and consequences with a fresh attention to narrative Rodríguez shows us the relevance of the U S Mexican War to our own era of demographic and cultural change Reading across dime novels frontline battle accounts Mexican American writings and a wide range of other popular discourse about the war Rodríguez reveals how historical awareness itself lies at the center of contemporary cultural fears of a Mexican invasion and how the displacements caused by the war set key terms for the ways Mexican Americans in subsequent generations would come to understand their own identities Further this is also the first major comparative study

that analyzes key Mexican war texts and their impact on Mexico's national identity **Buen Gusto and Classicism in the Visual Cultures of Latin America, 1780-1910** Paul B. Niell, Stacie G. Widdifield, 2013-12-15 The promotion of classicism in the visual arts in late eighteenth and nineteenth century Latin America and the need to revive buen gusto good taste are the themes of this collection of essays The contributors provide new insights into neoclassicism and buen gusto as cultural not just visual phenomena in the late colonial and early national periods and promote new approaches to the study of Latin American art history and visual culture The essays examine neoclassical visual culture from assorted perspectives They consider how classicism was imposed promoted adapted negotiated and contested in myriad social political economic cultural and temporal situations Case studies show such motivations as the desire to impose imperial authority to fashion the nationalist self and to form and maintain new social and cultural ideologies The adaptation of classicism and buen gusto in the Americas was further shaped by local factors including the realities of place and the influence of established visual and material traditions **What Was History Painting and What Is It Now?** Mark Salber Phillips, Jordan Bear, 2019-10-10 The dominant visual language of European painting from the Renaissance to the nineteenth century history paintings were formidable in their monumental scale ambitious moral lessons and intricate narratives With the rise of modernist avant gardes the genre receded from the forefront of artistic production into the realm of nostalgia Yet history painting cast a shadow that would subtly colour even the works that sought to displace it Exploring the resilience of this distinctive mode of visual representation What Was History Painting and What Is It Now brings together an internationally distinguished group of scholars to trace the endurance adaptation and mutation of history painting These studies offer a reexamination of the fortunes of the genre from North America to Europe and Africa Organized around illuminating themes the book explores the creation of an audience attuned to the genre's didactic aims the entry of history painting into the marketplace of commercial art and attractions and the reimagination of the mode in response to the edicts of modern and contemporary art Spanning the full range and diversity of history painting this collection is a broad reconsideration of the tradition and the vibrant ways in which it resonates through the art of the present **Woman And Art in Early Modern Latin America** Kellen Kee MacIntyre, Richard E. Phillips, 2007 This illustrated anthology brings together for the first time a collection of essays that explore the position of women and the contributions made by them to the arts and architecture of early modern Latin America **Ornamental Nationalism** Seonaid Valiant, 2017-09-25 In Ornamental Nationalism Archaeology and Antiquities in Mexico 1876-1911 Seonaid Valiant examines the Porfirian government's reworking of indigenous particularly Aztec images to create national symbols She focuses in particular on the career of Mexico's first national archaeologist Inspector General Leopoldo Batres He was a controversial figure who was accused of selling artifacts and damaging sites through professional incompetence by his enemies but who also played a crucial role in establishing Mexican control over the nation's archaeological heritage Exploring debates between Batres and his rivals such as the anthropologists Zelia Nuttall and

Marshall Saville Valiant reveals how Porfirian politicians reinscribed the political meaning of artifacts while social scientists both domestic and international struggled to establish standards for Mexican archaeology that would undermine such endeavors

**Concise Encyclopedia of Mexico** Michael Werner, 2015-05-11 Concise Encyclopedia of Mexico includes approximately 250 articles on the people and topics most relevant to students seeking information about Mexico Although the Concise version is a unique single volume source of information on the entire sweep of Mexican history pre colonial colonial and moderns it will emphasize events that affecting Mexico today event students most need to understand

**María Izquierdo and Frida Kahlo** Nancy Deffebach, 2015-08-15 María Izquierdo 1902 1955 and Frida Kahlo 1907 1954 were the first two Mexican women artists to achieve international recognition During the height of the Mexican muralist movement they established successful careers as easel painters and created work that has become an integral part of Mexican modernism Although the iconic Kahlo is now more famous the two artists had comparable reputations during their lives Both were regularly included in major exhibitions of Mexican art and they were invariably the only women chosen for the most important professional activities and honors In a deeply informed study that prioritizes critical analysis over biographical interpretation Nancy Deffebach places Kahlo's and Izquierdo's oeuvres in their cultural context examining the ways in which the artists participated in the national and artistic discourses of postrevolutionary Mexico Through iconographic analysis of paintings and themes within each artist's oeuvre Deffebach discusses how the artists engaged intellectually with the issues and ideas of their era especially Mexican national identity and the role of women in society In a time when Mexican artistic and national discourses associated the nation with masculinity Izquierdo and Kahlo created images of women that deconstructed gender roles critiqued the status quo and presented more empowering alternatives for women Deffebach demonstrates that paradoxically Kahlo and Izquierdo became the most successful Mexican women artists of the modernist period while most directly challenging the prevailing ideas about gender and what constitutes important art

*Inventing Indigenism* Natalia Majluf, 2021-12-21 2023 ALAA Book Award Association for Latin American Art Arvey Foundation A fascinating account of the modern reinvention of the image of the Indian in nineteenth century literature and visual culture seen through the work of Peruvian painter Francisco Laso One of the outstanding painters of the nineteenth century Francisco Laso 1823 1869 set out to give visual form to modern Peru His solemn and still paintings of indigenous subjects were part of a larger project spurred by writers and intellectuals actively crafting a nation in the aftermath of independence from Spain In this book at once an innovative account of modern indigenism and the first major monograph on Laso Natalia Majluf explores the rise of the image of the Indian in literature and visual culture Reading Laso's works through a broad range of sources Majluf traces a decisive break in a long history of representations of indigenous peoples that began with the Spanish conquest She ties this transformation to the modern concept of culture which redefined both the artistic field and the notion of indigeneity As an abstraction produced through indigenist discourse an icon of authenticity and a densely

racialized cultural construct the Indian would emerge as a central symbol of modern Andean nationalisms Inventing Indigenism brings the work and influence of this extraordinary painter to the forefront as it offers a broad perspective on the dynamics of art and visual culture in nineteenth century Latin America **Walls of Empowerment** Guisela

Latorre,2009-09-17 Exploring three major hubs of muralist activity in California where indigenist imagery is prevalent Walls of Empowerment celebrates an aesthetic that seeks to firmly establish Chicana o sociopolitical identity in U S territory Providing readers with a history and genealogy of key muralists productions Guisela Latorre also showcases new material and original research on works and artists never before examined in print An art form often associated with male creative endeavors muralism in fact reflects significant contributions by Chicana artists Encompassing these and other aspects of contemporary dialogues including the often tense relationship between graffiti and muralism Walls of Empowerment is a comprehensive study that unlike many previous endeavors does not privilege non public Latina o art In addition Latorre introduces readers to the role of new media including performance sculpture and digital technology in shaping the muralist s canvas Drawing on nearly a decade of fieldwork this timely endeavor highlights the ways in which California s Mexican American communities have used images of indigenous peoples to raise awareness of the region s original citizens Latorre also casts murals as a radical force for decolonization and liberation and she provides a stirring description of the decades particularly the late 1960s through 1980s that saw California s rise as the epicenter of mural production Blending the perspectives of art history and sociology with firsthand accounts drawn from artists interviews Walls of Empowerment represents a crucial turning point in the study of these iconographic artifacts *La Revolución* Thomas

Benjamin,2010-01-01 The 1910 Revolution is still tangibly present in Mexico in the festivals that celebrate its victories on the monuments to its heroes and most important in the stories and memories of the Mexican people Yet there has never been general agreement on what the revolution meant what its objectives were and whether they have been accomplished This pathfinding book shows how Mexicans from 1910 through the 1950s interpreted the revolution tried to make sense of it and through collective memory myth making and history writing invented an idea called la Revoluci n In part one Thomas Benjamin follows the historical development of different and often opposing revolutionary traditions and the state s efforts to forge them into one unified and unifying narrative In part two he examines ways of remembering the past and making it relevant to the present through fiestas monuments and official history This research clarifies how the revolution has served to authorize and legitimize political factions and particular regimes to the present day Beyond the Mexican case it demonstrates how history is used to serve the needs of the present *Deep Mexico, Silent Mexico* Claudio Lomnitz,2001 In Mexico as elsewhere the national space that network of places where the people interact with state institutions is constantly changing How it does so how it develops is a historical process a process that Claudio Lomnitz exposes and investigates in this book which develops a distinct view of the cultural politics of nation building in Mexico Lomnitz highlights the varied

evolving and often conflicting efforts that have been made by Mexicans over the past two centuries to imagine organize represent and know their country its relations with the wider world and its internal differences and inequalities Firmly based on particulars and committed to the specificity of such thinking this book also has broad implications for how a theoretically informed history can and should be done An exploration of Mexican national space by way of an analysis of nationalism the public sphere and knowledge production Deep Mexico Silent Mexico brings an original perspective to the dynamics of national cultural production on the periphery Its blending of theoretical innovation historical inquiry and critical engagement provides a new model for the writing of history and anthropology in contemporary Mexico and beyond Public Worlds Series volume 9

**Urban Space as Heritage in Late Colonial Cuba** Paul Niell,2015-05-15 According to national legend Havana Cuba was founded under the shade of a ceiba tree whose branches sheltered the island s first Catholic mass and meeting of the town council cabildo in 1519 The founding site was first memorialized in 1754 by the erection of a baroque monument in Havana s central Plaza de Armas which was reconfigured in 1828 by the addition of a neoclassical work El Templete Viewing the transformation of the Plaza de Armas from the new perspective of heritage studies this book investigates how late colonial Cuban society narrated Havana s founding to valorize Spanish imperial power and used the monuments to underpin a local sense of place and cultural authenticity civic achievement and social order Paul Niell analyzes how Cubans produced heritage at the site of the symbolic ceiba tree by endowing the collective urban space of the plaza with a cultural authority that used the past to validate various place identities in the present Niell s close examination of the extant forms of the 1754 and 1828 civic monuments which include academic history paintings neoclassical architecture and idealized sculpture in tandem with period documents and printed texts reveals a dissonance of heritage in other words a lack of agreement as to the works significance and use He considers the implications of this dissonance with respect to a wide array of interests in late colonial Havana showing how heritage as a dominant cultural discourse was used to manage and even disinherit certain sectors of the colonial population

**¡Tequila!** Marie Sarita Gaytán,2014-11-12 This fascinating well written book explores how tequila has come to symbolize what it means to be Mexican A must read Choice Tequila Distilling the Spirit of Mexico traces how and why tequila became Mexico s national drink and symbol Starting in Mexico s colonial era and tracing the drink s rise through the present day Marie Sarita Gaytán reveals the formative roles played by some unlikely characters such as the revolutionary Pancho Villa who was himself a teetotaler She also shows how tequila s cultural status was shaped by US Mexican relations the tourism industry shifting gender roles technology regulation film music and literature Like all stories about national symbols the rise of tequila forms a complicated unexpected and poignant tale By unraveling its inner workings Gaytán encourages us to think critically about national symbols more generally especially the ways they both reveal and conceal to tell a story about a place a culture and a people In many ways the story of tequila is the story of Mexico

**Academies and Schools of Art in Latin America** Oscar E. Vázquez,2020-05-28 This edited volume s chief aim is to

bring together in an English language source the principal histories and narratives of some of the most significant academies and national schools of art in South America Mexico and the Caribbean from the late 18th to the early 20th centuries The book highlights not only issues shared by Latin American academies of art but also those that differentiate them from their European counterparts Authors examine issues including statutes the influence of workshops and guilds the importance of patronage discourses of race and ethnicity in visual pedagogy and European models versus the quest for national schools It also offers first time English translations of many foundational documents from several significant academies and schools This book will be of interest to scholars in art history Latin American and Hispanic studies and modern visual cultures

Imagining Identity in New Spain Magali M. Carrera, 2003-04-01 Reacting to the rising numbers of mixed blood Spanish Indian Black African people in its New Spain colony the eighteenth century Bourbon government of Spain attempted to categorize and control its colonial subjects through increasing social regulation of their bodies and the spaces they inhabited The discourse of *calidad* status and *raza* lineage on which the regulations were based also found expression in the visual culture of New Spain particularly in the unique genre of *casta* paintings which purported to portray discrete categories of mixed blood plebeians Using an interdisciplinary approach that also considers legal literary and religious documents of the period Magali Carrera focuses on eighteenth century portraiture and *casta* paintings to understand how the people and spaces of New Spain were conceptualized and visualized She explains how these visual practices emphasized a seeming realism that constructed colonial bodies elite and non elite as knowable and visible At the same time however she argues that the chaotic specificity of the lives and lived conditions in eighteenth century New Spain belied the illusion of social orderliness and totality narrated in its visual art Ultimately she concludes the inherent ambiguity of the colonial body and its spaces brought chaos to all dreams of order

**The Conquest of Mexico** Peter B. Villella, Pablo García Loaeza, 2022-07-07 The Spanish invasion of Mexico in 1519 which led to the end of the Aztec Empire was one of the most influential events in the history of the modern Atlantic world But equally consequential as this volume makes clear were the ways the Conquest was portrayed In essays spanning five centuries and three continents *The Conquest of Mexico 500 Years of Reinventions* explores how politicians writers artists activists and others have strategically reimagined the Conquest to influence and manipulate perceptions within a wide variety of controversies and debates including those touching on indigeneity nationalism imperialism modernity and multiculturalism Writing from a range of perspectives and disciplines the authors demonstrate that the Conquest of Mexico whose significance has ever been marked by fundamental ambiguity has consistently influenced how people across the modern Atlantic world conceptualize themselves and their societies After considering the looming ubiquitous role of the Conquest in Mexican thought and discourse since the sixteenth century the contributors go farther afield to examine the symbolic relevance of the Conquest in contexts as diverse as Tudor England Bourbon France postimperial Spain modern Latin America and even contemporary Hollywood Highlighting the extent to which the Spanish



Aztec conflict inspired historical reimaginings these essays reveal how the Conquest became such an iconic event and a perennial medium by which both Europe and the Americas have for centuries endeavored to understand themselves as well as their relationship to others A valuable contribution to ongoing efforts to demythologize and properly memorialize the Spanish Aztec War of 1519 21 this volume also aptly illustrates how we make history of the past and how that history making shapes our present and possibly our future

**Images of Power** Jens Andermann, William Rowe, 2006 In Latin America where even today writing has remained a restricted form of expression the task of generating consent and imposing the emergent nation state as the exclusive form of the political was largely conferred to the image Furthermore at the moment of its historical demise the new postmodern forms of sovereignty appear to rely even more heavily on visual discourses of power However a critique of the iconography of the modern state form has been missing This volume is the first concerted attempt by cultural historical and visual scholars to address the political dimension of visual culture in Latin America in a comparative perspective spanning various regions and historical stages The case studies are divided into four sections analysing the formation of a public sphere the visual politics of avant garde art the impact of mass society on political iconography and the consolidation and crisis of territory as a key icon of the state

*Indigenous Autocracy* Jaclyn Sumner, 2023-11-14 When General Porfirio Díaz assumed power in 1876 he ushered in Mexico's first prolonged period of political stability and national economic growth though progress came at the cost of democracy *Indigenous Autocracy* presents a new story about how regional actors negotiated between national authoritarian rule and local circumstances by explaining how an Indigenous person held state level power in Mexico during the thirty five year dictatorship that preceded the Mexican Revolution the Porfiriato and the apogee of scientific racism across Latin America Although he was one of few recognizably Indigenous persons in office Próspero Cahuantzi of Tlaxcala kept his position 1885 1911 longer than any other gubernatorial appointee under Porfirio Díaz's transformative but highly oppressive dictatorship 1876 1911 Cahuantzi leveraged his identity and his region's Indigenous heritage to ingratiate himself to Díaz and other nation building elites Locally Cahuantzi navigated between national directives aimed at modernizing Mexico often at the expense of the impoverished rural majority and strategic management of Tlaxcala's natural resources in particular balancing growing industrial demand for water with the needs of the local population Jaclyn Ann Sumner shows how this intermediary actor brokered national expectations and local conditions to maintain state power challenging the idea that governors during the Porfirian dictatorship were little more than provincial stewards who repressed dissent Drawing upon documentation from more than a dozen Mexican archives the book brings Porfirian era Mexico into critical conversations about race and environmental politics in Latin America

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