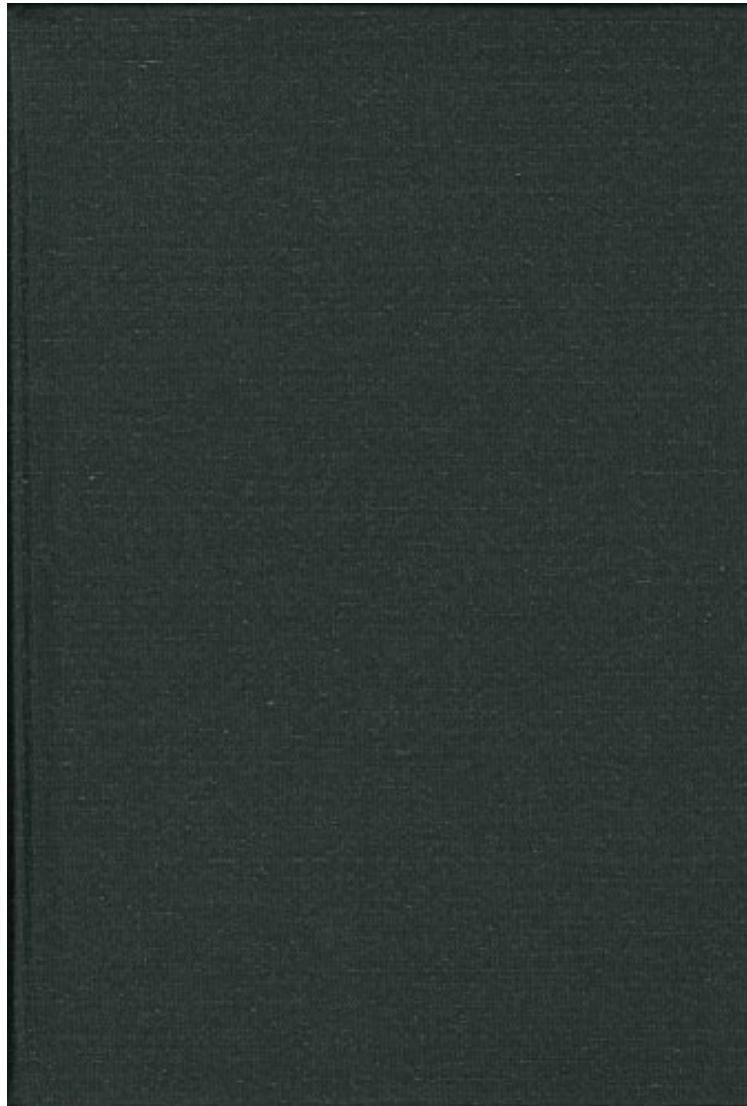


(Mobile pdf) Photopoetics at Tlatelolco: Afterimages of Mexico, 1968 (Border Hispanisms)

Photopoetics at Tlatelolco: Afterimages of Mexico, 1968 (Border Hispanisms)

Samuel Steinberg

**Download PDF | ePub | DOC | audiobook | ebooks*



DOWNLOAD



READ ONLINE

#7216560 in Books 2016-01-15Original language:EnglishPDF # 1 9.00 x 1.00 x 6.00l, 1.50 #File Name:
1477305483266 pages | File size: 37.Mb

Samuel Steinberg : Photopoetics at Tlatelolco: Afterimages of Mexico, 1968 (Border Hispanisms) before purchasing it in order to gage whether or not it would be worth my time, and all praised Photopoetics at Tlatelolco: Afterimages of Mexico, 1968 (Border Hispanisms):

In the months leading up to the 1968 Olympic games in Mexico City, students took to the streets, calling for greater

democratization and decrying crackdowns on political resistance by the ruling PRI party. During a mass meeting held at the Plaza of the Three Cultures in the Tlatelolco neighborhood, paramilitary forces opened fire on the gathering. The death toll from the massacre remains a contested number, ranging from an official count in the dozens to estimates in the hundreds by journalists and scholars. Rereading the legacy of this tragedy through diverse artistic-political interventions across the decades, *Photopoetics at Tlatelolco* explores the states dual repressionboth the massacres crushing effects on the movement and the manipulation of cultural discourse and political thought in the aftermath. Examining artifacts ranging from documentary photography and testimony to poetry, essays, chronicles, cinema, literary texts, video, and performance, Samuel Steinberg considers the broad photographic and photopoetic nature of modern witnessing as well as the specific elements of light (gunfire, flares, camera flashes) that ultimately defined the massacre. Steinberg also demonstrates the ways in which the labels of massacre and sacrifice inform contemporary perceptions of the states blatant and violent repression of unrest. With implications for similar processes throughout the rest of Latin America from the 1960s to the present day, *Photopoetics at Tlatelolco* provides a powerful new model for understanding the intersection of political history and cultural memory.

"*Photopoetics at Tlatelolco* will be the fundamental contribution of Latin American studies to scholarship around the global 1968, a field that encompasses a vast group of researchers and students in a wide array of disciplines. This is a revisionist book in the best sense of the word, a challenging, polemic, well-thought, and thoroughly researched cultural history of Mexico in the wake of Tlatelolco. It is truly a major work of scholarship." (Ignacio M. Snchez Prado, Associate Professor of Spanish and International Studies, Washington University, and author of *Screening Neoliberalism: Transforming Mexican Cinema*, 19882012) "*Photopoetics at Tlatelolco* will be the fundamental contribution of Latin American studies to scholarship around the global 1968, a field that encompasses a vast group of researchers and students in a wide array of disciplines. This is a revisionist book in the best sense of the word, a challenging, polemic, well-thought, and thoroughly researched cultural history of Mexico in the wake of Tlatelolco. It is truly a major work of scholarship." (Ignacio M. Snchez Prado, Associate Professor of Spanish and International Studies, Washington University, and author of *Screening Neoliberalism: Transforming Mexican Cinema*, 19882012)About the AuthorSamuel Steinberg is an assistant professor of Spanish and Portuguese at the University of Southern California.