

SIXTH BIENNIAL CONFERENCE

**WALLS
BRIDGES
BORDER**

INTERNATIONAL ASSOCIATION
OF INTER-AMERICAN STUDIES

NOVEMBER 11–13, 2021

Abstracts of Papers and Panels
Resúmenes de ponencias y paneles

Anderson, Vaughn. John Cage leaves Latin America: Non-Interventionism as a Model for Inter-American

Throughout the Cold War, non-interventionism was a central principle in debates about the proper role of the United States within Latin American affairs. I argue that discourses of non-interventionism also serve as a paradigm for understanding inter-American cultural exchange during the period. While scholars of the cultural Cold War have explored the institutional and discursive ties between the United States' political/military violation of Latin American borders and its imperialist cultural policy in the region (through institutions like Walt Disney and Abstract Expressionism), I argue that opposing discourses of non-interventionism similarly shaped unofficial cultural diplomacy.

In this presentation, I explore the literary and epistolary exchanges between U.S. poet-composer John Cage and his Brazilian colleague, concrete poet Augusto de Campos. This exchange serves as a case study in the ways that two interconnected non-interventionist discourses – one related to military action and the other related to environmental preservation – became models for anti-imperialist cultural outreach and diplomacy. Cage and de Campos themselves indicate that their friendship might be a model for a more perfect, more peaceful inter-American community founded on non-interventionist ideals. In the letters, translations, and poetic homages that Cage and de Campos exchange over the course of several years, we can see their efforts to put their non-interventionist philosophies to use. What results is a sometimes-comedic and sometimes-tragic experiment in what it might mean to *not act* or *not speak* together – to be together, but silently.

Cage's exchange with de Campos highlights non-interventionism as a uniquely inter-American tradition of thought. Indeed, both poets explicitly attempt to trace the outlines of that tradition.

However, I argue that while Cage and de Campos both use these non-interventionist traditions to guide the course of their interactions together, their separate interpretations of non-interventionism are ultimately incompatible. As Cage's reception at the 1985 Bienal de São Paulo indicates, non-interventionism's manifestation as cultural practice became fraught in similar ways to its implementation as policy. While Cage and de Campos signal that their own friendship might be a model for a more perfect inter-American community, the eventual breakdown of that friendship becomes significant as well.

Antezana Barrios, Lorena. Problemas locales como desafíos globales. La migración y la desigualdad en la serie chilena La Cacería/Local problems as global challenges. Migration and inequality in the Chilean serie La Cacería

A partir del estudio de caso de la serie La Cacería (2018), que relata el caso real de la investigación sobre la desaparición de jóvenes mujeres en una zona fronteriza del norte de Chile, analizaremos problemáticas asociadas a la migración, el género y la desigualdad, así como los desafíos de producciones locales para su proyección en plataformas de distribución internacional. Based on the case study of the serie La Cacería (2018), which relates the real case of the investigation on the disappearance of young women in a border area of northern Chile, we will analyze problems associated with migration, gender and inequality, as well as the challenges of local productions for their projection on international distribution platforms.

Batzke, Ina. Undocumented Art and Citizenship: “a Geography of Being: una geografía de ser”

When on 22 June 2011 the readers of *The New York Times* opened their newspapers, they were astounded by a unique and unprecedented article: In “My Life as an Undocumented Immigrant”, Pulitzer Prize-winning journalist Jose Antonio Vargas revealed not only his status of residing ‘illegally’ in the United States, but also accounted of his life as an Undocuqueer, growing up both gay and undocumented. Reading the article one attended a personal journey that was on the one hand emblematic of the U.S. ‘illegal immigration problem’ in all its contradictions, but on the other hand gave a personal account of a person affected, of a familiar public figure with whom the readers of *The New York Times* would not have connected illegality in the first place. Such an account had for long been missing from dominant narrations altogether. While it is estimated that more than 11 million unauthorized migrants lived in the United States, and it was they who dominated present-day public discussions and were at the heart of policy impasses, representations of their lives had so far largely been lived unnoticed by the larger population – their undocumented status and thus the risk of deportation had kept them from actively participating in society. This however changed radically in the first decade of the 21st century: Unlike the broader undocumented population that had been and continues to be de-scribed as existing “in the shadows”, particularly the undocumented youth has become increasingly vocal and public about their demands for social and legal inclusion, i.e. permanent citizenship. Particularly after 2007, when the DREAM Act started to be discussed by both Senate and Congress, undocumented migrants used intermedial channels such as narratives, testimonies, newspaper articles, images and performances to draw attention to their precarious situations. As written and personalized representations were, particularly in the beginning, understood as dangerous and could potentially lead to deportation for the producers, visual representation and art played a noteworthy role for the undocumented youth’ practices. This essay aims to explore

the role of artistic projects in reflecting, confirming and eventually challenging ideals of citizenship by the undocumented youth. It will provide a close examination of the project “a geography of being : una geografia de ser” that was installed in the New York Hall of Science, Corona Park, NYC on 23 October 2012. The installation consists of wooden kinetic sculptures with animated displays titled “Undocumented Drones” and a video game that places the player in the role of an undocumented youth that must face several challenges in the search for self-determination beyond the imposed constraints of citizenry. Understanding this project as an example of how undocumented migrants visually and artistically developed claims to citizenship within both a nation-state and transnational context, the essay eventually wants to trace how the installation challenges traditional ideals of citizenship.

Bautista, Maritza. Visual representations of economic power relations that exist on horizontal and vertical social structures on the U.S./Mexico border

The work discussed focuses on exploring interventions the artist-as cultural producer-can use to confront challenges that result from structural inequalities. Two series will be discussed; CartoNation and Casas de Cambio (Money Exchange Locations). Photos and moving image productions in the series tell stories about the US/Mexico border landscape in Laredo, Texas.

Broncano, Manuel. Larry McMurtry’s Rio Grande in The Lonesome Dove Quartet: A Malleable and Fickle Border

“In the western reaches, no one was quite certain where Mexico stopped and Texas began. The Rio Grande made a handy border, but neither Major Chevallie nor anyone else considered it to be particularly official.” (L. McMurtry, *Dead Man’s Walk*)

This paper will explore the multifaceted representation of the border region in McMurtry’s *Lonesome Dove* series, with special focus on the Rio Grande, whose role as borderline between the territories of Old Mexico and the United States reveals the near impossibility of segregating a territory that resists separation. The ever-changing shores of the Grande, its indeterminate course, and its whimsical flow provides an apt metaphor for the resistance of the land to be “walled.” As in Robert Frost’s classic poem, “Mending Wall,” McMurtry’s river provides the antonymic counterpoint of the impermeable border imposed upon the landscape, as this paper will illustrate.

Burkart, Patrick. Two case studies of malware attacks directed against Mexican journalists and activists

While high-profile hacks of smartphones have appeared in stories about Jamal Khashoggi and Jeff Bezos, a broader wave of malware attacks against journalists and human rights activists has swept over Mexico and other parts of Latin America. The Guardian and other international news media have reported of hacks attributed to the Mexican government against journalists, activists, and anti-graft groups reporting on political corruption. This paper presents two case studies of malware attacks directed against Mexican journalists and activists, and offers a communication-based approach to understanding the technical and social aspects of hacking campaigns by states and corporations. The theoretical approach is adopted from *Why Hackers Win: Power and Disruption in the Network Society* (Burkart and McCourt, 2019).

Campos Garcia, Yolanda. Piedra rodante, la memoria del consumo musical de una generación en los años setenta.

At the dawn of the sixties, the magazine Piedra Rodante emerged in Mexico, a publication that had the seal of being a franchise, of the prestigious and long-standing American magazine Rolling Stone launched in San Francisco in 1967. With only eight issues the magazine stood at the center of attention of some youth sectors that professed a special interest in and taste for rock music, the central theme of Piedra Rodante. The magazine was a good showcase for contemporary countercultural manifestations in Mexico.

It was not limited to publish Spanish translations of some of the articles originally published in English in Rolling Stone but promoted a musical journalism that promoted rock groups from the U.S. and England as well as Mexican rock groups identified as the Onda Chicana. In this sense, we see Piedra Rodante as a one-way bridge of American pop culture that connected very favorably with the Mexican public, and encouraged the possibility of creating local records, not always imitative of North American culture. The publication was interrupted after the Avándaro Festival, as the publishers ran into the wall of intolerance that characterized the Mexican State at the dawn of the 1970s.

This article has the objective to make a contextualized reading of the eight issues of the Rolling Stone magazine and tell the history of a generational music consumption. By looking at selected magazine contributions, the article reflects on the type of information and channels of communication young people had access to. As the article shows, Piedra Rodante, despite its short existence, made the presence of a youthful, underground, irreverent, and pleasant culture latent.

Canelo, Maria José. Undocumented autobiographical texts as acts of citizenship

This paper examines three texts of autobiographical nature recently published by undocumented immigrants in the United States: the autobiography *Between the Shades of the American Dream* (2016), by Julissa Arce, born in Mexico; the memoir *Dear America: Notes of an Undocumented Citizen* (2018), by Jose Antonio Vargas, born in the Philippines; and *The Undocumented Americans* (2020), a 'creative nonfiction' book by Cornejo Villavicencio, born in Ecuador. From a critical perspective grounded in American Studies, the focus will be on both the representations and aspects of literary genre. I intend to discuss how the relation with the law in the experience of undocumentedness affect the desire and prospect of participation in, and belonging to, the nation. I will also pay close attention to the ways in which these autobiographical texts allow for the emergence of new subject positions drafted through self-representation and meaning.

I am particularly interested in reading these new subject positions through concepts relating to citizenship, such as 'acts of citizenship' (Isin 2008) and 'affective citizenship' (Berlant 2011; Ahmed 2004; Ayata 2019). Beyond the idea of citizenship as a legal tool, these critical notions bring in the importance of the lived experience of belonging: as established by Engin F. isin, acts of citizenship imply "ways of being political in the sense that being implicated in them is not necessarily calculable and rational but may also be unintentional or affective" (Isin, 2008: 37). My take on affects in turn follows Lawrence Grossberg's formulation as "sites of cultural work and political struggle" (Grossberg, 2018).

All in all, this paper entertains the hypotheses that the subject positions deriving from the self-representations in these autobiographical texts both expand on and engage in more encompassing

forms of citizenship; namely, citizenship forms that differ from the exclusive notion strictly attached to a single territory defined by political borders.

Carletto, Alice. A Reflection On The Texas-Mexico Border: Cormac Mccarthy's *No Country For Old Men*

For this conference of the International Association of Inter-American Studies "Walls, Bridges, and Borders in the Americas", I would like to propose a presentation on Cormac McCarthy's novel *No Country for Old Men*, published in 2005. Taking into consideration the following question, present in the call for papers "How have artistic cultural expressions represented walls, bridges, and borders in their cultural production such as literature, films, paintings, drawings, music, theater, and so forth?", I propose a paper focused on the representation of the Texas-Mexico border in McCarthy's novel.

Already with the well-known *The Border Trilogy*, which includes the novels *All the Pretty Horses* (1992), *The Crossing* (1994), and *Cities of the Plain* (1998), McCarthy chose the Texas-Mexico border as the plots' setting. With *No Country for Old Men*, that specific border is again chosen as the space in which the actions take place. As author Robert Jr. Tally states in *The Routledge Handbook of Literature and Space* (2017): "Setting is a key feature of almost all stories, as events take place in a given place, after all. Distinctive locales, regions, landscapes, or other pertinent geographical features are often crucial to the meaning and the effectiveness of literary works" (1). Thus, I intend to pay close attention to the Texas-Mexico border in McCarthy's work, following a geocritical approach. Geocriticism is a field in expansion which considers space also from a social and ideological perspective. Through this approach, my paper aims to reflect on the Texas-Mexico border within McCarthy's novel, bearing also in mind that the novel was written after the 9/11 attacks and it is set in the 1980s.

Castro Ricalde, María de la Cruz. Entre panuchos y *ice cream soda*: el cine de Hollywood en las pantallas yucatecas

"Si se acaba el mundo, me voy a Yucatán" es una frase que aún se escucha en México para dar cuenta de qué distante y diferente era esta región, al compararla con el centro del país. No era para menos: aún a principios de la década de los años sesenta del siglo XX no existía una vía terrestre fluida que conectara a su capital, Mérida, con la ciudad de México. Este tipo de circunstancias originó una fuerte identidad regional, cuya afirmación también se sustentaba en marcar sus diferencias con el resto del país. En esta ponencia sostengo que hablar de la asistencia a las salas cinematográficas y remarcar la afición por el cine de Hollywood, en plena época de oro del cine mexicano, fue una estrategia de un segmento social de los yucatecos para dejar por sentada su adscripción a una clase socioeconómica. Lo anterior entrañaba ir a salas cinematográficas específicas, en zonas concretas de la ciudad, en horarios determinados y con rutinas muy delineadas. El análisis de doce entrevistas, realizadas a personas nacidas entre 1931 y 1944, su vínculo con la cartelera cinematográfica y los anuncios comerciales de 1952 invitan a reflexionar sobre la relación entre el consumo de la oferta cinematográfica, la admiración por el *american way of life* y el sentido de pertenencia a una clase social. Finalmente, discuto cómo en la vida cotidiana podían convivir, armoniosamente, prácticas ligadas al regionalismo yucateco con el cosmopolitismo asociado al cine de Hollywood.

Corona, Antonio. Censura y prohibición de películas durante la década de 1920 en Saltillo: otredad y propaganda.

En esta presentación se relatan los resultados de un estudio de la censura de películas estadounidenses en México durante la década de 1920. Tomo como caso de estudio la ciudad de Saltillo, ubicada en la región noreste de México, que en ese tiempo albergaba una de las ferias de exposición y atracciones culturales más importante de la región y recibía la visita tanto de turistas nacionales como extranjeros, principalmente provenientes de Texas (Hernández Torres y Cepeda Reynosa, 2009). La década de 1920 es una etapa en que las ciudades del país se estaban recuperando tanto económica como socialmente de los estragos que dejó la fase armada de la Revolución Mexicana, y en ese sentido, el Estado encontró en el cine un medio de propaganda muy eficaz para promover una imagen de estabilidad social, económica y política en el país (Esquivel-King, 2019) que derivaría en un sentido nacionalista que se observaba incluso en inmigrantes mexicanos radicados en Estados Unidos (Serna, 2006). Del otro lado del río, las imágenes de México y otros países de Latinoamérica, en las películas de Hollywood, no eran tan cuidadosamente producidas, se trataban de representaciones arraigadas en las narrativas y cultura estadounidenses, que enfatizaban la diferencia y el exotismo del Otro (Breining, 2017). En este contexto, es importante diferenciar entre la censura -una sitio significativo de lucha ideológica y social- y la prohibición o embargo, que emplea un modelo represivo institucional (Biltereyst, 2013), como dos procesos diferentes que estaban sin embargo inexorablemente entrelazados. A partir del enfoque interamericano, nos acercamos a examinar estos procesos de censura y prohibición para comprender cómo se entretrejieron dos visiones diferentes de México en las exhibiciones de la época y a través de la historia del cine.

Costa, John. The Wall as Living Symbol

The United States has always had a history of anti-immigration sentiment throughout its history. In fact, actual laws that targeted or prohibited immigration – especially those from specific countries – were passed and implemented through the US Congress. Among the most targeted, were people from Latin American countries crossing the southern border into the US. There has been a long, extended history of this crossing and the hostile resistance thereof, but it not was until the last five years that anti-immigration reactions have reached a new level of hostility: never before has the United States had a president in Donald Trump who brought anti- immigration rhetoric to the forefront of his public policy.

In further stoking anti-immigrant hostilities, Trump’s attempt to paint Latinos crossing the border as public enemy #1, resulted in his promise to build “a big, beautiful wall...”. In response, Latin artists from both sides of the border began expressing the subject of walls – in both literal and metaphorical approaches – as a means of dissent. With that, the subject of building and dismantling walls would be a common theme expressed through many different lenses.

The focus of the paper, is to examine both the history of these artists and the manner of which Latin artists today express their points of view: some through museum are installations {tackling the subject of walls through various angles}, and others who actually engage in the Mexican tradition of murals by painting them directly on the border wall itself. I will also cover musicians such as Che Apalache and Gaby Moreno among others who wrote and performed songs in protest of the border wall while commemorating its victims.

Latin art in this scenario, is not only the stylization of ideas, but also an expression of the feelings and

hardships faced by those who experience the torturous journeys risking everything to cross the border to find a new life of hope. I will discuss the history of these artistic approaches and how they spoke for the multitudes of those who could not speak for themselves. And in addition, the reception history of whether or not they made a positive impact in changing minds or anti-immigration sentiments within the American mainstream.

Costley, Willie. Performances and Politics: The Anti-Immigrant Vigilante Citizen in Local and National Spaces

Since the late 1990's citizen border vigilante groups have been weaponizing anti-immigrant rhetoric through staged "paramilitary performances" at the U.S.-Mexico border. AZ Border Recon, a currently active vigilante patrol group based in Sasabe, Arizona, articulates their performances through a patriotic framework that justifies the emergence of private actors to combat what they perceive as a failure of enforcement at the national level. These "performatives" (in the sense used by scholars of performance studies such as Diana Taylor) construct particular notions about American-ness that have come to permeate discourses of citizenship and belonging at the national and increasingly global level. Following work on online communities by Sherry Turkle and Manuel Castells, I show that AZ Border Recon's activities and self-representation culminate in what I call an "offline" identity politics that obtains through established discourses of masculinity, race, and national membership. In particular, I refer to Arjun Appadurai's recent work on "mobilized majorities" to show that AZ Border Recon leverages their virtual public's fear of their potential displacement by minorities, leading in turn to "predatory identities" (as exemplified by the existence of AZ Border Recon itself) wherever these majorities see their cultural hegemony as imperiled. Despite the harnessing of deterritorialized virtual networks (such as websites and social media) to create and maintain a community formed around common interests—such as a preoccupation with "centering" the U.S.-Mexico Border as both a geographic determinant and symbolic imagining of American nationhood—AZ Border Recon simultaneously participates in a dispersed, discursive network of ideas that is increasingly situated into a globalized anti-immigrant and anti-refugee politics expanding across the Americas, Asia and Europe. As migrant and refugee flows shift southward, these new forms of movement are easily assimilated into the group's activities and serve to reinforce their nationalistic aims. My objective is to give visibility to how a multiplicity of local nativisms—in many places and spaces, as distinguished by Castells—are being nourished not just among citizenry at grass-roots levels; rather, they travel upwards to influence and make policy within the highest apparatuses of power in a growing number of nation-states.

De la Miyar, Daniel. A descriptive analysis of the representation of social status through Spanish print media.

The purpose of this research is to deconstruct the mechanisms through which social status is presented in print advertisements and make the reader aware of the influence that is created to reflect social status in Mexican magazines. The goal is to determine the relationship between social status and the messages advertisers create through the use of visual and textual semiotics based on the semiotic analysis framework of Bell and Milic (2002) and locate instances that index social status. Four campaigns were selected with a total of 25 advertisements in two Mexican magazines only circulated in Mexico: *Caras* and *Quién*. There have been no studies on

the influence of social statuses presented in advertising targeting higher economic-class Mexicans in Mexico. The intended audience of this research is defined as: Mexicans living in Mexico who have financial freedom and seek social status. These Mexicans have financial freedom and represent an understudied population.

Díaz Calderón, Mauricio. La precariedad de los arraigos y las rutas hacia la disolución. Acercamiento a los filmes *X500* (2016) de Juan Andrés Arango, *Sin nombre* (2009) de Cary Joji Fukunaga y *Ya no estoy aquí* (2019) de Fernando Frías.

Desde Buenaventura, Colombia; la Ciudad de México; Manila en Filipinas; Honduras; o Tapachula y Monterrey en México, las historias que aquí se abordan dan cuenta de los espacios nacionales y de las movilidades forzadas o anheladas entre fronteras. Son narraciones sobre jóvenes personajes por alcanzar la promesa concreta y simbólica del norte del continente americano. Los múltiples trayectos de esta trilogía de textos cinematográficos, enuncian las adecuaciones y rupturas no sólo al arribar a sus destinos sino que también enfocan los espacios intermedios, los espacios de tránsito, donde se acrecentan los peligros y se ponen a prueba las resoluciones primeras. Viajes iniciáticos y traslados para evadir los sufrimientos de los orígenes dejados atrás, conforman un universo múltiple de representaciones con vocación de denuncia, cuyo fin parece resolverse en una indeterminación creciente. Tan endeble como la del origen. *X500* del colombiano Juan Andrés Arango explora tres historias donde los personajes están unidos por la búsqueda de la sanación de sus heridas físicas y sociales, las cuales siempre están en conflicto con sus deseos de pertenencia y la incorporación a un nuevo ambiente siempre hostil. *Sin nombre* del norteamericano Cary Joji Fukunaga reúne a dos personajes, Cásper y Sayra, en el contexto de la violencia extrema de sus respectivos países para entregar una obra llena de crudeza y desesperanza. Por otra parte, el filme *Ya no estoy aquí* de Fernando Frías es una ficción que alcanza momentos de alto registro de verosimilitud, al narrar la historia de un joven, Ulises, perteneciente a los barrios más desfavorecidos de la industrial y contrastante ciudad de Monterrey, en el norte mexicano. Este es un filme que fluctúa entre la búsqueda de lo propio y lo ajeno, entre desplazamientos externos e internos, donde la violencia explícita, la incomprensión, la música y el baile adquieren formas íntimas de expresión o ruptura. El presente acercamiento tiene como objetivo reflexionar sobre las representaciones de los lugares y situaciones de origen de los personajes, en el marco del conglomerado latinoamericano. Igualmente, analizar los trayectos y aspiraciones que asumen para alcanzar sus metas geográficas, sociales o identitarias, renovadas o persistentes. Como herramientas teórico-metodológicas se utilizan las propuestas de Tzvetan Todorov, Alain Badiou, Jacques Lacan y Peter Sloterdijk.

Dorn-Giarmoleo, Sheri. BORDERLANDS of the MIND

The purpose of this paper is to discuss how Walls, Bridges and Borders come to exist within human ideological structures and to examine how individual ideological ethnic/geopolitical maps perpetuate a prefabricated hierarchy of social order. I will expand on Gloria Anzaldúa's Border Identity Politics in relationship to Louis Althusser's concepts of Repressive State Apparatuses (RSA) and Institutional State Apparatuses (ISA).

My research based argument is to underscore the urgency within which we must reflect on our own personal ideological formation (*Ideological Mapping*), posing a simple question to oneself

“ how did I get to think the ways in which I think?” Here, ideology is the system of ideas and representations which influence (dominate) the mind of a person or a social group. Inter-American Studies is in itself an invitation to reflect on the relational dynamics of the Americas, on the history of social formations and of the ethnic, class struggles which develop in them. As Althusser puts it, “*interpellating* human beings as subjects.” As Anzaldúa identifies how *Borderland* body politics is intrinsic in the process of growing up: “The work of the *mestiza* consciousness is to break down the subject-object duality that keeps her prisoner and to show in the flesh and through images in her work duality is transcended.”

Althusser distinguishes two realities of ideology, one *Repressive State Apparatus* (RSA) use of repression including physical repression and the plurality of *Ideological State Apparatuses* (ISA) family, educational system (public and private), church (belief systems), political parties, and mass media. The scope of this paper will illustrate the critical need to recognize how human thinking is formed and that it is dynamic, meaning one can transcend ideological borders to break through structural concepts of privilege, prejudice and ignorance that build walls both materially and metaphorically, nullifying human creativity to imagine that which isn't.

Fernández, Christine. *Embodying Gender and Culture: Historical Representations of California's Conquests and Borders*

The literary representations of the U.S. Mexico borderlands have varied greatly over the course of the past two centuries, with pinnacle texts such as those written by Gloria Anzaldúa, Maria Helena Viramontes, and Alejandro Morales critically framing 20th century representations of Latinx literature. However, fewer scholarly studies exist regarding the literary representations written by those who lived throughout California's three conquests: its Spanish colonial past, its independence as Mexico, and its final recognition as part of U.S. statehood. That said, the life writing of Angustias de la Guerra Ord, one of the most prominent, well-connected Californianas whose testimonio forms part of Hubert Howe Bancroft's *The History of California*, depicts a shifting embodiment of national identities as she reconstructs California's colonial past through her testimonio, memoir, and reminiscences. Such forms of life writing dually reveal the complexities of California's coloniality as direct consequences of geopolitical events by noting intersections with gender, as multilingual subjects such as De la Guerra Ord, leveraged the politics of culture so as to avoid becoming silenced, marginalized voices.

Fijałkowska-Myszyńska, Alicja. *The President Must Go: Impeachment in Theory and Practice of the American States*

In recent years, the Americas have revived the impeachment debate as this procedure was used, with or without success, to remove from power the presidents of Brazil, Chile, Peru and the US. All these cases have been closely covered by the media and followed both by the general public and by the experts, including lawyers and political scientists.

Impeachment, as a unique mechanism of executive control, most often associated with (although not limited to) the presidential system, has been in the scope of interest of the researchers and politicians for centuries. Although it comes from the Anglo-Saxon tradition, in the Americas it has been adopted not only by the US, but also by many Latin American countries. Depending on the state, at the normative level, the provisions on impeachment are more or less detailed, which sometimes raises doubts about situations in which this procedure can and should be used. As for

the practice, the interesting tendency is that while in Latin American countries the impeachment led to the actual removal of the presidents, in the US, although the procedure has been implemented many times even achieving the required majority in the House of Representatives, in practice it has never led to the conviction and termination of office.

The aim of this paper is to analyse the impeachment as a normative mechanism and as political practice in the American states. On normative level it will include analysis of the constitutions of the American states, while on political practice level, the paper will summarize case studies of successful and unsuccessful impeachments in different American countries. The main goal is to determine to what extent the theory and practice of the impeachment in different countries of the region are similar and to what different.

The analysis will try to answer the following research questions: What are regional variations of impeachment in the Americas? In which American countries was impeachment used most often? What were the reasons for implementing impeachment? Which impeachment attempts were successful and which failed and why? What are similarities and differences between the impeachment (as a theory and practice) in different countries of the Americas? In terms of methodology, the paper will use analysis of documents and literature, as well as comparative method. A contextual approach will be used in order to understand the specificity of each country and case.

Forero Medina, Nelson Camilo. Poliléctica: la consciencia de frontera como racionalidad múltiple Camilo Forero es filósofo de la Universidad Nacional de Colombia.

La frontera va más allá de la separación de espacios físicos, sino que corresponde a la creación de dispositivos que cargan los espacios simbólica, social, económica y epistemológicamente. Así, los sujetos crean múltiples relaciones dependiendo el espacio que transiten y en el cual actúen. Estos espacios en los cuales se actúan son diversos y, así, los sujetos necesitan una consciencia dinámica para poder interactuar de manera más efectiva con el medio donde se encuentren. La ponencia, partiendo del concepto de “border-thinking” de Gloria Anzaldúa, busca señalar que esta consciencia de frontera va más allá de las fronteras nacionales y subraya la existencia de racionalidades múltiples dentro del sujeto. No obstante, estas racionalidades dentro del sujeto no son consciencias aisladas, sino que interactúan entre ellas creando una poliléctica de racionalidades lo cual desarrolla una expansión en el campo de investigación epistemológico.

Ana Laura de León Fragoso. Propuesta para el estudio de la producción cultural colaborativa de jóvenes transfronterizos de Piedras Negras, Coahuila - Eagle Pass, Texas

El estudio de prácticas culturales de jóvenes transfronterizos no solamente es situarlos en un espacio geográfico, sino en un contexto más allá de las fronteras políticas que su residencia podría indicar. Nos referimos a los intersticios culturales y tecnológicos de un tiempo-espacio específico cargado de significados cambiantes para una comunidad dinámica y en proceso continuo de transformación. Mediadas por la producción colaborativa, la revisión documental sobre de las identidades juveniles muestra que a través de esos intersticios se potencializan las posibilidades de reconversión cultural de saberes, conocimientos tecnológicos y habilidades creativas de dicha población. En este capítulo se discuten críticamente las aportaciones de Bird (2011), Burns (2006), García Canclini (1989, 2009), Jenkins (2006), Martín-Barbero (2017), Russegger (2011) y Valenzuela (2009, 2014, 2015), para fundamentar la investigación sobre la

construcción de identidades juveniles transfronterizas mediadas por la producción cultural colaborativa.

Gallego, Mar. Interdependencia, sanación y comunidad en *God Help the Child* de Toni Morrison y *The Round House* de Louise Erdrich

En los tiempos actuales en los que se levantan muros para separar y discriminar, es necesaria una profunda reflexión ética sobre el modo en que la literatura de comunidades híbridas que se encuentran a caballo entre, al menos, dos culturas, dos sociedades y dos cosmovisiones diferentes y, en muchos casos, antagónicas, contribuye a tender puentes que faciliten la comunicación y el diálogo interculturales y fronterizos. Especialmente en mi comunicación centraré la atención en las cruciales contribuciones que las escritoras afro-americanas y nativoamericanas contemporáneas han realizado a la puesta en valor de los valores de solidaridad transgeneracional, de amor comunitario y de sanación holística para la diáspora transnacional que se oponen firmemente a los discursos de odio y miedo que, desafortunadamente, abundan en los medios de comunicación y tratan de construir discursos positivos sobre las migraciones y la alternativa de un espacio liminal de intercambio verdaderamente pluricultural y plurilingüístico. Concretamente, me gustaría analizar *God Help the Child* de Toni Morrison (2015) junto a *The Round House* de Louise Erdrich (2012), partiendo del concepto de “narrativas de sanación” de Gay Wilenz, y rastrear el modo en que las dos obras plantean diferentes escenarios en los que es posible enfrentarse al legado del trauma que se registra a nivel individual y comunitario para explorar modos de superar ese trauma y buscar alternativas de sanación. En la novela de Morrison es especialmente importante el estudio de los distintos muros impuestos por las actitudes racistas y coloristas que se verifican en el texto, incluso al interno de la comunidad afro-americana. En el caso de la novela de Erdrich, la violencia de género centra el debate tanto al interno como en las relaciones externas del gobierno tribal frente al estatal. Dentro de una ética de interdependencia que las dos novelas propugnan, es iluminador y liberador estudiar el rol de la comunidad y la unión para criticar los efectos devastadores del racismo y la violencia en la cotidianidad de estas comunidades, facilitando la denuncia de la injusticia social y la búsqueda de soluciones holísticas que supongan crecimiento espiritual y restitución corporal, y que logren derribar esas barreras físicas y metafóricas que aparecen en ambas novelas.

García Chapinal, Itxaso. Muros y puentes entre sistemas epistemológicos: intercambio y adaptación de conocimientos entre el sistema colonial y sistemas locales en las Américas

Los primeros conquistadores y colonizadores europeos en las Américas trajeron consigo su sistema epistemológico y conocimientos en cuanto a tecnología y medioambiente, entre otros aspectos. La colonialidad impone este sistema europeo como universal y objetivo, marginando y desvalorizando saberes -otros. El muro discursivo que se presenta entre el sistema epistemológico colonial y los sistemas epistemológicos locales no ha impedido el intercambio de contenidos y experiencias en la práctica. Especialmente para la expansión de las fronteras territoriales y el establecimiento de nuevos asentamientos en los siglos XVI y XVII, los colonizadores europeos dependían fuertemente de los conocimientos locales. En esta situación, el conocimiento sobre el medioambiente jugó un papel central, entendido como las formas de interactuar con el entorno natural, tanto con elementos vivos (plantas, animales) como elementos no vivos (ríos, accidentes geográficos, clima). La importancia de este conocimiento se basa en que de ello dependía la estabilidad y durabilidad de los nuevos asentamientos (peligros naturales, acceso a alimentos y agua). Al mismo tiempo, las poblaciones

locales adaptaron prácticas y tecnología importadas a sus necesidades. Algunas de estas adaptaciones se convirtieron con el tiempo en rasgos característicos de las poblaciones locales, como puede ser el caso del caballo y los Comanches. Por lo tanto, las fronteras entre los diferentes sistemas de conocimiento no han sido tan nítidas como se presentan a lo largo de la historia y los puentes o conexiones entre diferentes sistemas han sido y siguen siendo numerosas.

En esta ponencia analizaré los puentes que se han creado entre el sistema epistemológico colonial y los sistemas epistemológicos locales en las Américas desde una perspectiva histórica. En una primera parte presentaré un debate teórico, basado en las teorías coloniales y los trabajos sobre conocimientos medioambientales locales (local or traditional environmental knowledge en inglés – TEK).

Posteriormente se mencionarán ejemplos históricos de relaciones entre sistemas de conocimiento, así como el efecto práctico de estos puentes entre ellos.

Garcia, Nilda. Drug Wars and Criminal Networks

The first Mexican Netflix original reality TV show *Made in Mexico* debuted in September 2018. Following the opulent lifestyle of Mexico City socialites— the reality show depicted whiteness and wealth in an effort to distance the Mexican elite from the infamous narrative created by Trump’s first presidential candidacy of Mexicans as criminals, drug lords, and rapists. The goal of the reality show was to demonstrate for foreign audiences that Mexicans were not all criminals or immigrants, and it was reinforced in several promotional material, and interviews with the cast. Four months later, Bravo Media, which has pioneered the high-end reality series (Feuer, 2015) premiered *Mexican Dynasties*. In *Mexican Dynasties*, audiences follow the lives of three well-to-do Mexican families as they navigate through the best restaurants, events, and neighborhoods of Mexico City. In the same line as *Made in Mexico*, the cast of *Mexican Dynasties* was also preoccupied with showcasing the country and culture in a different way: “I mean, great restaurants, wonderful museums, great ballets, great concerts... and I'm not trying to say that everybody lives the same way, or enjoys the same way, but we felt that it was important to show to the world that there's a different side of Mexico that has been seen so little” (Fernando Allende, 2019). Around the same time, the Twitterverse popularized the term *Whitexican*, which refers to a small privileged minority, typically White, affluent Mexicans who are unaware of the deep socio-economic inequalities in their country.

Considering the global political context and the growing tensions between the United States and Mexico in 2018-2019, the present study intends to answer three questions 1) how is Mexican racial identity and social class being depicted on Netflix’s *Made in Mexico* and Bravo’s *Mexican Dynasties*?, 2) what cultural elements are being deployed to reinforce socio-cultural status, wealth, and prestige?, 3) and how is the cast from *Made in Mexico* and *Mexican Dynasties* making distinctions between their way of life and that of the rest of the Mexican society to repeal the notion of Mexicans as criminals? In order to answer the research questions a textual analysis was employed to examine two episodes of *Made in Mexico* and two episodes of *Mexican Dynasties*. The analysis concludes that both shows are a clear example of how reality TV tends to highlight economic power differences. Far from breaking down stereotypes, the shows are reinforcing old ideas of class and race in the Mexican socio-cultural environment.

Keywords: criminal organizations, drug trafficking, Social Network Analysis, social media.

García Ibarra, Atahualpa. Las fronteras del libro. Procesos editoriales autónomos desde el entre- lugar

En la ponencia intentaré contextualizar la cultura editorial en las Américas y describir como los proyectos editoriales y cartoneros se convierten en un medio para producir epistemologías y materialidades del Sur (Sousa Santos) para las literaturas interamericanas actuales. Entonces, todo el capital literario “desobediente” (Mignolo) puede ser pensado como una práctica cultural material decolonial, que problematiza los discursos hegemónicos. De esta manera, si las Américas se consideran un espacio entre, interconectado y múltiple. Asimismo, las distintas prácticas de las editoriales cartoneras redefinen los espacios fronterizos y buscan la significación desde una peculiar posición del entre-lugar (Santiago).

Gärtner, Julian. “Neither white, nor yellow, nor black”. Comparing and Constructing Race in Tocqueville’s Two weeks in the Wilderness

The paper will focus on Alexis de Tocqueville’s (1805-1859) accounts on North America, more specifically on the status of comparing including race in the context of so-called “scientific” racism or racialism. Tocqueville 1831 journey to the United States takes place at a critical point in time, namely the Jacksonian America with all its implications. On the one hand, historians have very often been occupied with reconstructing Tocqueville’s itinerary in order to point out the historical circumstances, events and acquaintances. On the other hand political scientists have largely worked on the complex setup and dynamics of liberal democracy, such as the division of powers or the tyranny of the majority. However, these attempts often overlook the intellectual and literary dimensions particular to this kind of travel writing.

As opposed to maritime voyages of discovery like Cook’s or world travels like Humboldt’s that could take several years, Tocqueville’s nine-month inland journey through the United States seems a little short. Nevertheless, his interest and discussion persists the following decade and produces numerous, voluminous and diverse works of travel writing. Among these his synoptical essay Democracy in the United States (1835/1840) and short travel journal Two weeks in the wilderness (1832/1861) are just two examples in which the term “race” catches the attention. Both texts share the discussion of implicitly “white” frontier processes and corresponding displacement of indigenous people. This paper will not only focus on the narrative and rhetorical dimensions of these two texts in order to point out the peculiarities of this kind of travel writing, but to ask for the construction of supporting racial categories. It will close-read concrete practices of comparing and place them in the larger epistemological context of ethnology and “scientific” racism of the time.

Gonzalez, Ariadne A. and Melinda Ayala-Diaz. Nursing on the South Texas-Mexico border: A study centering vulnerability, language, and culture during the COVID-19 pandemic

This paper centers on understanding the work experiences of registered nurses serving on the frontlines in the South Texas-Mexico border of Laredo during the COVID-19 pandemic and focuses on the narratives of local nurses working in COVID hospital units where a large number of residents speak Spanish and/or use both Spanish and English to communicate. Laredo, Texas, predominantly 95.6% Latina/o/ x (United States Census Bureau, 2019), faces high rates of poverty, food insecurity/food deserts, and infrastructures that do not promote safe access to healthy behaviors (Heredia, Lee, Mitchell-Bennett & Reininger, 2017). Equally problematic is the issue of language discordance between providers-patients, a communication barrier further exposed during the pandemic as COVID cases increased and hospitals became

saturated with patients (San Miguel, 2021). FEMA nurses were deployed to Laredo, and many did not speak Spanish. As patients became sicker and family members were not allowed to visit, local bilingual nurses took on the added workload of serving as interpreters and cultural brokers between FEMA nurses, patients, and patients' families.

Using semi-structured Zoom interviews with nurses working in Laredo hospitals during the pandemic, the thematic narrative analysis (Riessman, 2007) reveals the challenges of language discordance between FEMA nurses and border patients and the work conflict between local and FEMA nurses and further exposes the materiality experienced in border communities that is often unseen. This paper

concludes with an examination of the communicative strategies deployed by local border nurses who served as interpreters for their FEMA colleagues during a high-stress work environment.

González Hernández, David. Mexico: media industries alliances and production toward the audience/México: alianzas y producción de las industrias mediáticas hacia las audiencias

This presentation deals with how the entrance of VoD services via media industries is changing the landscape in Mexico via competition and production, where fiction plays a big role in maintaining the audience.

Esta presentación trata sobre cómo la entrada de servicios de VoD a través de las industrias de los medios está cambiando el panorama en México a través de la competencia y la producción, donde la ficción juega un papel importante en el mantenimiento de la audiencia.

Gutiérrez Cham, Gerardo. Transfábula de Ti Noel en El reino de este mundo

Ti Noel, personaje central en *El reino de este mundo*, de Alejo Carpentier, no habla. Su silencio se corresponde con otros muchos silencios impuestos a esclavos africanos durante el periodo colonial en Haití. Se ha dicho que su función canónica es la de un gran testigo ocular. Además de esa figura testimonial, propongo un trabajo que reflexione sobre la enorme importancia que ha tenido Ti Noel como figura emblemática de resistencia entre esclavos negros que vivieron durante el periodo colonial en Haití. Carpentier da vida a un personaje que, en apariencia interviene solo como testigo ocular revestido de silencios que, en realidad no remiten a la simple ausencia de voz, sino más bien a todo un sistema de aprendizaje refractario, mimético, delicuescente, propio de esclavos que vivían al filo de conspiraciones tramadas en la noche de las plantaciones. A la vez me gustaría mucho hablar sobre el hecho de que Ti Noel está constituido esencialmente de tiempo narrativo. El narrador se las ingenia para que tengamos la sospecha de que Ti Noel gravita, de un modo secreto por toda la obra, como una silueta que tiene el don de la ubicuidad. Su presencia discontinua está revestida por un halo de omnipresencia que va más allá del tiempo real, es decir, se trata de un personaje dotado de tiempo mítico. Aparece y desaparece sin cesar, transitando a lo largo de semanas, meses, años, como un signo en perpetuo movimiento que toma distancia, se acerca y viene a mirar el mundo desde otra parte, siempre desde otra parte. La perspectiva metodológica del trabajo se pliega al análisis del discurso y a la semiótica literaria

Gutiérrez Mannix, David Alan. La exploración mental y sus fronteras en las manifestaciones culturales

Para cruzar las fronteras no siempre se requieren documentos, a veces ni siquiera se requiere un traslado físico entre lugares, y, al contrario, a pesar de cruzar líneas territoriales, hay partes de la cultura y el proceso de socialización (como el lenguaje, los valores, las tradiciones) que acompañan a las personas y a las comunidades en cualquier espacio que habitan. Es más fácil adaptarse a un nuevo lugar habiendo sorteado las dificultades, que cambiar la manera de pensar con la que hemos crecido. Una frontera que se impone a los individuos desde que inician el proceso de socialización, es el límite de lo aceptado socialmente, incluso para pensar y adentrarse en el mundo de las ideas o la autoexploración mental, hay parámetros de lo que es permitido, se fijan en ese proceso las fronteras al libre desarrollo de la personalidad, la recreación, la espiritualidad y la libertad de pensamiento. Parte de la socialización es la postura sobre las sustancias que permiten cruzar esos límites mentales, catalogadas como drogas y con un espectro de represión y criminalización que varía en cada sociedad.

Hay grandes hallazgos científicos y psicológicos que se han logrado solamente gracias a esa exploración en el terreno curativo, experimental, psicológico o hasta terapéutico, hay sustancias que ayudan a adentrarse en ciertas áreas del cerebro, pero también en el aspecto sensorial, de apreciación de la cultura y las artes, en especial con manifestaciones como la música y las artes, con un cambio tan vertiginoso como la velocidad del flujo de información actualmente.

No todas las fronteras tienen tintes políticos territoriales, es necesario replantearlas como posibles sitios limítrofes en lo simbólico interpretativo, en el terreno conductual, existen muros más difíciles de evitar o tirar que ni siquiera son de concreto, es más, ni siquiera refieren a algo concreto, las normas y paradigmas pueden limitar igualmente nuestra manera de pensar. Hablamos de fronteras sumamente flexibles, que dependes de políticas alrededor que fija las reglas de comportarse en cada contexto, pero también dependen de factores como la gente, las actividades que desempeñan, la tolerancia o costumbre. Hay manifestaciones culturales o musicales que se relacionan con el uso de ciertas drogas y ciertos contextos, manifestaciones que vale la pena contrastar entre las sociedades de México y Estados Unidos.

Haas, Astrid. Black Mission and Mobilization Across Borders: Black Loyalist Missionaries in Nova Scotia, Canada

The paper discusses the depiction of black mobilities and religious activism in the US-Canada border region in selected accounts of African American missionaries from the 1780s. After the American Revolution, the British government helped Loyalists from the United States to move to Canada, especially its eastern province of Nova Scotia. Among this group was a sizeable population of enslaved, free, and self-emancipated African Americans, including several black Protestant—Baptist and Methodist—preachers and ministers deployed to serve new Black congregations in Nova Scotia. Three of these missionaries testified to their experiences in autobiographical accounts: John Marrant, who penned a diary of his years in Canada, David George, and Boston King, who recorded more traditional spiritual autobiographies. The focus of the proposed paper lies on the portrayal of different forms of black mobility and mobilization—spatial, social, religious, and narrative—in and through the transborder autobiographies of these three men. It thereby looks at the way the new text type of the black missionary memoir in North America emerges against the backdrop of an international missionary movement, the Transnationalization of abolitionism, and a changing landscape of British colonialism/imperialism in the ensuing Age of Revolutions.

Herlihy-Mera, Jeffrey. Ontological Variation in Gloria Anzaldúa and Cormac McCarthy's Borderlands

As transnational and decolonial methods evolve, it is becoming clear that the thresholds marking “this” or “that” identity network are among the thorniest and most exciting complications emerging in literary studies. In a departure from conventional transnational modes—which often emphasize liminal aspects of cultural and communitive affiliation—this paper examines Anzaldúa’s *Borderlands/La Frontera* and Cormac McCarthy’s “Border Trilogy” through recent studies in multicultural psychology that emphasize a conditional approach to consciousness, situating perspective, rules, communication, language—some of the building blocks of literary creation—in relation to one’s immediate surroundings. The axes of uncertainty revealed in such approaches are organized around provisional forms of consciousness (and some transnational ambivalence) and provide nuance to describe how metaphoric identity maps are conceived, performed, and disseminated through literary tracts.

Jiménez Langarica, Tania Belinda. El tránsito indefinido: eje para la construcción de los imaginarios sociales sobre las personas en situación de movilidad

El tránsito es un eje para la configuración de los imaginarios sociales construidos sobre y de las personas que se encuentran en situación de movilidad. Discursivamente se insiste en su “estar de paso” como argumento legitimador para el apoyo, el acompañamiento o el rechazo debido a la posibilidad de que se queden, la criminalización por asumirlos responsables de las problemáticas de inseguridad que se adjudica a su fugacidad o la construcción de una mirada que cuestiona el carácter político de este tránsito en su conjunto. El tránsito es el aspecto transversal que delimita los tipos de interacciones que se establecen entre los actores de las localidades por las cuales se desplazan y las personas migrantes, así como el movimiento constante entre ser sujetos visibles e invisibles social y políticamente.

La indefinición del tránsito se construye mediante la interrelación de la intención de destino, las complicaciones en la trayectoria migratoria (que pueden incidir en la culminación de la movilidad o la modificación de la ruta), la visibilización del tránsito para las poblaciones locales, quienes requieren de una verificación de autenticidad constante sobre la temporalidad de estancia, y las sospechas de que las intenciones de continuar sean reconsideradas debido a expresiones solidarias.

Por su parte, el que estos desplazamiento se realicen en condiciones de cada vez mayor riesgo, precariedad y detención, aumenta su tránsito en las sombras, posicionando a las personas migrantes en condiciones de mayor vulnerabilidad, ausencia plena de la protección a sus derechos humanos y expuestas a las concepción de solidaridad de los actores con quienes se encuentren. Al tener de referente los imaginarios sociales prevalecientes conllevan el establecimiento de relaciones jerárquicas en las que se mezclan tanto las diferencias históricamente delimitadas como los aspectos que atraviesan las relaciones sociales desiguales en nuestro contexto: el género, la raza y la clase social.

Kelly Hopfenblatt, Alejandro. La Exposición Internacional de Cine Educativo de 1939 en Argentina desde la mirada de la diplomacia de los Estados Unidos

Charles R. Acland y Haidee Wasson (2011) denominan cine útil a aquellas producciones fílmicas que han circulado desde los comienzos del medio por vías diferentes a la producción comercial vinculadas a instituciones de la vida civil, política y económica. Desde films industriales a realizaciones destinadas a la salud y la higiene, este campo generalmente se ha destinado a fines didácticos que incluyen, al mismo tiempo, trasfondos políticos e ideológicos diversos. En esta línea, el cine educativo es quizás uno de sus sectores más dinámicos con una vasta existencia a lo largo del tiempo alrededor del mundo.

Un ejemplo de ello se puede encontrar en la Exposición Internacional de Cine Educativo organizada por la sociedad Educine en Buenos Aires en 1939. Este evento buscaba poner en diálogo obras fílmicas nacionales e internacionales destinadas al campo escolar y para ello se convocaron a agentes de más de una decena de países de América y Europa con la propuesta de que enviaran producciones propias para ser exhibidas y discutidas. Estados Unidos ocupó un lugar destacado entre las naciones participantes con una oferta cuantitativamente superada solo por la local. La dimensión de la presencia norteamericana no se debió solamente a un afán de compartir con el público porteño sus realizaciones, sino que fue producto de una deliberada intención diplomática. En el marco del creciente conflicto bélico en Europa y las políticas de Buena Vecindad hacia América Latina, Washington buscaba asegurar que los países de la región se mantuvieran de su lado.

Esta ponencia plantea estudiar la experiencia de la Exposición Internacional de Cine Educativo desde la perspectiva de la diplomacia norteamericana. A partir de fuentes documentales depositadas en los National Archives del Departamento de Estado, se reconstruirán los intercambios entre las oficinas de gobierno y numerosos agentes privados vinculados a la producción de cine educativo, desde empresas industriales a instituciones del campo de la enseñanza. Se considerará tanto la presencia previa de instituciones estadounidenses en el campo del cine educativo argentino, los debates con respecto al tipo de material que se debía proyectar, los temores con respecto a la presencia de agentes del Eje en el campo cultural argentino y los efectos posteriores que tuvo esta Exposición sobre las interacciones entre Argentina y Estados Unidos en el terreno del cine útil.

Howe, Mark. The Intl boundary of the U.S. and Mexico: Water, rock, steel, and concrete

The International Boundary between the United States and Mexico was first established in the 1850's by rock monuments, then permanently marked by steel, stone, and concrete monuments in the 1890's and now stand as sentinels along the southern border of the United States. Today, the land monuments from El Paso, Texas to San Diego, California are hidden behind fences, barriers, or ignored as a remnant of a time gone by. The younger cement and brass monuments on both sides of the Rio Grande from El Paso to the Gulf of Mexico are other monuments that have been forgotten but also represent the border. When the river shifted, these monuments were used to triangulate the border line to remark where the border is and not defer land to either country based on the river meandering. This paper will address the monuments and work on maintaining them with Mexico, under treaty.

Inzunza Acedo, Beatriz Elena and Tuur Ghys. The Migration Dream: Imaginaries by Central American Migrants while in Monterrey, Mexico.

This presentation aims to partially show results from the project named “Last Stop: Imaginaries of the Central American Migrants”. The main objective of such project was to identify the imaginaries that motivated migrants from Honduras, El Salvador, Nicaragua and Guatemala to travel throughout Mexico to a final destination, which was usually United States (at least at the beginning of their trip). As a secondary objective, we were able to determine as well what are the main push pull factors in their decision-making to travel.

A total of 60 interviews were collected in a year timeline, which allowed us to raise conclusions on their sources of information, experiences and expectations. All interviews were done in one migrant’s shelter, and participants were anonymous (all nicknames were chosen by them before starting the recording to avoid using their own names) and voluntary (meaning, the administrative staff didn’t get involve in our approaching, and they usually felt comfortable in saying whether or not they wanted to be interviewed). The structure of the interview explored both imaginaries of the journey (given that they had information, since a significant amount of participants left without knowing the route or the means of transportation), and of their final destination. Also, we analyzed their sources of information (also which ones were more credible according to them, and which ones were more accesible); their circumstances at home before leaving; and their sentiments regarding their regrets and accomplishments.

Their imaginaries were explored in the following categories: self imaginaries (description of the lifestyle they expect to have once established in their final destination), family and social life (whether they intended to have a family or create a new one; and the social circles they expected to be included in), job opportunities (in what kind of employment do they see themselves developing), housing and spaces (where do they see themselves living and spending time), as well as future expectations (as in, if they would like to go back to their countries, how long do they want to stay in their new residence and so on).

Conclusions clearly signal the lack of information that guide Central-American migrants’ decisions. Therefore, imaginaries both of the journey and the destination are often misguided. While most of the participants had access to media (smartphones, internet, newspapers, social media...), they rarely used it to learn about safe routes or means of transportation, or even their own destination.

Kaltmeier, Olaf. The Return of the Wall: From Neoliberal Cross-Border Globalization to the Capitalist Refeudalization of Space.

The wall is historically the most central spatial expression of processes of (re-)feudalization. This is also true for the present. The social distinction of the money aristocracy finds its spatially homologous expression in segregation. This “social distancing” takes place at different spatial scales. From the wall between Mexico and the United States to the bunker architecture of the citadel in gated communities. Not only residential neighborhoods, but also the places of consumption and circulation of the rich are segregated and removed from public places. In some cases, this involves intense social struggles, as in the case of gentrification processes. In all cases we see a decay of the public sphere due to economic forces—a tendency described by philosopher Jürgen Habermas as feudalization of the public sphere.

This tendency toward refeudalization—note the feudal etymology of the terms citadel and gentrification (gentry refers to a lower aristocratic group in England)—also finds expression in urban imaginaries. Beyond the segregating spatial form, a strong nostalgic recourse to colonial aesthetics can be detected, especially in the case of architectural motifs. I propose to call this use

of coloniality—cleaned from its historical baggage—for the purposes of postmodern marketing “retro-coloniality” concerning the restoration and gentrification of historic city centers, the use of colonial elements in shopping centers and gated communities, and the proliferation of colonial aesthetic narratives in tourism and urban marketing.

In this presentation I would like to explore the shift from the paradigm of a borderless neoliberal globalization towards a new dynamic of capitalist development, which I call refeudalization. In particular, I will focus on its spatial dimension, characterized by spatial self-segregation of the elites.

Kirschner, Luz Angélica. Pushing Sexuality and Gender Walls in Reina Roffé’s *El cielo dividido*

By including bisexuality as a sexual orientation in its own right, Roffé’s *El cielo dividido* (1996; *The Divided Sky*) engages a form of desire that the binary discourse male/female, masculine/feminine, and heterosexual/homosexual along with the majority of theories of sexuality have refused to historicize and leave untheorized. The category of bisexuality as a long-term sexual orientation is often overlooked or understood to be a combination of heterosexuality and homosexuality without maintaining a unique identity of its own. This paper proposes that the centrality of bisexuality in *El cielo dividido* can be interpreted as a narrative gesture that reveals Roffé’s most radical critique of the heterosexual matrix and the binary world view that sustains the prevalent Western symbolic order. In focusing on the lesbian romantic relationship that Eleonora, who is still married to Frank Brunner, enters with Mijal after her return to Buenos Aires from exile in the U.S., Roffé’s novel displays an ethical subjectivity that refuses to become intelligible to the widespread symbolic order thus advancing the disruption of the very regime that demands unconditional intelligibility from her. In the context of an increasingly globalized world that often triggers the reemergence and/or desire to return to essentialized identities, by way of the main character’s ‘unthinkable existence’, Roffé’s narrative challenges a compartmentalized view of the world, and destabilizes heterosexual and homosexual identities. While fundamentally questioning these identities as hegemonic scripts that are complicit with the system of oppression that frames them, the novel more specifically problematizes assimilationist non-normative identities in the Argentine context that for the most part have merely limited themselves to replicate the same patterns of hierarchical power structure and socialization that are largely mainstream normative heterosexual. By tending to avoid association with transgendered people, the novel proposes, assimilationist on-normative identities have failed to transform the ways in which difference can be politicized.

Kušnir, Jaroslav. Cultural Borders, Space and Place in Colson Whitehead’s *Sag Harbor*.

Since its early beginnings in the late 1970’s and 1980’s rap music and hip hop culture have become, according to many critics, rather already a mainstream and international phenomenon, although originally it was closely connected with a very specific place, that is especially with the Bronx, New York, and Los Angeles. Although in his later novels Colson Whitehead deals also with broader topics of slavery and racism, in his novels such as *Sag Harbor* he focuses on the young African American community of the 1980’s as closely connected with both the hip hop sensibility and place, that is New York. This paper will analyze the way hip hop urban culture of

New York creates not only geographical border between a dominant population and the marginalized African American community, but also a cultural border. The paper will also analyze the function of both places, that is Sag Harbor (Long Island) and Manhattan in the formation of a specificity of the hip hop aesthetics and sensibility connected with these places.

LaPrade, Douglas Edward. American Brahmins and Bolsheviks in Mexico

In the early nineteenth century, the American notion of Manifest Destiny was the political version of Transcendentalism. However, the imperial character of Manifest Destiny was frequently devoid of the universal humanism of Transcendentalism. The war between Mexico and the United States illustrated the expansionist spirit of Manifest Destiny. American Transcendental writers—Thoreau, Whitman, and others—expressed various opinions about the war between Mexico and the United States. Then in the early twentieth century, the Mexican Revolution became another obligatory point of reference for American writers, especially those with socialist tendencies. The social and military upheaval in Mexico inspired Americans like John Reed and Katherine Anne Porter to write about Marxist theory in action.

Lippard., Chris. Restaging trauma and travail: The Push and Pull of Inter-American Migration re-envisioned on Film

Reenactment of historical events has played a part in documentary work for many years. Well-known examples from the Americas include the films of Patricio Guzmán in Chile (for example Allende's body-guards recreating their assignment), and Errol Morris in the United States—restaging various contradictory scenarios to explain a crime and conviction. Over the past decade, use of this tactic has been especially apparent, and in *Always in Season* (2019), Jacqueline Olive films the highly unusual—and controversial—annual reenactment of the lynchings at Moore's Ford bridge outside Monroe, Georgia. More experimentally-inclined work has often drawn on less realist, more Brechtian, reinventions of previous events and in this presentation I first analyze *Octopus*, Yoshua Okón's staging of the Guatemalan civil war in the parking lot of a Home Depot store in Los Angeles in 2011. Okón describes the project as being "within the US tradition of civil war re-enactments." Except that such re-enactments traditionally take place on the land where historical battles happened—and are performed by people who did not actually fight in the war. In Okón's restaging, these practices are reversed: the battlefield is relocated to US soil and put in the context of US transnational commerce. And actual combatants—a dozen members of the Los Angeles Mayan community, all recent undocumented immigrants—who, during the 1990s, fought in the war, now re-perform it. *Bisbee '17* (Robert Greene, 2018), on the other hand, recreates the events of exactly 100 years earlier in the same locations. Residents of the Arizona mining town take on the roles of immigrant Mexican miners, their unionizing supporters, and the mostly Anglo miners who, in 1917, packed them onto a train and deposited them many miles away in the New Mexico desert, warning them not to return. Many townsfolk play roles that reflect their contemporary position and politics quite clearly: the man who rose from sweeping the floors to be the mine CEO before its closure and his retirement is convinced that the expulsion was justified to keep socialism at bay after the IWW had begun to organize the migrant miners. If the goal/dream of the migrant is work and *Bisbee '17* shows that only work is wanted, not workers, Alex Rivera's *Sleep Dealer* from 2007

had already offered the definitive solution; I will conclude the presentation by referencing this 2007 sci-fi classic about disenfranchised, border-crossing immigrant labor reimagined.

Lisińska, Magdalena. Does Inter-American populism exist? Reflections on populist leadership in Latin America and the US.

Populism is a phenomenon attributed to many leaders with very different political orientations and declared ideologies. The basic characteristic of this phenomenon is presence of a charismatic leader displaying anti-elitist views, whose solid political position is based on support of popular masses. Populist style of government is frequently associated with Latin American region, where charismatic leaders owing their power to hitherto marginalized groups have been present since the first half of the 20th century. However, Latin American populism is not homogeneous. Among its leaders we can distinguish those associated with the left and center-left (Kirchner, Lula, Chavez) as well as right-wing politicians who adhere to the neoliberal economic program (Menem, Uribe, Bolsonaro). A discussion on populism in the Western Hemisphere has taken on a broader scope with Donald Trump's rise to power in the United States. His presidential victory in 2016 encouraged to adopt a broader perspective and see an Inter-American context of the phenomenon of populism. Moreover, researchers in this field see clear similarities between Trump's leadership style and Latin American leaders who are claimed to be populists.

The purpose of this paper is to analyze the phenomenon of populism in the Inter- American context. Populism in such an approach may constitute both a symbolic bridge between the two Americas and a border dividing societies and leading to an ever-deeper polarization.

Basic research questions will be posed: Does Inter-American populism exist? What common leadership traits characterize populist leaders in the Americas? How does the populism of the Americas differ from the populisms of other parts of the world, especially Europe?

Littschwager, Marius. Transatlantic entanglements and ethnographic modernity in Blaise Cendrars' poetry and writings on voyages to Brazil

Les feuilles de route (1925) by poet Blaise Cendrars captures and meditates the observations of his first journey from Le Havre to Brazil (1924). This relatively short collection of poems initiates an ethnographic and historiographic register of multiple contact situations, movements and cultural exchanges on board of the *Le Formose*, the cruiser that takes him and the European passengers to the Americas. The poems carry on to perform an ethnographic mode of observation when his travelling continues being on the American continent and in Brazil.

Departing from the idea of constant border crossings realized by the poetic endeavor and language of *Les feuilles de route*, the focus on the concrete practices of comparing the poems establish will demonstrate in how far Blaise Cendrars' writings through light on a broader context of literary circulation and cultural translations in the hemisphere.

Since a particular interest in ethnography already plays an important role for writers and the many literary projects of the first half of the 20th century (mainly in the context of the so called avant-garde movements), the travel-poems by Blaise Cendrars refer also to the practices of comparison of the colonial past and reflect the ethnographical methods of the beginning of the century. At the same time Cendrars' close contact to Brazil's Modernistas-movement reveals a reciprocal exchange of aesthetical knowledge and cultural practices between the Americas and Europe. In this sense the *Les feuilles de route* explores the comparability of cultures and spaces

as such and not just affirm or criticize cultural difference and diversity as well as territorial thinking. By turning the comparative travel into the subject of writing, the poems create a reference to the anthropological knowledge and offer a worldly reading and understanding of artistic and ethnographic modernity.

López Ulloa, Luis Carlos. La mega región fronteriza Tijuana-San Diego frente a la migración latinoamericana. Problemas y perspectivas, 2018-2021.

Las recientes oleadas migratorias de grupos centroamericanos y caribeños dirigidos hacia la frontera Tijuana-San Diego ponen de manifiesto la vulnerabilidad de la mega región. Los actores gubernamentales locales tienen un margen de maniobra limitado para atender el tema, mientras que los gobiernos nacionales de ambos lados de la frontera no ofrecen alternativas de solución en el mediano y largo plazo.

Tijuana y San Diego son, sin lugar a dudas, puntos neurálgicos en la relación entre México y Estados Unidos, la condición de ser el cruce fronterizo más transitado entre ambos países, particularmente para el intercambio económico y demográfico, así como la economía desarrollada del estado de California, hacen de esta región un punto muy atractivo para la migración, tanto legal como ilegal.

Al ser una ubicación geográfica estratégica en la frontera de México con Estados Unidos, los movimientos migratorios casi de manera inmediata generan repercusiones a nivel local, tomando en los años recientes mayor visibilidad en la sociedad binacional local. De manera muy destacada, en los años recientes las oleadas migratorias han preocupado a las autoridades locales en ambos lados de la frontera, ante la actitud laxa de los gobiernos nacionales. De manera que actualmente, en Tijuana hay un problema migratorio ante la ausencia de acciones y decisiones definitivas de los gobiernos nacionales.

Esta ponencia pretende poner en retrospectiva el tema de la migración en la región, así como un recuento reciente de las tensiones ocasionadas por los movimientos migratorios, a fin de discutir cuáles elementos provocaron que fueran más visibles que otros movimientos similares del pasado. De tal manera que, a partir de la exposición de la política migratoria y acciones gubernamentales llevadas a cabo por ambos países, así como del actuar de las autoridades estatales y locales, se tendrá una perspectiva que permita una discusión respecto de la migración como un problema que es, sin duda, binacional pero que también tiene repercusiones en la región tanto en lo económico, lo cultural, y lo social.

Lozano, José Carlos. Exhibición de películas mexicanas y extranjeras en una ciudad fronteriza: el caso de Nuevo Laredo

Este trabajo discute el desarrollo histórico de los cines de la ciudad fronteriza de Nuevo Laredo, así como su programación de películas desde principios hasta mediados del siglo XX. Desde la perspectiva de la economía política se analiza especialmente el monopolio de la exhibición en esta ciudad por parte del Circuito Rodríguez, un grupo regional basado en la ciudad de Monterrey, Nuevo León, que por más de 40 años controló la distribución y exhibición de películas en el noreste de México. Tomando como base la condición fronteriza de la ciudad y su histórica integración económica y cultural con la ciudad hermana de Laredo, Texas, la ponencia discute las peculiaridades e implicaciones de la propiedad de los cines y de sus patrones de programación tanto de filmes nacionales como los de Hollywood.

El trabajo forma parte de la red de investigación Cultura de la Pantalla, en su capítulo mexicano.

Maier, Lisa-Marie. Maternidad Política Transamericana – Desfronterización y Politización en la “Caravana de Madres Centroamericanas de Migrantes Desaparecidos”

La región centroamericana y la frontera sur de México están bajo una de las muchas caras del régimen global migratorio en el que operan las fronteras y sus políticas de externalización instituidas por convenios de “seguridad nacional”. Las autoridades del gobierno mexicano y las bandas de crimen organizado constituyen el peligro más grave que enfrentan las personas migrantes. La violencia que sufren las y los migrantes en su tránsito por México, junto a las desapariciones forzadas de las cuales también son víctimas, representan problemas graves de violación de derechos humanos en la actualidad.

Las personas centroamericanas que atraviesan eso que María Eugenia Anguiano (2010) llama la frontera vertical, es decir México, son las y los exiliados del neoliberalismo (Galindo, 2004) y de la violencia estructural. Estos practican la fuga como ejercicio de desobediencia al régimen de hambre y explotación (Mezzadra, 2004), exiliados también del endeudamiento y de la violencia perpetua. Éste es el contexto en el que un grupo de mujeres practica un ejercicio concreto de desobediencia a las fronteras desde hace 15 años: La Caravana de Madres Centroamericanas de Migrantes Desaparecidos.

Desde una perspectiva interseccional, esta ponencia busca reconstruir la experiencia de las madres como una voz que resignifica la búsqueda de sus hijos en una lucha contra la exclusión, la xenofobia, la discriminación y la violación de los derechos humanos de las y los migrantes. Se trata de entender a las integrantes de la Caravana de Madres como sujetas de género situadas en un contexto fronterizo, el cual también es patriarcal, jerárquico e interseccional (clase, generación, etnia, entre otras).

La ponencia estará dividida en tres apartados, comenzando por una breve introducción al fenómeno social de la migración centroamericana en México. Después, se caracterizará a fondo la Caravana de Madres Centroamericanas, como un ejemplo de las resistencias políticas y sociales que el fenómeno migratorio genera. En el tercer apartado, el análisis se centrará en la resignificación del concepto de maternidad, a partir de la politización de su rol en el espacio público, producto de la problemática migratoria y la crisis humanitaria que ésta conlleva.

Martínez Fernández, Sebastián. El carácter liminal de lo decolonial. Antecedentes del entrelugar

En la ponencia intentaré identificar antecedentes del concepto de “entrelugar” acuñado por Silviano Santiago (1971) en la obra ensayística de Jorge Luis Borges y Gabriela Mistral, específicamente respecto a la especificidad de las Américas como espacio de creación literaria e intelectual en el cual el pensamiento metropolitano (i.e. europeo) entra en crisis. Posteriormente, plantearé de qué modo el concepto de entrelugar resulta indispensable para pensar las Américas, en general, y, además, cómo este resulta una suerte de condición de posibilidad para el desarrollo del pensamiento decolonial.

Martínez Hernández, Aldo Adrián. Política de drogas y sus límites en las fronteras México - Norteamericana y México – Centroamericana.

Las fronteras marcan una separación territorial, pero también en las dinámicas propias, hábitos, ideología y política, hasta en el nivel de vida digna al que acceden o no sus pobladores. Los dominantes son paradigmas basados en la búsqueda de control, de imponer la voluntad del Estado por encima de los individuos, un control que viene desde el orden legal y el esquema político resultante. En este marco, las políticas de criminalización, penalización y represión respecto a las drogas (en todas sus actividades y para todos sus tipos) han ocasionado pérdidas (humanas y económicas) y no han podido contener ni limitar el tráfico y el crimen asociado al narcotráfico. Han sido más los efectos observados a favor de las políticas regulatorias y tendientes a la despenalización, que ven más el consumo como un problema de salud que como un crimen. Ese panorama ha sido discutido últimamente en diversos territorios, algunos como Uruguay o entidades norteamericanas como California o Colorado, quienes ya han transitado a un nuevo paradigma. En estos casos, y aun sin muchos estudios con base en resultados cuantitativos por el corto tiempo, hay evidencia cualitativa, que deja ver un contraste en ambos lados de la frontera México-americana (e incluso México-Centroamérica): por los mismos actos, en un lado alguien puede ser condenado y mientras en el otro lugar no es criminalizado, poniendo una frontera mental para quienes consumen, y para quienes operan toda la cadena productiva. Al ser visto como un crimen, se propaga la violencia que rodea al negocio de tales proporciones, una escalada de conflicto que llega hasta niveles fiscales y que cuesta también miles de vidas o desapariciones. El gobierno que desea enfrentar a los grupos criminales que se adueñan de la producción, requiere usar armas, un terreno en donde no lleva ventaja. Esto hace crecer el círculo vicioso de la migración que escapa del conflicto. La evidencia sugiere una serie de políticas preventivas sobre el uso de drogas, ya que al criminalizar y llenar las cárceles con delincuentes (o presuntos) por crímenes de consumo o portación, se ocasionarán más costos sociales como el gasto de mantener personas dentro, o peor, la contaminación en la conducta de quienes delinquen por drogas y terminan relacionándose con todo tipo de delincuentes para salir en un estado contrario a la readaptación y rehabilitación social. Lo ideal es tratarlo como un problema de salud que requiere atención terapéutica.

Mino, Pablo. Branding Latin American Countries with Economic Interests in Mind

The 1990s was the decade in which most Latin American governments integrated their national economies to the world's economy, through the liberalization of trade, capital flows, investment and technology transfer, as well as the deregulation of their financial markets (Gwynne & Kay, 2000). This "export-oriented industrialization" model emphasized the role of the private sector in the revitalization of the economy of a country, calling for the need to promote exports, reduce tariffs on imports, and foster foreign direct investment (Edwards, 1995). At the global level, the influence of international institutions (such as the World Bank and the IMF) had an enormous impact on embedding the "Washington Consensus" narrative among Latin Americans. While this "consensus" played a significant role to advance businesses among economic elites in the region, it also made more evident the important social inequalities existent in sectors such as education, health, and retirement funds. Although these nations grew economically given the "neoliberal" turn of the region, the resources that poured into these countries were not enough to prevent other issues that generated social crises during the 2010s, such as calls for better access to quality healthcare and education throughout the region (Reid, 2017).

The economic dependency of several Latin American countries has led them to engage in branding campaigns to promote their tourism offerings, exports, and foreign direct investment

opportunities. These efforts have mimicked the marketing efforts of multinational companies from “core” countries of the world to the “periphery,” using Wallerstein’s (2004) world-systems theory terms. These core nations have imposed their own expectations into what the branding of these campaigns should entail. This led governments around the region to use branding management strategies as “symbolic capital” to develop campaigns such as Colombia is Passion, Mexico - The Place You Thought You Knew, and Embrace your Passion, Invest in Argentina. Fehimovic and Ogden (2018) proposed that in these cases, the brand served as a venue to reflect about a country’s identity in a context of neoliberalism and the market economy.

In this presentation, I will reflect on the value of these nation branding campaigns, as a reflection of a country’s particular moment in history. While nation branding has traditionally focused on the positive aspects of a country, with economic interests in mind, the value of such campaigns becomes irrelevant when there are other aspects of the nation that have been purposively left behind. Particularly in the last few years, with social movements gaining from traction in countries such as Argentina, Brazil, Colombia and Peru, nation branding has become a representation of the contradictions of neoliberalism in the Latin American region, as a system that benefits economic elites and that ignores important social and cultural aspects of nations in a constant state of flux.

Mora, Adolfo. Brown love and communities: How Netflix’s *Gentefied* mobilizes art, activism, and cultural identity politics.

Besides her family, Ana is also well defined by the art she produces within the narrative structure of the TV show. Her art is taken as a pastime by her mother, and the cultural voice by her patron. Both perspectives are connected through the concept of brown love, which has the capacity to rupture such views into ones that encourage critical reflection of the ethno-racial self within power structures.

Moran, Marcela. Exploring Scavenging Practices in the Border Region through Documentary Film

The work discussed focuses on informal transborder practices on the U.S.-Mexico border and presents the interdependence of the economies of Laredo, Texas, and Nuevo Laredo, Tamaulipas, highlighting the people that participate and depend on these types of informal entrepreneurship that help the economies and the recycling efforts of both countries. The COVID19 pandemic has altered this interdependence temporarily.

Muñoz, Brenda A. Imágenes de México en los 10 canales estadounidenses sobre viajes más populares en YouTube.

En esta ponencia presentaré un análisis sobre las imágenes de México que prevalecen en los canales de viajes, de origen estadounidense, más populares en YouTube, con la finalidad de discutir si las experiencias de primera mano pueden alentar la reflexión sobre las representaciones estereotípicas que se encuentren arraigadas en la mentalidad y cultura del creador de contenido. De acuerdo con Breining (2017), la representación de América Latina en la narrativa de viajeros estadounidenses del siglo XIX y XX tenía como elementos recurrentes la fascinación por la naturaleza y la vida silvestre, sin embargo, al vincular estos elementos con la

actividad humana, las personas eran representadas desde una visión hemisférica como exóticos salvajes. Por otro lado, se ha encontrado que algunas funcionalidades de YouTube, como la sección de comentarios, pueden hasta cierto punto desafiar las nociones preconcebidas de los usuarios sobre las minorías (Antebi, 2009). No obstante, aún en estas nuevas plataformas la mayor cantidad del contenido audiovisual sigue proviniendo de Estados Unidos (Channel Meter, 2019). En ese sentido, resulta interesante conocer cuáles son las imágenes que recuperan los actuales viajeros, travel vloggers, a través de medios audiovisuales para su canal y examinar si esta representación actual de México ha evolucionado o si, por el contrario, persisten las ideas reduccionistas de hace doscientos años. El estudio se realizará desde una perspectiva cualitativa y se tomará una selección de cuatro videos de cada canal buscando obtener la mayor diversidad de ciudades mexicanas. La perspectiva de estudios interamericanos nos permitirá discutir el papel que desempeñan los medios emergentes en la actualización de la visión de México en la mirada de los estadounidenses y en qué medida es posible que en dichos medios se gesten nuevas visiones sobre nuestro país que contribuya a fortalecer el entramado cultural que existe entre los dos países.

Norris, Lola O. and James A. Norris. South Texas Grassroots Social Movement: the case of the No Border Wall Coalition

In early 2019 through the present (2021) a new border-region grassroots social movement emerged in Laredo, Texas: the No Border Wall Coalition. As the name indicates, this grassroots social movement's intention was to block construction of the President Trump administration's proposed border wall in Webb County [Laredo's County], Laredo itself, and Laredo's southern neighbor county, Zapata County. These Texas border regions had up to this point been untouched by border wall construction. Webb County, Zapata County, and Laredo lie on Texas' southern-most border with Mexico on the Rio Grande. Border wall construction in this region has been controversial and that controversy was reignited by the Presidential proclamation of February 15, 2019 declaring a national border security and humanitarian crisis (trumpwhitehouse.archives.gov) and subsequent renewed border wall construction/ repair in the Rio Grande Valley (80 to 120 miles southeast of Laredo) in 2019 (Sanchez 2019a). The No Border Wall Coalition organized a series of Laredo, Texas protests against the border wall in the late Summer and Fall of 2019 through 2021 and the efforts continue to this day. The organization reached out to similar social movements in the Rio Grande Valley region, the El Paso region, Arizona, California, New Mexico, and even the Standing Rock Sioux Dakota Access Pipeline protest movement. Objections to the border wall are multifaceted: including environmental and wildlife concerns, civil rights and civil liberties concerns, water and health concerns for Laredo and other Rio Grande cities who use the river as their source of drinking water, apprehension about the theater of discrimination against Hispanic Americans, Mexican Americans, Mexicans, and immigrants, and private property rights. Scores of laws and regulations intended to protect wildlife and the environment were waived without any consideration or studies of the likely or possible unintended consequences for the long term (Wallace 2019). This study examines the birth, the development and growth, community involvement, the impact, and the seeming success of the movement.

Pérez Martínez, José de Jesús. La criminalización como frontera mental entre México y Estados Unidos.

Se propone un panel multidisciplinario con un eje común enfocado al análisis de las restricciones a los derechos humanos limitados por distintos niveles de cumplimiento en Estados Unidos y México, debido a las fronteras mentales que imponen las políticas públicas, las costumbres, las ideologías, los medios de comunicación o las culturas en ambos países y sus efectos sociales sobre el nivel del comportamiento individual de las personas migrantes o de quienes habitan en ambos lados de la frontera. Se percibe a las fronteras no como una línea claramente definida, sino más bien como algo flexible cuyo significado está en la mente de quien interpreta, trátase de personas, comunidades o sociedades, permeadas constantemente con el contacto de aquello que habita en el territorio más allá de dicha frontera.

La conducta social puede resultar de una percepción compartida que se entremezcla con preceptos y marcos definidos por ideologías, culturas, costumbres, símbolos y demás elementos que este panel pretende analizar desde el punto de vista crítico de la sociología, el derecho, la ciencia política y la economía. Lo anterior busca caracterizar y definir la situación que rodea a las personas en ambos lados de las fronteras fijadas entre México y Estados Unidos.

Con ello como eje rector del panel, los trabajos que lo integran se enfocan particularmente en la percepción sobre la consideración de lo criminal en oposición a lo que social, moral y legalmente es aceptable en ambos lados de la frontera. A la luz de lo anterior, se enfoca en determinar los efectos individuales del tránsito constante o intermitente entre ambos territorios (físicos y psicológicos), pues es relevante en cuanto al desarrollo humano, limitado al cumplimiento de una serie de indicadores, mas no en el otorgamiento del máximo nivel de posibilidades para la consecución de una vida digna a todas las personas y sus respectivas familias.

humanos.

Racine, Nathaniel R. Murder in Mexico: Todd Downing's Landscapes of Crime

Writing during the 1930s and 1940s, Todd Downing, a Native American writer from Oklahoma, is of current interest to academics largely due to the attention he pays Native Mesoamerican history, tradition and culture within his travelogue, *The Mexican Earth* (1940), as well as the presence of the Indigenous found throughout his series of detective novels set in Mexico. While this aspect is of great importance in understanding Downing's fiction, what remains somewhat overlooked is the full weight of the settings established in his novels. Written in the puzzle-oriented, fair play style of Golden Age mysteries, Downing's novels are also of interest as first-rate examples of the whodunit, often relying upon the formulations of "locked room" and "closed circle" mysteries. Whether a railroad car on one of the once-prominent passenger trains, a former hacienda, a pensión housing foreign tourists, a Porfiriato-era mansion in Mexico City, or a border town community, the physical settings used by Downing are realistic locations that function well within established genre conventions. More importantly, as settings, they have a distinctively Mexican character. Relatively commonplace across the regional landscapes of Mexico, they are integral to the character of the country in terms of its symbolic landscape for both citizens and outsiders. Whether in central Mexico, northern Mexico, or on the U.S.-Mexico border, each has its own unique spatial character in terms of its architecture and geography. Downing's detective novels capture the sense of place embodied by each environment. Through this well-known mode of genre fiction, then, one gains insight into the complexity of Mexico from the ancient through the colonial and into the modern age.

Raussert, Wilfried. Performing Self, Culture, and Politics: Garveyism and Public Space between Jamaica and Harlem

Performing self, culture, and politics is inconceivable without the tremendous exchange that took place between different black cultures in Harlem and the Caribbean. In practice, Garveyism was a series of early performances of black power. As in most Caribbean anticolonial settings, in Jamaica performances played a key role in carving narratives of identity and community. Garvey's spectacular parades could draw on long-established Caribbean tradition and represented an exemplary educational tool to teach black history to the masses. While the parades recreated narratives of black colonial history, they also provided a venue for contemporary protest and militancy. Garvey's plays such as "Slavery from Hut to Mansion," frequently performed in theaters as well as open public sites, carried out cultural memory work that unraveled the pain and grief of enslavement. At the same time, they served as effective provocations to social and political action. Most powerful, though, were Garvey's UNIA parades for the propagation of black nationalism both in Jamaica and Harlem). The parades in Jamaica and Harlem enacted a Pan-African vision of communal bonding. The presentation explores Garveyism's practices to occupy public space and shape public spheres.

Rocha, Simone Maria. Inside out: the relationship between plot structure and the characteristics of global and regional VoD services in Brazil/De adentro hacia afuera: la relación entre la estructura del argumento y las características de los servicios de VoD globales y regionales en Brasil

By comparing the development of the protagonists and the story of two fiction series - Boca a Boca (Kissing Game, Netflix, 2020) and As Five (We Are Five, Globoplay, 2020) - this presentation explores how changes or permanencies in the plot structure allow reflections on the performance of global and regional VoD services operating in Brazil.

Al comparar el desarrollo de los protagonistas y la historia de dos series de ficción - Boca a Boca (El reto del beso, Netflix, 2020) y As Five (Las five, Globoplay, 2020) - esta presentación explora cómo los cambios o permanencias en la estructura del argumento permiten reflexiones sobre la actuación de los servicios de VoD globales y regionales que operan en Brasil.

Rocha, Gil. Todo Mixteado

Diverse works will be discussed in reference to the ingenuity and creativity seen throughout the border landscape. Specifically, discussion points will be about the artist's culture and surroundings and how that inspiration leads to artistic production and to a deep appreciation of a particular aesthetic that becomes organically apparent within the class of the economically disadvantaged.

Rocha Teixeira, Susana. Practices of Comparing and InterAmerican Studies: Theoretical and Methodological Reflections

Although scholars continue to defend comparisons as necessary for the construction of national or individual identities, cognition or theory-making (e.g., Stanford Friedman), in the last decades,

methodological and theoretical discussions have challenged comparisons as idea and practice. For example, postcolonial and anti-colonial critics such as R. Radhakrishnan highlighted the unequal and asymmetrical (often Eurocentric) nature of comparing. Comparing in this view is never neutral and related to creating and traversing metaphorical bridges and walls. This holds true for a number of fields and disciplines (for example, in the sciences or in the context of historiography), the modus operandi of comparing itself (e.g., activities, decisions and choices which determine and negotiate assumptions of sameness and difference of what or who is compared) as well as its functions (e.g., the production and inclusion of sameness and exclusion of 'otherness'). These and other issues compelled scholars to increasingly study comparisons themselves due to their prominent role in seeing, ordering and creating the world (e.g., Epple, Erhard), including the production of sameness and otherness, race or nation.

My paper seeks to explore – using the New Negro Movement as a case study – methodological and theoretical implications of this relatively recent interest in comparing for the study of the Americas/InterAmerican Studies. The New Negro Movement is a fruitful object of study due to its numerous, complex and in part contradictory intranational practices of comparing, which traverse and simultaneously build metaphorical walls between, e.g., high-brow and low-brow and black and white culture and artistic expression and the Old and New Negro. However, as, for example, the juxtaposition of the United States and Brazil highlights, practices of comparing also played an important role in transnational conversations and exchanges. Thus, taking Seigel's claim that "comparisons are both a site and a motor of transnational exchange" as starting point, my paper is particularly interested in discussing (using the United States and Brazil as examples) why the Americas due to its numerous transnational encounters, entanglements, exchanges and comparisons can be seen as particularly suitable for gaining new insights in the field dedicated to study practices of comparing.

Rudowski, Tomasz. Un sistema con mil caras: variedades y facetas del capitalismo en las Américas

El objetivo de este trabajo es presentar un análisis actual de la estructura y la dinámica del capitalismo americano, así como describir sus tipos y también las perspectivas y desafíos de la investigación en este campo. El capitalismo en las Américas es indudablemente diferente del capitalismo que existe en los países europeos o asiáticos y, por lo tanto, desde el punto de vista del autor, es posible hablar de sus "peculiaridades". El estudio también analiza los principales factores que determinan las variedades del capitalismo en América Latina y América Anglosajona. Para presentar la estructura económica, es necesario discutir los asuntos relacionados con las fuerzas de producción y las relaciones de producción.

La tesis de este trabajo consiste en que el capitalismo en las Américas difiere del resto del mundo y también es diferente en los países de la región. La intención de esta ponencia es analizar y explicar la estructura y dinámica del capitalismo (latino)americano y mostrar sus tipos.

El propósito del trabajo es emprender una nueva interpretación no tradicional del capitalismo americano. Para una mejor comprensión del problema que se analiza, este estudio utiliza varias "lentes teóricas" a través de las cuales se interpreta el capitalismo. En opinión del autor, el uso del eclecticismo analítico contribuirá a una mejor comprensión del fenómeno en cuestión. Esto abre la posibilidad de ir más allá de las limitaciones impuestas por la realización de investigaciones únicamente sobre la base de métodos y herramientas proporcionadas por un paradigma. En este caso, se utilizan el paradigma neoestructuralista y la perspectiva de la diversidad del capitalismo. El objetivo del estudio es caracterizar dimensiones seleccionadas de las economías americanas,

también utilizando las herramientas de la perspectiva de la diversidad del capitalismo. Este enfoque se desarrolló después del colapso de la URSS y reemplaza de alguna manera la confrontación global del capitalismo con el comunismo por la rivalidad de diferentes variantes del capitalismo que operan en varios países y regiones del mundo. El capitalismo en este enfoque puede ser visto tanto como un puente entre las Américas, como una frontera que divide las sociedades y economías en la región.

Teniendo en cuenta los supuestos anteriores, el trabajo intenta mostrar y explicar el fenómeno de "peculiaridades" del capitalismo (latino)americano analizando cuestiones tales como: 1) divisiones y variantes del capitalismo en el mundo, 2) tipos de capitalismo en las Américas y 3) análisis de la estructura económica de los países de esa región.

Santillana, Melissa. *Whitexicans: Reality TV and the reproduction of whiteness and class*

The first Mexican Netflix original reality TV show *Made in Mexico* debuted in September 2018. Following the opulent lifestyle of Mexico City socialites– the reality show depicted whiteness and wealth in an effort to distance the Mexican elite from the infamous narrative created by Trump’s first presidential candidacy of Mexicans as criminals, drug lords, and rapists. The goal of the reality show was to demonstrate for foreign audiences that Mexicans were not all criminals or immigrants, and it was reinforced in several promotional material, and interviews with the cast. Four months later, Bravo Media, which has pioneered the high-end reality series (Feuer, 2015) premiered *Mexican Dynasties*. In *Mexican Dynasties*, audiences follow the lives of three well-to-do Mexican families as they navigate through the best restaurants, events, and neighborhoods of Mexico City. In the same line as *Made in Mexico*, the cast of *Mexican Dynasties* was also preoccupied with showcasing the country and culture in a different way: “I mean, great restaurants, wonderful museums, great ballets, great concerts... and I'm not trying to say that everybody lives the same way, or enjoys the same way, but we felt that it was important to show to the world that there's a different side of Mexico that has been seen so little” (Fernando Allende, 2019). Around the same time, the Twitterverse popularized the term *Whitexican*, which refers to a small privileged minority, typically White, affluent Mexicans who are unaware of the deep socio-economic inequalities in their country.

Considering the global political context and the growing tensions between the United States and Mexico in 2018-2019, the present study intends to answer three questions 1) how is Mexican racial identity and social class being depicted on Netflix’s *Made in Mexico* and Bravo’s *Mexican Dynasties*?, 2) what cultural elements are being deployed to reinforce socio-cultural status, wealth, and prestige?, 3) and how is the cast from *Made in Mexico* and *Mexican Dynasties* making distinctions between their way of life and that of the rest of the Mexican society to repeal the notion of Mexicans as criminals? In order to answer the research questions a textual analysis was employed to examine two episodes of *Made in Mexico* and two episodes of *Mexican Dynasties*. The analysis concludes that both shows are a clear example of how reality TV tends to highlight economic power differences. Far from breaking down stereotypes, the shows are reinforcing old ideas of class and race in the Mexican socio-cultural environment.

Soto-Vásquez, Arthur D. and Mariana Sanchez Santos. *Desinformación – the challenge of transnational Spanish language misinformation in the United States*

The insurrection at the U.S. Capitol on January 6 was the violent culmination of a month's long misinformation campaign led by Donald Trump to overturn the 2020 election results. Lies about the election spread on the biggest social media platforms like Facebook, Instagram, and YouTube and on niche platforms like Telegram and WhatsApp for weeks before January 6. Over the last few years, misinformation spread on social media has become a pressing public issue (Allcott, et al., 2019; Bode & Vraga, 2015; Lazer, et al., 2018; Pennycook & Rand, 2019) and the question of how to respond has vexed policy makers, the companies themselves, and scholars. Twitter in the days leading up to the election announced their "Civic Integrity Policy," which would prevent candidates for office from "claim[ing] an election win before it is authoritatively called" (Gadde & Beykpour, 2020, para. 5). Any inaccurate tweets would be labeled as misleading and after being labeled as such, would be deprioritized on the application's algorithm.

An underreported challenge in the United States is the increase in right wing Spanish language misinformation (Sesin, 2021). With close to 40 million speakers (U.S. Census, 2019) there are more Spanish speakers in the United States *than in most Latin American countries*. Despite this, social media platforms have struggled to adjust their content moderation approach for Spanish language misinformation (Ghaffary, 2020). It has also been suggested that Spanish language misinformation may have flown under the radar during the 2020 election and led to the surprising swings among Latinx voters in South Florida towards Donald Trump (Bing, et al., 2020; Cassady, 2020). The phenomena of right-wing Spanish language misinformation spread in the United States is an area that deserves close and critical attention. For one, it is easy to stereotype which voters believe and spread misinformation. Spanish language misinformation spread however defies easy categorization. In a similar vein, roughly a third of Latina/o/x voters have consistently voted for Republicans in presidential elections since World War II (Cadava, 2020). That some portion of Latina/o/x voters in swing states like Florida and Texas were targeted, consumed, and spread misinformation should be worth paying attention too.

In this paper, Spanish language misinformation in the United States about the 2020 election and the January 6th Insurrection will be explored. To do so, a close reading of public content from a major node in Spanish language misinformation, *nosmintieron.tv*, was done. It may seem that Spanish-language right wing misinformation appears as contradictory as Latinos for Trump. This seeming paradox of identity, power, and misinformation inspires this study. The focus of the project is to critically map out misinformation flows of both ideas and content on a website prominent among the Spanish speaking right wing in the United States. The overall goal is to contextualize the role of Spanish language misinformation in larger issues of U.S. Latinx identity, political acculturation, and right-wing misinformation ecologies leading up to the Capitol insurrection. To start, we begin this essay by contextualizing right wing misinformation spread culturally. We then discuss how a cultural understanding of right-wing misinformation cultures could help explain why some portion of Latina/o/x voters would feel an affinity towards those ideas. While we do argue that culture explains misinformation spread - we do not disregard the technological changes, architectures, and networks that do enable its wider spread. Thus we also briefly discuss the technological side of misinformation spread. We then proceed to our analysis of the Spanish language misinformation data we collected

Steinitz, Matti. Ambassador of Black Power: Carlos Russell and Practices of Hemispheric Black Transnationalism between the U.S. and Panama in the 1960s and 1970s

Born as a descendent of labor migrants from Jamaica and Barbados in early 1930s Panama, activist, scholar, and poet Carlos Russell became one of the most prominent figures of a hemispheric network between African Americans and Panamanians of West Indian descent during the Civil Rights and Black Power era. Confronted with the diverse forms of racial discrimination in the U.S.-controlled Panama Canal Zone and the surrounding Panamanian republic, Russell migrated to the U.S. as a student in 1955. In the following decades, the frequent traveler between New York City and Panama served as an interlocutor between African American, Afro-Latin, and Afro-Caribbean experiences. He became involved with protagonists of the U.S. Black Freedom Struggle such as Malcolm X, Martin Luther King, and Angela Davis, founded the still-existing “Black Solidarity Day” in 1969, spread the message of Black Power in Panama, and spearheaded a network of Afro-Panamanians in the U.S. He eventually became Panamanian ambassador to the UN, representing the populist leader Omar Torrijos and his campaign to nationalize the Panama Canal. The life of Carlos Russell and the ways he challenged established notions of Blackness and *latinidad* epitomize the key role of Afro-diasporic mobility in the emergence of hemispheric black transnationalism as a driving force of change in the Americas.

Stelowska-Morgulec, Diana. Soft power as a superpower of the Americas. A study of U.S., Canadian, and Brazilian soft power

Soft power is the ability to influence the behavior of others via attraction or persuasion rather than coercion or payment (Nye, 1990). In international relations soft power is the skill of attracting via spreading ones values and culture as opposed to hard power (economic sanctions, threats of armed response).

Soft power has been widely applied in Europe for a long time, but it was not until the 20th century in Northern America that this concept and its realization have really flourished and been analyzed.

The United States of America have unveiled soft power’s potential during the Cold War setting an example for the world to follow. Nowadays various rankings (Soft Power 30, Global Soft Power Index) opt to measure the impact sports diplomacy, concerts and art exhibitions.

The aim of this paper is to show Northern America’s (US and Canada’s) leading role in soft power activities over the last decades, as well as the rise in this matter of the Latin American countries, namely Brazil (already listed in the Soft Power 30 ranking). The author will also seek an inter-American way of harnessing soft power to carry out the foreign policy goals.

Does soft power in the Americas have common traits and characteristics? How is it different from activities run on the Old Continent? Who is the main public of soft power - is the recipient regional or universal? Those are the preliminary research questions that are to be discussed in the paper.

Thierbach-McLean, Olga. Reconciliation or Segregation?—Redrawing the Lines of Cultural Ownership in the Cultural Appropriation Debate

In recent years, the critical concept of cultural appropriation has gained currency in intercultural discourses. Originating in progressive academic circles, it has fully entered the cultural mainstream in 2015. Since then, it has been causing friction not only along liberal-conservative fault

lines but also within the political left itself. While enthusiastically adopted by some as a critical tool for dismantling forms of cultural exchange that are characterized by racist and colonialist dynamics, it is dismissed by others as quixotic zealotry that has lost all sense of proportion. Indeed, so far the cultural appropriation debate has produced highly ambivalent effects. On the one hand, it has empowered cultural minorities to challenge distorted or incomplete dominant narratives, thus offering an intellectual platform for intracultural expression and reflection. It has thus given momentous impulses for the ongoing renegotiation of intercultural relationships in a postcolonial global community. But on the other hand, the discourse has been prone to taking forms that have struck many observers as intellectually rigid – and ultimately detrimental to cross-cultural interaction and understanding. Not only conservatives have pointed to some manifestations of this left-wing movement as evidence of a liberalism that has lost its way; for instance, when public appeals are made to ban non-Mexican chefs from making burritos or exclude all but Middle-Eastern women from practicing belly dance.

In an unprecedentedly interconnected global reality, such readings not only speak to a drift towards a static, purist, and – paradoxically – strictly ethnically segregated conception of cultural identities, but also mark a significant departure from the spirit of past progressive movements. While historically liberal campaigns have been claiming the right of minorities to participate in and contribute to mainstream culture, the declared objective of cultural appropriation activists is to prevent “outsiders” from embracing foreign cultural elements – unless this is done in the mode of respectful “cultural adoption” or “acculturation,” not heedless “cultural appropriation.” However, critics have proposed widely disparate ideas on what distinguishes the one from the other.

This paper takes stock of the cultural appropriation controversy by examining the different strategies that have been suggested in response to culturally appropriative practices. In doing so, it also investigates the problems and potentials which this critical appropriation approach entails for future intercultural communication and reconciliation

Uribe-Jongbloed, Enrique. A shift from Telenovelas to Series in Colombian TV Production/Un cambio de las telenovelas hacia las series en la producción televisiva en Colombia

This presentation will address the aesthetic and narrative changes in renown audiovisual products of the last 5 years that have been a direct response to the appearance of Netflix and other VoD services, as they become outlets for Colombian national production.

Vargas Amésquita, Alicia. ¿Víctimas o victimarios? Identidades liminales del migrante en la literatura mexicana: el caso de *Fila india* (2013), de Antonio Ortuño; y *Tierras arrasadas* (2015), de Emiliano Monge

En las últimas décadas se ha discutido ampliamente cómo se construyen/constituyen las identidades a través en una compleja interrelación que va de lo individual a lo colectivo, y viceversa, que involucra procesos de adscripción o rechazo al otro y/o los otros (Todorov, S. 1982, 1991; Hall, S. y Du Gay 2003; Hall S. 1992, 1996, 2000, 2003) Bucholtz M. y Hall, K. 2005, etc.). Estas dinámicas identitarias se exacerban en momentos de confrontación entre distintos grupos sociales que se asumen como diferentes, o incluso antagónicos, y que necesariamente pasan por la disputa y /o negociación de un capital simbólico que les garantice su mantenimiento dentro del orden social hegemónico; su incorporación a él; o la expulsión-eliminación del otro de manera absoluta.

Tal es el caso de la migración forzada de grupos humanos que traspasan fronteras físicas o simbólicas, por causas políticas, económicas o por la violencia, y que se ha concebido como un

evento potencialmente peligroso e indeseable para aquellos que serán los receptores de esos desterrados; fuente de conflictos entre grupos sociales, que responden a distinto orden: económicos, políticos, regionales y nacionales, por mencionar algunos.

Estas dos primeras décadas del siglo XXI han sido particularmente reveladoras de los sentimientos discriminatorios que despierta la migración. Asimismo, los medios masivos de comunicación y las bellas artes, la han abordado desde múltiples perspectivas, ya sea para denunciar, informar, concientizar o desestimar sus causas y sus consecuencias; pero, sobre todo, para hablar de los actores agentes (paradójicamente pacientes) de la migración.

En este trabajo, propongo analizar 2 novelas mexicanas que abordan el conflicto de la migración centroamericana en su paso por territorio mexicano: *Fila india* (2013), de Antonio Ortuño; y *Tierras arrasadas* (2015), de Emiliano Monge. Me interesa sobre todo observar los procesos de representación del migrante, en su calidad de invasor, de nómada, de indeseable, y su confrontación con las identidades locales y nacionales que lo rechazan, lo apabullan y envilecen. Para ello recurriré a herramientas del Análisis Crítico del Discurso y de la narratología; del primero, porque me permite abordar la práctica social de la creación literaria como una práctica de prestigio que refuerza, legitima o transforma formas de ver y entender la realidad social; de la segunda, porque la considero adecuada en función del género textual.

Weiser, Frans. *Disappearing Borders: The Cyclical Politics of Hemispheric American Revolution and Neoliberalism in Flávio Braga's Hugo Chávez's Head*

The Brazilian military dictatorship's (1964-85) response to student resistance movements has been examined primarily through national lens (Moreira Alves 1985). By 1972, the Brazilian government had virtually eliminated urban guerilla movements, although the military leaders would continue to use anti-communist rhetoric throughout its *abertura* period and eventual redemocratization. Because Inter-American and Latin American studies have generally privileged Hispanic American history and culture, however, Brazil has frequently played a token role in analyses of hemispheric economics and politics (Beverley 2011).

In *A cabeça de Hugo Chávez* (Hugo Chávez's Head, 2011), author and cinematographer Flávio Braga seeks not only to examine the hemispheric ramifications of Brazilian resistance to the authoritarian state in the twenty-first century, but also to demonstrate the contradictory ways that revolutionary activity has paradoxically fed cycles of neoliberal policies, both in Brazil within greater Latin America's history since independence. Indeed, building upon his earlier hemispheric preoccupation in *68 (Meia Oito)* (2008), in which middle class Brazilians fleeing the military dictatorship ironically reconsider their national history after becoming politically involved in the United States' parallel student movements, Braga's Inter-American farce utilizes Brazil's experience as a locus for deconstructing the broken promises of revolution across South America, whether in Argentina or Chávez's Venezuela. Using a panoramic style of first-person monologues by both documented and fictional individuals involved in revolutionary movements—spanning Simón Bolívar (1810) to Hugo Chávez (2007)—Braga reveals the repeating preoccupations and conflicting relation to nationalism and transnationalism that have undergirded them as his characters move across borders—whether official geopolitical spaces or the unofficial drug routes through the Colombian jungle—that become increasingly impossible to discern for the wide cast of characters.

The primary narrative thread follows a neoliberal economist, born of Brazilian parents exiled to the United States during the military dictatorship, who rejects his family's anti-regime politics.

Nonetheless, obeying the laws of the market, he willingly visits Venezuela as a consultant to create a marketing plan designed to help Hugo Chávez win a second reelection in Venezuela when the “revolutionary” leader’s popularity plummets. While the Brazilian economist’s abdication of ethical responsibility for actions “committed outside my own country” leads to an international scandal involving kidnapping and forced sexual slavery, his Marxist student activist colleagues from Argentina are revealed to be equally complicit in the neoliberalization of state resistance. As an alternative to polarizing media culture, about which he has also previously written, Braga creates a new pedagogy of the “hemispheric” citizen, diagnosing the culpability of both neoconservative and leftist responses in Latin America’s contemporary political challenges.