

Culturas Híbridas Estrategias Para Entrar Salir Modernidad

Raquel Kennon

Culturas híbridas Néstor García Canclini, 2012-08-01 García-Canclini ha sido uno de los principales antropólogos que ha tratado la posmodernidad y la cultura desde la perspectiva latinoamericana. En las actuales condiciones de globalización, encuentro cada vez mayores razones para emplear los conceptos de mestizaje e hibridación. Pero al intensificarse la interculturalidad migratoria, económica y mediática se ve que no hay solo fusión, cohesión, ósmosis, sino confrontación y diálogo. En este tiempo en que las decepciones de las promesas del universalismo abstracto han conducido a las crispaciones particularistas (Laplantine-Nouss), el pensamiento y las prácticas mestizas son recursos para reconocer lo distinto y elaborar las tensiones de las diferencias. La hibridación, como proceso de intersección y transacciones, es lo que hace posible que la multiculturalidad evite lo que tiene de segregación y pueda convertirse en interculturalidad. Las políticas de hibridación pueden servir para trabajar democráticamente con las divergencias, para que la historia no se reduzca a guerras entre culturas. Podemos elegir vivir en estado de guerra o en estado de hibridación. Es útil que se advierta sobre las versiones demasiado amables del mestizaje. Por eso, conviene insistir en que el objeto de estudio no es la hibridez, sino los procesos de hibridación. Así puede reconocerse lo que contienen de desgarramiento y lo que no llega a ser fusionado. Una teoría no ingenua de la hibridación es inseparable de una conciencia crítica de sus límites, de lo que no se deja o no quiere o no puede ser hibridado. Al estudiar movimientos recientes de globalización advertimos que estos no solo integran y generan mestizajes; también segregan, producen nuevas desigualdades y estimulan reacciones diferencialistas. Néstor García Canclini recibió por esta obra, traducida al inglés, italiano y portugués, el Premio Iberoamericano Book Award de la Latin American Studies Association como mejor libro sobre América latina publicado en el período 1990-1992. Esta nueva edición añade un texto en el que el autor analiza los debates sobre hibridación de la última década.

Culturas híbridas Néstor García Canclini, 1990

Culturas híbridas Néstor García Canclini, 1990

Culturas híbridas - no simultaneidad - modernidad periférica Sarah de Mojica, 2000

Hybrid Cultures, 2005-12-15 Examines the threats to Latin American cultural identity in a global marketplace - now with

a new introduction!

Culturas híbridas Néstor García Canclini, 2003 Como entender o encontro do artesanato indígena com catálogos de arte de vanguarda sobre a mesa da televisão? Em busca de uma resposta a essa indagação emblemática, Néstor Canclini analisa a cultura nos países da América Latina levando em conta a complexidade de relações que a configuram na contemporaneidade - as tradições culturais coexistem com a modernidade que ainda não terminou de chegar. Neste livro, devem ser apresentadas suas reflexões sobre o fenômeno da hibridação cultural nos países latino-americanos, procurando compreender o intenso diálogo entre a cultura erudita, a popular e a de massas, e sua inserção no cenário mundial. Para empreender a análise, Canclini pretende lançar mão de uma abordagem interdisciplinar e de um tratamento intercultural do tema. O autor propõe um caminho de reflexão sobre o fenômeno da 'hibridação' cultural nos países latino-americanos.

Mapas culturales para América Latina Sarah de Mojica, 2001 Cartografías culturales en debate : culturas híbridas-no simultaneidad modernidad periférica / Sarah de Mojica / - Latinoamérica y sus nuevos cartógrafos : discurso poscolonial, diásporas intelectuales y enunciación fronteriza / Román de la Campa / - El debate sobre culturas híbridas / Néstor García Canclini / - El debate sobre la no simultaneidad de lo simultáneo / Carlos Rincón / - Los debates sobre modernidad periférica, escenas de la vida posmoderna y la cuestión del valor estético / Beatriz Sarlo.

Postmodernismo y metaficción historiográfica: una perspectiva interamericana Santiago Juan Navarro, 2002 Este libro examina la problemática combinación de autorreferencialidad literaria, revisionismo histórico y pensamiento utópico en varias novelas producidas en Hispanoamérica y los Estados Unidos durante la primera mitad de los años setenta: Terra Nostra (Carlos Fuentes), Mumbo Jumbo (Ishmael Reed), Libro de Manuel (Julio Cortázar) y The Book of Daniel (E. L. Doctorow).

Imagined Globalization Néstor García Canclini, 2014-03-07 A leading figure in cultural studies worldwide, Néstor García Canclini is a Latin American thinker who has consistently sought to understand the impact of globalization on the relations between Latin America, Europe, and the United States, and among Latin American countries. In this book, newly available in English, he considers how globalization is imagined by artists, academics, migrants, and entrepreneurs, all of whom traverse boundaries and, at times, engage in conflicted or negotiated multicultural interactions. García Canclini contrasts the imaginaries of previous migrants to the Americas with those who live in transnational circuits today. He integrates metaphor and narrative, working through philosophical, anthropological, and socioeconomically grounded interpretations of art, literature, crafts, media, and other forms of expression toward his conclusion that globalization is, in important ways, a collection of heterogeneous narratives. García Canclini advocates global imaginaries that generate new strategies for dealing with contingency and produce new forms of citizenship oriented toward multiple social configurations rather than homogenization. This edition of *Imagined Globalization* includes a significant new introduction by George Yúdice and an

interview in which the cultural theorist Toby Miller and García Canclini touch on events including the Arab Spring and Occupy Wall Street.

Diccionario de estudios culturales latinoamericanos Mónica Szurmuk, Robert McKee Irwin, 2009

Journeys of Fear Liisa L. North, Alan B. Simmons, 1999-10-01 Edited and with contributions by Liisa North and Alan Simmons, this collection explores the participation of the oppressed and marginalised Guatemalan refugees, most of them indigenous Mayas who fled from the army's razed-earth campaign of the early 1980s, in government negotiations regarding the conditions for return. The essays adopt the refugees' language concerning return - defining it as a self-organized and participatory collective act that is very different from repatriation, a passive process often organized by others with the objective of reintegration into the status quo. Contributors examine the extent to which the organized returnees and other social organizations with similar objectives have been successful in transforming Guatemalan society, creating greater respect for political, social, and economic rights. They also consider the obstacles to democratization in a country just emerging from a history of oppressive dictatorships and a thirty-six-year-long civil war. Contributors include Stephen Baranyi (IDRC), Catherine Blacklock (Queen's University), Manuel-Angel Castillo (Colegio de Mexico), Alison Crosby (Consejeria en Proyectos), Gonzalo de Villa (Universidad Rafael Landivar), Brian Egan (Independent Consultant), Marco Fonseca (York University), Gisela Geliert (FLACSO-Guatemala), Jim Gronau (Coordinación de ONG y Cooperativas), Barry Levitt (University of North Carolina), George Lovell (Queen's University), Catherine Nolan-Hanlon (Queen's University), Liisa North, Viviana Patroni (Wilfrid Laurier University), René Potvin (FLACSO-Guatemala), Alan Simmons, and Gabriela Torres (York University).

Transforming Modernity Néstor García Canclini, 2010-06-28 Is popular culture merely a process of creating, marketing, and consuming a final product, or is it an expression of the artist's surroundings and an attempt to alter them? Noted Argentine/Mexican anthropologist Néstor García Canclini addresses these questions and more in *Transforming Modernity*, a translation of *Las culturas populares en el capitalismo*. Based on fieldwork among the Purépecha of Michoacán, Mexico, some of the most talented artisans of the New World, the book is not so much a work of ethnography as of philosophy—a cultural critique of modernism. García Canclini delineates three interpretations of popular culture: spontaneous creation, which posits that artistic expression is the realization of beauty and knowledge; memory for sale, which holds that original products are created for sale in the imposed capitalist system; and the tourist outlook, whereby collectibles are created to justify development and to provide insight into what capitalism has achieved. *Transforming Modernity* argues strongly for popular culture as an instrument of understanding, reproducing, and transforming the social system in order to elaborate and construct class hegemony and to reflect the unequal appropriation and distribution of cultural capital. With its wide scope, this book should appeal to readers within and well beyond anthropology—those interested in cultural theory, social thought, and Mesoamerican culture.

Las semiosferas de la cultura nortea mexicana según Luis Humberto Crosthwaite y Carlos Adolfo Gutiérrez Vidal Diana Encinas, 2011 La frontera entre México y Estados Unidos es un territorio que se ha conceptualizado y construido por el centralismo mexicano y por el discurso chicano dominante: el de Borderlands. Estos dos focos equidistantes establecen sus perspectivas a partir del contacto que la región fronteriza tiene con los Estados Unidos en términos de intercambios económicos y culturales. La tradición de definir la zona fronteriza se inicia a partir de 1848 con el Tratado de Guadalupe Hidalgo. Más tarde, dicha región estaría en indiferencia por su distancia geográfica con el centro mexicano, excepto durante la Revolución mexicana. Sin embargo, la región fronteriza empieza a recibir gran atención hacia finales del Siglo XX, cuando nuevas formas de intercambio económico entre México y Estados Unidos se empiezan a desarrollar. La frontera, entonces experimenta un crecimiento económico que se refleja, a su vez, en el resurgimiento y crecimiento de la cultura fronteriza. El antropólogo cultural, Nestor García Canclini intentó definir la cultura fronteriza al analizar el uso del idioma inglés en Tijuana. En sus estudios, tanto Tijuana: la casa de toda la gente (1989) como Culturas híbridas: Cómo entrar y salir de la modernidad (1992), García Canclini sostiene que la frontera es un espacio de hibridación cultural. Por otro lado, las teorías dominantes dentro del campo chicano definen la frontera en términos metafísicos. Para Gloria Anzaldúa, el espacio fronterizo es el Borderlands: un área geográfica en donde los paradigmas de la psicología del individuo están en constante conflicto. Considerando estos antecedentes como punto de partida, esta investigación se enfoca en el estudio de la cultura fronteriza como múltiples universos de signos que entran en contacto unos con otros. Tal como lo establece Iury Lotman en su estudio teórico La semiosfera (1996), una semiosfera es un espacio delimitado por una frontera que, a su vez, tiene la función de traducir información de otras semiosferas. De manera que dicho concepto se muestra adecuado para analizar El gran preténder (1992) de Luis Humberto Crosthwaite y Berlín 77 (y otros relatos) (2003) de Carlos Adolfo Gutiérrez Vidal. En última instancia, al establecer los espacios fronterizos como universos culturales (semiosferas) se devela el nivel de contacto entre éstas, especialmente entre las semiosferas mexicana/americana y la fronteriza.

New Approaches to Latin American Studies Juan Poblete, 2017-09-13 Academic and research fields are moved by fads, waves, revolutionaries, paradigm shifts, and turns. They all imply a certain degree of change that alters the conditions of a stable system, producing an imbalance that needs to be addressed by the field itself. New Approaches to Latin American Studies: Culture and Power offers researchers and students from different theoretical fields an essential, turn-organized overview of the radical transformation of epistemological and methodological assumptions in Latin American Studies from the end of the 1980s to the present. Sixteen chapters written by experts in their respective fields help explain the various ways in which to think about these shifts. Questions posited include: Why are turns so crucial? How did they alter the shape or direction of the field? What new questions, objects, or problems did they contribute? What were or are their limitations? What did they displace or prevent us from considering? Among the turns included are: memory, transnational, popular

culture, decolonial, feminism, affect, indigenous studies, transatlantic, ethical, post/hegemony, deconstruction, cultural policy, subalternism, gender and sexuality, performance, and cultural studies.

Divergent Modernities Julio Ramos, 2001-06-22 DIVA classic work, now available in English for the first time, that examines major intellectual figures including Sarmiento, Bello and Martí and the interrelations of literature, history, and nation-building in the origins of Latin American modernism in the/div

The Inverted Conquest Alejandro Mejias-Lopez, 2010-02-09 Modernismo (1880s-1920s) is considered one of the most groundbreaking literary movements in Hispanic history, as it transformed literature in Spanish to an extent not seen since the Renaissance. As Alejandro Mejias-Lopez demonstrates, however, modernismo was also groundbreaking in another, more radical way: it was the first time a postcolonial literature took over the literary field of the former European metropolis. Expanding Bourdieu's concepts of cultural field and symbolic capital beyond national boundaries, *The Inverted Conquest* shows how modernismo originated in Latin America and traveled to Spain, where it provoked a complete renovation of Spanish letters and contributed to a national identity crisis. In the process, described by Latin American writers as a reversal of colonial relations, modernismo wrested literary and cultural authority away from Spain, moving the cultural center of the Hispanic world to the Americas. Mejias-Lopez further reveals how Spanish American modernistas confronted the racial supremacist claims and homogenizing force of an Anglo-American modernity that defined the Hispanic as un-modern. Constructing a new Hispanic genealogy, modernistas wrote Spain as the birthplace of modernity and themselves as the true bearers of the modern spirit, moved by the pursuit of knowledge, cosmopolitanism, and cultural miscegenation, rather than technology, consumption, and scientific theories of racial purity. Bound by the intrinsic limits of neocolonial and postcolonial theories, scholarship has been unwilling or unable to explore modernismo's profound implications for our understanding of Western modernities.

Afrodiasporic Forms Raquel Kennon, 2022-06-29 *Afrodiasporic Forms* explores the epistemological possibilities of the "Black world" paradigm and traces a literary and cultural cartography of the monde noir and its constitutive African diasporas across multiple poetic, visual, and cultural permutations. Examining the transatlantic slave trade and modern racial slavery, Raquel Kennon challenges the US-centric focus of slavery studies and draws on a transnational, eclectic archive of materials from Lusophone, Hispanophone, and Anglophone sources in the Americas to inspect evolving, multitudinous, and disparate forms of Afrodiasporic cultural expression. Spanning the 1830s to the twenty-first century, *Afrodiasporic Forms* traverses national, linguistic, and disciplinary boundaries as it investigates how cultural products of slavery's afterlife—including poetry, prose, painting, television, sculpture, and song—shape understandings of the African diaspora. Each chapter uncovers multidirectional pathways for exploring representations of slavery, considering works such as a Brazilian telenovela based on Bernardo Guimarães's novel *A Escrava Isaura*, Robert Hayden's poem "Middle Passage,"

Kara Walker's sculpture *A Subtlety*, and Juan Francisco Manzano's *Autobiografía de un esclavo*. Kennon's expansive method of comparative reading across the diaspora uses eclectic pairings of canonical and popular textual and artistic sources to stretch beyond disciplinary and national borders, promoting expansive diasporic literacies.

Horizontal Art History and Beyond Agata Jakubowska, Magdalena Radomska, 2022-07-08 This book is devoted to the concept of horizontal art history—a proposal of a paradigm shift formulated by the Polish art historian Piotr Piotrowski (1952–2015)—that aims at undermining the hegemony of the discourse of art history created in the Western world. The concept of horizontal art history is one of many ideas on how to conduct nonhierarchical art historical analysis that have been developed in different geopolitical locations since at least the 1970s, parallel to the ongoing process of decolonization. This book is a critical examination of horizontal art history which provokes a discussion on the original concept of horizontal art history and possible methods to extend it. This is an edited volume written by international scholars who acknowledge the importance of the concept, share its basic assumptions and are aware both of its advantages and limitations. The book will be of interest to scholars working in art history, art historiography and postcolonial studies.

La Gerencia de la Desconfianza Carlos Valero-Hernández, 2012-03 Este es un libro enfocado en las organizaciones en general, donde se analiza con sentido multidisciplinario las interacciones y formas de vida de las personas para comprender que su ordenación esta determinada y se relaciona con la orientación seguida por la sociedad y la cultura. Se hace referencia cierta al dilema confianza-desconfianza como característica peculiar de la crisis que se vive en el entorno institucional latinoamericano producto de un estilo de pensamiento esquizoparanoide desarrollado en muchos adultos por múltiples factores y elementos intrínsecos propios, en su mayoría vinculados con el impulso silencioso de las fuerzas ambientales y el poder de mando en todas sus perspectivas. En el libro se discuten y abarcan, por lo menos, tres grupos temáticos diferenciados y relacionados con la desconfianza: 1) Como en América Latina y el Caribe, las diferencias culturales y de producción de las personas han interactuado con las experiencias de desigualdades sostenidas y desarrolladas permanentemente para crear e impulsar la incredulidad y la desconfianza 2) Como numerosos factores extrínsecos (políticos, económicos, educativos, jurídicos, tecnológicos y otros) han afectado los comportamientos, el rendimiento, y las formas de intercambio de las personas, a través de las transformaciones históricas de la región, influyendo en la desconfianza de la gente, y 3) Como el conocimiento sobre factores humanos intrínsecos puede ayudar a los directivos y gerentes para anticipar, dirigir, y aprovechar de manera institucional programas de medición y transformación con acciones positivas para promover y mejorar el aprendizaje y la confianza. Se trata de un enfoque interpretativo sobre acontecimientos evidentes que busca contribuir con proposiciones sobre como gerenciar la desconfianza, haciendo reflexiones e invitando a los administradores y directivos, de los sectores público y privado de la economía, para analizar, discutir y evaluar causas y consecuencias categóricas que se generan, delimitan, y propagan en el comportamiento individual y social de los miembros de cualquier

organización. Especialmente, cuando los niveles de la desconfianza crecen producto de problemas no resueltos y de actitudes negativas ante respuestas inconsistentes, lo que influye a su vez en la cultura de la desconfianza afectando e infectando a la comunidad y la sociedad. Si el contenido del escrito llega a sus manos por cualquier medio, en cualquier tiempo, trate de leerlo, entenderlo, compartirlo, y comentarlo con otros positivamente, con confianza, aunque sea de tiempo en tiempo. Recuerda que ha sido escrito para ti y para otros, en la búsqueda de aprendizaje y desarrollo, durante el tiempo que nos ha tocado trabajar y vivir en nuestro medio, para no repetir en el futuro acciones negativas limitantes y así mejorar los niveles de confianza en nuestras instituciones y sociedad.

Subjects of modernity Saurabh Dube, 2017-01-20 This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. This book thinks through modernity and its representations by exploring critical considerations of time and space. Drawing on anthropology, history and social theory, it investigates the oppositions and enchantments, the contradictions and contentions, and the identities and ambivalences spawned under modernity. Crucially, it understands these antinomies not as errors, but as constitutive elements of modern worlds. The book questions routine portrayals of homogeneous time and antinomian blueprints of cultural space, while acknowledging the production of time and space by social subjects. Instead of assuming a straightforward, singular trajectory for the phenomena, it views modernity as involving checkered, contingent and contended processes of meaning and power, which have found heterogeneous historical elaborations over the past five centuries. Bringing together past and present, theory and narrative, it sows the historical, ethnographic and methodological deep into its critical procedures, offering an innovative understanding of cultural identities and imaginatively exploring the relationship between history and anthropology.

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