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Autor: Mca Sd

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'Over the past decade, a seismic shift in economic and political forces has transformed life in the second-largest city on the West Coast, situated at the most heavily trafficked international border crossing in the world. Tijuana's newfound wealth and haphazard expansion have changed patterns of migration for the city's many artists, who once routinely moved north to Los Angeles but are now staying or returning, and being joined by friends from Mexico City and beyond. This flourishing, strengthening artistic community has responded to the city's accelerated evolution with a broad range of work, from painting to conceptually driven installations; from street-level digital video to ambitious photo-documentation, filmmaking and political work; from sophisticated architectural proposals to product design associated with the internationally renowned "Nortec" musical movement.~The work gathered in Strange New World embraces Tijuana as a paradigm of a new postmodern form of urbanization shaped by the pressures of economic globalization and cultural transnationalism since 1994. It struggles to make sense of new realities changing the ways in which people live in cities around the globe. Like Aldous Huxley's Brave New World, it is part science fiction, part political commentary and part artistic revolution and cultural critique. Arranged around the concepts of the urban theorist Michael Smith, it features work by ERRE, Einar and Jamex de la Torre and Yvonne Venegas, among others.