

## FROM THE EDITORS

This issue of *ARTMargins* revisits several moments that were formative for the neoliberal turn in economy, politics, and culture. We focus on the Americas, where state-centered modernization projects in the post-World War II period found themselves intertwined with US economic, political, and cultural imperialism, as well as the rise of mass consumer culture. The articles we offer address the relationship between the crisis of capitalist development and the concurrent crisis of modernist art, questioning the shifting contours of the alliance between the state, capital, and culture. Some of the artistic and cultural practices discussed here served as conduits for a new corporate-funded vision of national patrimony over and against the promotion of the fine arts, while others utilized the infrastructure of communication, such as the postal service, to subvert cultural norms from within, and yet others mobilized alterity and singularity against the exclusory interpellations of the dictatorial state.

Irene V. Small examines Carlos Vergara's 1972–75 photographs of the Cacique de Ramos *bloco* in Rio de Janeiro as “visual theorizations of a paradigm of social organization.” She argues that Vergara's photographs do not simply document, but rather produce, a collectivity of “*índios*” that anyone can join. This collectivity is defined in terms of (non)indigeneity, alterity, singularity, and nonhierarchical identification that contrast as such with the repressive, disciplining, and homogeniz-

ing effects of the dictatorial state. In Vergara's hands, photography becomes a structural device that dissects, analyzes, and then renders visible the very structure of intersubjective group identification that is at play in Cacique de Ramos.

The Document in this issue, translated for the first time and introduced by Small, dwells on the mode of social organization that coalesces during *carnaval*. "The Equal and the Different" was written by Brazilian anthropologist Eduardo Viveiros de Castro in 1975, on the occasion of an unrealized exhibition of Vergara's Cacique de Ramos photographs. His essay opens up a space for thinking about collectivity in terms of nonhierarchical deindividuation, through what Viveiros de Castro called "the passion of the same."

Meanwhile, Claire Fox's article engages with the contradictory endeavors of José Gómez Sicre throughout the 1960s. As part of the Pan American Union's Division of Cultural Affairs, Gómez Sicre produced a series of documentaries about Latin American artists that developed what Fox calls "an extractivist gaze." If US corporations, some of which sponsored the production of these films, treated Latin America as a source of raw materials, Gómez Sicre's films apply the logic of extractive capitalism to regional art and cultural heritage, envisioning them as further resources ripe for foreign investment.

Colby Chamberlain offers a nuanced analysis of the media that produced the networked structure of the international Fluxus movement, securing the cohesion of its disparate practices. Fluxus, Chamberlain argues, nurtured a particularly deep engagement with the postal service, which facilitated the technophilic dream of a world where borders are overcome by "cables, pipes, and wires," yet also functioned as a medium controlled by the triumvirate of the military, the state, and corporate surveillance.

In this issue's Artist Project, Alessandro Balteo-Yazbeck and Ana Alenso's *Homeland's Agenda: Electoral Autocracy (The Venezuelan Case, 2016)*, introduced by Arnaud Gerspacher, uses montage to democratize political content. Compiling source materials from various media, including YouTube, the Public Broadcasting Network, official news programs, and archival sources, the work juxtaposes the utterances of common people with those of politicians, professors, and journalists in an equal and nonhierarchical arrangement. Animated by the accompanying transcript, the images provide a variety of levels and angles—

from close-ups of faces to long shots of protesting crowds. Throughout, the authoritative reportorial third-person perspective is sacrificed for the sake of the direct speech act as a mode of political subjectivization.

In the Review section, this time published in our online outlet ARTMargins Online ([www.artmargins.com](http://www.artmargins.com)), Ignacio M. Sánchez Prado discusses two recent publications that theorize neoliberalism in Mexico: Sayak Valencia's *Capitalismo gore* (Gore Capitalism, 2010) and Irmgard Emmelhainz's *La tiranía del sentido común* (The Tyranny of Common Sense, 2016). Both authors focus on the centrality of culture in neoliberalism through a critical lens disabused of any nostalgia for the Keynesian welfare state. As Sánchez Prado suggests, the books draw from diverse strands of European critical theory in order to diagnose the specificity of neoliberal policy, society, and ideology in Mexico, subjecting the effects of global capitalism to a far-reaching critique.