

Dear neologist,

I found your blog and wondered why you stopped updating it. The questions and the answers are really good and I enjoyed reading it. So, anyways, even if you do not blog anymore but still check every now and then this account, i'll throw my question.

How would you name a person that according to postcolonial complex is already at disadvantage. I mean, since that person is born, is already born with the karma in this life of being "Exotic".

Exotic to the media, exotic to visitors in his/her own countries, exotic to the country where he/she later on moves to. This person has become so aware of the karmatic position in this world that no longer tries to surprise, because he/ she also realizes that this position/label in some systems means power. This person starts using these clichés as empowerment, because society refuses to accept that person in other terms or accept him/her as one of her own.

How would you name this verb and of course, the person practicing such verb? Maybe my search in German is again once more putting in disadvantage the already "exotized" individual, but maybe you can put some balance to this!

Hope to hear from you!

Thanks!

X oh! Tic

E- mail: "Looking for a word"
from Carolina Nylund to neologist@344design.com
Thu, 30 August, 2012 at 5:55 PM

TRANSX_EOTIC

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Image from "The Coyote and the Roadrunner"
Looney Tunes and Merry Melodies
Cartoon by Warner Brothers
1966-1968



Restaurant Taco Bar Publicity in Sweden
2013



Raffaella Carrá in the Festival Viña del Mar, Chile.
1982



Lill Lindfors
Polydor , 1966

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Presuntos Implicados.

“It becomes ‘one’s own’ only when the speaker populates it with his own intentions, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention. Prior to this moment of appropriation, the word does not exist in a neutral and impersonal language (it is not, after all, out of a dictionary that the speaker gets his words!), but rather it exists in other people’s mouths, in other people’s contexts, serving other people’s intentions: it is from there that one must take the word, and make it one’s own” (Bakhtin,1981, pp.293-4).

Transexotic is a neologism that I constructed according to my personal memories. It is based on everyday questions asked during thirteen years of diaspora. Questions about my nationality, my accent and my physical features. Obviously questions that according to their nature, I find absurd, but still claiming a big place in my mind.

In what I call *Presuntos Implicados* I construct through past images and images of the past, lyrics and melodies my contemporary self-analysis of the origin of a Latin preconception.¹

If I had to explain in a logic visual form the word *Transexotic*, would look like this:

Trans+ Exotic= the portrait of the domesticated identity of “the other” exercised by the first mentioned other him/herself.

If I had to explain it in simple terms, *transexotic* is: grammatical conjunction of two words: One prefix and an adjective. The detailed process is explained as it follows:

Trans. is a Latin noun or prefix, meaning across, beyond or on the opposite side and what the grammatical dictionary would describe as adjective: *exotic*.²



The screenshot shows the Merriam-Webster dictionary entry for the word 'exotic'. At the top, it is labeled as an adjective with the phonetic transcription /ɛɡ-ˈzɪ-tɪk/. The definition is provided in four numbered points: 1. introduced from another country; not native to the place where found <exotic plants>; 2. archaic; FOREIGN, ALIEN; 3. strikingly, excitingly, or mysteriously different or unusual <exotic flavors>; 4. of or relating to striptease <exotic dancing>. Below the definitions, there are links for 'exotically' (adverb) and 'exoticness' (noun). There are also links to see the word defined for English-language learners and for kids. The 'Examples of EXOTIC' section includes: 'She's known for her exotic tastes.' and '<the gradual disappearance of exotic lands in a culturally homogenized world>'. The 'Origin of EXOTIC' section states: 'Latin *exoticus*, from Greek *exōtikos*, from *exō*' and 'First Known Use: 1599'.

¹ Presuntos implicados . The literal translation is: alleged involved. In this construction means the assumption of suspect until the opposite is proved.

² Definition and snapshot from The Merriam Webster Dictionary
<http://www.merriam-webster.com/dictionary/exotic>

The Professor of Commonwealth and Postcolonial Literatures: Graham Huggan, writes about *The Postcolonial Exotic* "(...) the exotic is not as it is often supposed, an inherent quality to be found in certain people, distinctive objects, or specific places, exotism describes, rather a particular mode of aesthetic (perception)- one which renders people objects and places strange even as it **domesticates** them, and which effectively manufactures otherness as it claims to surrender to its immanent mystery."³

Changing residence from one country to another activates a series of comparisons verbally articulated in the difference. Physical features, traditions, language and even the ways in which you assimilate things are different. Even when the re/displacement of the physical body in to this new place, there are already preconceptions about "the new place".

As a child of the MTV generation, my first contact with Sweden was through music video in the nineties. Ace of base, Roxette and The Cardigans were already images that belonged to my preconception about Sweden. The sign, Joyride and Carnival were the melodic landscape of Sweden to my ears. I imagined Sweden as neighbor to the USA. In my three mentioned references songs were in very little broken English and their musical instruments and outfits represented either the nostalgia of a fifties American Rockabilly, a pair of eighties Glam-Rock Cowboys or New Age ravers discovering signs under the effect of mushrooms.

Since the nineties, the exchange of image and its consumption had become easy. Through the effortless genetical gesture of a "press a button". The everyday thumb practice over *rubber red* remote control or *abs gray* mouse, onomatopoeically described as: **Click**.

In the 90's artists as Gloria Estefan and Gipsy Kings according to MTV should make me feel proud!. Re- rescued template since Hollywood in the fifties taught my parents generation the same.

This formula has transformed transmission air signals into different cultural categories dividing music according to different markets but always drawing a line in to MTV New York as the main stream. Every video shown as Latin, became a micro-shop of audiovisual souvenirs.

At the end of the 90's with women as Shakira presented in perpetual heat and liberated from her black hair, speaking to a generation of children from parents with an already domesticated perspective of their Latin roll in TV.

The linguistic popularization of words as *fiesta, caliente, arriba,olé,poco loco,piñata, etc.* making Spanish, as Maria Elena Cepeda writes in her essay *Mucho Loco for Ricky Martin* "the target of popular media jocularity"⁴. Hill defines "mock Spanish" as a variety of Anglo Spanish that has been incorporated in to English primarily as a form of parody, where the "Mexican" voice is sharply opposed to the English one...Spanish that is filled with boldness in the form of exaggeration and impossibility, manifested in hyperanglicizations and absurd grammatical constructions. The sub-register of mock Spanish known as parodic pejoration,

³Huggan, Graham *The Post-Colonial Exotic*,Routledge 2001, New York. p.13

⁴ Cepeda Maria Elena, Essay: Mucho Loco for Ricky Martin, or the politics of Chronology, Crossover and Language within the Latin(o) Music Boom/ *Glocal Pop Local Language* edited by Harris M Berger and Michael Thomas Carroll.2003. University Press of Mississippi/Jackson. p. 113

in which Spanish words and expressions are given an ironic spin or subjected to semantic pejoration to adopt them for use in jocular registers, especially as insults.⁵

Transexotic is the consumption of the domesticated identity produced by "the colonial" of *the exotic* consumed by the *exotized other* in order to express his/her "authentic identity".

⁵ Hill Jane H. "Hasta la vista Baby: Anglo- Spanish in the American South West" *Critique of Anthropology* 13 (1993):146-76.

In the gray zones of broken English...
-Miss World, do you move your hips as
Shakira while you are making food?

Livin' La vida Loca

In 1999, the year in which I moved to Sweden, there was a media overexposure of hispanic musicians and pop singers who had become famous on the international music market.

Artists such as as Ricky Martin, Jennifer Lopez, Christina Aguilera and Shakira made it all the way to the top of the charts thanks to the translation of their songs to English in combination with the rhythmical genre known as *latin beat*.

Song titles like *Livin' la vida loca* in which broken english and the incorporation of symbols and elements considered as Latin are legitimized by the body and the name, the dance and general performance of Ricky Martin.⁶

Carlos Santana, whose success was mostly part of music history during the seventies, had a musical revival. His seventeenth album called *Supernatural*, released in 1999 is the collection of thirteen tracks and all of them featured a star. The song that I mostly remember from that album was track number seven: *María María*.⁷

This song was the embodiment of my "mexican latin body" in public places.
mexican + latin+ body

Everywhere I went the song was playing on the radio or cd.

People would look at me with a smile while that song was played.

But *Maria, Maria* is only an alternative repeated episode from 1978 in Barry Manilow's *Copacabana*.⁸

Lola and Maria main characters of the two mentioned before songs. They were Latino girls living in a violent environment, often romanticized by the music video.

When identified with Maria Maria and Lola I was also transformed into the fugitive of violence, corruption, disorder, abuse, nymphomania and natural catastrophe. I had no control over my own situation, nor in the music video, neither in the lyrics or in my everyday.

This media boom period is the context in which I experienced the most interesting questions amongst people in the speculation of my identity.

Questions such as : *Do you dance salsa? or Do you move your hips as Shakira while you are making food?* were formulated by people from other non- hispanic countries. Most of this people were involuntary Latin music listeners. But who can escape a boom?

In order to explore my constructed identity through music and making new friends then, I visited places as "La Isla" Latin club in Fridhemsplan, Stockholm, "El Matador", "El Mexicano" both situated in Kungsholmen and "Bar Brasil" a music club sporadically organized in the nightclub Fasching in Stockholm. I considered that these events/places in Sweden would make me feel at home. Even when I had never practiced any latin dance before my moving to Sweden, I learned how to dance salsa and even samba. The Mexican

⁶ Ricky is an Americanized shortening of the singer's civil name Ricardo.

⁷ <https://www.youtube.com/watch?v=nPLV7IGbmT4>

⁸ http://www.dailymotion.com/video/xefd5a_copacabana-barry-manilow_music#.UWHAYb_9sy4

restaurant was owned by a Peruvian man who was interested in food but never had been in Mexico before. But since he could be perceived as Latin, his looks and his Spanish accent in a foreign language was enough to legitimize and justify the menu precedence.

Nor dancing or eating at "El Mexicano" made me feel home or identified. The only that I could relate to it was the shared experience by other "*Latinos*":
We, longing for a place in the new place.⁹

⁹ Longing for a place not in the sense of love but more a short explanation of the self-identity. The longing of belonging somewhere. A community.

Cacophonous Historical Voyeur

Teresa

Lill Lindfors, born 12 May 1940 in Helsinki is a Swedish singer who became famous for the adaptation of samba and bossa nova music and lyrics translation in to Swedish. Two of the songs that I have constantly analyzed for the past two years have been: *Tristeza* written by Haroldo Lobo and Nilton de Souza Brazilian composers. In 1966 recorded and interpreted by Jair Rodrigues. The purpose of this song was its public performance in the Brazilian carnival the same year.

The same song was interpreted by Astrud Gilberto Brazilian singer, famous for her interpretation of bossa nova songs in English in 1967 as a track of her album *A certain sadness* released 1967 by Verve Records.

And later on, Lill Lindfors released in 1968 this musical piece with Swedish lyrics as a track in her album *Kom i min värld*.

The name of the song *Tristeza* was completely transformed into *Teresa* and its contempt was not anymore the emotion of sadness or the meaning of the catholic carnival. The variation of this name in Swedish is *Terese*, *Theresa* eller *Therese* but the name of the song kept the Latin variation of it.

An innocent children choir leads the first verses of the song which is about *Teresa*, a little girl who plays in the sun and the wind waves her skirt while she laughs and smiles.

According to the comparison of the three songs, which most of the musical original arrangement is preserved but the lyrics and the performers are three different, I reflect about the effects of such "partial" transformation. How the music becomes the landscape in which the notion of Brazil is still perceived but its performance and language become the cultural re-appropriation of the story.

The translation of the song tells the parallel story of a "moral code" of exotization. The lyrics are domesticated to the moral code of perception(the musical arrangement is still samba) of what should be exotic. the title of the album *Kom i min värld* (Come into my world) was the perceptual assimilation of samba for Lill Lindfors, an interpretation of the exotic.

In the cacophony and often described as groovy sixties, where tourism became an accessible leisure activity and *exotic* one of the most fashionable moods, *Teresa* became Miss Little Brazil in Sweden.

Was sadness (*tristeza*) a quality that was not exciting enough about Brazil to be incorporated in the translation/ adaptation of the lyrics in to Swedish?

How important is it the rhythm and rhyme in the translated text versus its original purpose?

Is text of *Teresa* contributing to a domesticated exotic Brazilian (Latin) identity within the context of the original musical arrangement?

Flickan i Havanna

Flickan i Havanna is a song written, recorded and performed by the Swedish composer and singer Ever Taube released in 1922 in his collection called *Flickan i Havanna och ett par visor till* (The Girl from Havanna and a couple of songs more)

The song was recorded by Lill Lindfors in 1966 and was at the seven top numbers of the Swedish Billboard during the months of March and April the same year.

The example of *Flickan i Havanna* is in fact inverse. The text is written in Swedish and the accompaniment is a acoustic guitar without any latin fusion in its melody execution.

Lill Lindfors preserves the original text and language of the song but re-arranges the song.

The song is re-arranged and the melody is a fusion of latin rhythms like samba and salsa.

The song is about a girl who is watching out to the street from her window. She does not have money but suddenly she sees a sailor man and invites him in to her house.

She asks him if he has money, she is beautiful and he is young and she can make him sing.

The re- arrangement of the song in combination with the already textual lyric text contributes to the construction of the stereotypical image of the perpetually aroused, sexual active but also economically poor Cuban who can offer sexual services to foreigners accepting both valuable objects or money in exchange.

Carlos Santana's Maria, Barry Manilow's Lola and Taube's Flickan i Havanna sharing the same lyrical story, explained by the author Ella Shohat in *The Colonial Gaze*: "the figure of the Arab assassin/rapist, like that of the African cannibal, produces the narrative and ideological role of the Western liberator as integral to the colonial rescue fantasy. This projection, whose linguistic avatars include the polygamous Arab, the libidinous black buck, and the macho Latino, provides indirect apologia for domination".¹⁰

The cacophonous historical voyeur is the little puzzle of my present being. The different voices and sounds that have shaped the understanding of identity in Sweden.

I analyze how the idealization of an *exotic* place is not always as explicit as it becomes later on with the music video but also happens through translation in lyrics in conjugation with the musical arrangement identified with a particular country.

¹⁰ Shohat, Ella Textual/Sexual Strategies Taboo Memories, Diasporic Voices 2006 Duke University Press:Durnham and London p. 39



Raiuno Caramba
Raffaella Carrá performing *Fiesta* in Spanish
1999

The incarnation of Fiesta.

*"...fiesta, que fantastica, fantastica esta fiesta
que fantastica, fantastica, esta fiesta
esta fiesta en la que descubrí su amor. Olé!"*

final verse of the song Fiesta released by Raffaella Carrá ,1977.

La Carrá

Raffaella Carrá (born 18 June 1943, Bologna, Italy) often simply known as La Carrá, and in some Latin American countries simply as Raffaella, is an Italian singer, dancer, television presenter and actress. She is a popular figure in Italy, Spain, Malta, Greece, Latin America and Russia, both as a result of her very well taped presentations and records and because of her many popular TV shows.¹¹

According to the biography presented in Wikipedia, Raffaella Carrá was only well known because of her television performances. But I consider that the major reason why she became so famous was the translation of her songs.

Most of the videos and presentations that I have clicked me through the last two years, in the search of understanding why I was so fascinated about this woman, contain parallels to the very superficially learned story about "The Conquest".

La Carrá had an already well known name in Italy since the sixties in Italy.

She used to sing Pop songs similar to the French sixties pop¹².

But once she translated her first song into Spanish it had a fast spread effect.

And if according to the Wikipedia text she became famous because of her performances, most of them explore what I would call "the incarnation of the fiesta".

Fiesta is a popularized word identified in other languages often with a certain especial "spice". Fiesta as the spice that will take the party to higher or expanded levels. Fiesta has become the syntax of the Latin.

Fiesta is one of Raffaella's bestselling singles¹³. In most of her performances she has elements of the Spanish culture and decorative objects, most of them legacy of "The Conquest" as sarapes or sombreros. Besides the composition of the melody is a landscape of Mexican mariachi, disco and flamenco guitars.

The text of the song is about a woman who first sorrowed the loss of her lover. Then, she was in a party and realizes that she was not missing him anymore, and later on thanks to a party she met somebody else.

I would like to emphasize the significance of details about the origin of Raffaella, and inevitably mention Christopher Columbus. And how the success of Raffaella Carrá was always written as conquering America again.

Already with a history of mass tourism during the seventies, mostly by welfare societies.

The exchange of goods and culture were no longer rare. But according to the text of Fiesta, I hesitate that would be the same shared experience of romantic renewal than "the exoticised" woman.

The "exoticised" woman is not allowed to think about herself! And never takes active part of the narrative.

¹¹ http://en.wikipedia.org/wiki/Raffaella_Carrá

¹² http://en.wikipedia.org/wiki/French_pop_music

¹³ <https://www.youtube.com/watch?v=YXOY-l2afWU>

In a initial transmission of what gradually became the music video in the eighties, Raffaella Carrá performs during the seventies in different countries and in most of her videos, she would play "the singing tourist". Posing and dancing in several monuments or representative buildings of the country in which she was performing. Activating the contradiction of what is the attraction, the monument or the performance?

This was the story of what Raffaella incarnated in the bleached color of her hair. A woman that was sexually emancipated and could change lover more than once and who could travel all around the world having fun.

But the performances of Raffaella Carrá would only be a repeated representation of the way Hollywood presented Carmen Miranda during the fifties.

Raffaella Carrá became the "emancipation voyeur" for many Latin American teens and their mothers.

"La Carrá" used the style of "La Garçon" with an incorporated sexiness and pop french wave¹⁴ charm.

¹⁴ the feminine french pop wave was one of the first music movements portraying a woman who was able to speak two languages. Women sang English lyrics songs from the decades of the fifties and the sixties and performed them as covers in English or translated them to French.

La Bio- Conquista

Mamma Dammi Cento Lire translated in to Spanish as *Mamá Dame Cien Pesetas* was performed in Chile during "El Festival de Viña", 1982 .

Raffaella, wearing a black spandex "cat woman" alike one piece suit with a black executive sequin jacket on the top. Singing live in Spanish and the choice of six dancers in modified but still evocative sailor men costumes.

The song is about a son/ daughter asking for one hundred lire or in Spanish pesetas to her/ his mother to be able to make the journey to America. The first verses of the song illustrates a person who is bored of his/her current reality, might be the voice of the adolescent of the eighties asking for moving to another country. But the monetary transaction from lire to pesetas remind me more about the well learned history lesson about Cristopher Columbus asking for funding to realize his expedition.

Was Raffaella Carrá asking to the Entertainment Industry in Spain for funding in her Expedition through the satellite?

Raffaella Carrá conquered America. This time the Conquest was through familiar "crossover"¹⁵ rhythms, souvenir alike elements and mainly with the legacy of the Spanish Language.

bleached hair+ la garcon look+ broken trilingual + satellite+ mix of scenographic objects legacy of Spain in America = Bio- Conquest.

The hegemony of the Eurocentric gaze, spread not only by the First World media but even at times by Thirld World Media, explain why morena women in Puerto Rico, like Arab-Jewish (Shepard) women in Israel, paint their hair blond, and why brazilian TV commercials are more suggestive of Scandinavia than of a black-majority country, and why Miss Universe contests can elect blond queens even in North African countries, and why Asian women perform cosmetic eye surgery to appear more white. (...) The mythical norms of Eurocentric aesthetics come to inhabit the intimacy of self-consciousness, leaving severe psychic wounds.¹⁶

¹⁵ In *Rockin' Out: Popular Music in the USA*, Rebee Garafalo delinates the roots of the term crossover and specifically in its basis in the music industry's historical presumption that each musical genre correspond to its own distinct consumer group, absent any overlap, (...) *Crossover*, thus refers to that process whereby an artist or a recording from a secondary or specialty marketing category ...achieves hit status in the mainstream market ...historically it connoted movement from a marginal category to the mainstream. Cepeda, Maria Elena, *Global Pop Local Language. Politics of Chronology and Crossover within The Latin(o) Music Boom*. University Press of Mississippi. 2006 p. 118

¹⁶ Shohat, Ella, *Taboo Memories Diasporic Voices*. 2006. p. 315

Contemporary singers like Shakira, Beyonce, Jennifer Lopez just to mention a few of them, still perform and represent the African or The Latin *other* incarnating the European exotic myth. They incarnate the already given ethnic stereotype. The three of them have bleached their hair. Just as Raffaella Carrá, with hair color shift ,they represent the dominant voice of the tourist under the effects of the arousing Tropic.

Transexotic, I speak tacky and some monster too...

”It becomes ‘one’s own’ only when the speaker populates it with his own intentions, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention. Prior to this moment of appropriation, the word does not exist in a neutral and impersonal language (it is not, after all, out of a dictionary that the speaker gets his words!), but rather it exists in other people’s mouths, in other people’s contexts, serving other people’s intentions: it is from there that one must take the word, and make it one’s own”
Mikhail Bakhtin

TRANSEXOTIC DINNER- WORKSHOP.

The lie

Rosinha Transexotic is the alter ego that I have constructed according to the adaptation of Lill Lindfors' Bossa Nova songs, Evert Taube's Flickan i Havannah and the Latin stereotype presented in the music video of the nineties.

Rosinha lies even when she is not performing about her background.

Every time she is asked how come she is in Stockholm, Rosinha answers that she is the victim of 1985's earthquake in Mexico City, that she was only six years old when she was rescued by her current husband, a Swedish man that traveled to Mexico City to volunteer together with Placido Domingo, the rescue of the victims of this catastrophe. When Rosinha's mother decided at the age of twenty two that she was ready to marry, she was sent to Sweden to marry the Swedish hero.

Transexotic is a neologism that I invented and that has become more of a working method. Rosinha, my alter ego, invites people to dinner -workshops in which she encourages the guests to embody the stereotype of their nationalities according to the media and Eurocentric perspective.

The invitation is sent in English. I consider that the use of another language which is not the native, is performance as well. The dinner is an interpretation of mexican food according to other countries. For example I use the "taco shells" accessible in Scandinavia and create a dish that include certain specialized ingredients as specific sorts of chillies or herbs to create "the Mexican food experience".

Most of these recipes are the adaptation of tastes that have been mentioned as typical mexican or combination of other personal experienced tastes from other cultures and added in the Transexotic menu. I do not have intention through the menu to achieve a level of authentic Mexican by the use of Mexican ingredients but mainly the creation of new dishes according to accessible ingredients in Sweden and the already interpreted elements such as the taco shell. The times that I have traveled, mostly in Europe, I usually try Mexican Restaurants in other countries. It is always funny to see how all of the the common image is the landscape of the dessert and the ambience music often played are the nineties MTV crossover Latin Generation.

In Transexotic I seek not the conventional restaurant behavior but the embodiment though every character of such place, as if each individual was a typical X representation of a culture. The set of absurd questions, collective memory or a memento.

Triopical is a performance trio conformed by the artist Carolina Nylund as Rosinha Transexotic hosting and coordinating the Dinner Workshop. Mariana Cabello as Carmencita and Hector Eguia as El Nahual. The goal of the Transexotic workshops is the exploration of identity as material of hybridization. The three characters created for Transexotic, are the result of a combination of objects as souvenirs, observations at Latin Night Clubs and texts written by the Mexican writer Octavio Paz.

Transexotic seeks in the sensory experience of the place which diasporical groups try create or achieve.

The longing for a place in the new place can only be achieved within the self-mythology. The lie, the generalization of the other, this lie would bring order to the categorization given in this case by the Eurocentric perspective. How does it feel to be that feared portrait of the Latin. How would it feel to embody *Maria Maria, Lola and Flickan i Havanna?*

According to the Russian philosopher, Mikhail Bakhtin, a dialogical work constantly engages with and it is informed by other works and voices, and it seeks to alter or inform it. During the conversation in the organized dinners, questions and statements grounded in cultural generalization of the participant personas were the arena of debate, affirmation and polemic in the dinner.

In the workshops we were invited to imitate different conducts that often associate the "character" with a group or community. The Iranian guest played "the terrorist" or would teach us how to eat sunflower seeds. The Latin would teach us to dance zumba or what passion means, etc. All of us lied to each other, all of us would insult each other in a "diplomatic" way through the generalization.

The workshop has been realized two times, the first one in November 2012 in Konstfack in my studio and March 2013 in Atelier 1 2 3 a gallery in Hökarängen. The second workshop culminated with a one day exhibition of the props and a clip of five minute documentation of the workshop. The exhibition was curated by Finbar Krook Rosato. In both times I have approached the theme with the concept of *Fiesta*.

The Mexican writer Octavio Paz writes in *The Labyrinth of Solitude*, two essential essays for the preparation of the Dinner Workshops. This book is the result of a self-reflection of what it is to be Mexican and was written during Paz's diplomatic position in France 1950. The essays are: *Mexican Mask* and *The Day of the Death* in which he analyzes the everyday masks used by the Mexican and the "nudity" of personality in a Fiesta context. How Mexicans have to deal with a professional, conventional behavior during his/her everyday but how *fiestas* are essential for the people. "Fiestas are our only luxury. They replace, and are perhaps better than, the theater and vacations, Anglo-Saxon weekends and cocktail parties, the bourgeois receptions, the Mediterranean café. (...) Therefore the fiesta is not only an excess, a ritual squandering of the goods painfully accumulated during the rest of the year, it is also a revolt, a sudden immersion in the formless, in pure being. By means of fiesta society frees itself from the norms it has established. It ridicules its gods, its principles, and its laws: it denies its own self. The fiesta is a revolution in the most literal sense of the word".¹⁷

One of the concepts that identifies and stereotypes the Mexican or generalizes the Latin is the *Fiesta*. Innumerable companies use this term to promote their products complementing with collages of serpentines, sarapes, sombreros and guitars. All of these elements floating in a landscape alike the cartoonized dessert of *The Roadrunner* and *The Coyote Show*.

¹⁷ Paz Octavio. *The Labyrinth of Solitude*, *The Day of the Dead*, p. 51
http://books.google.se/books?id=Ei5m7_T2G80C&pg=PA47&lpg=PA47&dq=octavio+paz+the+day+of+the+dead&source=bl&ots=sE5qCNXEmH&sig=u94gp-wEvzJS3XiqqtRxV7YVWHc&hl=en&sa=X&ei=x_BqUevMGcbg4QSy24CoDA&redir_esc=y#v=onepage&q=octavio%20paz%20the%20day%20of%20the%20dead&f=false
Date: April 14th 2013

Through the coordination of the workshops I arrange an atmosphere for the participants to speak out but at the same time the presence of cameras made us feel staged. The camera became the neologist. It captured images that in the same way have been experienced by the participants through the TV screen.

We became images of the general redacted fiction adapted to fit in a square box and limited timeline, an echo of a never ending reverb.

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