

### Mexico Df Nafta Scapegoat 6 Architecture Landscape Political Economy

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Xochimilco Tour (2020) | MUST-do in Mexico City

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46 Scapegoat 6 Mexico DF / NAFTA 47 culture, and politics, has been translated into English.

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42 Scapegoat 6 Mexico DF / NAFTA Mexico City Modern: A ...

Mexico DF / NAFTA: Scapegoat 6 Architecture Landscape Political Economy Scapegoat, Winter/Spring 2014: Amazon.co.uk: scapegoatsays: Books

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Mexico DF / NAFTA: Scapegoat 6 Architecture Landscape ...

58 Scapegoat 6 Mexico DF / NAFTA 59 Project realized in three communities in Jalisco (Cocula, Tala, and Ameca), where the inhabitants were trained and supervised during the first stage of the construction. Photo credits: Isadora Hastings Ivonne Santoyo-Orozco *The Apparatus of Ownership* It is a well-known fact that Margaret Thatcher suggested the UK should renegotiate its EU membership and join ...

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58 Scapegoat 6 Mexico DF / NAFTA *The Apparatus of ...*

114 Scapegoat 6 Mexico DF / NAFTA 115 sale (such as posters and picture books) and exhibits put on by both fine-art and popular-culture museums. More than any other nation I know, Mexico has set urban news photography near the centre of its officially consecrated visual culture. This may seem counter-intuitive, given the global circulation, in both touristic and connoisseuristic circles, of ...

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110 Scapegoat 6 Mexico DF / NAFTA *Pulling Back From ...*

220 Scapegoat 6 Mexico DF / NAFTA Alan Smart and Sarah Cowles *Borderland: A Line Constructs the Land-scape* The US/Mexico border traverses the North American continent from the Gulf of Mexico to the Pacific Ocean. At 1,952 miles it is the ninth-longest border in the world and the most tightly controlled border of its length. The landscape of US/Mexico borderlands is an exemplary twenty-first ...

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Mexico Df Nafta Scapegoat 6 Architecture Landscape ...

204 Scapegoat 6 Mexico DF / NAFTA though El Paso and Juárez have a very strong economic and social synergy, both cities are investing separately in water infrastructure projects to secure their future, in many cases duplicating efforts.

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202 Scapegoat 6 Mexico DF / NAFTA Water Infrastructure ...

100 Scapegoat 6 Mexico DF / NAFTA 101 dollars. Researcher Marcelo Colussi argues, however, that the commercial circuit of illicit drugs generates even higher profits of about 800 billion dollars per annum, more than the income generated by the oil industry.<sup>1</sup> Already in 2002, economist Michel Chossudovsky stated: "The multimillion-dollar income generated by the sale of drugs is deposited in ...

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Riding Horses Private and State Violence under Neo-

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Architecture Landscape Political Economy

REMEX presents the first comprehensive examination of artistic responses and contributions to an era defined by the North American Free Trade Agreement

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(1994–2008). Marshaling over a decade's worth of archival research, interviews, and participant observation in Mexico City and the Mexico-US borderlands, Amy Sara Carroll considers individual and collective art practices, recasting NAFTA as the most fantastical inter-American allegory of the turn of the millennium. Carroll organizes her interpretations of performance, installation, documentary film, built environment, and body, conceptual, and Internet art around three key coordinates—City, Woman, and Border. She links the rise of 1990s Mexico City art in the global market to the period's consolidation of Mexico-US border art as a genre. She then interrupts this transnational art history with a sustained analysis of chilanga and Chicana artists' remapping of the figure of Mexico as Woman. A tour de force that depicts a feedback loop of art and public policy—what Carroll terms the “allegorical performative”—REMEEX adds context to the long-term effects of the post-1968 intersection of D.F. performance and conceptualism, centralizes women artists' embodied critiques of national and global master narratives, and tracks post-1984 border art's “undocumentation” of racialized and sexualized reconfigurations of North American labor pools. The book's featured artwork becomes the lens through which Carroll rereads a range of events and phenomenon from California's Proposition 187 to Zapatismo, US immigration policy, 9/11 (1973/2001), femicide in Ciudad Juárez, and Mexico's war on drugs.

Elucidates how neoliberalism rules all areas of life and operates as a form of common sense, taking Mexico as a case study. As one of the first countries to implement a neoliberal state apparatus, Mexico serves as a prime example of the effects of neoliberal structural economic reform on our sensibility. Irgmard Emmelhainz argues that, in addition to functioning as a form of politico-economic organization, neoliberalism creates particular ways of seeing and inhabiting the world. It reconfigures common sense, justifying destruction and dispossession in the name of development, and promising to solve economic precarity with self-help and permanent education. Pragmatism reigns, yet in always aiming to maximize individual benefit and profit, such common sense fuels a culture of violence and erodes the distinction between life and death. Moreover, since 2018, with the election of a new Mexican president, neoliberalism has undergone what Emmelhainz calls “post-neoliberal conversion,” intensifying extractivism and ushering in a novel form of moral, political, and intellectual hegemony rooted in class tensions and populism. Integrating theory with history and lived reality with art, film, and literary criticism, *The Tyranny of Common Sense* will appeal to academics and readers interested in the effects of neoliberalism and, now, post-neoliberalism in Mexico from a broader, global perspective. Irgmard Emmelhainz is the author of *Jean-Luc Godard's Political Filmmaking*.

In Ciudad Juarez, a territorial power normalized barbarism. This anomalous ecology mutated into a femicide machine: an apparatus that didn't just create the conditions for the murders of dozens of women and little girls, but developed the institutions that guarantee impunity for those crimes and even legalize them. A lawless city sponsored by a State in crisis. The facts speak for themselves. -- from *The Femicide Machine* Best known to American readers for his cameo appearances as *The Journalist* in Roberto Bolaño's *2666* and as a literary detective in Javier Marías's novel *Dark Back of Time*, Sergio González Rodríguez is one of Mexico's most important contemporary writers. He is the author of *Bones in the Desert*, the most definitive work on the murders of women and girls in Juárez, Mexico, as well as *The Headless Man*, a sharp meditation on the recurrent uses of symbolic violence; *Infectious*, a novel; and *Original Evil*, a long essay. *The Femicide Machine* is the first book by González Rodríguez to appear in English translation. Written especially for *Semiotext(e) Intervention* series, *The Femicide Machine* synthesizes González Rodríguez's documentation of the Juárez crimes, his analysis of the unique urban conditions in which they take place, and a discussion of the terror techniques of narco-warfare that have spread to both sides of the border. The result is a gripping polemic. *The Femicide Machine* probes the anarchic confluence of global capital with corrupt national politics and displaced, transient labor, and introduces the work of one of Mexico's most eminent writers to American readers.

"*The Trump Paradox: Migration, Trade and Racial Politics in US-Mexico Relations* explores one of the most complex and unequal cross-border relations anywhere in the world, in the light of a twenty-first century political economy generally and the rise of Donald Trump in particular. The book examines current US-Mexico relations through state-of-the-art analysis by scholars from both Mexico and the United States, sometimes working on binational teams. Organized into four sections, the first two chapters frame the trade and migration paradoxes that inform the exploration of these issues in the rest of the book. Politics has paradoxically stirred racial resentment around immigrants just as immigration from Mexico has reached net zero and without consideration for the trillion plus contribution of Latinos to the US GD. Indeed, a dilemma for rich and aging societies like the United States is that for their economies to continue flourishing, they need immigrants"--

"A sprightly and clear-eyed testimonial to the value of globalization" (*The Wall Street Journal*) as seen through six surprising everyday goods—the taco salad, the Honda Odyssey, the banana, the iPhone, the college degree, and the blockbuster HBO series *Game of Thrones*. Trade allows us to sell what we produce at home and purchase what we don't. It lowers prices and gives us greater variety and innovation. Yet understanding our place in the global trade network is rarely simple. Trade has become an easy excuse for struggling economies, a scapegoat for our failures to adapt to a changing world, and—for many Americans on both the right and the left—nothing short of a four-letter word. But as Fred P. Hochberg reminds us, trade is easier to understand than we commonly think. In *Trade Is Not a Four-Letter Word*, you'll learn how NAFTA became a populist punching bag on both sides of the aisle. You'll learn how Americans can avoid the grim specter of the \$10 banana. And you'll finally discover the truth about whether or not, as President Trump

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has famously tweeted, "trade wars are good and easy to win." (Spoiler alert—they aren't.) Hochberg debunks common trade myths by pulling back the curtain on six everyday products, each with a surprising story to tell: the taco salad, the Honda Odyssey, the banana, the iPhone, the college degree, and the smash hit HBO series Game of Thrones. Behind these six examples are stories that help explain not only how trade has shaped our lives so far but also how we can use trade to build a better future for our own families, for America, and for the world. Trade Is Not a Four-Letter Word is the antidote to today's acronym-laden trade jargon pitched to voters with simple promises that rarely play out so one-dimensionally. Packed with colorful examples and highly digestible explanations, Trade Is Not a Four-Letter Word is "an accessible, necessary book that will increase our understanding of trade and economic policies and the ways in which they impact our daily lives" (Library Journal, starred review).

In this book, scholars from throughout North America analyze the North American integration process taking place under NAFTA. While NAFTA was originally conceived as a trade agreement only, the contributors argue, there are many other important issues raised by the agreement that are not being adequately addressed, including drug-trafficking, endangered species trafficking, labor mobility, and energy. The book also includes discussions of cultural issues such as education, Quebec's cultural uniqueness, and California's Proposition 187.

An analysis of contemporary violence as the new commodity of today's hyper-consumerist stage of capitalism. "Death has become the most profitable business in existence." —from Gore Capitalism Written by the Tijuana activist intellectual Sayak Valencia, Gore Capitalism is a crucial essay that posits a decolonial, feminist philosophical approach to the outbreak of violence in Mexico and, more broadly, across the global regions of the Third World. Valencia argues that violence itself has become a product within hyper-consumerist neoliberal capitalism, and that tortured and mutilated bodies have become commodities to be traded and utilized for profit in an age of impunity and governmental austerity. In a lucid and transgressive voice, Valencia unravels the workings of the politics of death in the context of contemporary networks of hyper-consumption, the ups and downs of capital markets, drug trafficking, narcopower, and the impunity of the neoliberal state. She looks at the global rise of authoritarian governments, the erosion of civil society, the increasing violence against women, the deterioration of human rights, and the transformation of certain cities and regions into depopulated, ghostly settings for war. She offers a trenchant critique of masculinity and gender constructions in Mexico, linking their misogynist force to the booming trade in violence. This book is essential reading for anyone seeking to analyze the new landscapes of war. It provides novel categories that allow us to deconstruct what is happening, while proposing vital epistemological tools developed in the convulsive Third World border space of Tijuana.

In the wake of the North American Free Trade Agreement and the terrorist attacks of September 11, 2001, renowned public intellectual and scholar Stephen Clarkson asks whether North America "exists" in the sense that the European Union has made Europe exist. Clarkson's rigorous study of the many political and economic relationships that link Canada, the United States, and Mexico answers this unusual question by looking at the institutions created by NAFTA, a broad selection of economic sectors, and the security policies put in place by the three neighbouring countries following 9/11. This detailed, meticulously researched, and up-to-date treatment of North America's transborder governance allows the reader to see to what extent the United States' dominance in the continent has been enhanced or mitigated by trilateral connections with its two continental partners. An illuminating product of seven years' political-economy, international-relations, and policy research, Does North America Exist? is an ambitious and path-breaking study that will be essential reading for those wanting to understand whether the continent containing the world's most powerful nation is holding its own as a global region.

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