

Making Art Panamerican: Cultural Policy and the Cold War

Claire F. Fox

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Claire F. Fox : Making Art Panamerican: Cultural Policy and the Cold War before purchasing it in order to gauge whether or not it would be worth my time, and all praised Making Art Panamerican: Cultural Policy and the Cold War:

0 of 0 people found the following review helpful. Excellent work! Especially compelling nowBy Dale KaplanExcellent work! Especially compelling now, in the dewy-eyed days following the unfortunate passing of Jose Luis Cuevas, as a fortifying antidote to what will predictably be the self-interested motivations of many who would profit from beatifying his memory.1 of 1 people found the following review helpful. Five StarsBy Eleanor B. FoxI may be biased because my daughter wrote the book!

Among the buildings on the National Mall in Washington, D.C., only the Pan American Union (PAU) houses an international organization. The first of many anticipated "peace palaces" constructed in the early twentieth century, the PAU began with a mission of cultural diplomacy, and after World War II its Visual Arts Section became a leader in the burgeoning hemispheric arts scene, proclaiming Latin America's entrance into the international community as it forged connections between a growing base of middle-class art consumers on one hand and concepts of supranational citizenship and political and economic liberalism on the other. *Making Art Panamerican* situates the ambitious visual arts programs of the PAU within the broader context of hemispheric cultural relations during the cold war. Focusing on the institutional interactions among aesthetic movements, cultural policy, and viewing publics, Claire F. Fox contends that in the postwar years, the PAU Visual Arts Section emerged as a major transfer point of hemispheric American modernist movements and played an important role in the consolidation of Latin American art as a continental object of study. As it traces the careers of individual cultural policymakers and artists who intersected with the PAU in the two postwar decades—such as Concha Romero James, Charles Seeger, Joseace; Goacute;mez Sicre, Joseacute; Luis Cuevas, and Rafael Squirrumdash; the book also charts the trajectories and displacements of sectors of the U.S. and Latin American intellectual left during a tumultuous interval that spans the Mexican Revolution, the Spanish Civil War, the New Deal, and the early cold war. Challenging the U.S. bias of conventional narratives about Panamericanism and the postwar shift in critical values from realism to abstraction, *Making Art Panamerican* illuminates the institutional dynamics that helped shape aesthetic movements in the critical decades following World War II.

"*"Making Art Panamerican"* brings understandings of cultural policy into conversation with many other areas of concern, and therefore greatly expands the sense of that policy sector's relevance to political, economic and broadly social frameworks. This allows for an invigorated sense of why and how cultural policy matters, and is reflective of the complexity of the space in which it takes place. It is brimming with strongly argued points and clearly articulated insights." --Rachel Weiss, author of *"To and From Utopia in the New Cuban Art"* About the Author Claire F. Fox is associate professor in the departments of English and of Spanish and Portuguese at the University of Iowa. She is the author of *The Fence and the River: Culture and Politics at the U.S.–Mexico Border* (Minnesota, 1999).