

## Border Aesthetics: The Politics of Mexican Immigration in Film and Art

Border: 1. A margin, rim or edge; 2. A line or frontier area separating political divisions or geographic regions.

Borderland: Land located on or near a border or frontier.

Borderline: 1. A line that establishes or marks a border; 2. An indefinite area between two qualities or conditions.

—*The American Heritage Dictionary*

The dictionary definitions above point to the contradictory nature of borderlines either physical or imaginary, political or artistic, which simultaneously unite and divide. The border that I discuss in this essay is the geographical and political line dividing and conjoining the United States and Mexico, which was established in 1848 as a result of the Treaty of Guadalupe-Hidalgo and which, in the last four decades (1965 to the present), has become a particularly fertile site of artistic production. I explore two major areas of U.S.-Mexico borderlands cultural production as they relate to border politics and the Mexican immigrant experiences—film and art. I want to underscore, however, that conceptualizations and representations of the border encompass other areas of cultural production, such as literary and musical compositions, particularly the corrido, and such production is likewise politically engaged in what I call “aesthetic activism.”

Gloria Anzaldúa’s now famous and much-quoted description, in *Borderlands/La Frontera: The New Mestiza* (1987), of the U.S.-Mexican border as “una herida abierta [an open wound] where the Third World grates against the first and bleeds. And before a scab forms it hemorrhages again, the lifeblood of two worlds merging to form a third country—a border culture” is most appropriate for my theoretical framework (3). The “bleeding” at the border, whether real or imaginary, stimulates the creative processes as the artistic gaze is drawn to a “charged” and energized environment to find sustenance and inspiration. A border produces friction; the jarring of two contradictory spaces creates tensions between like and unlike, and redirects the gaze to its center. The border calls attention to itself since activity, whether positive or negative, is continuously occurring. People constantly traverse the charged border space in bidirectional movements of north to south, south to north.

The space of the U.S. Southwest, in particular, is characterized by great migratory waves of peoples such as those who crossed the Bering Strait in

Alaska—some settling in the area today occupied by the Sunbelt states, while others trekked onward to the southernmost tip of the continent, i.e., the Tierra del Fuego in Chile. Migratory movements continued southward, with the legendary Aztecs moving from the Southwest (known to Chicanas and Chicanos as the mythical land of Aztlán) to Mesoamerica, following the instructions of their god Huitzilopochtli to found their great empire in 1312-1325 in the area now known as Mexico City. Centuries later, the Spaniards, together with their Indigenous and black servants, trekked northward; they colonized and settled the Southwest in the sixteenth through nineteenth centuries until the U.S.-Mexico War in 1848 severed the territory. Migratory movements of Euroamericans from the east coast during the second half of the nineteenth century further colonized and settled the western frontier and Pacific Coast.

Migrations from Mexico to the United States never ceased and continued flowing during the nineteenth and twentieth centuries. In particular, great migratory waves came during the Bracero Program in effect from 1942 to 1964. The Bracero Program was the accord signed by both Mexico and the United States that allowed importation of Mexican labor to help the World War II effort. American recruitment centers were set up throughout large Mexican cities, and thousands of Mexican workers were brought to the United States under the auspices of this bilateral agreement. After the Bracero Program ended, undocumented immigration increased due to various factors, including economic need and the ease of finding employment in the United States. It is specifically this last migratory movement, spanning the last four decades, that has been immortalized in film, literature, song, and art to a greater extent than previous decades.

The intense human activity of crossing the U.S.-Mexico border is more often than not characterized by extreme tension, political confrontations, physical pain and, most significantly, a high frequency of Mexican immigrant deaths. This state of affairs, I submit, stimulates and elicits what I call *aesthetic activism* in borderland artists. Border artists involved in artistic representations of the Mexico-U.S. border depart from canonical notions of aesthetic sensibility and become immersed in the aesthetic means of promoting a political cause. It is instructive to return to the dictionary definitions related to the word "aesthetics":

*Aesthetics*: 1. The branch of philosophy that provides a theory of the beautiful and of the fine arts; the theories and descriptions of the psychological response to beauty and artistic experiences.

*Aestheticism*: 1. The pursuit of the beautiful: the cult of beauty and good taste

a. The belief that beauty is the basic principle from which all other principles are derived.

Most important for my study is the second entry in the definition of aestheticism:

b. A doctrine whereby art and artists are held to have no obligation or responsibility other than that of striving for beauty. (*The American Heritage Dictionary*)

As is evident from these definitions, traditional or canonical understandings of aestheticism do not include the topic of activism in relation to artistic production. I want to offer a new conceptualization of aesthetics that links it to activism. Aesthetic activism, then, is that process by which the "bellas artes" or fine arts and letters are used to seek, promote, and advance social justice. In aesthetic activism the artist becomes politically engaged and uses aesthetic strategies in order to disrupt master narratives of oppression. Aesthetic activism is used to promote social change, to alter institutionalized racism, and disrupt social relations of exploitation, which are rooted in what Carl Gutiérrez-Jones explains as "class, gender, sexuality, race, and ethnic hierarchies" (*Rethinking the Borderlands* 11). The *comprometido*, or committed artist, uses aesthetic activism as a strategy to convey his or her message and alter the political consciousness of the viewer. It is a methodology of the oppressed used to transform society. Gutiérrez-Jones argues that guerrilla writing, for example, "disrupts the stability of the conventional rhetorical configuration . . . asserting instead the applicability of different rhetorical possibilities, of different interpretive strategies, including the politically personal perspective of the victims of racism . . . artists appropriate rhetorical options in order to alter a cognitive framework and in so doing recondition reception itself" (19).

Artists representing the border simultaneously territorialize and de-territorialize their subjects, since these are presented within a specific geographic space, i.e., the border. They are nevertheless transient figures in a netherland, a third space. I discuss border aesthetics and aesthetic activism in terms of the two areas of cultural production cited earlier: film and art.

#### *Border Aesthetics: Film*

David R. Maciel and María Rosa García-Acevedo's article "The Celluloid Immigrant: The Narrative Films of Mexican Immigration" (1998) is an excellent study of the historical trajectory of Mexican films dealing with immigration. Their work, however, approaches the topic from a historical point of view, rather than from the present essay's perspective of "aesthetic activism." Aesthetic activism in Spanish-speaking borderlands films focusing on Mexican immigration surfaces in two traditional literary genres: comedy and tragedy. Although using opposed literary techniques, both genres

inscribe within their narrative texts strong forms of social critique of the Mexican immigrant experience in the United States. Comedy-oriented border films employ the Spanish tradition of the picaresque in the sense that the protagonist, although emanating from the working class, possesses wit, ingenuity, humor, and an uncanny skill for survival. The protagonist generally goes from one misadventure to another and, even when the main character finds him or herself in the most precarious and dangerous situation, he or she manages to escape, unscathed and wiser. Often the title of the film provides a clue as to its parodic and comical nature. For example, *El Milusos llegó de mojado* [Milusos Arrived as a Wetback]; *El remojado* [The Double Wetback]; *Ni de aquí ni de allá* [From Neither Here nor There]; and *Mojado Power* [Wetback Power] all exhibit humorous titles. The border-crosser in these films is generally represented as a subject with agency because of his ingenuity and intelligence.

Such films use comedy in the depiction of the undocumented worker migrating to the United States. Nevertheless, within the humor is a biting critique of the manner in which undocumented workers are treated in the United States. The films generally highlight the need for Mexican workers in the United States, and underscore the United States' inability to formulate a humane and logical immigration policy.

Films belonging to the category of tragedy, on the other hand, at times present protagonists who are buffeted by misfortune, as in the now classic film *El Norte* (1990). The narrative generally incorporates one or more deaths, as in *El vagón de la muerte* [The Boxcar of Death (1990)]. This film tells the tragic story of eighteen undocumented Mexican workers headed for the United States who became trapped in a train boxcar in Texas and died from heat exhaustion and a lack of oxygen. The characters are presented as mere objects at the mercy of an uncaring universe. Moreover, both comic and tragic films exhibit a propensity for sexual titillation and exploitation, evident in the video boxcovers enticing the prospective customer with scantily clad, curvy and sexually provocative young women.

#### *Border Aesthetics: Folk Art*

Folk art depicting the border experience dates to the first half of the twentieth century when immigrants commissioned folk artists to represent a specific terrifying experience that could have led to death if not for the miraculous intervention of the supernatural. Immigrant folk art exhibits three predominant themes, the first of which is crossing the border and the physical danger posed by the river and the desert [Figure 1].<sup>1</sup>

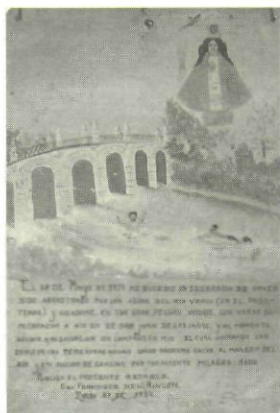


Figure 1: "Retablo of Domingo Segura," 1932, Durand and Massey, 133

The men are represented as small objects, almost stick figures, encountering either an impassive nature exemplified by the desert scenes or an angry, turbulent nature exemplified by the river crossings.

The second category depicts dangerous or compromising situations [Figure 2].

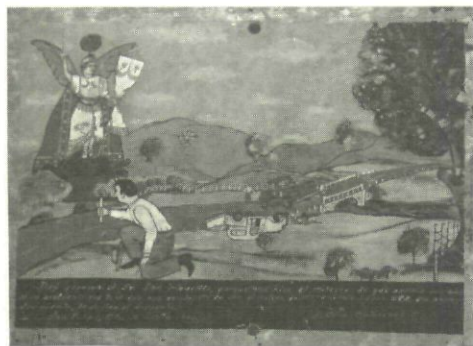


Figure 2: "Retablo of J. Cruz Ontiveros," 1972, Durand and Massey, 89

Here nature is passive, and the action consists of the Virgin Mary, according to Mexican understanding of the Virgin of San Juan, the Virgin of Guadalupe, or other sacred entities such as St. Michael the Archangel, saving the immigrants from certain death from accidents, illness, and confrontations with the border patrol or border thugs. The Holy Mother is ever-present, providing safety and comfort to the besieged and suffering immigrant. Rarely does God himself intervene, although there are instances of Christ on the Cross or a particular male saint coming to the rescue. Generally, the Virgin Mary answers the desperate immigrants' prayers.

The third category is of the returned border-crosser, the immigrant who returns safely home [Figure 3].



Figure 3: "Retablo of Candelaria Arreola," 1955, Durand and Massey, 195

Gender relations are particularly salient here, since the figure of a woman—a wife or mother is part of the composition. Paintings in this category generally present figures of a man, or several men, returning home to a wife or a mother. The United States is represented not as a safe haven, but as a dangerous space in which supernatural intervention is often required if one is to return. The mother here is represented as a saintly figure, the door frame serving as a halo. Rather than transgress a border, she stands precisely at the door—a border delineating outside and inside spaces. Nature is essentially absent. In one rendering, the figure of the saintly wife offering gratitude for the return of her ailing husband is displayed prominently in the foreground. Here again, nature is absent and the sacred figure of the Virgin of San Juan dominates the painting.

Other ex-votos present the image of a mother offering thanks to Jesus Christ for the safe return of her four sons. The landscape is serene and safe, with the view of a peaceful, comforting Mexican hometown [Figure 4].



Figure 4: "Retablo of María Marcos Reboloso and Leonardo Arsola," 1977, Durand and Massey, 199

*Border Aesthetics: Contemporary Art*

1848 is a traumatic date for Chicanos and Chicanas because it represents the severing of the Southwestern territory from Mexico, the mother country. The Treaty of Guadalupe-Hidalgo articulated the terms of the end of the U.S.-Mexico war, and the introduction of a new group of citizens, ethnically and culturally different from mainstream Anglo Americans as well as African Americans and Native Americans. The new citizens, the Mexican Americans, were to enjoy the rights and privileges of all citizens of the United States. This entitlement, however, did not materialize, and soon the Mexican American population declined to second-class status. Their rights and privileges were continually violated, and they lived under a constant threat of violence and harassment, amply demonstrated by the activity of the Rangers in Texas and the Vigilantes in California. Contemporary artists retain this collective memory and often portray the historical event in their paintings. Malaquías Montoya (from Albuquerque, New Mexico, but residing in California for many years) entitles his 1998 painting "The Treaty of Guadalupe Hidalgo 1848." This date is prominently featured in huge, bold numerals at the top of the painting while a map of the lands severed from Mexico lie in the middle, and the heads of a Chicana and a Chicano are prominently featured in profile, with very Native American features; they seem to support the top of the painting as if implying that Chicanos and Chicanas carry the historical burden of the events that transpired in 1848, both in their psyches and on their shoulders.

The most salient motif reiterated throughout contemporary border paintings is barbed wire, used as a metaphor for the painful separation of Mexico and the United States, and the suffering it entails for the immigrant. In "California Dreaming," a print by Jacalyn López García, the viewer finds the juxtaposition of the American dream (i.e., the almighty dollar) with the open, desperately grasping hands of two human beings. Two disembodied arms are extended upward toward the sky and inserted between the hard steel bars that form part of the chain-linked fence. The fence in turn exhibits sharp wires jutting out from under the arms. Directly above the human arms are two barbed wires strung above the chain-linked fence, forming part of the steely barrier that prevents the arms from reaching the flying dollars. The dollar bills fly high into the wind on the U.S. side, beyond the reach of the arms and hands, as if mocking the humans below. The painting depicts the impossibility of Mexican immigrants' ever being able to achieve the American Dream, as well as the pain and suffering the immigrants experience in their quest to achieve it. The contrast between the soft flesh of the human arms and the piercing steel of the barbed wire encodes a powerful message about society's inhumane treatment of the hardworking immigrants

who only desire to have a better life for themselves and their families.

In an installation called "Border Door" (1988), Richard A. Lou represents the emptiness found on both sides of the border. The steel door placed strategically on the borderline is half-open and supported by a steel frame. The barbed wire that lies on both sides of the door has fallen to the ground. It is old and rusty, and certainly does not keep anybody in or out. The halfway opened door is a metaphor for the futility of immigration laws and fences that try to bar the immigrant from crossing to the U.S. side as well as for the emptiness found there.

Malaquías Montoya's hauntingly painful painting, "Undocumented" (1981), depicts a male human figure strung out and stopped by the barbed-wire fence while attempting to run across the border. The human figure plastered across the barbed-wire fence has his arms outstretched like Christ on the cross. The word "undocumented" is inscribed in bold, black letters across the painting and across the faceless figure of the man.

Luis Jiménez underscores the often tragic consequences of crossing the border since many immigrants die on the U.S. side. His painting, "Flirting with Death," has a prostitute-like, blond woman wearing the American flag, configured as a sexy, tight, low-cut dress with a slit in the skirt exposing a corpulent thigh. She stands suggestively on the U.S. side of the border fence with a leering smile on her face, as if offering her body. The chain-link fence appears with barbed wire prominently displayed in the background as the figure of death, depicted as a skeleton, leans against the fence on the U.S. side. The skeleton in male attire is portrayed lighting up a cigarette and gazing at the blond woman who stands enticingly in front of him and the fence, her back to the viewer. This painting explicitly narrates the danger of crossing over the chain-link fence, for the immigrant is literally flirting with death when he or she undertakes this dangerous journey.

Barbed wire also strikes the gaze of the viewer with a powerful force in Raoul De la Sota's acrylic-on-canvas *Solitario* [Solitary]. This large painting was completed in 1999, and features a sharp, steely, double-twisted strand of barbed wire spanning its width, and cutting into a live, round, cactus leaf with pointed, knife-sharp steel spikes, seemingly portraying the process of a huge face's being cut in two. Nevertheless, according to Richard Lou's biographical notes in *Contemporary Chicana and Chicano Art*, De la Sota views this painting as symbolizing the "cultural indestructibility of the Chicanos" (Vol. II, 154), and as Lou adds:

What makes *Solitario* such a strong piece is what one doesn't see in the still life of the nopal [cactus]. The viewer does not see the waxy skin slowly open and bleed against the wire until the pad drops from the body of the plant, only to become another plant to push up against the wire. Nor does the viewer see the twisting of



MARÍA HERRERA-SOBEK

the barbed wire, let alone the fence posts, as the weight of the plant pushes through to 'el otro lado' [the other side]. De la Sota succeeds in portraying the indestructible by arranging a still life in which one experiences the quiet action of resistance and existence in an inhospitable world. (154-55)

Indeed the sharp thorns of the cactus compete favorably with the sharp spikes of the barbed wire. Each juts against the other in a cosmic battle where the life force of the nopal plant seems to be victorious over the hard inert steel of the barbed wire, since it does not die when cut, but simply multiplies (ibid.).

Rosa M.'s small painting, *La Sagrada Familia en Aztlán* (1994) poignantly depicts the now famous family of three (a father, a mother, and a small child, holding hands and running) encountered on yellow-and-black caution signs posted on the 405 Freeway between San Clemente, California, and the border at Tijuana. These signs were erected by Caltrans in the 1990s to alert motorists to people scampering across the freeway in an attempt to elude the Border Patrol, people who were frequently hit by speeding cars. Many of these immigrants, from small villages in Mexico, were not cognizant of the nature of high-speed freeways. Motorists, on the other hand, did not expect to see people running across the freeway; many reported being traumatized by the horrible accidents that took place. The road signs elicited a great number of paintings from Chicano and Chicana artists, such as Rosa M., who were touched by the tragedy. Rosa M.'s painting features the family as Mary, Jesus and Joseph, while its title, *La Sagrada Familia en Aztlán*, explicitly links the immigrants with the Holy Family. The barbed-wire motif can be seen on top of the ex-voto like painting, as a sacred heart surrounded by thorns.

Many of the Chicano and Chicana artists who focus on border representations consciously practice aesthetic activism. In the two-volume edition of *Contemporary Chicana and Chicano Art* (2002), featured artists comment on their creative work. Most of them, for instance, Francisco Enrique Delgado, explicitly declare the political nature of their compositions and the manner in which they have interwoven aesthetic concerns with political articulations: "Often the artwork questions racism, Mexican and U.S. traditions, and immigration policies. The images expose existing problems as a means of confronting society and demanding a solution or debate among these countries' residents" (164). Delgado likes to select icons from Mexican popular culture and transform them into signs that semiotically convey multiple meanings. The *luchador*, or wrestler, is one such iconic figure. This figure is extremely popular with the working class, and according to the biographical notes accompanying Delgado's entry, it is:

simultaneously leitmotif and allegory, a real and mythic figure that elicits cultural references through its parallels to the Mexican common man. In the popular sport of *lucha libre* the protagonists, or *luchadores*, engage in a metaphorical search for truth through their literal, albeit campy, struggle for survival within the ring, a space that in many ways parallels the hotbed that is the border. When placed within the context of Delgado's paintings, the masked figure is at once a symbol for the oppressed and the oppressor. (165)

One of the paintings in which the *luchador* is prominently displaced is *Libertad*, in which the statue of Liberty is presented in a compromised position, held in a wrestler's choke-hold, as if to signify how Chicano freedom is being strangled in the U.S. Views of the border with chain-link fences and barbed wire form the backdrop for a book whose title, *U.S. Border Patrol*, is inscribed on the cover between the fence and the *luchador* choking the Statue of Liberty, conveying the link between the downed statue and the unjust immigration laws enforced by the Border Patrol. As Kaytie Johnson's biographical entry on Delgado's work perceptively notes:

*Libertad* examines the ongoing struggle of the immigrant community to achieve personal freedom in the United States, a process that is frequently encumbered and obstructed by legal barriers as well as the tangible, physical obstacle of the border itself. In this painting a *luchador* holds the ubiquitous symbol of the U.S. freedom and self-determination, the Statue of Liberty, in a choke-hold, a position/situation that threatens to extinguish the torch she holds in her hand. Looming ominously behind the struggling figure is a chain-link fence crowned with loops of barbed wire, a reminder of the intense militarization of the border and the extreme steps that are taken to prevent illegal immigration. (165)

Consuelo Jiménez Underwood is another artist committed to the interrelationship of aestheticism and activism, which she does not view as mutually exclusive. The biographical note for her in *Contemporary Chicana and Chicano Art: Artists, Works, Culture, and Education Vol. I & II*, states that, in her art, "aesthetic elegance and political bluntness exist in tandem yet do not collide rather they mesh perfectly, one sustaining and reinforcing the other, much like the warp and weft of woven textiles" (44).

Border artists in general, whether working on film or art, all embrace an aesthetic activism that is evident in their production. Their works weave together political consciousness with artistic expression in a way that is difficult to forget and that functions as an excellent vehicle through which the

world can be transformed. Not all paintings related to the Mexican immigrant experience depict it in a painful manner. In an article entitled "Telling Images Bracket the 'Broken-Promise(D) Land': The Culture of Immigration and the Immigration of Culture across Borders" (1998), Victor Alejandro Sorell provides a sustained study of the relationship between art and the Mexican immigrant experience. Though his work does not directly address the issue of aesthetic activism, it focuses on the fact that "so many visual artists among them [Chicanos and Chicanas] address the multifaceted issue of immigration as it impacts their lives" (100). The topic of immigration as approached by visual artists runs the gamut from projecting an idealized world where the two countries live side by side in harmony and mutual respect, as in Antonio Rael's "La vista en las nubes" [Our gaze in the clouds] (2000), to visions like those I have examined above. Aesthetic activism is at work amongst film directors, script-writers, and visual artists. The artistic sensibility of both Mexican and Chicano and Chicana artists focusing on immigration seeks to engage the world in a dialogue; they use the canvas and the film strip to articulate their concerns and to nudge the conscience of the world with respect to the plight of undocumented, Mexican border-crossers.

NOTE

1. All images are from *Miracles on the Border: Retablos of Mexican Migrants to the United States* by Jorge Durand and Douglas S. Massey. © 1995 The Arizona Board of Regents. Reprinted by permission of the University of Arizona Press.

WORKS CITED

- Anzaldúa, Gloria. *Borderlands/La Frontera: The New Mestiza*. San Francisco: Aunt Lute Press, 1987.
- Durand, Jorge, and Douglas S. Massey. *Miracles on the Border: Retablos of Mexican Migrants to the United States*. Tucson: U of Arizona P, 1995.
- Gutiérrez-Jones, Carl. *Rethinking the Borderlands: Between Chicano Culture and Legal Discourse*. Berkeley: U of California P, 1995.
- Keller, Gary, Mary Erickson, Kaytie Johnson, and Joaquin Alvarado. *Contemporary Chicana and Chicano Art: Artists, Works, Culture, and Education*. Vols. I and II. Tempe: Bilingual Press/Editorial Bilingüe, 2002.
- Maciel, David, and María Rosa García-Acevedo. "The Celluloid Immigrant: The Narrative Films of Mexican Immigration." *Culture Across Borders: Mexican Immigration and Popular Cultures*. Eds. David R. Maciel and María Herrera-Sobek. Tucson: U of Arizona P, 1998. 148-202.

MARÍA HERRERA-SOBEK

Sorell, Victor Alejandro. "Telling Images Bracket the 'Broken-Promise(D) Land': The Culture of Immigration and the Immigration of Culture Across Borders." *Culture Across Borders: Mexican Immigration and Popular Cultures*. Eds. David R. Maciel and María Herrera-Sobek. Tucson: U of Arizona P, 1998. 99-148.

*The American Heritage Dictionary*. Second College Edition. NY: Houghton Mifflin, 1991.

FILMOGRAPHY. MEXICAN IMMIGRANT FILMS.

- A Day Without a Mexican*. Latin World Entertainment, 2004.  
*Alambrados*. Million Dollar Video, 1990.  
*Arizona*. Producciones Latinoamericanas, S.A., 1985.  
*Como fui a enamorarme de ti*. Million Dollar Video, 1990.  
*Contrabando humano*. Mexicinema Video, 1987.  
*De sangre chicana*. Mexicinema Video, 1987.  
*Discriminación maldita*. Million Dollar Video, 1988.  
*El jardín del Edén*. Incine, 1994.  
*El Milusos llegó de mojado*. Million Dollar Video, n.d.  
*El norte*. Million Dollar Video, 1990.  
*El pocho*. Million Dollar Video, 1986.  
*El precio del norte*. Producciones Reynoso, PR-1005.  
*El puente*. Million Dollar Video, 1986.  
*El puente 2*. Million Dollar Video, 1993.  
*El remojado*. Arte y Diseño Videovisa, Inc., 1988 and Televisine, 1984.  
*El vagón de la muerte*. Million Dollar Video, 1990.  
*Espaldas mojadas*. Ata Films, 1953.  
*Frontera*. Televisine, Million Dollar Video, 1979.  
*Jaula de oro*. Million Dollar Video, 1988.  
*La ilegal*. Million Dollar Video, 1980.  
*Las braceras*. Million Dollar Video, 1990.  
*Las pobres ilegales*. OXXO. OXO30. Mexico América, 1995.  
*Los apuros de un mojado*. Premier Productions. n.d.  
*Los chacales de la Frontera*. Mexicinema Video de México, S.A. de C.V., 1990.  
*Los dos amigos*. Video Visa, 1985.  
*Maldita miseria*. Million Dollar Video 1988.  
*Mauro el mojado*. Million Dollar Video, n.d.  
*Memorias de un mojado*. Million Dollar Video, 1988.  
*Mojado pero caliente*. MGS, 1989.  
*Mojado Power: El mojado remojado*. Million Dollar Video, 1986.  
*Ni de aquí, ni de allá*. Million Dollar Video, 1989.  
*O.K. Mr. Pancho*. Million Dollar Video.  
*Pasaporte a la muerte*. Mexicinema Video, 1989.  
*Rompe el alba*. Million Dollar Video, 1990.  
*Tiempo de lobos*. Million Dollar Video, 1988.  
*Tres veces mojado*. Mexicinema Video, 1989.

Copyright of *Western Humanities Review* is the property of *Western Humanities Review* and its content may not be copied or emailed to multiple sites or posted to a listserv without the copyright holder's express written permission. However, users may print, download, or email articles for individual use.