

소설을 통해 살펴본 남미역사이해

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- ✓ **Institution:** LearnersTV
- ✓ **Dictated:** 류성민, 정희빈, 어선영, 노하은

🔊 [00: 01]

Okay. We were kind of rushing through Frida Kahlo at the end of last period and I would like you to go to page 77 in Century of the Wind.

And then we would see why I showed you some of her images we might see a couple more.

But I want to look at what Galliano does with her, he thinks very sympathetic to her.

As I told you couple times she died in 1954 so he is taking a moment.

And this is the only entry in the book about Frida it's taking an early moment.

Actually it's right after her first marriage to Diego Rivera the great muralist and painter.

And so let's just read this one together.

1929, Mexico City, Frida.

Tina Modote was not alone for her inquisitors.

Accompanying her one on each arm Diego Rivera and Frida Kahlo.

The immense painter Buddha and his little Frida, also a painter, Tina's best friend who looks like a mysterious oriental princess but wears entering Tahkila Alisco

Mariach meaning excessive way.

🔊 [03:14]

Kahlo has a wild laugh and has painted splendid canvases in oils ever since the day she was condemned to pain without end.

We talked about her tram accident

She had known other pain from infancy when her parents stressed her up with straw wings.

But constant and crippling in her legs come only since her accident when a sharp from a shattered street car pierced her body like a lance tearing at her bones.

Now she is in pain survived as a person.

I'm sorry.

Now she is a pain survives as a person, embodied pain.

Then operated in vain several times and it was in her hospital bed she started painting sub portraits desperate arm age to the life that remains for her.

Okay. So just finish that up.

Tina Modote, one of the very important groups of post revolutionary artists in Mexico City.

She was an American, Italian born American who spent time in Mexico City.

It's interesting that he doesn't call this passage Tina, but he focuses on Frida.

And very early on, she had not painted a great deal yet by 1929.

30s and 40s are her great decades.

But in any case you remember we might take one quick look again at Frida's work just because she is so known and so uh, let's say iconic.

Do see the movie called Frida with Selma Hayek the Mexican author, No. artist, actress playing the part of Frida.

But just for the fun of it, we will just go through this the one more time quickly and see whether you recall them.

I commented on it last time.

So let's just go quickly and let them started kind of in the middle.

These images of Diego on my mind, this is called Sub portrait as Tehuana from the

Tehuan that backed Ismas in Tehuanteck in Mexico that small part of Mexico that

Goes like that, right?

Here's Mexico coming down, it's this part.

Groups of women, indigenous women known for their strength for their power so she would wear Frida would wear indigenous garb and it was a carefully chosen group.

They were paid by other painters besides Frida.

Here in the Tehuana the constraints, those ribbons that wrap around her neck and connect her and also strangle her.

🔊 [06:03]

There is something beautifully let's say symbolic about that kind of connectedness.

We all know it.

We all remember the families connected, sometime we feel constrained by those connections.

But we are not longer less tide to people.

And she was very much that this sense of luridness but luridness, it also implies
immobility.

And across it, it's all about her pain and that's where I think Galliano gets it just right.

She's a pain personified.

She was apparently very difficult person and not an attractive one to be around

apparently.

This is a drinks and swears like a Halisco Mariach meaning tough and so forth.

We looked at this one, I think that's about when we ended.

Hang on, look on going around direction.

I think we ended here.

She had all these miscarriages.

This says you will see, it's called Henry 4th hospital, and that's for it says her bed if I am not mistaken.

Here, she is lying on a bed as you see having miscarried kind of fetal figure and she sees the land, American landscape in the background.

A snail, this is the word I could think adequately and accurately because the realist, oddly disjunctive images in the same frame, the snail fetus and so forth.

But you get an idea, a very clear idea for suffering.

Here again, you notice it's not a necklace it's an necklace of thorns with blood, the

Christian image we resolve is there, the kind of almost crucifixion or Christ figure.

This little crown of flowers is a trope a visual trope of a religious kind of portraiture called Crowned Nun.

This is very interesting sub category of 18th century Mexican portraiture showing its

kind of like the debutant, girls from good families entering the nun hood, entering a con would have paint, their pictures painted.

The kind of, if you want like debutant coming out picture but this is really a going in picture but obviously very well off this women gardish she is.

And yet another it was a whole sub category of portraiture.

I argued the Frida does her hair doose in her self-portraits in part as a kind of visual memory of the crowned nuns.

There are something of the enclosedness that she wanted to talk, Frida wants to communicate.

🔊 **[09:01]**

So I make this argument , obviously this is a Morso indigenous well, let's say a shop but more often by indigenous women but worn by everyone.

But nonetheless this kind of hair dress the dressed hair that strikes her as constraining somehow.

Here is called my nana and I in the earth figure.

She has a mask, this is a mask.

And it's obviously citation of the Virgin Mary and motherhood altogether.

But what we sees mother earth nourishing or nursing the Frida.

It's kind of grotesque in a way the sort of an adult face, oddly small adult baby so forth.

But this is very much Frida Kahlo's ethic and ecstatic the kind of cosmic, let's say connection at the same time as I keep now saying about four times, a cosmic connection but it doesn't ever feel very liberating because of pain that she also expresses in her paintings.

I compare here to Radoro Rosa, suffering mother of Christ.

There is a sword or dagger in her chest.

She is painted again and again and again and again and again in Mexico.

The Mary at the foot of the cross, the mother who lost her child, this is important for Frida Kahlo who had miscarriage after miscarriage.

I think she identified though she was not Catholic, and she was very much of activist, communist along with his husband Diego.

There is something about the auras of pain you will always have the Dora Rosa with

The aura of pain.

Sometimes it's a crucifixes and the mother looks down at the arrow of the dagger in her breast with the crucifixes.

Here you have seven.

Here's one thing in a broke pain and it's going to be multiplied and be more.

Seven espara, swords are often used with the Dora Rosa, the suffering mother because of seven pains, seven times the Christ suffered pain, birth circumcision.

It's all cotified she also as a mother of Christ but pain.

Look at what Frida does with this.

It's hardly any doubt in my mind that she uses this broke iconography of her own purposes.

It is called the little dear and it is her obviously with eros?? of suffering in her body. So it's again surrealistic, surrealistic loved to join opposites.

Join things with sewing machine and the umbrella is the example, but here obviously the deer and the self owned by the way lately its painting until recently in Byson in Huston.

I just withdraw the ?????? .

🔊 [12:04]

So few Frida Kahlo's that one pays attention and those.

This is called my birth and you can see it very grotesque in a way.

Here comes a pick

This painting is often compared to an Aztec goddess of birth.

If you see the baby coming out there, as this baby comes out of Frida but I will show you a closer look at it.

I am sorry this is disgusting to anybody please revert your eyes.

It's called my birth.

The face coming out of a fear on a bed

It's Frida's face.

What do we have up here?

A picture of the suffering mother, of La Dolo Rosa.

La Dolo Rosa in Mexico is adored.

She's that particular version well along with the version of Guararute.

That is very venerated.

In a Samana Santa you see every church with the purple or black dark propel using word virgin as a symbol of the difficulties of motherhood, let's say.

So there is a kind of here, the faces of the mothers suffering mother here shrouded here the Dola Rosa looking on at this scene.

So this is part of a lecture.

I sometimes give you getting it now more than my thought I would give it to you.

But let me just go on the Tinibit.

To suggest ways which Frida Kahlo's work is absolutely tied to Mexican baroque, 18th and 19th century.

The sacred heart is a very important image.

Here we have the image of sacred heart of Jesus.

We know it's Jesus because we see the thorns and we see the cross.

Here we see Mary suffering for her son in fact she wears the cross here.

And various clergyman that could be identified if one tried.

This happens to be a painting by a guy named House Morelate who is a very important 18th century baroque Mexican painter.

And we see the suffering.

But now here is the God of course appearance in heaven so if the picture of crucifixion is the symbol, crucifixion.

Now look on what happens, again in baroque things doubled.

Here we have the sacred heart of a Mary.

And how would we know?

Because we see the dagger, you already recognized that is one of the attributes of the suffering mother of Christ.

The sacred heart of a Mary delay other things.

Here instead of God, we have the dove which is the holy spirit.


Here is Christ down here suffering if you want or experiencing the suffering of his mother and here we have nuns surrendered.

So there are the twin portraits of sacred heart of Jesus and sacred heart of Mary. Now look what Khalo does.

There is a heart here.

You might not notice, this is called Riquerrdo, memory.

And what we see is the suffering Frida.

 **[15:00]**

Her heart here she's against heel of the structure which one foot here and one foot there ma'am we

What it when she had one foot in Mexico and the other in the U.S land and sea here

wpm turns tijuana

Dress that they want to see more this kind of where this kind of wheat fid and what we have here so

We might not even notice look at her heart use peers by what the trample all it's not any longer a Dagger or crucifix hits the tram call there's a funny little angel here sitting on the end of the poll and so what we have is she has tears coming out of her eyes she had his leg that was shorter than the other from before the accident she had polio and then the sacred heart so it is so what we see here I am add my point about they want to give the lecturn is actually a chapter in a book of that

I'd lately written about how free to call it picks up borough kim injury it's about the borough cellphone interested in the bar ok b a yaro q u e not broke and it's interesting to me that over two centuries this kind of I cannot refute catholic, I cannot griffey can be so prayers and in a workout an artist that's so important is kalo it is and yet be so that'll discussed because so many of the critics

I sure surrealist that most important book biography of her which is circulated now for twenty years by hayden guerrero which I mentioned before if you go to the index you will see that they are seventeen or eighteen entries in the in dex referring to surrealism and the word baroque desen't even appear

So that there has been a kind of forgetfulness about the tradition of seof-expression to which frito bigot de long so i'ts interesting to me to trace that tradition.

I think that leave it there except pictures of by several of the diego's works to but that means I said, keep my promise in here from those of you that haven't yet spoken about one of the passages you would like to raise.

So may I have the attendance sheet please?

Where is that mail?

Thank you.

Kristin why don't we start with you? do you have a test that you'd like to point out?
And you have to push your button there so we can hear you.

What's it about we can look it up in the index?

(student speaking) would you press the button when you speak? thank you.

(student speaking)

🔊 [18:03]

So do you want John Kennedy one eighty three one seventy seven try one of those?

(student speaking)

Oh thank you.

One eighty, three there we go.

(student speaking)

Yes, please read it with pushing the button

Yes, thank you.

(student's reading)

Ok, that's a very interesting selection.

I'm glad you did select that one tell us what you think about it or what how you we needed amin any interpretive comments you'd like to make or do you think you'd consider itself evident?

(student speaking)

So there's lots of self eveident I mean I thinkg that's a good point he's to me this is said with a kind of sneering smile in a way isnt' it because it's so disbelieving of the official version isn't it?


Clearly he seems to think incorrect who does he not that there is a conspirciacy adn that this to be a jack ruby is lying tha thad very ironic that he's against kennydy out of patriotism and pity for the for winter with a fiat like hell.

Other comments about this?

(student speaking)

Could you speak a little bit louder?

(student speaking)

 **[21:05]**

(student speaking)

Yes, thank you.

Clearly he's saying that we've swallowed this idea of that jet that dog lee harvey oswald acted alone, he says diversion which hardly dead th official version is broadcast and that will remain the definitive one.

Right away, the idea that somehow it's useful to you know I have to pay because I never really thought about it in this way before reading got an offer mean there's always the conspiracy theory but we know the warren commission after we spent a great deal of time looking into there is conspiracy essay and decided that they didn't exist now what we advantage has for the government are not exactly sure except that maybe somebody higher up what higher up was involved even IBJ was in Kingston being involved it certain points out.

So, Krischan, anything else here that we should know this?

(student speaking)

so, other comments about this one? yes, Lisa.

(student speaking)

Yes, that's right. this is a good point in the pointedly was making to that somehow it's very hard I think for those of use that were born and raised here and I don't know about both of you who weren't born and raised here.

🔊[24:03]

Noy born but raised or whatever your combination of circumstances is.

It is very easy to think of ourselves as above other countries in terms of corruption in

terms of solidity of our democracy and so forth.

So that thank you, so useful comments that he did he doesn't want us getting pay with that.

Yeah, Alec.

(student speaking)

Yeah, thank you. Which one where to go?

(student speaking)

Ok, so thank you.

So, I think you for reminding us of this complex for this cone though this ensemble of pieces because they are definitely obviously connected by the titles here at late nineteen seven.

Would you read that fred malek?

(student reading)

Could you speak up in the field?

(student reading)

Yes, the government orders, the government issues or stiffer gas and india and a

amnesty waits at all crimes committed since the eve of Sandiago.

Any of you to point something in particular there?

(student speaking)

🔊 [27:00]

(student speaking)

Thank you very much for addressing the media muhammed we'd you each volume and we loot at the practive and he reminds us this is an work of history and the work of literature

I don't know what the caller say in the essay as they no doubt about it tomorrow if they are and but

I'm glad you mentioned the word aural tradition our that words oral tradition.

Becasue there is something about this it's like the seats one is a story stole doesn't it but he is still refuses to forego all together the title of his story and that's what those little numbers in parentheses are about at the bottom of each.

It is passage he wants us to know that he is not making this up.

He is giving his spear use very odd very open about that.

But he does want also to say look this is what happen so when he says the

government of fighting crime does not exist what we have to read it and i'm telling you this crime did exist.

So he is that of course posing the liars with his own truths and his own truth as we said we know and it is we know where you stand season looking high disposition he's anti capitalist .

Let's say he's growth socialist leaving the empty.

His anti-crime shannon that includes the US and so forth and so on.

So I'm very glad to point out that. this medium is historically based and also historically biased.

I think people from the way he presents it might agree that this biases and a bad one.

That might be time from some of you say this is just absolutely wrong.

He's got his wrong it unfair.

The US wasn't behind nineteen seventy three overthrow of the NBA or whatever.

Their waste argue against these things and buy a dom he presents them as if well, he presents them in ways that we our arguments tend to wither.

(Student speaking)

Other comments about that the interpretation to among them?

(student speaking)

🔊 [30:00]

...(student) using hollowed out saints and so I really liked that because you know speaking on more than one claimed that there are playing using that with the saints but also you know in metaphorical sense that they were using their religion to commit crimes.

So that's the one you are reporting on you want to report on one from this or we can look at it with you...ok...other people who owns a comment or two.

Who else hasn't... I left my list... who else hasn't

Lexi have you read one for us? Would you like to do that? Would you push your button? Sorry to always say that.

(student speaking)

Ok let us get there, which one are you doing?

(Student speaking - reading out from the text book)

Thank you that really does speak for itself, doesn't it really.

Do you want to make comments things you want to point out about it?

(student speaking)

And what is so shocking is that he is black, we don't know that, we don't expect it at least I didn't when I was reading it showing in part my own unconscious too if you want.

It didn't occur to me that might be the case until the final line.

Other comments about this one.

Okay let's see Catherine have I heard from you yet? I don't think so would you like to contribute?

If you push down that little button on the black thing if you don't want to you can just say no.

We can call somebody else at any time.

🔊 [33:00]

Would you mind pushing the little machine there or Jenny you push it for her as she is, you got it?

1984, 271 Ok, if you would like to speak up please that would be great.

(student speaking)

Thank you very interesting tell me, would you like to make comments on that or.

(student speaking)

On more of so many ironic moves and he hits it's irony about the irony.

The state department calls at one thing but means the other which I said that is my simple definition of irony.

You say one thing by tone of voice or by context clearly you mean the other.

(student speaking)

And it's almost funny legal or arbitrary depravation of life to say murder.

It's so again that showing that governments don't always have a lot of respect for the truth.

Thank you Catherine that's very interesting, yes Jenny?

(student speaking)

Anybody know the date of, you are thinking of animal farm... 1984? Thank you.

Because animal farm has lot of that let's do one thing but say it's another or call it another.

1984? Yes, thank you.

🔊 [36:00]

Yes that is quite possible. He was writing during the Spanish Civil War in the late 30s or 40s and I know he started earlier but we will look that up.

I'm so glad that you are bringing this up because this book ends Galliano chooses the end in the 1984.

One feels he ended in 1984 but we know he goes back to Uruguay but he could have kept on going somehow but mythic final date that he has made.

Thank you that's an important point.

We will look at the final entries here in a minute.

But there are 2 or 3 more pages on 1984.

So one's expect that he staged the ending a bit.

Now let's see. Homey have I heard from you? Would you mind? Broadcasting for us? 44. You want to read it for us? Thank you.

(Student speaking)

That's a great one. Comment for us will you?

(Student speaking)

I wonder how horses fights like that.

(Student speaking)

🔊 [39:00]

It is kind of foreshadowing of the things we knew or more familiar with now putting ourselves into war situations that are warriors aren't capable of dealing with whether Vietnam or Iraq or other examples coming to mind instantly.

The other thing that you might want to point out.

What about the perching and eyes and how in Patton; like Mexico on the borders of training ground at this point for wars to come and that is quite know and researched apparently that there was a lot of deployment along the Mexican border to practice.

So here we have three huge generals perching in charge, the supreme ally commander of in WWI and of course in WW2 and we all know then the president etc...

So it makes it even nicer and pleasing irony again that he escaped the major figures not just any old American army but those directed by these historic figures.

Let's see. Anybody else? Sarah? I thought so you were reading back there. Thank you. 12. Could you read it for us? Don't forget to push the button, thank you.

(student speaking)

Ok, tell us why you chose this and what we're about here

🔊 [42:00]

(Student speaking)

Did you look up who Will Fredo is? He is a historical figure, he is a painter, very famous surrealist cubic painter who is a Chinese origin and so it would be important.

Do please go to the Google and Google the image of lamb, Will Fredo lamb.

If you go to the Munhall collection here in Houston which is of course very strong in surrealist art, they virtually no Latin American's because of course surrealism basically is a European movement but Will Fredo Lamb they do have.

And I think the burden of this is that it comes out of loss I don't know that last imagining the terrible experience of this confusion that you are talking about Sarah but then not have finally line not have yet discovered his dazzling way of exercising fear.

Whenever you get a particular name mentioned in Galliano Google it up because it will be a historical figure it is not just any child you could read it kind of a short story of a child's moment let say or child's psychic history even but here in particular he is referring to the art work that come out of that.

Other comments on that or Sarah do you want to follow up on that? Or not either way.

Who else hasn't... Corday have I heard form you? What did you talk about remind me. I'm pretty blanc too, alright as long as you have done one.

Ok, Ashley I don't want to deprive anybody the chance to speak here so.

(student speaking)

Page 62, Ok, the bottom one.

(student speaking)

🔊 [45:00]

You want to tell me about that a little bit, so what you see on it?

(Student)

Yeah, and it is a popular talk, I mean, they are all stated very clearly, they are also spicy, and that's in the situation, or the Sandino situation, do you know much about that, NA

(Student)

Cause we know in the civil war in NA, 80's and 90's, named actor, the Sandanist were the level after the guy whose full name, the passage just, about, why don't we just look at, Sandino why were we here I think.

Libertador, popular, populist we wrote A.

Fighting against US, imperialism, US intervention, if we want to use less charge word.

1926, Sana Dino, Sandino.

Sandino is short is rate,

A with blow him away, so firmly clamped NA

This land , his land A.