

## Mexican comics and the Revolution

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One of the key references in any debate about defining Mexico is the Revolution at the beginning of the 20th century. According to its dominant narrative, the Revolution marked the point where the Mexican community truly came into its own and became economically and culturally independent from Europe and the US. From then on Mexico was defined by a Mestizo identity within which the country's native cultures and communities had a prominent position. AS a result of the Revolution, the new, independent nation managed to combine its unique cultural traditions with new technology and ideas about progress and democracy.

The Revolution has a strong visual heritage, including iconic photographs of revolutionary heroes, graphic prints, Diego Rivera and Manuel Orozco's famous murals, and more recently, street art and graphic novels among other new media. Over time, visual media have participated in reproducing, playing with and questioning the dominant narrative about the Revolution.

The paper follows the development of the Revolution's visual representations, with a specific focus on the comics and graphic novels. There will be a particular emphasis on changes in the role of place/space with regards to the transnational dynamics between Mexico and the US on the frontier; the tension between urban space and the countryside, between tradition and progress, and the role of ethnicity.

The paper focuses on three periods: 1) The post-revolutionary order of the 1930s-1950s, exemplified with the Western-style comics series *Adelita y las guerrillas* (1936-1950s, by José Guadalupe Cruz); 2) The explicitly political comics from the late 1960s, exemplified with Rius' comics and cartoons; 3) the graphic novels from 2000 and onwards, with *Pancho Villa toma Zacatecas* (2013, by Paco Ignacio Taibo II and Eko) as the main example. The idea is to study the three periods and their comics as part of intersections of the comics medium – formats, production, audience –; other visual representations and the social and political history.

### Kurzbiographie

Anne Magnussen is Associate Professor, Department of History, University of Southern Denmark. She has edited books and written articles about comics, place and history, and of specific relevance for comics research, "Comics as historical source material: Race, ethnicity and power according to Texas History Movies." *Studies in Comics*, Vol. 7, No. 1 (July 2016), pp. 99-125; "The New Spanish Memory Comics. The Example of *Cuerda de presas*." *European Comic Art*, Vol. 7, No. 1 (Spring 2014), pp. 56-84, and "Spanish Comics and Politics." In Stephan Packard (ed.) *Comics & Politik*. Berlin: Christian A. Bachmann Verlag 2014, pp. 157-178. Anne Magnussen is part of the research group CLAC (Comics and the Latin American City: Framing Urban Communities), and since January 2017 she is co-editor of the journal *European Comic Art*.