

THE PERIPHERY OF THE  
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The classic dichotomy center-periphery alluded to central hegemonic countries (belonging to the once so-called First World) and to dependent peripheric countries (belonging to the so-called Third World). This essentially economic distinction does not reflect mechanically in the artistic world, though it is the background for the creation-reception system of artistic production. Post-modern theories affirm that, among others, the great legitimizing récits are finished, and therefore, the center-periphery distinctions.

I am not now taking the terms in a planetary sense, but rather in the sphere of one country at a given time: the Cuban lithographic production in the 19th Century. This type of work originated in central countries and was taken up in peripheric ones. In 19th Century Cuba, lithography, mainly exploited by the industrial processes, was such a peripheric production vis-à-vis the hegemonic academic art, that it was not even considered an artistic production. A counterpoint analysis -both formal and thematic- between the central (Academy) production and the peripheric (Lithography) one, reveals quite a few interior mechanics of production and reception of the artistic processes.