

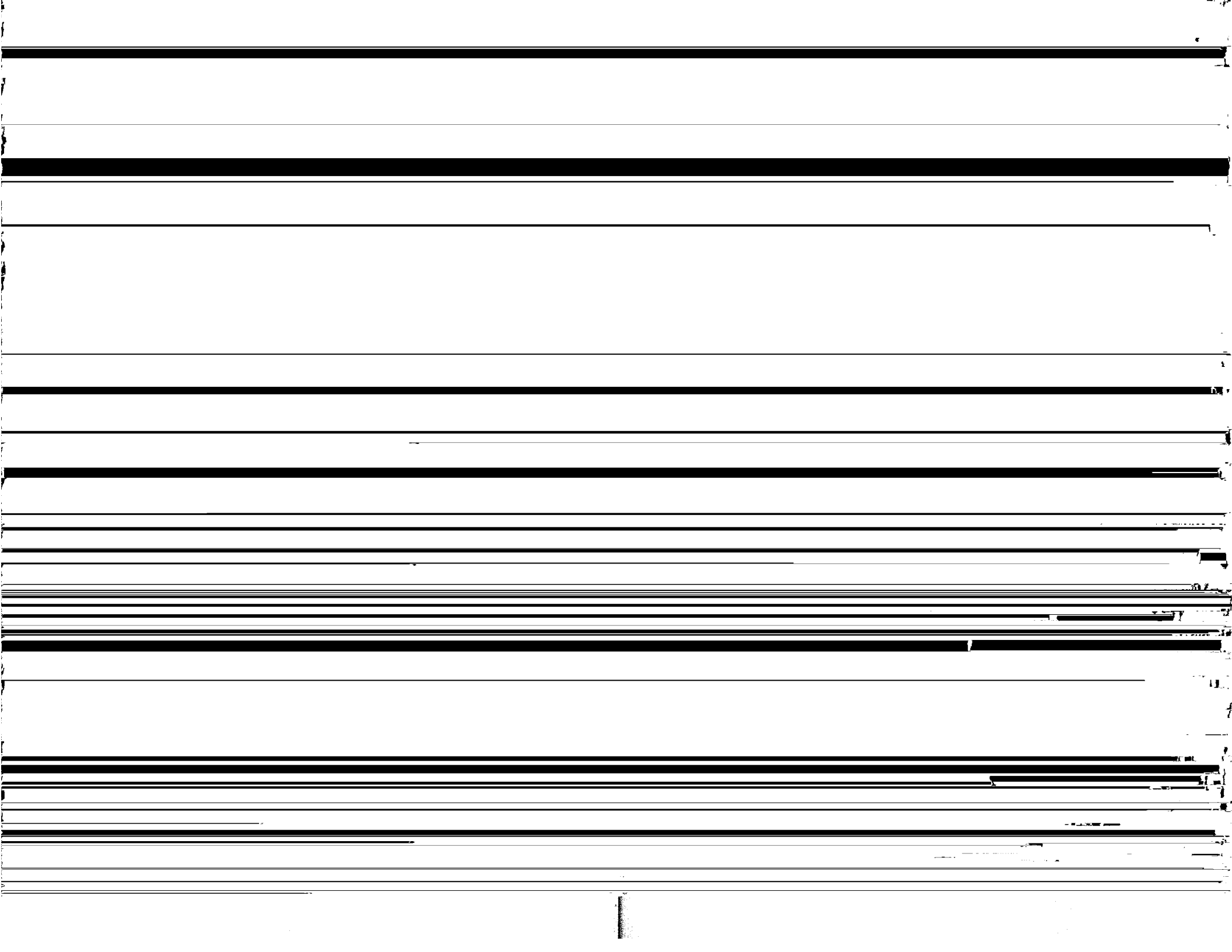
But who were these rural popular classes of which everyone spoke, and

and made parable by the FOLK MEXICANA and the EXHIBITION OF POPULAR ARTS.

novel and praiseworthy.⁶

Coignard found himself pressed into the role of apologist for vernacular

literature yet legitimized by western humanism. Not surprisingly, he insisted that the highlight of the centennial events was a performance by a European opera









toward attracting the popular classes into an appreciation of "high art," Atl,

herently any more liberating for the artisan.

and to valorize rural aesthetics and material production as an essentialization of

uma instituição, em 1993, através de sua faculdade, da Fundação Social de Arte, e de

