Abstract

This thesis explores some paintings of the Fernando Boteros’ Abu Ghraib series (2003) in light of theoretical approaches from a postcolonial perspective, more specifically in matters concerning cultural identity explained in terms of hybridity and Orientalism. Through this lens, the thesis attempts an analysis of aesthetic representations and symbolic vocabulary used by the artist. The main focus is on the motifs in Boleros’ paintings, but the thesis is also a review of the original inspirational material as well as the transformation process of the subjects presented in the photographs taken by the soldiers and reinterpreted through the artist’s own vision and style.

An important aspect is the decisive role of visual aspects in the ability to produce and reproduce ideologies and define identities, it becomes indispensable to invoke relations of power in terms of domination and subordination, stereotypes and multiculturalism among the different actors: soldier, prisoners, artist and context.

Keywords: Fernando Botero, Abu Ghraib, postcolonialism, hybridity, orientalism, interculturality, imperialism, torture, prisoners, soldiers, crucifixion.