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On the Cover: a pastiche print by Vernon Fisher (1943-present) entitled *Perdido en el Mar*. Vernon Fisher’s work deliberately draws upon apparently disjunctive images, making fictional texts—film stills and mythic archetypes—blend and collide with everyday images and photography. His work has a series of common themes to it, yet interpretations often lead to little consensus on its meaning. Although Fisher hopes that viewers of his work will note the blatant and subtle messages within his art, he does not claim that all of these messages are present. As Fisher has stated in his notebooks, “I see myself more as an observer than anything else. I just see all this stuff and point to it.”

Globalization is a process that Fisher’s work captures quite effectively. The process of globalization often draws disjunctive and conflicting events and artifacts into a set of forms (cultural, political, and economic transitions and artifacts) that—ironically—often seem remarkably similar throughout the world. Although these forms may be similar, there is little agreement on the meaning underlying these forms—if there is in fact any meaning beneath them at all. Interpretations of this process and these forms often agree that some common themes exist, yet little consensus exists on just what globalization is. Consequently, students of globalization may indeed feel that they have little recourse but to just act as “observers…seeing all this stuff and pointing to it.”

—Brian Tongier
Acknowledgments

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