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**Sommario/riassunto**

Indigenous artists frequently voice concerns over the commodification of their cultures, a process acutely felt by those living with the consequences of colonialism. This timely book, which features colour illustrations throughout, examines the ways in which contemporary indigenous peoples in different parts of the Americas have harnessed performance practices to resist imposed stereotypes and shape their own complex identities. Essays by leading academics and practitioners show the vibrancy of a wide array of indigenous arts and cultural events in the USA, Mexico, Peru, Bolivia, Canada, Nicaragua, Ecuador and Belize. As well as analysing performance idioms, the authors trace the circulation of creative products and practices as commodities, as cultural capital and/or as heritage. Making reference to aesthetic forms, intellectual property and political empowerment, these essays weigh the impact of music, festivities, film, photography, theatre and museum installations among diverse audiences and discuss ways in which spectacles of cultural difference are remodelled in the hands of indigenous practitioners.

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