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Titolo	Performing indigeneity : global histories and contemporary experiences // edited by Laura R. Graham, H. Glenn Penny ; contributors, Cathrine Baglo [and eleven others]
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Nota di bibliografia	Includes bibliographical references at the end of each chapters and index.
Nota di contenuto	Performing Indigeneity : Emergent Identity, Self-Determination, and Sovereignty / Laura R. Graham and H. Glenn Penny -- Living Traditions : A Manifesto for Critical Indigeneity / Bernard Perley -- Culture Claims : Being Maasai at the United Nations / Dorothy L. Hodgson -- A White Face for the Cofan Nation? : Randy Borman and the Ambivalence of Indigeneity / Michael L. Cepek -- Performed Alliances and Performative Identities : Tupinamba in the Kingdom of France / Beatriz Perrone-Moises -- Rethinking Sami Agency during Living Exhibitions : From the Age of Empire to the Postwar World / Cathrine Baglo -- Not Playing Indian : Surrogate Indigeneity and the German Hobbyist Scene / H. Glenn Penny -- The Return of K? : Re-membering Hawaiian Masculinity, Warriorhood, and Nation / Ty P. K'wika Tengan -- Bone-Deep Indigeneity : Theorizing Hawaiian Care for the State and Its Broken Apparatuses / Greg Johnson -- Haka : Colonized Physicality, Body-

Logic, and Embodied Sovereignty / Brendan Hokowhitu -- Genders of Xavante Ethnographic Spectacle : Cultural Politics of Inclusion and Exclusion in Brazil / Laura R. Graham -- Showing Too Much or Too Little : Predicaments of Painting Indigenous Presence in Central Australia / Fred Myers -- Cities : Indigeneity and Belonging / Mark K. Watson.

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Sommario/riassunto

"This engaging collection of essays discusses the complexities of "being" indigenous in public spaces. Laura R. Graham and H. Glenn Penny bring together a set of highly recognized junior and senior scholars, including indigenous scholars, from a variety of fields to provoke critical thinking about the many ways in which individuals and social groups construct and display unique identities around the world. The case studies in *Performing Indigeneity* underscore the social, historical, and immediate contextual factors at play when indigenous people make decisions about when, how, why, and who can "be" indigenous in public spaces. *Performing Indigeneity* invites readers to consider how groups and individuals think about performance and display and focuses attention on the ways that public spheres, both indigenous and nonindigenous ones, have received these performances. The essays demonstrate that performance and display are essential to the creation and persistence of indigeneity, while also presenting the conundrum that in many cases "indigeneity" excludes some of the voices or identities that the category purports to represent."

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