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Nota di contenuto	Introduction: Foreign in a domestic sense -- Staging the sublime. An open wound : Angel Shaw and Manuel Ocampo -- A queer horizon : Paul Pfeiffer's disintegrating figure studies -- Filipinos are punny, Freud is Filipino. Why Filipinos make pun(s) of one another : the Sikolohiya/psychology of Rex Navarrete's stand-up comedy -- "He will not always say what you would have him say": loss and aural (be) longing in Nicky Paraiso's House/boy -- Conclusion: Reanne Estrada, identity, and the politics of abstraction.
Sommario/riassunto	From the late 1980's to the present, artists of Filipino descent in the United States have produced a challenging and creative movement. In The Decolonized Eye, Sarita Echavez See shows how these artists have engaged with the complex aftermath of U.S. colonialism in the Philippines. Focusing on artists working in New York and California, See examines the overlapping artistic and aesthetic practices and concerns of filmmaker Angel Shaw, painter Manuel Ocampo, installation artist Paul Pfeiffer, comedian Rex Navarrete, performance artist Nicky Paraiso, and sculptor Reanne Estrada to explain the rea