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Nota di contenuto	Introduction: toward a de-colonial performatives of the US Latina and Latino borderlands / Chela Sandoval, Arturo J. Aldama, and Peter J. Garcia -- Performing emancipation: inner work, public acts. Body as codex-ized word / Cuerpo Como Palabra (en-)Codice-ado: Chicana/Indigena and Mexican transnational performative indigeneities / Micaela Diaz-Sanchez -- Milongueando macha homoerotics: dancing the tango, torta style (a performative testimonio) / Maria Lugones -- The other train that derails us: performing Latina anxiety disorder in "The night before Christmas" / Angie Chabram-Dernersesian -- The art of place: the work of Diane Gamboa / Karen Mary Davalos -- Human rights, conditioned choices, and performance in Ana Castillo's Mixquihuala letters / Carl Gutierrez-Jones -- Decolonizing gender performativity: a thesis for emancipation in early Chicana feminist thought (1969-1979) / Daphne V. Taylor-Garcia -- Ethnographies of performance: the Rio Grande and beyond. Performing indigeneity in a South Texas community: los matachines de La Santa Cruz / Norma E. Cantu -- Re-membering Chelo Silva: the bolero in chicana perspective (women's bodies and voices in postrevolutionary urbanization: the

bohemian, urban, and transnational) / Yolanda Broyles-Gonzalez -- Roland Barthes, mojado, in brownface: chisme-laced snapshots documenting the preposterous and fact-laced claim that the postmodern was born along the borders of the Rio Grande River / William Anthony Nericcio -- Decolonial border queers: case studies of chicana/o lesbians, gay men, and transgender folks in El Paso/Juarez / Emma Perez -- "Te amo, te amo, te amo": Lorenzo Antonio and Sparx performing Nuevo Mexico music / Peter J. Garcia -- Sonic geographies and anti-border musics: "we didn't cross the border, the borders crossed us" / Roberto D. Hernandez -- Lila Downs's borderless performance: transculturation and musical communication / Brenda M. Romero -- Nepantla aesthetics in the trans/nacional el macho: how the women of Teatro Luna became men / Paloma Martinez-Cruz and Liza Ann Acosta -- Suturing las ramblas to East LA: transnational performances of Josefina Lopez's Real women have curves / Tiffany Ana Lopez -- Loving revolution: same-sex marriage and queer resistance in Monica palacios's Amor y revolucion / Marivel T. Danielson -- Is Ugly Betty a real woman? representations of Chicana femininity inscribed as a site of (transformative) difference / Jennifer Esposito -- Indian icon, gay macho: Felipe Rose of Village people / Gabriel S. Estrada -- (De) criminalizing bodies: ironies of performance. No somos criminales: crossing borders in contemporary Latina and Latino music / Arturo J. Aldama -- "Pelones y matones": chicano cholos perform for a punitive audience / Victor M. Rios and Patrick Lopez-Aguado -- Mexican hip hop: male expressive culture / Pancho McFarland -- The Latino comedy project and border humor in performance / Jennifer Alvarez Dickinson -- (Re)examining the Latin lover: screening chicano/latino sexualities / Daniel Enrique Perez -- Rumba's democratic circle in the age of legal simulacra / Berta Jottar-Palenzuela.

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#### Sommario/riassunto

In this interdisciplinary volume, contributors analyze the expression of Latina/o cultural identity through performance. With music, theater, dance, visual arts, body art, spoken word, performance activism, fashion, and street theater as points of entry, contributors discuss cultural practices and the fashoning of identity in Latino/a communities throughout the US. Examining the areas of crossover between Latin and American cultures gives new meaning to the notion of ""borderlands." This volume features senior scholars and up-and-coming academics from cultural, visual, and performance stud

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