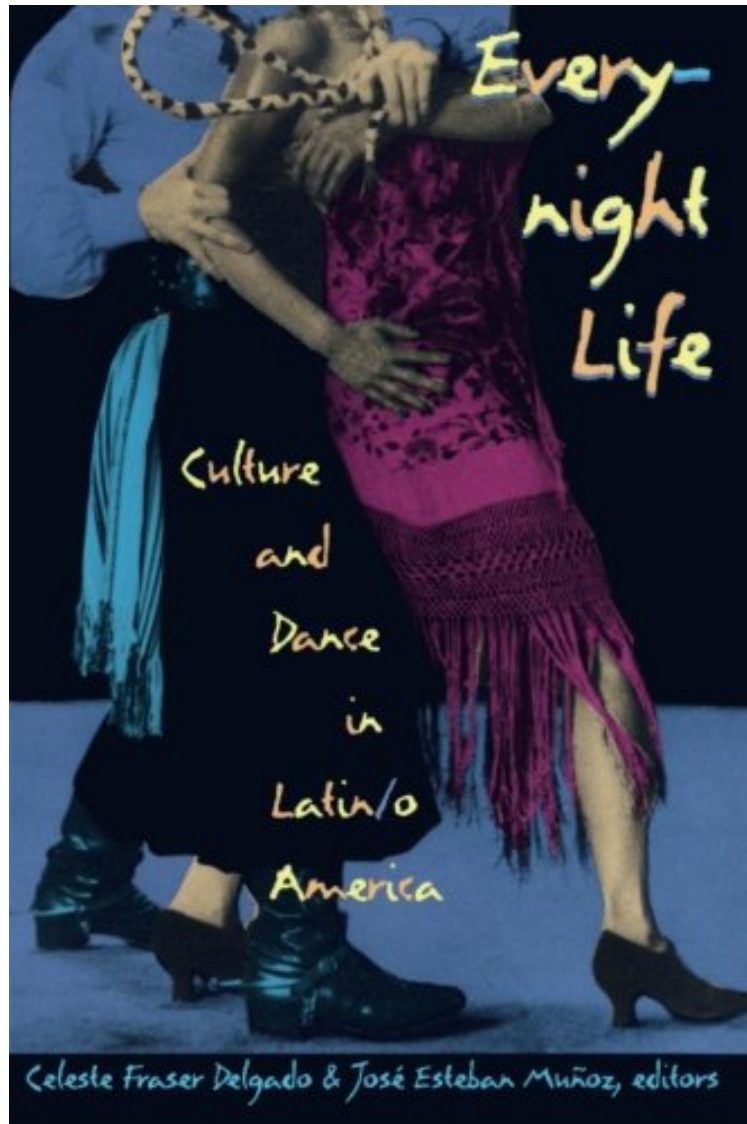


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Everynight Life: Culture and Dance in Latin/o America (Latin America Otherwise)

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From Brand: Duke University Press Books : Everynight Life: Culture and Dance in Latin/o America (Latin America Otherwise) before purchasing it in order to gage whether or not it would be worth my time, and all praised Everynight Life: Culture and Dance in Latin/o America (Latin America Otherwise):

The function of dance in Latin/o American culture is the focus of the essays collected in *Everynight Life*. The contributors interpret how Latin/o culture expresses itself through dance, approaching the material from the varying perspectives of literary, cultural, dance, performance, queer, and feminist studies. Viewing dance as privileged sites of identity formation and cultural resistance in Latin/o America, *Everynight Life* translates the motion of bodies into speech, and the gestures of dance into a provocative socio-political grammar. This anthology looks at many modes of dance including salsa, merengue, cumbia, rumba, mambo, tango, samba, and norteños as models for the interplay of cultural memory and regional conflict. Barbara Brownings essay on capoeira, for instance, demonstrates how dance has been used as a literal form of resistance, while Jos Piedra explores the meanings conveyed by women of color dancing the rumba. Pieces such as Gustavo Perez Frmat's "I Came, I Saw, I Congad" and Jorge Salessis' "Medics, Crooks, and Tango Queens" illustrate the lively scope of this volume's subject matter. Contributors: Barbara Browning, Celeste Fraser Delgado, Jane C. Desmond, Mayra Santos Febres, Juan Carlos Quintero Herencia, Josh Kun, Ana M. Lopez, Jos Esteban Muoz, Jos Piedra, Gustavo Perez Frmat, Augusto C. Puleo, David Romn, Jorge Salessi, Alberto Sandoval

Everynight Life is a major contribution to the ongoing investigation of specific cultural practices heretofore ignored by traditional academic investigation. It will be of specific value to scholars and critics studying issues of performance and performativity as they inform practices of subject-formation in its political, cultural, and sexual dimensions. Ricardo Ortiz, Dartmouth College