



Guillermo Gómez-Peña

# ethno-techno

Writings on performance, activism, and pedagogy

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# Ethno Techno Writings On Performance Activism And Pedagogy

**María Fernández**



## **Ethno Techno Writings On Performance Activism And Pedagogy:**

**Ethno-Techno** Guillermo Gomez-Pena, 2013-02-28 Guillermo Gomez-Pena has spent many years developing his unique style of performance activism his theatricalizations of postcolonial theory In *Ethno Techno Writings on Performance Activism and Pedagogy* he pushes the boundaries still further exploring what's left for artists to do in a post 9 11 repressive culture of what he calls the mainstream bizarre Over forty five photos document his artistic experiments and the text not only explores and confronts his political and philosophical parameters it offers groundbreaking insights into his and his company's methods of production development and teaching The result is an extraordinary and inspiring glimpse into the life and work of one of the most daring innovative and challenging performance artists of our age [Orozco's American Epic](#) Mary K.

Coffey, 2020-02-28 Between 1932 and 1934 Jos Clemente Orozco painted the twenty four panel mural cycle entitled *The Epic of American Civilization* in Dartmouth College's Baker Berry Library An artifact of Orozco's migration from Mexico to the United States the Epic represents a turning point in his career standing as the only fresco in which he explores both US American and Mexican narratives of national history progress and identity While his title invokes the heroic epic form the mural indicts history as complicit in colonial violence It questions the claims of Manifest Destiny in the United States and the Mexican desire to mend the wounds of conquest in pursuit of a postcolonial national project In *Orozco's American Epic* Mary K Coffey places Orozco in the context of his contemporaries such as Diego Rivera and David Alfaro Siqueiros and demonstrates the Epic's power as a melancholic critique of official indigenism industrial progress and Marxist messianism In the process Coffey finds within Orozco's work a call for justice that resonates with contemporary debates about race immigration borders and nationality [Theatre and the Digital](#) Bill Blake, 2014-10-02 Why should the digital bring about ideas of progress in the theatre arts This question opens up a rich seam of provocative and original thinking about the uses of new media in theatre about new forms of cultural practice and artistic innovation and about the widening purposes of the theatre's cultural project in a changing digital world Through detailed case studies on the work of key international theatre companies such as the Elevator Repair Service and The Mission Business Bill Blake explores how the digital is providing new scope for how we think about the theatre as well as how the theatre in turn is challenging how we might relate to the digital

[The Creative Ethnographer's Notebook](#) Melisa Cahnmann-Taylor, Kristina Jacobsen, 2024-10-28 *The Creative Ethnographer's Notebook* offers emerging and trained ethnographers exercises to spark creativity and increase the impact and beauty of ethnographic study With contributions by emerging scholars and leading creative ethnographers working in various social science fields e.g anthropologists educators ethnomusicologists political scientists geographers and others this volume offers readers a variety of creative prompts that ethnographers have used in their own work and university classrooms to deepen their ethnographic and artistic practice The contributions foreground different approaches in creative practice broadening the tools of multimodal ethnography as one designs a study works with collaborators and landscapes and

renders ethnographic findings through a variety of media. Instructors will find dozens of creative prompts to use in a wide variety of classroom settings including early beginners to experienced ethnographers and artists. In the eBook version of this book there are numerous pop up definitions to key ethnographic terms, links to creative ethnographic examples, possibilities for extending prompts for more advanced anthropologists, and helpful tips across all phases of inquiry projects. This resource can be used by instructors of anthropology and other social sciences to teach students how to experiment with creative approaches as well as how to do better public and engaged anthropology. Artists and arts faculty will also benefit from using this book to inspire culturally attuned art making that engages in research as well as research based art. Readers will learn how creative ethnography draws on aspects of the literary, visual, sonic, and/or performing arts. Information is provided about how scholars and artists or scholarartists document culture in ways that serve more diverse public and academic audiences.

Portable Borders Ila N. Sheren, 2015-08-15 After World War II the concept of borders became unsettled, especially after the rise of subaltern and multicultural studies in the 1980s. Art at the U S Mexico border came to a turning point at the beginning of that decade with the election of U S President Ronald Reagan. Beginning with a political history of the border with an emphasis on the Chicano movement and its art production, Ila Sheren explores the forces behind the shift in thinking about the border in the late twentieth century. Particularly in the world of visual art, borders have come to represent a space of performance rather than a geographical boundary, a cultural terrain meant to be negotiated rather than a physical line. From 1980 forward, Sheren argues the border became portable through performance and conceptual work. This dematerialization of the physical border after the 1980s worked in two opposite directions: the movement of border thinking to the rest of the world as well as the importation of ideas to the border itself. Beginning with site specific conceptual artwork of the 1980s, particularly the performances of the Border Art Workshop, Taller de Arte Fronterizo, Sheren shows how these works reconfigured the border as an active site. Sheren moves on to examine artists such as Guillermo Gómez-Peña, Coco Fusco, and Marcos Ramírez. Although Sheren places emphasis on the Chicano movement and its art production, this groundbreaking book suggests possibilities for the expansion of the concept of portability to contemporary art projects beyond the region.

*Performing Remains* Rebecca Schneider, 2011-03 *Performing Remains* is a collection of essays from one of Performance Studies leading scholars exploring the role of the fake, the false, and the faux in contemporary theatre. Divided into seven essays, this book examines both contemporary and historical performance with a wide scope questioning the importance of representation and reassessing the ritual value of failure.

**(In)Hospitable Encounters in Chicanx and Latinx Literature, Culture, and Thought** Maria Antònia Oliver-Rotger, Pere Gifra-Adroher, 2024-10-17 This volume addresses the notion of in-hospitality in the culture, literature, and thought of Chicanx and Latinx in the United States. It underscores those stranger others against whom nativist fear and state violence are directed: undocumented migrants, refugees, and asylum seekers. Critical analyses focus on the topics of immigration and state violence, hospitality in written and

visual narratives and the role of hospitality in the translation of academic and literary works All essays explore the conditional character of hospitality towards Chicanx and Latinx and its attending myths and discourses Dwelling on the predicament that individuals and groups face as strangers unwelcome guests and unwilling hosts the essays also explore the ways in which Chicanx and Latinx writers artists and filmmakers may or may not challenge the guest host relationship The ethical concern that runs through the volume considers material history and the institutional disciplinary regulation of the uncertainty of hospitality acts as factors determining the narratives about foreign others Subjectivity and the Political Gavin Rae, Emma Ingala, 2017-10-12 Despite or quite possibly because of the structuralist post structuralist and deconstructionist critiques of subjectivity master signifiers and political foundations contemporary philosophy has been marked by a resurgence in interest in questions of subjectivity and the political Guided by the contention that different conceptions of the political are at least implicitly committed to specific conceptions of subjectivity while different conceptions of subjectivity have different political implications this collection brings together an international selection of scholars to explore these notions and their connection Rather than privilege one approach or conception of the subjectivity political relationship this volume emphasizes the nature and status of the and in the subjectivity and the political schema By thinking from the place between subjectivity and the political it is able to explore this relationship from a multitude of perspectives directions and thinkers to show the heterogeneity openness and contested nature of it While the contributions deal with different themes or thinkers the themes thinkers are linked historically and or conceptually thereby providing coherence to the volume Thinkers addressed include Arendt Butler Levinas Agamben Derrida Kristeva Adorno Gramsci Mill Hegel and Heidegger while the subjectivity political relation is engaged with through the mediation of the law political ethics politics theological political inside outside subject person and individual institution relationships as well as through concepts such as genius happiness abjection and ugliness The original essays in this volume will be of interest to researchers in philosophy politics political theory critical theory cultural studies history of ideas psychology and sociology Performances of Capitalism, Crises and Resistance Marilena Zaroulia, Philip Hager, 2015-07-27 Discussing crises through diverse examples including the UK's National Theatre public art installations Occupy LSX repatriation ceremonies and performances of the everyday this book asks how performance captures and resists what is considered politically ideologically culturally or socially inside or outside Europe **The Rhetorics of US Immigration** E. Johanna Hartelius, 2015-11-10 In the current geopolitical climate in which unaccompanied children cross the border in record numbers and debates on the topic swing violently from pole to pole the subject of immigration demands innovative inquiry In The Rhetorics of US Immigration some of the most prominent and prolific scholars in immigration studies come together to discuss the many facets of immigration rhetoric in the United States The Rhetorics of US Immigration provides readers with an integrated sense of the rhetorical multiplicity circulating among and about immigrants Whereas extant literature on immigration rhetoric tends to focus on the

media this work extends the conversation to the immigrants themselves among others A collection whose own eclecticism highlights the complexity of the issue The Rhetorics of US Immigration is not only a study in the language of immigration but also a frank discussion of who is doing the talking and what it means for the future From questions of activism authority and citizenship to the influence of Hollywood the LGBTQ community and the church The Rhetorics of US Immigration considers the myriad venues in which the American immigration question emerges and the interpretive framework suited to account for it Along with the editor the contributors are Claudia Anguiano Karma R Ch vez Terence Check Jay P Childers J David Cisneros Lisa M Corrigan D Robert DeChaine Anne Teresa Demo Dina Gavrilos Emily Ironside Christine Jasken Yazmin Lazcano Pry Michael Lechuga and Alessandra B Von Burg

**Studying Disability Arts and Culture** Petra Kupperts, 2017-09-16 In this accessible introduction to the study of Disability Arts and Culture Petra Kupperts foregrounds themes artists and theoretical concepts in this diverse field Complete with case studies exercises and questions for further study the book introduces students to the work of disabled artists and their allies and explores artful responses to living with physical cognitive emotional or sensory difference Engaging readers as cultural producers Kupperts provides useful frameworks for critical analysis and encourages students to explore their own positioning within the frames of gender race sexuality class and disability Comprehensive and accessible this is an essential handbook for undergraduate students or anyone interested in disabled bodies and minds in theatre performance creative writing art and dance

*Mexican Mural Art* Roberto Cantú, 2020-11-24 This volume collects the work of prominent art critics art historians and literary critics who study the art lives and times of the leading Mexican muralists Jos Clemente Orozco Diego Rivera and among other artists David Alfaro Siqueiros Written exclusively for this book in English or in Spanish and with a full length introduction in English the selected essays respond to a surging interest in Mexican mural art bringing forth new interpretations and perspectives from the standpoint of the 21st century The volume s innovative and varied critical approaches will be of interest to a wide readership including professors and students of Mexican muralism as well as the speculative reader public libraries and art galleries around the world

Latina/o Communication Studies Today Angharad N. Valdivia, 2008 This book brings together contemporary and exciting research within communication and Latina o studies Written in a clear accessible manner and based on original research drawn from a broad range of paradigms from textual analysis to reception studies and political economy Latina o Communication Studies Today provides an invaluable resource and excellent case studies for those already conducting research and teaching in Latina o communication studies The media studied include radio television cinema magazines and newspapers

**Race and Classification** Ilona Katzew, Susan Deans-Smith, 2009-07-23 This innovative and provocative volume focuses on the historical development of racial thinking and imagining in Mexico and the southwestern United States over a period of almost five centuries from the earliest decades of Spanish colonial rule and the birth of a multiracial colonial population to the present The distinguished contributors to the volume bring into dialogue sophisticated

new scholarship from an impressive range of disciplines including social and cultural history art history legal studies and performance art The essays provide an engaging and original framework for understanding the development of racial thinking and classification in the region that was once New Spain and also shed new light on the history of the shifting ties between Mexico and the United States and the transnational condition of Latinos in the US today

**A History of Latinx Performing Arts in the U.S.** Beatriz J. Rizk, 2023-10-10 A History of Latinx Performing Arts in the U S provides a comprehensive overview of the development of the Latinx performing arts in what is now the U S since the sixteenth century This book combines theories and philosophical thought developed in a wide spectrum of disciplines such as anthropology sociology gender studies feminism and linguistics among others and productions reviews historical context and political implications Split into two volumes these books offer interpretations and representations of a wide range of Latinxs lived experiences in the U S Volume I provides a chronological overview of the evolution of the Latinx community within the U S spanning from the 1500s to today with an emphasis on the Chicano artistic renaissance initiated by Luis Valdez and the Teatro Campesino in the 1960s Volume II continues looking more in depth at the experiences of Latinx individuals on theatre and performance including Miguel Pi ero Lin Manuel Miranda Mar a Irene Forn s Nilo Cruz and John Leguizamo as well as the important role of transnational migration in Latinx communities and identities across the U S A History of Latinx Performing Arts in the U S offers an accessible and comprehensive understanding of the field and is ideal for students researchers and instructors of theatre studies with an interest in the diverse and complex history of Latinx theatre and performance

*The hurt(ful) body* Tomas Macsotay, Cornelis van der Haven, Karel Vanhaesebrouck, 2017-07-21 This book offers a cross disciplinary approach to pain and suffering in the early modern period based on research in the fields of literary studies art history theatre studies cultural history and the study of emotions The volume s two fold approach to the hurt body defining hurt from the perspectives of both victim and beholder as well as their combined creation of a gaze is unique It establishes a double perspective about the riddle of cruel viewing by tracking the shifting cultural meanings of victims bodies and confronting them with the values of audiences religious and popular institutional settings and practices of punishment It encompasses both the victim s presence as an image or performed event of pain and the conundrum of the look the transmitted pain experienced by the watching audience

**Latin American Identity in Online Cultural Production** Thea Pitman, Claire Taylor, 2013 This volume provides an innovative and timely approach to a fast growing yet still under studied field in Latin American cultural production digital online culture It focuses on the transformations or continuations that cultural products and practices such as hypermedia fictions net art and online performance art as well as blogs films databases and other genre defying web based projects perform with respect to Latin American ist discourses as well as their often contestatory positioning with respect to Western hegemonic discourses as they circulate online The intellectual rationale for the volume is located at the crossroads of two equally important theoretical strands theories of

digital culture in their majority the product of the anglophone academy and contemporary debates on Latin American identity and culture

**Cosmopolitanism in Mexican Visual Culture** María Fernández, 2013-12-15 Since the colonial era Mexican art has emerged from an ongoing process of negotiation between the local and the global which frequently involves invention synthesis and transformation of diverse discursive and artistic traditions In this pathfinding book María Fernández uses the concept of cosmopolitanism to explore this important aspect of Mexican art in which visual culture and power relations unite the local and the global the national and the international the universal and the particular She argues that in Mexico as in other colonized regions colonization constructed power dynamics and forms of violence that persisted in the independent nation state Accordingly Fernández presents not only the visual qualities of objects but also the discourses ideas desires and practices that are fundamental to the very existence of visual objects Fernández organizes episodes in the history of Mexican art and architecture ranging from the seventeenth century to the end of the twentieth century around the consistent but unacknowledged historical theme of cosmopolitanism allowing readers to discern relationships among various historical periods and works that are new and yet simultaneously dependent on their predecessors She uses case studies of art and architecture produced in response to government commissions to demonstrate that established visual forms and meanings in Mexican art reflect and inform desires expectations memories and ways of being in the world in short that visual culture and cosmopolitanism are fundamental to processes of subjectification and identity

**Immigrant Protest** Katarzyna Marciniak, Imogen Tyler, 2014-10-20 The last decade has witnessed a global explosion of immigrant protests political mobilizations by irregular migrants and pro migrant activists This volume considers the implications of these struggles for critical understandings of citizenship and borders Scholars visual and performance artists and activists explore the ways in which political activism art and popular culture can work to challenge the multiple forms of discrimination and injustice faced by illegal and displaced peoples They focus on a wide range of topics including desire and neo colonial violence in film visibility and representation pedagogical function of protest and the role of the arts and artists in the explosion of political protests that challenge the precarious nature of migrant life in the Global North They also examine shifting practices of boundary making and boundary taking changing meanings and lived experiences of citizenship arguing for a noborder politics enacted through a noborder scholarship This book is freely available in an open access edition thanks to Knowledge Unlatched an initiative that provides libraries and institutions with a centralized platform to support OA collections and from leading publishing houses and OA initiatives Learn more at the Knowledge Unlatched website at <https://www.knowledgeunlatched.org> and access the book online at the SUNY Open Access Repository at <http://hdl.handle.net/20.500.12648/7127>

**Staging Democracy** Emily Beausoleil, 2023-08-07 Staging Democracy responds to compelling calls in democratic theory for communication and coalition across social difference by asking how we realize these ideals in concrete terms It shifts the focus from if and why marginalized difference should find entry into politics to the practical question of



how this is to be done What explains those rare moments when marginalized voices break through in contemporary politics And how might a closer look at the strategies and resources at play within such moments enhance how we understand and enact civic engagement Political theory and practice have traditionally overlooked the performing arts as a site of civic politics and yet marginalized communities continually turn to them to communicate challenge and catalyze change This book brings vivid moments of creative practice from three continents together with performance studies and political scholarship to argue that artistic performance offers a potent form of democratic voice for claims from the margins Across political contexts democratic aims and artistic genres Staging Democracy shows how the very qualities that lead some to think of the arts as unclear irrational and irresponsible and thus politically suspect shape artistic performance s distinct capacity to enact democratic engagement in conditions of deep difference and inequality

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## **Table of Contents Ethno Techno Writings On Performance Activism And Pedagogy**

1. Understanding the eBook Ethno Techno Writings On Performance Activism And Pedagogy
  - The Rise of Digital Reading Ethno Techno Writings On Performance Activism And Pedagogy
  - Advantages of eBooks Over Traditional Books
2. Identifying Ethno Techno Writings On Performance Activism And Pedagogy
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Ethno Techno Writings On Performance Activism And Pedagogy
  - User-Friendly Interface
4. Exploring eBook Recommendations from Ethno Techno Writings On Performance Activism And Pedagogy
  - Personalized Recommendations
  - Ethno Techno Writings On Performance Activism And Pedagogy User Reviews and Ratings
  - Ethno Techno Writings On Performance Activism And Pedagogy and Bestseller Lists
5. Accessing Ethno Techno Writings On Performance Activism And Pedagogy Free and Paid eBooks
  - Ethno Techno Writings On Performance Activism And Pedagogy Public Domain eBooks
  - Ethno Techno Writings On Performance Activism And Pedagogy eBook Subscription Services
  - Ethno Techno Writings On Performance Activism And Pedagogy Budget-Friendly Options

6. Navigating Ethno Techno Writings On Performance Activism And Pedagogy eBook Formats
  - ePub, PDF, MOBI, and More
  - Ethno Techno Writings On Performance Activism And Pedagogy Compatibility with Devices
  - Ethno Techno Writings On Performance Activism And Pedagogy Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Ethno Techno Writings On Performance Activism And Pedagogy
  - Highlighting and Note-Taking Ethno Techno Writings On Performance Activism And Pedagogy
  - Interactive Elements Ethno Techno Writings On Performance Activism And Pedagogy
8. Staying Engaged with Ethno Techno Writings On Performance Activism And Pedagogy
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Ethno Techno Writings On Performance Activism And Pedagogy
9. Balancing eBooks and Physical Books Ethno Techno Writings On Performance Activism And Pedagogy
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Ethno Techno Writings On Performance Activism And Pedagogy
10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
11. Cultivating a Reading Routine Ethno Techno Writings On Performance Activism And Pedagogy
  - Setting Reading Goals Ethno Techno Writings On Performance Activism And Pedagogy
  - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Ethno Techno Writings On Performance Activism And Pedagogy
  - Fact-Checking eBook Content of Ethno Techno Writings On Performance Activism And Pedagogy
  - Distinguishing Credible Sources
13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
14. Embracing eBook Trends
  - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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