

Meiver De La Cruz

Ronak K. Kapadia

Queer Nightlife Kemi Adeyemi, Kareem Khubchandani, Ramon H. Rivera-Servera, 2021-05-03 The mass shooting at a queer Latin Night in Orlando in July 2016 sparked a public conversation about access to pleasure and selfhood within conditions of colonization, violence, and negation. *Queer Nightlife* joins this conversation by centering queer and trans people of color who apprehend the risky medium of the night to explore, know, and stage their bodies, genders, and sexualities in the face of systemic and social negation. The book focuses on house parties, nightclubs, and bars that offer improvisatory conditions and possibilities for “stranger intimacies,” and that privilege music, dance, and sexual/gender expressions. *Queer Nightlife* extends the breadth of research on “everynight life” through twenty-five essays and interviews by leading scholars and artists. The book’s four sections move temporally from preparing for the night (how do DJs source their sounds, what does it take to travel there, who promotes nightlife, what do people wear?); to the socialities of nightclubs (how are social dance practices introduced and taught, how is the price for sex negotiated, what styles do people adopt to feel and present as desirable?); to the staging and spectacle of the night (how do drag artists confound and celebrate gender, how are spaces designed to create the sensation of spectacularity, whose bodies become a spectacle already?); and finally, how the night continues beyond the club and after sunrise (what kinds of intimacies and gestures remain, how do we go back to the club after Orlando?).

Nobody Is Supposed to Know C. Riley Snorton, 2014-03-01 Since the early 2000s, the phenomenon of the “down low”—black men who have sex with men as well as women and do not identify as gay, queer, or bisexual—has exploded in news media and popular culture, from the Oprah Winfrey Show to R & B singer R. Kelly’s hip hopera *Trapped in the Closet*. Most down-low stories are morality tales in which black men are either predators who risk infecting their unsuspecting female partners with HIV or victims of a pathological black culture that repudiates openly gay identities. In both cases, down-low narratives depict black men as sexually dangerous, duplicitous, promiscuous, and contaminated. In *Nobody Is Supposed to Know*, C. Riley Snorton traces the emergence and circulation of the down low in contemporary media and popular culture to show how these portrayals reinforce troubling perceptions of black sexuality. Reworking Eve Sedgwick’s notion of the “glass closet,” Snorton advances a new theory of such representations in which black sexuality is marked by hypervisibility and confinement, spectacle and speculation. Through close readings of news, music, movies, television, and gossip blogs,

Nobody Is Supposed to Know explores the contemporary genealogy, meaning, and functions of the down low. Snorton examines how the down low links blackness and queerness in the popular imagination and how the down low is just one example of how media and popular culture surveil and police black sexuality. Looking at figures such as Ma Rainey, Bishop Eddie L. Long, J. L. King, and Will Smith, he ultimately contends that down-low narratives reveal the limits of current understandings of black sexuality.

A Race So Different Joshua Chambers-Letson, 2013-12-02 Winner of the 2014 Outstanding Book Award presented by the Association for Theatre in Higher Education Taking a performance studies approach to understanding Asian American racial subjectivity, Joshua Takano Chambers-Letson argues that the law influences racial formation by compelling Asian Americans to embody and perform recognizable identities in both popular aesthetic forms (such as theater, opera, or rock music) and in the rituals of everyday life. Tracing the production of Asian American selfhood from the era of Asian Exclusion through the Global War on Terror, *A Race So Different* explores the legal paradox whereby U.S. law apprehends the Asian American body as simultaneously excluded from and included within the national body politic. Bringing together broadly defined forms of performance, from artistic works such as *Madame Butterfly* to the Supreme Court's oral arguments in the Cambodian American deportation cases of the twenty-first century, this book invites conversation about how Asian American performance uses the stage to document, interrogate, and complicate the processes of racialization in U.S. law. Through his impressive use of a rich legal and cultural archive, Chambers-Letson articulates a robust understanding of the construction of social and racial realities in the contemporary United States.

Moving Otherwise Victoria Fortuna, 2019 *Moving Otherwise* examines how contemporary dance practices in Buenos Aires, Argentina enacted politics within climates of political and economic violence from the mid-1960s to the mid-2010s. From the repression of military dictatorships to the precarity of economic crises, contemporary dancers and audiences consistently responded to and reimagined the everyday choreographies that have accompanied Argentina's volatile political history. The titular concept, moving otherwise names how both concert dance and its off-stage practice and consumption offer alternatives to and modes to critique the patterns of movement and bodily comportment that shape everyday life in contexts marked by violence. Drawing on archival research based in institutional and private collections, over fifty interviews with dancers and choreographers, and the author's embodied experiences as a collaborator and performer with active groups, the book analyzes how a wide range of practices moved otherwise, including concert works, community dance initiatives, and the everyday labor that animates dance. It demonstrates how these diverse practices represent, resist, and remember violence and engender new forms of social mobilization on and off the theatrical stage. As the first book length critical study of Argentine contemporary dance, it introduces a breadth of choreographers to an English speaking audience, including Ana Kamien, Susana Zimmermann, Estela Maris, Alejandro Cervera, Renate Schottelius, Susana Tambutti, Silvia

Hodgers, and Silvia Vladimivsky. It also considers previously undocumented aspects of Argentine dance history, including crossings between contemporary dancers and 1970s leftist political militancy, Argentine dance labor movements, political protest, and the prominence of tango themes in contemporary dance works that address the memory of political violence. Contemporary dance, the book demonstrates, has a rich and diverse history of political engagement in Argentina.

Body Impossible Ariel Osterweis, 2024 *Body Impossible* theorizes the concept of virtuosity in contemporary dance and performance through a study of the career of dancer Desmond Richardson. Focusing on Richardson's creative insistence on improvisatory fun and excellence throughout the decades approaching the millennium (shaped by Reaganism, the Culture Wars, the AIDS epidemic, the New Jim Crow, and MTV), this book brings dance into conversation with paradigms of blackness, queerness, masculinity, and class in order to generate a socio-culturally attentive understanding of virtuosity.

Insurgent Aesthetics Ronak K. Kapadia, 2019-10-25 In *Insurgent Aesthetics* Ronak K. Kapadia theorizes the world-making power of contemporary art responses to US militarism in the Greater Middle East. He traces how new forms of remote killing, torture, confinement, and surveillance have created a distinctive post-9/11 infrastructure of racialized state violence. Linking these new forms of violence to the history of American imperialism and conquest, Kapadia shows how Arab, Muslim, and South Asian diasporic multimedia artists force a reckoning with the US war on terror's violent destruction and its impacts on immigrant and refugee communities. Drawing on an eclectic range of visual, installation, and performance works, Kapadia reveals queer feminist decolonial critiques of the US security state that visualize subjugated histories of US militarism and make palpable what he terms "the sensorial life of empire." In this way, these artists forge new aesthetic and social alliances that sustain critical opposition to the global war machine and create alternative ways of knowing and feeling beyond the forever war.

An Empty Room Michael Sakamoto, 2022-05-03 Short Listed for The de la Torre Bueno© First Book Award (2023) *An Empty Room* is a transformative journey through butoh, an avant-garde form of performance art that originated in Japan in the late 1950's and is now a global phenomenon. This is the first book about butoh authored by a scholar-practitioner who combines personal experience with ethnographic and historical accounts alongside over twenty photos. Author Michael Sakamoto traverses butoh dance history from its roots in post-World War II Japan to its diaspora in the West in the 1970s and 1980s. *An Empty Room* delves into the archive of butoh dance, gathering testimony from multiple generations of artists active in Japan, the US, and Europe. The book also creatively highlights seminal visual and written texts, especially Hosoe Eikoh's photo essay, Kamaitachi, and Hijikata Tatsumi's early essays. Sakamoto ultimately fashions an original view of what butoh has been, is and, more importantly, can be through the lens of literary criticism, photo studies, folklore, political theory, and his experience performing, photographing, teaching, and lecturing in 15 countries worldwide.

The Fabric of Empire Danielle C. Skeeahan, 2020-12-08 Revealing the entangled lives of texts and textiles in the early

modern Atlantic world. Textiles are the books that the colony was not able to burn.—Asociación Femenina para el Desarrollo de Sacatepéquez (AFEDES) A history of the book in the Americas, across deep time, would reveal the origins of a literary tradition woven rather than written. It is in what Danielle Skeeahan calls material texts that a people's history and culture is preserved, in their embroidery, their needlework, and their woven cloth. In defining textiles as a form of cultural writing, *The Fabric of Empire* challenges long-held ideas about authorship, textuality, and the making of books. It is impossible to separate text from textiles in the early modern Atlantic: novels, newspapers, broadsides, and pamphlets were printed on paper made from household rags. Yet the untethering of text from textile served a colonial agenda to define authorship as reflected in ink and paper and the pen as an instrument wielded by learned men and women. Skeeahan explains that the colonial definition of the book, and what constituted writing and authorship, left colonial regimes blind to nonalphabetic forms of media that preserved cultural knowledge, history, and lived experience. This book shifts how we look at cultural objects such as books and fabric and provides a material and literary history of resistance among the globally dispossessed. Each chapter examines the manufacture and global circulation of a particular type of cloth alongside the complex print networks that ensured the circulation of these textiles, promoted their production, petitioned for or served to curtail the rights of textile workers, facilitated the exchange of textiles for human lives, and were, in turn, printed and written on surfaces manufactured from broken-down linen and cotton fibers. Bringing together methods and materials traditionally belonging to literary studies, book history, and material culture studies, *The Fabric of Empire* provides a new model for thinking about the different media, languages, literacies, and textualities in the early Atlantic world.

Suture KJ Cerankowski, 2021 Combining memoir, lyrical essay, and cultural criticism, KJ Cerankowski's *Suture: Trauma and Trans* Becoming stitches together an embodied history of trauma and its ongoing impacts on the lived realities of trans, queer, and other marginalized subjects. *Suture* is a conjuration, a patchwork knitting of ghost stories attending to the wound as its own archive. It is a journey through many transitions: of gender; through illness and chronic pain; from childhood to adulthood and back again; of psyche and form in the wake of abuse and through the work of healing; and of the self, becoming in and through the ongoingness of settler colonial violence and its attendant subjugations of diverse forms of life. Refusing a traditional binary-based gender transition narrative, as well as dominant psychoanalytic narratives of trauma that center an individual process of symptom, diagnosis, and cure, *Suture* explores the refractive nature of trauma's dispersed roots and lingering effects. If the wounds of trauma are disquiet apparitions--repetitions within the cut--these stories tend the seams through which the simultaneous loneliness of mourning and togetherness of queer intersubjective relations converge. Across these essays, healing, and indeed living, is a state of perpetual becoming, surviving, and loving, in the nonlinearities of trauma time, body-time, and queer time.--

Fraught Balance Shayna M. Silverstein, 2024-05-07 Dabke, one of Syria's most beloved dance music traditions, is at the

center of the country's war and the social tensions that preceded conflict. Drawing on almost two decades of ethnographic, archival, and digital research, Shayna M. Silverstein shows how dabke dance music embodies the fraught dynamics of gender, class, ethnicity, and nationhood in an authoritarian state. The book situates dabke politically, economically, and historically in a broader account of expressive culture in Syria's recent (and ongoing) turmoil. Silverstein shows how people imagine the Syrian nation through dabke, how the state has coopted it, how performances of masculinity reveal—and play with—the tensions and complexities of the broader social imaginary, how forces opposed to the state have used it resistively, and how migrants and refugees have reimagined it in their new homes in Europe and the United States. She offers deeply thoughtful reflections on the ethnographer's ethical and political dilemmas on fieldwork in an authoritarian state. Silverstein's study ultimately questions the limits of authoritarian power, considering the pleasure and play intrinsic to dabke circles as evidence for how performance cultures sustain social life and solidify group bonds while reproducing the societal divides endemic to Syrian authoritarianism.

How to Land Ann Cooper Albright, 2019 *How to Land: Finding Ground in an Unstable World* foregrounds the importance of embodiment as a means of surviving the disorientation of our twenty-first century world. Linking somatics and politics, author Ann Cooper Albright argues that a renewed attention to gravity as both a metaphoric sensibility and a physical experience can help transform moments of personal disorientation into an opportunity to reflect on the important relationship between individual resiliency and communal responsibility. Long one of the nation's preeminent thinkers in dance studies, Albright asks how contemporary bodies are affected by repeated images of falling bodies, bombed-out buildings, and displaced peoples, as well as recurring evocations of global economies and governments in discursive free fall or dissolution. What kind of fear gets lodged in connective tissue when there is an underlying anxiety that certain aspects of our world are in danger of falling apart? To answer this question, she draws on analyses of perception from cognitive studies, tracing the discussions of meaning, body and language through the work of Sara Ahmed, Jean-Luc Nancy, and Shaun Gallagher, among others. In addition, she follows the past decade of debate in contemporary media concerning the implications of the weightless and two-dimensional social media exchanges on structures of attention and learning, as well as their effect on the personal growth and socialization of a generation of young adults. Each chapter interweaves discussions of movement actions with their cultural implications, documenting specific bodily experiences and then tracing their ideological ripples out through the world.

Choreographing in Color J. Lorenzo Perillo, 2020-08-24 In *Choreographing in Color*, J. Lorenzo Perillo investigates the development of Filipino popular dance and performance since the late 20th century. Drawing from nearly two decades of ethnography, choreographic analysis, and community engagement with artists, choreographers, and organizers, Perillo shifts attention away from the predominant Philippine neoliberal and U.S. imperialist emphasis on Filipinos as superb mimics,

heroic migrants, model minorities, subservient wives, and natural dancers and instead asks: what does it mean for Filipinos to navigate the violent forces of empire and neoliberalism with street dance and Hip-Hop? Employing critical race, feminist, and performance studies, Perillo analyzes the conditions of possibility that gave rise to Filipino dance phenomena across viral, migrant, theatrical, competitive, and diplomatic performance in the Philippines and diaspora. Advocating for serious engagements with the dancing body, Perillo rethinks a staple of Hip-Hop's regulation, the euphemism, as a mode of social critique for understanding how folks have engaged with both racial histories of colonialism and gendered labor migration. Figures of euphemism - the zombie, hero, robot, and judge - constitute a way of seeing Filipino Hip-Hop as contiguous with a multi-racial repertoire of imperial crossing, thus uncovering the ways Black dance intersects Filipino racialization and reframing the ongoing, contested underdog relationship between Filipinos and U.S. global power. *Choreographing in Color* therefore reveals how the Filipino dancing body has come to be, paradoxically, both globally recognized and indiscernible.

Ishtyle Kareem Khubchandani, 2020-07-16 *Ishtyle* follows queer South Asian men across borders into gay neighborhoods, nightclubs, bars, and house parties in Bangalore and Chicago. Bringing the cultural practices they are most familiar with into these spaces, these men accent the aesthetics of nightlife cultures through performance. Kareem Khubchandani develops the notion of “ishtyle” to name this accented style, while also showing how brown bodies inadvertently become accents themselves, ornamental inclusions in the racialized grammar of desire. *Ishtyle* allows us to reimagine a global class perpetually represented as docile and desexualized workers caught in the web of global capitalism. The book highlights a different kind of labor, the embodied work these men do to feel queer and sexy together. Engaging major themes in queer studies, Khubchandani explains how his interlocutors’ performances stage relationships between: colonial law and public sexuality; film divas and queer fans; and race, caste, and desire. Ultimately, the book demonstrates that the unlikely site of nightlife can be a productive venue for the study of global politics and its institutional hierarchies.

Distributing Condoms and Hope Chris Barcelos, 2020-12-01 *Distributing Condoms and Hope* is a feminist ethnographic account of how youth sexual health programs in the racially and economically stratified city of “Millerston” reproduce harm in the marginalized communities they are meant to serve. Chris A. Barcelos makes space for the stories of young mothers, who often recognize the narrow ways that public health professionals respond to pregnancies. Barcelos's findings show that teachers, social workers, and nurses ignore systemic issues of race, class, and gender and instead advocate for individual-level solutions such as distributing condoms and promoting hope. Through a lens of reproductive justice, *Distributing Condoms and Hope* imagines a different approach to serving marginalized youth—a support system that neither uses their lives as a basis for disciplinary public policies nor romanticizes their struggles.

Vibes Up Sabia McCoy-Torres, 2024-08-13 This book focuses on reggae/dancehall culture and West Indian historic and contemporary migration to Costa Rica and Brooklyn. It centers an analysis of migration, diaspora, queerness, Blackness,

affect, and Caribbean cultural subjectivity using reggae/dancehall culture as an ethnographic lens. The author unveils underexplored forms of resistance, negotiations of gender and sexuality, and creation of informal cultural institutions with transnational ties--

Cooking Data Cal (Crystal) Biruk, 2018-03-15 In *Cooking Data* Crystal Biruk offers an ethnographic account of research into the demographics of HIV and AIDS in Malawi to rethink the production of quantitative health data. While research practices are often understood within a clean/dirty binary, Biruk shows that data are never clean; rather, they are always “cooked” during their production and inevitably entangled with the lives of those who produce them. Examining how the relationships among fieldworkers, supervisors, respondents, and foreign demographers shape data, Biruk examines the ways in which units of information—such as survey questions and numbers written onto questionnaires by fieldworkers—acquire value as statistics that go on to shape national AIDS policy. Her approach illustrates how on-the-ground dynamics and research cultures mediate the production of global health statistics in ways that impact local economies and formulations of power and expertise.

Sajjilu Arab American Louise Cainkar, Pauline Homsy Vinson, Amira Jarmakani, 2022-08-04 Both a summative description of the field and an exploration of new directions, this multidisciplinary reader addresses issues central to the fields of Arab American, US Muslim, and Southwest Asian and North African (SWANA) American studies. Taking a broad conception of the Americas, this collection simultaneously registers and critically reflects upon major themes in the field, including diaspora, migration, empire, race and racialization, securitization, and global South solidarity. The collection will be essential reading for scholars in Arab/SWANA American studies, Asian American studies, and race, ethnicity, and Indigenous studies, now and well into the future. Contributors include: Evelyn Alsultany, Carol W. N. Fadda, Hisham D. Aidi, Nadine Naber, Therí Pickens, Steven Salaita, Ella Shohat and Sarah M.A. Gualtieri.

Involuntary Motion Jeff Kaplan, 2020-10-29 *Involuntary Motion* contributes to the study of refugee flight by using movement as a lens to explore problems in refugee performance and understand the experience of bodies in motion. Drawing from somatics, movement analysis, and dance praxis, the chapters explore forces that set bodies in motion; the spaces in which forced movement occurs; the movement of refugee identity arcs; the monstrosity of refugee performance; and the relationship between writing and body culture. How does forced movement impact identity? What are the philosophical implications of robbing individuals of agency over motion? What performances does involuntary motion necessitate? These questions are important as the world confronts the threat of a return of the horrors of the twentieth century. Bringing together debates in migration studies and movement studies, the book argues that refugees are akin to dancers performing on disappearing stages not of their choosing. It will be of great interest to students and scholars of performance, dance, and politics.

Mut‘at Al-Asmā‘ Fī ‘ilm Al-Samā‘, the Ears' Pleasure and the Science of Listening to Music by Aḥmad B. Yūsuf Al-Tifāshī Al-Qafṣī (580-651/1184-1253) George Dimitri Sawa, 2024 The book deals with musicians' behaviour at the court; the process of composition; modes, repertoire and instruments in Andalusia, the Maghreb, Persia and the Middle East; new poetic forms: zajal and muwashshah; dance and shadow dance in Andalusia and the Middle East.

Possible Histories Charlotte Karem Albrecht, 2023-02-07 A free ebook version of this title is available through Luminos, University of California Press's Open Access publishing program. Visit www.luminosoa.org to learn more. Many of the hundreds of thousands of Syrians who immigrated to the US beginning in the 1870s worked as peddlers. Men were able to transgress Syrian norms related to marriage practices while they were traveling, while Syrian women accessed more economic autonomy through their participation in peddling networks. In *Possible Histories*, Charlotte Karem Albrecht explores this peddling economy of the late nineteenth and early twentieth centuries as a site for revealing how dominant ideas about sexuality are imbricated in Arab American racial histories. Karem Albrecht marshals a queer affective approach to community and family history to show how Syrian immigrant peddlers and their interdependent networks of labor and care appeared in interconnected discourses of modernity, sexuality, gender, class, and race. *Possible Histories* conceptualizes this profession, and its place in narratives of Arab American history, as a queer ecology of laboring practices, intimacies, and knowledge production. This book ultimately proposes a new understanding of the long arc of Arab American history that puts sexuality and gender at the heart of ways of navigating US racial systems.

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Table of Contents Meiver De La Cruz

1. Understanding the eBook Meiver De La Cruz
 - The Rise of Digital Reading Meiver De La Cruz
 - Advantages of eBooks Over Traditional Books
2. Identifying Meiver De La Cruz
 - 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 Meiver De La Cruz
 - User-Friendly Interface
4. Exploring eBook Recommendations from Meiver

De La Cruz

- Personalized Recommendations
 - Meiver De La Cruz User Reviews and Ratings
 - Meiver De La Cruz and Bestseller Lists
5. Accessing Meiver De La Cruz Free and Paid eBooks
 - Meiver De La Cruz Public Domain eBooks
 - Meiver De La Cruz eBook Subscription Services
 - Meiver De La Cruz Budget-Friendly Options
 6. Navigating Meiver De La Cruz eBook Formats
 - ePub, PDF, MOBI, and More
 - Meiver De La Cruz Compatibility with Devices
 - Meiver De La Cruz Enhanced eBook Features

7. Enhancing Your Reading Experience

- Adjustable Fonts and Text Sizes of Meiver De La Cruz
 - Highlighting and Note-Taking Meiver De La Cruz
 - Interactive Elements Meiver De La Cruz
8. Staying Engaged with Meiver De La Cruz
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Meiver De La Cruz
 9. Balancing eBooks and Physical Books Meiver De La Cruz
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Meiver De La Cruz

10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine

Meiver De La Cruz

 - Setting Reading Goals

Meiver De La Cruz
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of

Meiver De La Cruz

 - Fact-Checking eBook

Content of Meiver De La Cruz
 - 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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