

Chicano Popular Culture

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Culture Across Borders - David Maciel 1998
For as long as Mexicans have emigrated to the United States they have responded creatively to the challenges of making a new home. But although historical, sociological, and other aspects of Mexican immigration have been widely studied, its cultural and artistic manifestations have been largely overlooked by

scholars—even though Mexico has produced the greatest number of cultural works inspired by the immigration process. And recently Chicana/o artists have addressed immigration as a central theme in their cultural productions and motifs. Culture across Borders is the first and only book-length study to analyze a wide range of cultural manifestations of the immigration experience,

including art, literature, cinema, corridos, and humor. It shows how Mexican immigrants have been depicted in popular culture both in Mexico and the United States—and how Mexican and Chicano/Chicana artists, intellectuals, and others have used artistic means to protest the unjust treatment of immigrants by U.S. authorities. Established and upcoming scholars from both sides of the border contribute their expertise in art history, literary criticism, history, cultural studies, and other fields, capturing the many facets of the immigrant experience in popular culture. Topics include the difference between Chicano/a and Mexican representation of immigration; how films dealing with immigrants are treated differently by Mexican, Chicano, and Hollywood producers; the rich literary and artistic production on immigration themes; and the significance of immigration in Chicano jokes. As a first step in addressing the cultural dimensions of Mexican immigration to the United States, this book captures how the

immigration process has inspired powerful creative responses on both sides of the border. *Bless Me, Ultima* - Rudolfo Anaya 2022-03-15 A collectible hardcover 50th-anniversary edition of the bestselling Chicano novel of all time, featuring a new foreword by Erika L. Sánchez, the New York Times bestselling author of *I Am Not Your Perfect Mexican Daughter* A Penguin Vitae Edition Although only six years old, Antonio Marez is perceptive beyond his years. He was brought into the world with the help of Ultima, a curandera, or folk healer, in touch with nature and the spirit world. Revered by some as a wisewoman but rebuked by others as a witch, Ultima has now come back to stay with Tony's family in New Mexico. As Tony seeks out his destiny—torn between his mother's farming forebears and his father's wandering vaquero roots, between Spanish Catholicism and the gods of his indigenous ancestors—Ultima's loving tutelage will help him navigate questions of life and death, good and evil, and reveal to

him the vastness of the heritage that shapes him, in this pioneering work of literature. Penguin Vitae—loosely translated as “Penguin of one’s life”—is a deluxe hardcover series from Penguin Classics celebrating a dynamic and diverse landscape of classic fiction and nonfiction from seventy-five years of classics publishing. Penguin Vitae provides readers with beautifully designed classics that have shaped the course of their lives, and welcomes new readers to discover these literary gifts of personal inspiration, intellectual engagement, and creative originality.

Chicano and Chicana Art - Jennifer A. González 2019-01-15

This anthology provides an overview of the history and theory of Chicano/a art from the 1960s to the present, emphasizing the debates and vocabularies that have played key roles in its conceptualization. In *Chicano and Chicana Art*—which includes many of Chicano/a art's landmark and foundational texts and

manifestos—artists, curators, and cultural critics trace the development of Chicano/a art from its early role in the Chicano civil rights movement to its mainstream acceptance in American art institutions. Throughout this teaching-oriented volume they address a number of themes, including the politics of border life, public art practices such as posters and murals, and feminist and queer artists' figurations of Chicano/a bodies. They also chart the multiple cultural and artistic influences—from American graffiti and Mexican pre-Columbian spirituality to pop art and modernism—that have informed Chicano/a art's practice. Contributors. Carlos Almaraz, David Avalos, Judith F. Baca, Raye Bemis, Jo-Anne Berelowitz, Elizabeth Blair, Chaz Bojórquez, Philip Brookman, Mel Casas, C. Ondine Chavoya, Karen Mary Davalos, Rupert García, Alicia Gaspar de Alba, Shifra Goldman, Jennifer A. González, Rita Gonzalez, Robb Hernández, Juan Felipe Herrera, Louis Hock, Nancy L. Kelker, Philip Kennicott, Josh Kun, Asta

Kuusinen, Gilberto "Magu" Luján, Amelia Malagamba-Ansotegui, Amalia Mesa-Bains, Dylan Miner, Malaquias Montoya, Judithe Hernández de Neikrug, Chon Noriega, Joseph Palis, Laura Elisa Pérez, Peter Plagens, Catherine Ramírez, Matthew Reilly, James Rojas, Terezita Romo, Ralph Rugoff, Lezlie Salkowitz-Montoya, Marcos Sanchez-Tranquilino, Cylena Simonds, Elizabeth Sisco, John Tagg, Roberto Tejada, Rubén Trejo, Gabriela Valdivia, Tomás Ybarra-Frausto, Victor Zamudio-Taylor
Chicana and Chicano Art - Carlos Francisco Jackson 2009-02-14

"This is the first book solely dedicated to the history, development, and present-day flowering of Chicana and Chicano visual arts. It offers readers an opportunity to understand and appreciate Chicana/o art from its beginnings in the 1960s, its relationship to the Chicana/o Movement, and its leading artists, themes, current directions, and cultural impact." "The visual arts have both reflected and created

Chicano culture in the United States. For college students - and for all readers who want to learn more about this subject - this book is an ideal introduction to an art movement with a social conscience." --Book Jacket.

Latino/a Popular Culture - Michelle Habell-Pallan 2002-06-01

Cover artwork by Diane Gamboa. Credit-Click here Latinos have become the largest ethnic minority group in the United States. While the presence of Latinos and Latinas in mainstream news and in popular culture in the United States buttresses the much-heralded Latin Explosion, the images themselves are often contradictory. In Latino/a Popular Culture, Habell-Pallán and Romero have brought together scholars from the humanities and social sciences to analyze representations of Latinidad in a diversity of genres - media, culture, music, film, theatre, art, and sports - that are emerging across the nation in relation to Chicanas, Chicanos, mestizos, Puerto Ricans, Caribbeans, Central Americans

and South Americans, and Latinos in Canada. Contributors include Adrian Burgos, Jr., Luz Calvo, Arlene Dávila, Melissa A. Fitch, Michelle Habell-Pallán, Tanya Katerí Hernández, Josh Kun, Frances Negron-Muntaner, William A. Nericcio, Raquel Z. Rivera, Ana Patricia Rodríguez, Gregory Rodriguez, Mary Romero, Alberto Sandoval-Sánchez, Christopher A. Shinn, Deborah R. Vargas, and Juan Velasco. Cover artwork "Layering the Decades" by Diane Gamboa, 2002, mixed media on paper, 11 X 8.5". Copyright 2001, Diane Gamboa. Printed with permission.

Creating Aztlán - Dylan Miner 2014-10-30
"Creating Aztlán interrogates the important role of Aztlán in Chicano and Indigenous art and culture. Using the idea that lowriding is an Indigenous way of being, author Dylan A. T. Miner (Mâetis) discusses the multiple roles that Aztlán has played at various moments in time, engaging pre-colonial indigenities, alongside colonial, modern, and contemporary Xicano

responses to colonization"--

Chicano Art Inside/Outside the Master's

House - Alicia Gaspar de Alba 2010-07-05

In the early 1990s, a major exhibition Chicano Art: Resistance and Affirmation, 1965-1985 toured major museums around the United States. As a first attempt to define and represent Chicano/a art for a national audience, the exhibit attracted both praise and controversy, while raising fundamental questions about the nature of multiculturalism in the U.S. This book presents the first interdisciplinary cultural study of the CARA exhibit. Alicia Gaspar de Alba looks at the exhibit as a cultural text in which the Chicano/a community affirmed itself not as a "subculture" within the U.S. but as an "alter-Native" culture in opposition to the exclusionary and homogenizing practices of mainstream institutions. She also shows how the exhibit reflected the cultural and sexual politics of the Chicano Movement and how it serves as a model of Chicano/a popular culture more generally.

Drawing insights from cultural studies, feminist theory, anthropology, and semiotics, this book constitutes a wide-ranging analysis of Chicano/a art, popular culture, and mainstream cultural politics. It will appeal to a diverse audience in all of these fields.

Contemporary Chicana and Chicano Art -

Gary D. Keller 2002

"Contemporary Chicana and Chicano Art" brings into sharp focus the rich diversity of an art movement that is now achieving full recognition in the art community at large. These two volumes encapsulate the lives and careers of nearly two hundred artists -- from such established masters as Luise Jiménez and Yolanda López to emerging new talents Xóchitl Cristina Gil and Vincent Valdez -- and presents representative samples of their work, faithfully reproduced in color. The full range of visual arts is established here, iwth more than six hundred individual works -- paintings, sculptures, installation, serigraphs, lithographs,

photographs, digital works; some works traditional, others boldly controversial. Separate commentary helps to evaluate the work of each artist and to place it in the context of the movement. Additional thematic sections are included, illustrating Chicana/Chicano artists' explorations of subjects from the barrio to the border, from lowriders to El Día de los Muertos. -- From publisher's description.

Hegemony and Power - Benedetto Fontana 1993

Presents a comparative and textual exploration of Gramscis interpretation of Machiavellis political anlayses. This valuable contribution to our understanding of Gramsci includes a comparison of the major Machiavellian ideas such as the nature of political knowledge, the new principality, the concept of the people, and the relation between thought and action, to Gramscis concepts of hegemony, moral and intellectual reform, and the collective will. *Mestizos Come Home!* - Robert Con Davis-Undiano 2017-03-30

Uruguayan writer Eduardo Galeano has described U.S. and Latin American culture as continually hobbled by amnesia—unable, or unwilling, to remember the influence of mestizos and indigenous populations. In *Mestizos Come Home!* author Robert Con Davis-Undiano documents the great awakening of Mexican American and Latino culture since the 1960s that has challenged this omission in collective memory. He maps a new awareness of the United States as intrinsically connected to the broader context of the Americas. At once native and new to the American Southwest, Mexican Americans have “come home” in a profound sense: they have reasserted their right to claim that land and U.S. culture as their own. *Mestizos Come Home!* explores key areas of change that Mexican Americans have brought to the United States. These areas include the recognition of mestizo identity, especially its historical development across the nineteenth and twentieth centuries; the re-emergence of

indigenous relationships to land; and the promotion of Mesoamerican conceptions of the human body. Clarifying and bridging critical gaps in cultural history, Davis-Undiano considers important artifacts from the past and present, connecting the *casta* (caste) paintings of eighteenth-century Mexico to modern-day artists including John Valadez, Alma López, and Luis A. Jiménez Jr. He also examines such community celebrations as Day of the Dead, Cinco de Mayo, and lowrider car culture as examples of mestizo influence on mainstream American culture. Woven throughout is the search for meaning and understanding of mestizo identity. A large-scale landmark account of Mexican American culture, *Mestizos Come Home!* shows that mestizos are essential to U.S. national culture. As an argument for social justice and a renewal of America’s democratic ideals, this book marks a historic cultural homecoming.

Mexican American Religions - Gastón Espinosa 2009-01-01

This collection presents a rich, multidisciplinary inquiry into the role of religion in the Mexican American community. Breaking new ground by analyzing the influence of religion on Mexican American literature, art, activism, and popular culture, it makes the case for the establishment of Mexican American religious studies as a distinct, recognized field of scholarly inquiry. Scholars of religion, Latin American, and Chicano/a studies as well as of sociology, anthropology, and literary and performance studies, address several broad themes. Taking on questions of history and interpretation, they examine the origins of Mexican American religious studies and Mario Barrera's theory of internal colonialism. In discussions of the utopian community founded by the preacher and activist Reies López Tijerina, César Chávez's faith-based activism, and the Los Angeles-based Católicos Por La Raza movement of the late 1960s, other contributors focus on mystics and prophets. Still others illuminate popular

Catholicism by looking at Our Lady of Guadalupe, home altars, and Los Pastores dramas (nativity plays) as vehicles for personal, social, and political empowerment. Turning to literature, contributors consider Gloria Anzaldúa's view of the borderlands as a mystic vision and the ways that Chicana writers invoke religious symbols and rhetoric to articulate a moral vision highlighting social injustice. They investigate the role of healing, looking at it in relation to both the Latino Pentecostal movement and the practice of the curanderismo tradition in East Los Angeles. Delving into to popular culture, they reflect on Luis Valdez's video drama *La Pastorela: "The Shepherds' Play,"* the spirituality of Chicana art, and the religious overtones of the reverence for the slain Tejana music star Selena. This volume signals the vibrancy and diversity of the practices, arts, traditions, and spiritualities that reflect and inform Mexican American religion. Contributors: Rudy V. Busto, David Carrasco, Socorro

Castañeda-Liles, Gastón Espinosa, Richard R. Flores, Mario T. García, María Herrera-Sobek, Luís D. León, Ellen McCracken, Stephen R. Lloyd-Moffett, Laura E. Pérez, Roberto Lint Saragena, Anthony M. Stevens-Arroyo, Kay Turner

Memories of Chicano History - Mario T. García 1994-03-03

Who is Bert Corona? Though not readily identified by most Americans, nor indeed by many Mexican Americans, Corona is a man of enormous political commitment whose activism has spanned much of this century. Now his voice can be heard by the wide audience it deserves. In this landmark publication—the first autobiography by a major figure in Chicano history—Bert Corona relates his life story. Corona was born in El Paso in 1918. Inspired by his parents' participation in the Mexican Revolution, he dedicated his life to fighting economic and social injustice. An early labor organizer among ethnic communities in southern

California, Corona has agitated for labor and civil rights since the 1940s. His efforts continue today in campaigns to organize undocumented immigrants. This book evolved from a three-year oral history project between Bert Corona and historian Mario T. García. The result is a testimonio, a collaborative autobiography in which historical memories are preserved more through oral traditions than through written documents. Corona's story represents a collective memory of the Mexican-American community's struggle against discrimination and racism. His narration and García's analysis together provide a journey into the Mexican-American world. Bert Corona's reflections offer us an invaluable glimpse at the lifework of a major grass-roots American leader. His story is further enriched by biographical sketches of others whose names have been little recorded during six decades of American labor history. *Mexican American Mojo* - Anthony Macías 2008-10-21

Stretching from the years during the Second World War when young couples jitterbugged across the dance floor at the Zenda Ballroom, through the early 1950s when honking tenor saxophones could be heard at the Angelus Hall, to the Spanish-language cosmopolitanism of the late 1950s and 1960s, Mexican American Mojo is a lively account of Mexican American urban culture in wartime and postwar Los Angeles as seen through the evolution of dance styles, nightlife, and, above all, popular music. Revealing the links between a vibrant Chicano music culture and postwar social and geographic mobility, Anthony Macías shows how by participating in jazz, the zoot suit phenomenon, car culture, rhythm and blues, rock and roll, and Latin music, Mexican Americans not only rejected second-class citizenship and demeaning stereotypes, but also transformed Los Angeles. Macías conducted numerous interviews for Mexican American Mojo, and the voices of little-known artists and fans fill its pages. In addition,

more famous musicians such as Ritchie Valens and Lalo Guerrero are considered anew in relation to their contemporaries and the city. Macías examines language, fashion, and subcultures to trace the history of hip and cool in Los Angeles as well as the Chicano influence on urban culture. He argues that a grass-roots “multicultural urban civility” that challenged the attempted containment of Mexican Americans and African Americans emerged in the neighborhoods, schools, nightclubs, dance halls, and auditoriums of mid-twentieth-century Los Angeles. So take a little trip with Macías, via streetcar or freeway, to a time when Los Angeles had advanced public high school music programs, segregated musicians’ union locals, a highbrow municipal Bureau of Music, independent R & B labels, and robust rock and roll and Latin music scenes.

Loca Motion - Michelle Habell-Pallan 2005-05
2006 Honorable Mention for MLA Prize in US
Latina and Latino and Chicana and Chicano

Literary and Cultural Studies In the summer of 1995, El Vez, the “Mexican Elvis,” along with his backup singers and band, The Lovely Elvettes and the Memphis Mariachis, served as master of ceremony for a ground-breaking show, “Diva L.A.: A Salute to L.A.’s Latinas in the Tanda Style.” The performances were remarkable not only for the talent displayed, but for their blend of linguistic, musical, and cultural traditions. In *Loca Motion*, Michelle Habell-Pallán argues that performances like Diva L.A. play a vital role in shaping and understanding contemporary transnational social dynamics. Chicano/a and Latino/a popular culture, including spoken word, performance art, comedy, theater, and punk music aesthetics, is central to developing cultural forms and identities that reach across and beyond the Americas, from Mexico City to Vancouver to Berlin. Drawing on the lives and work of a diverse group of artists, Habell-Pallán explores new perspectives that defy both traditional forms of Latino cultural nationalism

and the expectations of U.S. culture. The result is a sophisticated rethinking of identity politics and an invaluable lens from which to view the complex dynamics of race, class, gender, and sexuality.

The Routledge Companion to Latina/o Popular Culture - Frederick Luis Aldama

2016-05-26

Latina/o popular culture has experienced major growth and change with the expanding demographic of Latina/os in mainstream media. In *The Routledge Companion to Latina/o Pop Culture*, contributors pay serious critical attention to all facets of Latina/o popular culture including TV, films, performance art, food, lowrider culture, theatre, photography, dance, pulp fiction, music, comic books, video games, news, web, and digital media, healing rituals, quinceñeras, and much more. Features include: consideration of differences between pop culture made by and about Latina/os; comprehensive and critical analyses of various pop cultural

forms; concrete and detailed treatments of major primary works from children's television to representations of dia de los muertos; new perspectives on the political, social, and historical dynamic of Latina/o pop culture; Chapters select, summarize, explain, contextualize and assess key critical interpretations, perspectives, developments and debates in Latina/o popular cultural studies. A vitally engaging and informative volume, this compilation of wide-ranging case studies in Latina/o pop culture phenomena encourages scholars and students to view Latina/o pop culture within the broader study of global popular culture. Contributors: Stacey Alex, Cecilia Aragon, Mary Beltrán, William A. Calvo-Quirós, Melissa Castillo-Garsow, Nicholas Centino, Ben Chappell, Fabio Chee, Osvaldo Cleger, David A. Colón, Marivel T. Danielson, Laura Fernández, Camilla Fojas, Kathryn M. Frank, Enrique García, Christopher González, Rachel González-Martin, Matthew David

Goodwin, Ellie D. Hernandez, Jorge Iber, Guisela Latorre, Stephanie Lewthwaite, Richard Alexander Lou, Stacy I. Macías, Desirée Martin, Paloma Martínez-Cruz, Pancho McFarland, Cruz Medina, Isabel Millán, Amelia María de la Luz Montes, William Anthony Nericcio, William Orchard, Rocío Isabel Prado, Ryan Rashotte, Cristina Rivera, Gabriella Sanchez, Ilan Stavans Frederick Luis Aldama is Arts and Humanities Distinguished Professor of English and University Distinguished Scholar at the Ohio State University where he is also founder and director of LASER and the Humanities & Cognitive Sciences High School Summer Institute. He is author, co-author, and editor of over 24 books, including the Routledge Concise History of Latino/a Literature and Latino/a Literature in the Classroom.

The Bronze Screen - Rosa Linda Fregoso 1993 Explores Chicana and Chicano popular culture through contemporary representations in both Hollywood commercial and independent cinema.

Rosa Linda Fregoso's *The Bronze Screen* opens the way for international debate on the new critical field of Chicano/a cinema. Fregoso provides an incisive articulation of the ways in which narrative codes in film can telescope complex versions of Mexican and American culture and history. The often violent impact of 'first' (U.S.) and 'third' (Mexico) world cultures and geographies is channeled through the very term Chicano/a as well as its cinematic representation. Fregoso's masterful critique brings out with great clarity the irony, paradox, and contradictions of such historical collisions. -- Norma Alarcón, University of California, Berkeley

Chicano and Chicana Literature - Charles M. Tatum 2006-09-14

"Exploring the work of Rudolfo Anaya, Sandra Cisneros, Luis Alberto Urrea, and many more, Charles Tatum examines the important social, historical, and cultural contexts in which the writing evolved, paying special attention to the

Chicano Movement and the flourishing of literary texts during the 1960s and early 1970s. Chapters provide an overview of the most important theoretical and critical approaches employed by scholars over the past forty years and survey the major trends and themes in contemporary autobiography, fiction, poetry, and theater."--P. [4] of cover.

Mestizaje - Rafael Pérez-Torres 2006
Focusing on the often unrecognized role race plays in expressions of Chicano culture, *Mestizaje* is a provocative exploration of the volatility and mutability of racial identities. In this important moment in Chicano studies, Rafael Pérez-Torres reveals how the concepts and realities of race, historical memory, the body, and community have both constrained and opened possibilities for forging new and potentially liberating multiracial identities. Informed by a broad-ranging theoretical investigation of identity politics and race and incorporating feminist and queer critiques,

Pérez-Torres skillfully analyzes Chicano cultural production. Contextualizing the history of mestizaje, he shows how the concept of mixed race has been used to engage issues of hybridity and voice and examines the dynamics that make mestizo and mestiza identities resistant to, as well as affirmative of, dominant forms of power. He also addresses the role that mestizaje has played in expressive culture, including the hip-hop music of Cypress Hill and the vibrancy of Chicano poster art. Turning to issues of mestizaje in literary creation, Pérez-Torres offers critical readings of the works of Emma Pérez, Gil Cuadros, and Sandra Cisneros, among others. This book concludes with a consideration of the role that the mestizo body plays as a site of elusive or displaced knowledge. Moving beyond the oppositions—nationalism versus assimilation, men versus women, Texans versus Californians—that have characterized much of Chicano studies, Mestizaje synthesizes and assesses twenty-five years of pathbreaking

thinking to make a case for the core components, sensibilities, and concerns of the discipline. Rafael Pérez-Torres is professor of English at the University of California, Los Angeles. He is author of *Movements in Chicano Poetry: Against Myths, Against Margins*, coauthor of *To Alcatraz, Death Row, and Back: Memories of an East LA Outlaw*, and coeditor of *The Chicano Studies Reader: An Anthology of Aztlán, 1970–2000*.

Decolonial Voices - Arturo J. Aldama 2002-04-04
The interdisciplinary essays in *Decolonial Voices* discuss racialized, subaltern, feminist, and diasporic identities and the aesthetic politics of hybrid and mestiza/o cultural productions. This collection represents several key directions in the field: First, it charts how subaltern cultural productions of the US/ Mexico borderlands speak to the intersections of "local," "hemispheric," and "globalized" power relations of the border imaginary. Second, it recovers the Mexican women's and Chicana literary and

cultural heritages that have been ignored by Euro-American canons and patriarchal exclusionary practices. It also expands the field in postnationalist directions by creating an interethnic, comparative, and transnational dialogue between Chicana and Chicano, African American, Mexican feminist, and U.S. Native American cultural vocabularies. Contributors include Norma Alarcón, Arturo J. Aldama, Frederick Luis Aldama, Cordelia Chávez Candelaria, Alejandra Elenes, Ramón Garcia, María Herrera-Sobek, Patricia Penn Hilden, Gaye T. M. Johnson, Alberto Ledesma, Pancho McFarland, Amelia María de la Luz Montes, Laura Elisa Pérez, Naomi Quiñonez, Sarah Ramirez, Rolando J. Romero, Delberto Dario Ruiz, Vicki Ruiz, José David Saldívar, Anna Sandoval, and Jonathan Xavier Inda.

Velvet Barrios - Alicia Gasper De Alba

2016-04-30

In Chicana/o popular culture, nothing signifies the working class, highly-layered, textured, and

metaphoric sensibility known as "rasquache aesthetic" more than black velvet art. The essays in this volume examine that aesthetic by looking at icons, heroes, cultural myths, popular rituals, and border issues as they are expressed in a variety of ways. The contributors dialectically engage methods of popular cultural studies with discourses of gender, sexuality, identity politics, representation, and cultural production. In addition to a hagiography of "locas santas," the book includes studies of the sexual politics of early Chicana activists in the Chicano youth movement, the representation of Latina bodies in popular magazines, the stereotypical renderings of recipe books and calendar art, the ritual performance of Mexican femaleness in the quinceañera, and mediums through which Chicano masculinity is measured.

The House on Mango Street - Sandra Cisneros

2013-04-30

NATIONAL BESTSELLER • A coming-of-age classic, acclaimed by critics, beloved by readers

of all ages, taught in schools and universities alike, and translated around the world—from the winner of the 2019 PEN/Nabokov Award for Achievement in International Literature. *The House on Mango Street* is the remarkable story of Esperanza Cordero, a young Latina girl growing up in Chicago, inventing for herself who and what she will become. Told in a series of vignettes—sometimes heartbreaking, sometimes deeply joyous—Sandra Cisneros' masterpiece is a classic story of childhood and self-discovery. Few other books in our time have touched so many readers. "Cisneros draws on her rich [Latino] heritage ... and seduces with precise, spare prose, creat[ing] unforgettable characters we want to lift off the page. She is not only a gifted writer, but an absolutely essential one."
—The New York Times Book Review

Popular Culture in the Age of White Flight - Eric Avila 2006-04

"In *Popular Culture in the Age of White Flight*, Eric Avila offers a unique argument about the

restructuring of urban space in the two decades following World War II and the role played by new suburban spaces in dramatically transforming the political culture of the United States. Avila's work helps us see how and why the postwar suburb produced the political culture of 'balanced budget conservatism' that is now the dominant force in politics, how the eclipse of the New Deal since the 1970s represents not only a change of views but also an alteration of spaces."—George Lipsitz, author of *The Possessive Investment in Whiteness*
Barrio-Logos - Raúl Homero Villa 2009-03-06
Struggles over space and resistance to geographic displacement gave birth to much of Chicano history and culture. In this pathfinding book, Raúl Villa explores how California Chicano/a activists, journalists, writers, artists, and musicians have used expressive culture to oppose the community-destroying forces of urban renewal programs and massive freeway development and to create and defend a sense of

Chicano place-identity. Villa opens with a historical overview that shows how Chicano communities and culture have grown in response to conflicts over space ever since the United States' annexation of Mexican territory in the 1840s. Then, turning to the work of contemporary members of the Chicano intelligentsia such as Helena Maria Viramontes, Ron Arias, and Lorna Dee Cervantes, Villa demonstrates how their expressive practices re-imagine and re-create the dominant urban space as a community enabling place. In doing so, he illuminates the endless interplay in which cultural texts and practices are shaped by and act upon their social and political contexts.

Children of Aztlán - Kyle David Wegner 2006

Summary: Since the Chicano movement of the late 1960s and early 1970s many Chicanos have been allowed to enter the mainstream, assuming positions which permit them to maintain some control over the images and representations put into the market place. I begin this project from

the premise that the issues of popular culture and the construction of Chicano identity cannot be separated from issues of class, labor, and political economy--language, nationality, and citizenship. I explore power relations embedded in different forms of popular culture. I examine the "power to define" and explore how Chicano popular culture is shaped by the economic and/or social matrix from which it emerges. My review of Chicano popular culture includes a close analysis of three areas of creative expression. I use the term post-Chicano to describe the political, social, and cultural experience of the Mexican American community since the end of the civil rights and Chicano movements. Chapter One addresses commercially successful Chicano hip hop artists, from the late 1980s to the twenty-first century. Historically Chicanos have played an important role in all aspects of hip hop culture but their contribution is largely invisible within popular culture as well as much academic discourse. In

Chapter Two I explore the work of the nationally syndicated comic artist known as Lalo Alcaraz, whose daily comic is the only strip to present a critical Chicano perspective, within mainstream newspapers, on many different cultural and political topics. In Chapter Three the work and life of filmmaker Robert Rodriguez provides an example of what the future may hold for Chicanos who enter, and become successful in, mainstream U.S. society without surrendering their Chicano-ness. In this chapter I also provide an analysis that moves beyond the textual.

Luis Valdez Early Works: Actos, Bernab? and Pensamiento Serpentino - Luis Valdez
1990-01-31

This collection includes one-act plays by the famous farmwork theater, El Teatro Campesino, and its director Luis Valdez; one of the first fully realized, full-length plays by Valdez alone; and an original narrative poem by Luis Valdez.

Next of Kin - Richard T. Rodríguez 2009-06-16

As both an idea and an institution, the family has

been at the heart of Chicano/a cultural politics since the Mexican American civil rights movement emerged in the late 1960s. In *Next of Kin*, Richard T. Rodríguez explores the competing notions of *la familia* found in movement-inspired literature, film, video, music, painting, and other forms of cultural expression created by Chicano men. Drawing on cultural studies and feminist and queer theory, he examines representations of the family that reflect and support a patriarchal, heteronormative nationalism as well as those that reconfigure kinship to encompass alternative forms of belonging. Describing how *la familia* came to be adopted as an organizing strategy for communitarian politics, Rodríguez looks at foundational texts including Rodolfo Gonzales's well-known poem "I Am Joaquín," the Chicano Liberation Youth Conference's manifesto *El Plan Espiritual de Aztlán*, and José Armas's *La Familia de La Raza*. Rodríguez analyzes representations of the family in the

films *I Am Joaquín*, *Yo Soy Chicano*, and *Chicana*; the Los Angeles public affairs television series *¡Ahora!*; the experimental videos of the artist-activist Harry Gamboa Jr.; and the work of hip-hop artists such as Kid Frost and Chicano Brotherhood. He reflects on homophobia in Chicano nationalist thought, and examines how Chicano gay men have responded to it in works including Al Lujan's video *S&M in the Hood*, the paintings of Eugene Rodríguez, and a poem by the late activist Rodrigo Reyes. *Next of Kin* is both a wide-ranging assessment of *la familia's* symbolic power and a hopeful call for a more inclusive cultural politics.

Lowriders in Chicano Culture: From Low to Slow to Show - Charles M. Tatum Ph.D.

2011-07-22

This informed and accessible book captures the art, energy, passion, and pageantry of over 60 years of lowrider culture—an absolutely iconic Chicano and American phenomenon. • A chapter on the origins of lowriding documents the

evolution of the culture • Illustrative photographs depict lowrider mural art, pachucas/os and cholas/os, hopping and dancing contests, and "Zoot Suiters" • A glossary of lowrider lingo defines unique terminology
Encyclopedia of Latino Popular Culture - Cordelia Candelaria 2004

Contains entries that provide information about various aspects of Latino popular culture, covering people, celebrations, food, sports, events, literature and film, fashion, and other topics; arranged alphabetically from A to L.

Chicanx Utopias - Luis Alvarez 2022-02-22
Amid the rise of neoliberalism, globalization, and movements for civil rights and global justice in the post-World War II era, Chicanxs in film, music, television, and art weaponized culture to combat often oppressive economic and political conditions. They envisioned utopias that, even if never fully realized, reimagined the world and linked seemingly disparate people and places. In the latter half of the twentieth century, Chicanx

popular culture forged a politics of the possible and gave rise to utopian dreams that sprang from everyday experiences. In *Chicanx Utopias*, Luis Alvarez offers a broad study of these utopian visions from the 1950s to the 2000s. Probing the film *Salt of the Earth*, brown-eyed soul music, sitcoms, poster art, and borderlands reggae music, he examines how Chicane pop culture, capable of both liberation and exploitation, fostered interracial and transnational identities, engaged social movements, and produced varied utopian visions with divergent possibilities and limits. Grounded in the theoretical frameworks of Walter Benjamin, Stuart Hall, and the Zapatista movement, this book reveals how Chicane articulated pop cultural utopias to make sense of, challenge, and improve the worlds they inhabited.

Chicano Popular Culture, Second Edition -

Charles M. Tatum 2017-09-05

Chicano Popular Culture, Second Edition

provides a fascinating, timely, and accessible introduction to Chicano cultural expression and representation. New sections discuss music, with an emphasis on hip-hop and rap; cinema and filmmakers; media, including the contributions of Jorge Ramos and María Hinojosa; and celebrations and other popular traditions, including quinceañeras, cincuentaños, and César Chávez Day. This edition features: Chicane in the Chicano Movement and Chicanos since the Chicano Movement New material on popular authors such as Denise Chávez, Alfredo Veá, Luis Alberto Urrea, and Juan Felipe Herrera Suggested Readings to supplement each chapter Theoretical approaches to popular culture, including the perspectives of Norma Cantú, Alicia Gaspar de Alba, Pancho McFarland, Michelle Habel-Pallán, and Víctor Sorell With clear examples, an engaging writing style, and helpful discussion questions, *Chicano Popular Culture, Second Edition* invites readers to discover and enjoy

Mexican American popular culture.

Tex[t]-Mex - William Anthony Nericcio 2007

“Marvels! Rompecabezas! And cartoons that bite into the mind appear throughout this long-awaited book that promises to reshape and refocus how we see Mexicans in the Americas and how we are taught and seduced to mis/understand our human potentials for solidarity. This is the closest Latin@ studies has come to a revolutionary vision of how American culture works through its image machines, a vision that cuts through to the roots of the U.S. propaganda archive on Mexican, Tex-Mex, Latino, Chicano/a humanity. Nericcio exposes, deciphers, historicizes, and 'cuts-up' the postcards, movies, captions, poems, and adverts that plaster dehumanization (he calls them 'miscegenated semantic oddities') through our brains. For him, understanding the sweet and sour hallucinations is not enough. He wants the flashing waters of our critical education to become instruments of restoration. In this book,

Walter Benjamin meets Italo Calvino and they morph into Nericcio. Orale! -David Carrasco, Harvard University A rogues' gallery of Mexican bandits, bombshells, lotharios, and thieves saturates American popular culture. Remember Speedy Gonzalez? “Mexican Spitfire” Lupe Vélez? The Frito Bandito? Familiar and reassuring-at least to Anglos-these Mexican stereotypes are not a people but a text, a carefully woven, articulated, and consumer-ready commodity. In this original, provocative, and highly entertaining book, William Anthony Nericcio deconstructs Tex[t]-Mexicans in films, television, advertising, comic books, toys, literature, and even critical theory, revealing them to be less flesh-and-blood than “seductive hallucinations,” less reality than consumer products, a kind of “digital crack.” Nericcio engages in close readings of rogue/icons Rita Hayworth, Speedy Gonzalez, Lupe Vélez, and Frida Kahlo, as well as Orson Welles' film *Touch of Evil* and the comic artistry of Gilbert

Hernandez. He playfully yet devastatingly discloses how American cultural creators have invented and used these and other Tex[t]-Mexicans since the Mexican Revolution of 1910, thereby exposing the stereotypes, agendas, phobias, and intellectual deceits that drive American popular culture. This sophisticated, innovative history of celebrity Latina/o mannequins in the American marketplace takes a quantum leap toward a constructive and deconstructive next-generation figuration/adoration of Latinos in America.

Drink Cultura - José Antonio Burciaga 1993
Presents the Chicano experience of living within, between, and sometimes outside two cultures, exploring the damnation, salvation, and celebration of it all.

Chicano Folklore - Rafaela Castro 2001-11-15
A comprehensive overview of the folktales, traditions, rituals, and religious practices of Mexican Americans.

Lalo - Lalo Guerrero 2002-02

He has been called "the father of Chicano music" and "the original Chicano hepcat." Now, Lalo's autobiography takes readers on a musical rollercoaster, from his earliest enjoyment of Latino and black sounds in Tucson to his burgeoning career in Los Angeles singing with Los Carlistas, the quartet with which he began his recording career in 1938.

Transforming Borders - Alejandra C. Elenes
2010-11-15

Transforming Borders: Chicana/o Popular Culture and Pedagogy situates Chicana feminists' re-imagining of La Llorona, the Virgin of Guadalupe, and Malintzin/Malinche as sources of border/transformational pedagogies. In doing so, C. Alejandra Elenes contributes to the scholarship on transformational pedagogies by adding the voices of Chicana feminist pedagogies, epistemologies, and ontologies. Linking the relationship between cultural practices, knowledge, and teaching in everyday life, Elenes develops her conceptualization of

border/transformative pedagogies.

Popular Culture and the Civic Imagination -

Henry Jenkins 2020-02-04

How popular culture is engaged by activists to effect emancipatory political change One cannot change the world unless one can imagine what a better world might look like. Civic imagination is the capacity to conceptualize alternatives to current cultural, social, political, or economic conditions; it also requires the ability to see oneself as a civic agent capable of making change, as a participant in a larger democratic culture. Popular Culture and the Civic Imagination represents a call for greater clarity about what we're fighting for—not just what we're fighting against. Across more than thirty examples from social movements around the world, this casebook proposes “civic imagination” as a framework that can help us identify, support, and practice new kinds of communal participation. As the contributors demonstrate, young people, in particular, are

turning to popular culture—from Beyoncé to Bollywood, from Smokey Bear to Hamilton, from comic books to VR—for the vernacular through which they can express their discontent with current conditions. A young activist uses YouTube to speak back against J. K. Rowling in the voice of Cho Chang in order to challenge the superficial representation of Asian Americans in children's literature. Murals in Los Angeles are employed to construct a mythic imagination of Chicano identity. Twitter users have turned to #BlackGirlMagic to highlight the black radical imagination and construct new visions of female empowerment. In each instance, activists demonstrate what happens when the creative energies of fans are infused with deep political commitment, mobilizing new visions of what a better democracy might look like.

Altermundos - Cathryn Josefina Merla-Watson
2017

Speculative fiction--encompassing both science fiction and fantasy--has emerged as a dynamic

field within Chicana/o and Latina/o studies, producing new critical vocabularies and approaches to topics that include colonialism and modernity, immigration and globalization, race and gender. As the first collection engaging Chicana/o and Latina/o speculative cultural production, *Altermundos: Latin@ Speculative Literature, Film, and Popular Culture* provides a comprehensive alternative to the view of speculative fiction as a largely white, male, Eurocentric, and heteronormative genre. It features original essays from more than twenty-five scholars as well as interviews, manifestos, short fiction, and new works from Chicana/o and Latina/o artists.

Living Up the Street - Gary Soto 2009-07-01
Biography, autobiography, and memoir is among the best ways to teach students to appreciate nonfiction reading.

Chicano Images - Christine List 2013-12-04
Providing textual analysis of 12 feature films written and directed by filmmakers who explore

aspects of the Chicano cultural movement, this book discusses films including Cheech and Chong's *Still Smokin'* (1983), *El Norte* (1985), and *Break of Dawn* (1988). The text analyzes the portrayal of Chicano, or Mexican American, identity in films by chicanos. Part historiography, part film analysis, part ethnography, this book offers a compelling story of how Chicanos challenge, subvert and create their own popular portrayals of Chicanismo. Historical stereotypical images in Hollywood films are discussed alongside contemporary images portrayed by Hollywood studios and independent Chicano filmmakers. The author examines the way in which newer films "construct new representations of Chicano culture" and present a greater variety of images of Chicanos for mainstream audiences. Originally published in 1996, this authoritative volume provides a full history of the Chicano cultural movement beginning in the 1960s as well as information on the development of

Mexican American film production.
Chicano Popular Culture, Second Edition -
Charles M. Tatum 2017-09-05
"An updated and expanded edition of Tatum's

Chicano Popular Culture (2001), touching upon
major developments in popular culture since the
book's original publication"--Provided by
publisher.