

Transnational Desires: Brazilian Erotic Dancers In New York

"A branquitude significa pertença étnico-racial atribuída ao branco. Podemos entendê-la como o lugar mais elevado da hierarquia racial, um poder de classificar os outros como não brancos, que, dessa forma, significa ser menos do que ele. O ser-branco se expressa na corporeidade, a brancura. E vai além do fenótipo. Ser branco consiste em ser proprietário de privilégios raciais simbólicos e materiais. Com dezessete capítulos, este livro trata da identidade branca com foco na realidade social brasileira". (Os organizadores) "Os estudos sobre as relações raciais muito falaram do negro e dos problemas que lhe foram criados no universo racial brasileiro, mas deixaram de falar de brancos numa sociedade em que a Branquitude poderia também fazer parte do processo de transformação social, partindo da hipótese de que os brancos conscientes dos privilégios que sua cor lhes traz na sociedade poderiam questioná-los e participar do debate sobre a divisão equitativa do produto social nacional entre brancos e negros. Sem entrar nos pormenores da riqueza de cada um desses textos cuja leitura nos desafia, devo aqui relevar suas contribuições na renovação e atualização do nosso pensamento sobre as lutas contra o racismo em busca de mudanças transformadoras do desequilíbrio e desigualdades entre brasileiros e brasileiras de descendência africana, sujeitos da negritude, e de ascendência europeia, sujeitos da branquitude". Kabengele Munanga (Universidade de São Paulo)

Brazilian popular culture, including music, dance, theater, and film, played a key role in transnational performance circuits—inter-American and transatlantic—from the latter nineteenth century to the middle of the twentieth century. Brazilian performers both drew inspiration from and provided models for cultural production in France, Portugal, Argentina, the United States, and elsewhere. These transnational exchanges also helped construct new ideas about, and representations of, "racial" identity in Brazil. Tropical Travels fruitfully examines how perceptions of "race" were negotiated within popular performance in Rio de Janeiro and how these issues engaged with wider transnational trends during the period. Lisa Shaw analyzes how local cultural forms were shaped by contact with imported performance traditions and transnational vogues in Brazil, as well as by the movement of Brazilian performers overseas. She focuses specifically on samba and the maxixe in Paris between 1910 and 1922, teatro de revista (the Brazilian equivalent of vaudeville) in Rio in the long 1920s, and a popular Brazilian female archetype, the baiana, who moved to and fro across national borders and oceans. Shaw demonstrates that these transnational encounters generated redefinitions of Brazilian identity through the performance of "race" and ethnicity in popular culture. Shifting the traditional focus of Atlantic studies from the northern to the southern hemisphere, Tropical Travels also contributes to a fuller understanding of inter-hemispheric cultural influences within the Americas.

In the city of Natal in northeastern Brazil, several local women negotiate the terms of their intimate relationships with foreign tourists, or gringos, in a situation often referred to as "sex tourism." These women have different experiences, but they share a similar desire to "escape" the social conditions of their lives in Brazil. Based on original ethnographic research and presented in graphic form, Gringo Love explores the hopes, dreams, and realities of these women against a backdrop of deep social inequality and increasing state surveillance leading up to the 2014 World Cup and 2016 Olympic Games. It touches on important contemporary issues, including sexual economics, transnational mobility, romantic imaginaries, gender representation, race and inequality, and visual methods. The graphic story is accompanied by analysis and contextual discussion, which encourage readers to engage with the narrative and expand their understanding of the broader social issues therein.

A daring collaboration among scholars, Black Sexual Economies challenges thinking that sees black sexualities as a threat to normative ideas about sexuality, the family, and the nation. The essays highlight alternative and deviant gender and sexual identities, performances, and communities, and spotlights the sexual labor, sexual economy, and sexual agency to black social life. Throughout, the writers reveal the lives, everyday negotiations, and cultural or aesthetic interventions of black gender and sexual minorities while analyzing the systems and beliefs that structure the possibilities that exist for all black sexualities. They also confront the mechanisms of domination and subordination attached to the political and socioeconomic forces, cultural productions, and academic work that interact with the energies at the nexus of sexuality and race. Contributors: Marlon M. Bailey, Lia T. Bascomb, Felice Blake, Darius Bost, Ariane Cruz, Adrienne D. Davis, Pierre Dominguez, David B. Green Jr., Jillian Hernandez, Cheryl D. Hicks, Xavier Livermon, Jeffrey McCune, Mireille Miller-Young, Angelique Nixon, Shana L. Redmond, Matt Richardson, L. H. Stallings, Anya M. Wallace, and Erica Lorraine Williams

The humanities and social sciences. A

A History of the Movement from Stonewall to SlutWalk

Branquitude: Estudos sobre a Identidade Branca no Brasil

African American Women and the Construction of Transnational Identity

The Politics of Puerto Rican Drag and Trans Performance

White Supremacy, Racism and the Coloniality of Anti-Trafficking

Dissertation Abstracts International

Routes beyond Roots

Global efforts to combat human trafficking are ubiquitous and reference particular ideas about unfreedoms, suffering, and rescue. The discourse has, however, a distinct racialized legacy that is lodged specifically in fears about "white slavery," women in prostitution and migration, and the defilement of white womanhood by the criminal and racialized Other. *White Supremacy, Racism and the Coloniality of Anti-Trafficking* centers the legacies of race and racism in contemporary anti-trafficking work and examines them in greater detail. A number of recent arguments have suggested that race and racism are not only visible, but vital, to the success of contemporary anti-trafficking discourses and movements. The contributors offer recent scholarship grounded in critical anti-racist perspectives that reveal the historical and contemporary racial working of anti-trafficking discourses and practices globally—and how these intersect with gender, citizenship, sexuality, caste and class formations, and the global political economy.

Based on a series of case studies of globally distributed media and their reception in different parts of the world, *Imagining the Global* reflects on what contemporary global culture can teach us about transnational cultural dynamics in the 21st century. A focused multisited cultural analysis that reflects on the symbiotic relationship between the local, the national, and the global, it also explores how individuals' consumption of global media shapes their imagination of both faraway places and their own local lives. Chosen for their continuing influence, historical relationships, and different geopolitical positions, the case sites of France, Japan, and the United States provide opportunities to move beyond common dichotomies between East and West, or United States and "the rest." From a theoretical point of view, *Imagining the Global* endeavors to answer the question of how one locale can help us understand another locale. Drawing from a wealth of primary sources—several years of fieldwork; extensive participant observation; more than 80 formal interviews with some 160 media consumers (and occasionally producers) in France, Japan, and the United States; and analyses of media in different languages—author Fabienne Darling-Wolf considers how global culture intersects with other significant identity factors, including gender, race, class, and geography. *Imagining the Global* investigates who gets to participate in and who gets excluded from global media representation, as well as how and why the distinction matters.

This study argues that the private homes in transnational women's fiction reflect public legacies of colonialism. Published in Australia, Canada, India, Nigeria, Puerto Rico and the United States between 1995 and 2005, the novels use fictional houses to criticize and unsettle home and homeland, depicting their linked oppressions and exclusions.

In 1974, the Carnation Revolution ended Portugal's dictatorship and empire and thus opened up a new chapter in the country's film history. Besides national productions, transnational films that result from agreements with the ex-colonies - Angola, Brazil, Cape Verde, Guinea Bissau, and Mozambique - now engage with the legacy of Portugal's colonial history and its powerful myths of cultural unity, such as

lusophony and lusotropicalism. This book is the first to analyze the negotiations of ideas on identity and difference in both production modes.

(Series: Cinema Studies / Filmwissenschaft - Vol. 13)

Stories of Sex Tourism in Brazil

Global Sex

Transnational Media and Popular Culture Beyond East and West

Race and Sexuality

Race in American Film: Voices and Visions that Shaped a Nation [3 volumes]

Sex Workers Unite

21st Century Sexualities

Gringo Love

Global Sex is the first major work to take on the globalization of sexuality, examining the ways in which desire and pleasure—as well as ideas about gender, political power, and public health—are framed, shaped, or commodified by a global economy in which more and more cultures move into ever-closer contact.

Global Tangos: Travels in the Transnational Imaginary argues against the hackneyed rose-in-mouth clichés of Argentine tango, demonstrating how the dance may be used as a way to understand transformations around the world that have taken place as a result of two defining features of globalization: transnationalism and the rise of social media. Global Tangos demonstrates the cultural impact of Argentine tango in the world by assembling an unusual array of cultural narratives created in almost thirty countries, all of which show how tango has mixed and mingled in the global imaginary, sometimes in wildly unexpected forms. Topics include Tango Barbie and Ken, advertising for phone sex, the presence of tango in political upheavals in the Middle East and in animated Japanese children's television programming, gay tango porn, tango orchestras and composers in World War II concentration camps, global tango protests aimed at reclaiming public space, the transformation of Buenos Aires as a result of tango tourism, and the use of tango for palliative care and to treat other ailments. They also include the global development of queer tango theory, activism, and festivals. Global Tangos shows how the rise in social media has heralded a new era of political activism, artistry, solidarity, and engagement in the world, one in which virtual global tango communities have indeed become very "real" social and support networks. The text engages some key concepts from contemporary critics in the fields of tourism studies, geography, dance studies, cultural anthropology, literary studies, transnational studies, television studies, feminism, and queer theory. Global Tangos underscores the interconnectedness of cultural identity, economics, politics, and power in the production, marketing, distribution, and circulation of global images related to tango—and, by extension, Latin America—that travel the world. In Parenting Empires, Ana Y. Ramos-Zayas focuses on the parenting practices of Latin American urban elites to analyze how everyday experiences of whiteness, privilege, and inequality reinforce national and hemispheric idioms of anti-corruption and austerity. Ramos-Zayas shows that for upper-class residents in the affluent neighborhoods of Ipanema (Rio de Janeiro) and El Condado (San Juan), parenting is particularly effective in providing moral grounding for neoliberal projects that disadvantage the overwhelmingly poor and racialized people who care for and teach their children. Wealthy parents in Ipanema and El Condado cultivate a liberal cosmopolitanism by living in multicultural city neighborhoods rather than gated suburban communities. Yet as Ramos-Zayas reveals, their parenting strategies, which stress spirituality, empathy, and equality, allow them to preserve and reproduce their white privilege. Defining this moral economy as "parenting empires," she sheds light on how child-rearing practices permit urban elites in the Global South to sustain and profit from entrenched social and racial hierarchies.

One of the few interdisciplinary volumes on Bahia available, *The Making of Brazil's Black Mecca: Bahia Reconsidered* contains contributions covering a wide chronological and topical range by scholars whose work has made important contributions to the field of Bahian studies over the last two decades. The authors interrogate and problematize the idea of Bahia as a Black Mecca, or a haven where Brazilians of African descent can embrace their cultural and spiritual African heritage without fear of discrimination. In the first section, leading historians create a century-long historical narrative of the emergence of these discourses, their limitations, and their inability to effect meaningful structural change. The chapters by social scientists in the second section present critical reflections and insights, some provocative, on deficiencies and problematic biases built into current research paradigms on blackness in Bahia. As a whole the text provides a series of insights into the ways that inequality has been structured in Bahia since the final days of slavery.

Imagining the Global

Ambiguous Entanglements

Bahia Reconsidered

Critical Appropriations

Travels in the Transnational Imaginary

A Companion to Urban Anthropology

Contemporary Issues in Health, Education, and Rights

Translocalities/Translocalidades

In Violence and Desire in Brazilian Lesbian Relationships, Allen examines the lives of Brazilian women in same-sex relationships. This examination contributes to interdisciplinary discussions of female same-sex sexuality, violence, race, and citizenship. Using fifteen months of ethnographic fieldwork, primarily with Afro-Brazilian women in the city of Salvador da Bahia, Allen argues that Brazilian lesbian women reject Brazilian cultural norms that encourage male domination and female submission through their engagement in romantic relationships with each other. At the same time Allen claims lesbian women also reproduce Brazilian cultural ideals that associate passion, intensity, and power with physical dominance through their engagement in infidelity and intimate partner violence. The book demonstrates that lesbian women are nonetheless marginalized as Brazilian citizens through widespread social and political invisibility despite these apparent displays of masculinized power.

Translocas focuses on drag and transgender performance and activism in Puerto Rico and its diaspora. Arguing for its political potential, Lawrence La Fountain-Stokes explores the social and cultural disruptions caused by Latin American and Latinx "locas" (effeminate men, drag queens, transgender performers, and unruly women) and the various forms of violence to which queer individuals in Puerto Rico and the U.S. are subjected. This interdisciplinary, auto-ethnographic, queer-of-color performance studies book explores the lives and work of contemporary performers and activists including Sylvia

Rivera, Nina Flowers, Freddie Mercado, Javier Cardona, Jorge Merced, Erika Lopez, Holly Woodlawn, Monica Beverly Hillz, Lady Catiria, and Barbra Herr; television programs such as RuPaul's Drag Race; films such as Paris Is Burning, The Salt Mines, and Mala Mala; and literary works by authors such as Mayra Santos-Febres and Manuel Ramos Otero. Lawrence La Fountain-Stokes, a drag performer himself, demonstrates how each destabilizes (and sometimes reifies) dominant notions of gender and sexuality through drag and their embodied transgender expression. These performances provide a means to explore and critique issues of race, class, poverty, national identity, and migratory displacement while they posit a relationship between audiences and performers that has a ritual-like, communal dimension. The book also analyzes the murders of Jorge Steven López Mercado and Kevin Fret in Puerto Rico, and invites readers to challenge, question, and expand their knowledge about queer life, drag, trans performance, and Puerto Rican identity in the Caribbean and the diaspora. The author also pays careful attention to transgender experience, highlighting how trans activists and performers mold their bodies, promote social change, and create community in a context that oscillates between glamour and abjection. *Cultural Anthropology: Global Forces, Local Lives* presents all the key areas of cultural anthropology as well as providing original and nuanced coverage of current and cutting-edge topics. An exceptionally clear and readable introduction, it helps students understand the application of anthropological concepts to the contemporary world and everyday life. Thorough treatment is given throughout the text to issues such as globalization, colonialism, ethnicity, nationalism, neoliberalism, and the state. Changes for the third edition include a brand new chapter on medical anthropology and an updated range of cases studies with a fresh thematic focus on China. The book contains a number of features to support student learning, including: A wealth of color images Definitions of key terms and further reading suggestions in the margins Summaries at the end of every chapter An extensive glossary, bibliography and index.

Proposing a radical vision of cinema's queer globalism, Karl Schoonover and Rosalind Galt explore how queer filmmaking intersects with international sexual cultures, geopolitics, and aesthetics to disrupt dominant modes of world making. Whether in its exploration of queer cinematic temporality, the paradox of the queer popular, or the deviant ecologies of the queer pastoral, Schoonover and Galt reimagine the scope of queer film studies. The authors move beyond the gay art cinema canon to consider a broad range of films from Chinese lesbian drama and Swedish genderqueer documentary to Bangladeshi melodrama and Bolivian activist video. Schoonover and Galt make a case for the centrality of queerness in cinema and trace how queer cinema circulates around the globe—institutionally via film festivals, online consumption, and human rights campaigns, but also affectively in the production of a queer sensorium. In this account, cinema creates a uniquely potent mode of queer worldliness, one that disrupts normative ways of being in the world and forges revised modes of belonging.

Guide

Music and Tourism in the Circum-Caribbean

Race and National Identity in Twentieth-Century Brazil

Postcoloniality and Transnationality in Lusophone Films

Identity and Difference

The Making of Brazil's Black Mecca

Medical Anthropology and the World System: Critical Perspectives, 3rd Edition

Uneven Encounters

Translocalities/Translocalidades is a path-breaking collection of essays on Latin American, Caribbean, and United States-based Latina feminisms and their multiple translations and cross-pollinations. The contributors come from countries throughout the Américas and are based in diverse disciplines, including media studies, literature, Chicana/o studies, and political science. Together, they advocate a hemispheric politics based on the knowledge that today, many sorts of Latin/o-americanidades—Afro, queer, indigenous, feminist, and so on—are constructed through processes of translocation. Latinidad in the South, North and Caribbean "middle" of the Américas, is constituted out of the intersections of the intensified cross-border, transcultural, and translocal flows that characterize contemporary transmigration throughout the hemisphere, from La Paz to Buenos Aires to Chicago and back again. Rather than immigrating and assimilating, many people in the Latin/a Américas increasingly move back and forth between localities, between historically situated and culturally specific, though increasingly porous, places, across multiple borders, and not just between nations. The contributors deem these multidirectional crossings and movements, and the positionalities engendered, translocalities/translocalidades. Contributors. Sonia E. Alvarez, Kiran Asher, Victoria (Vicky) M. Bañales, Marisa Belausteguigoitia Rius, Maylei Blackwell, Cruz C. Bueno, Pascha Bueno-Hansen, Mirangela Buggs, Teresa Carrillo, Claudia de Lima Costa, Isabel Espinal, Verónica Feliu, Macarena Gómez-Barris, Rebecca J. Hester, Norma Klahn, Agustín Lao-Montes, Suzana Maia, Mária Millán, Adriana Piscitelli, Ana Rebeca Prada, Ester R. Shapiro, Simone Pereira Schmidt, Millie Thayer

Transnational Desires Brazilian Erotic Dancers in New York Vanderbilt University Press

Perceptions of the Middle East in conflicting discourses from North America, South America, and Europe

Based on over two years of participant-observation in labor brokerage firms, factories, schools, churches, and people's homes in Japan and Brazil, Sarah LeBaron von Baeyer presents an ethnographic portrait of what it means in practice to "live transnationally," that is, to contend with the social, institutional, and aspirational landscapes bridging different national settings. Rather than view Japanese-Brazilian labor migrants and their families as somehow lost or caught between cultures, she demonstrates how they in fact find creative and flexible ways of

belonging to multiple places at once. At the same time, the author pays close attention to the various constraints and possibilities that people face as they navigate other dimensions of their lives besides ethnic or national identity, namely, family, gender, class, age, work, education, and religion

The Esperanto of the Body, Gender and Ethnicity

Cinema and Inter-American Relations

Between the Middle East and the Americas

New Books on Women and Feminism

United in Discontent

Brazilian Erotic Dancers in New York

Sun, Sea, and Sound

Asian Ascendancy, Western Decline, and the Hidden Currencies of Global Sex Work

Now in its third edition, this textbook serves to frame understandings of health, health-related behavior, and health care in light of social and health inequality as well as structural violence. It also examines how the exercise of power in the health arena and in society overall impacts human health and well-being.

The connections between race and sexuality are constant in our lives, yet they are not often linked together in productive, analytical ways. This illuminating book delves into the interrelation of race and sexuality as inseparable elements of our identities and social lives. The authors approach the topic through an interdisciplinary lens, focusing on power, social arrangements and hierarchies, and the production of social difference. Their analysis maps the historical, discursive, and structural manifestations of race and sexuality, noting the everyday effects that the intersections of these categories have on people's lived experiences. Considering both US-based and transnational cases, this book presents an empirical grounding for understanding how race and sexuality are mutually constitutive categories. Providing a comprehensive overview of racialized sexualities, this book is an essential text for any advanced course on race, sexuality, and intersectionality.

Cosmopolitanism is often discussed in a critical and disapproving manner: as a concept complicit with the interests of the powerful, or as a notion related to Western political supremacy, the ills of globalization, inequality, and capitalist economic penetration. Seen as the moral justification for embracing or tolerating cultural difference, ethnically and socially diverse communities unenthusiastic with change, develop an acknowledgement of their common position vis-à-vis a western, "universal" political point of view. By means of exploring the idiosyncratic form of political intimacy generated by anti-cosmopolitanism, and assuming an analytical and critical stance towards the concepts of parochialism and localism, this volume examines the political consciousness of such negatively predisposed actors, and it attempts to explain their reservation towards the sincerity of international politics, their reliance on conspiracy theories or nationalist narratives, their introversion.

Global Nomads provides a unique introduction to the globalization of countercultures, a topic largely unknown in and outside academia. Anthony D'Andrea examines the social life of mobile expatriates who live within a global circuit of countercultural practice in paradoxical paradises. Based on nomadic fieldwork across Spain and India, the study analyzes how and why these post-metropolitan subjects reject the homeland in order to shape an alternative lifestyle. They become artists, therapists, exotic traders and bohemian workers seeking to integrate labor, mobility and spirituality within a cosmopolitan culture of expressive individualism. These countercultural formations, however, unfold under neo-liberal regimes that appropriate utopian spaces, practices and imaginaries as commodities for tourism, entertainment and media consumption. In order to understand the paradoxical globalization of countercultures, Global Nomads develops a dialogue between global and critical studies by introducing the concept of 'neo-nomadism' which seeks to overcome some of the shortcomings in studies of globalization. This book is an essential aide for undergraduate, postgraduate and research students of Sociology, Anthropology of Globalization, Cultural Studies and Tourism Studies.

Class, Whiteness, and the Moral Economy of Privilege in Latin America

Critical Perspectives

Brazilian Popular Performance, Transnational Encounters, and the Construction of Race

Living Transnationally between Japan and Brazil

Techno and New Age as Transnational Countercultures in Ibiza and Goa

Global Forces, Local Lives

Tracking Transnational Affect

Parenting Empires

This captivating ethnography explores Vietnam's sex industry as the country ascends the global and regional stage. Over the course of five years, author Kimberly Kay Hoang worked at four exclusive Saigon hostess bars catering to diverse clientele: Vietnamese and Asian businessmen, Viet Kieus (ethnic Vietnamese living abroad), Western businessmen, and Western tourists. Dealing in Desire takes an in-depth and often personal look at both the sex workers and their clients to show how Vietnamese high finance and benevolent giving are connected to the intimate spheres of the informal economy. For the super-elite who use the levers of political power to channel foreign capital into real estate and manufacturing projects, consumption is a means of projecting an image of Asian ascendancy to potential investors. For Viet Kieus and Westerners, remittances into the local economy, personal relationships with local sex workers reinforce their ideas of Asia's rise and decline, while simultaneously bolstering their diminished masculinity. Dealing in Desire illuminates Ho Chi Minh City's sex industry as not just a microcosm of the global economy, but a critical space where dreams and deals are traded.

From the novels of Toni Morrison to the music of Beyoncé Knowles, the cultural prevalence of a transnational black femininity created by African American women, is more than a product of geographic mobility. Rather, as author Simone C. Drake's constructions illuminate our understanding of a chronically marginalized demographic. In Critical Appropriations, Drake shows that these fluid and hetero-geneous characterizations of black females arise from multiple creative outlets -- literature, music, film, and video -- and reflect African American women's evolving concept of home, community, gender, and family. Through an examination of Toni Morrison's Paradise, Danzy Senna's Caucasia, Gayl Jones's Corregidora, Erna Brodber's Louisiana, and Lemmons's film Eve's Bayou, as well as Beyoncé Knowles's B-Day album and music-video collaboration with Shakira, Drake reveals how concepts of hybridity -- whether positioned as créolité, Candomblé, négritude, Latinidad, or other -- are appropriated in each work of art as a way of challenging the homogeneous paradigm of black cultural studies. This notion of identity enables African American women to embrace a more complex, transnational blackness that is not

liberating but also more pertinent to their experiences. Drawing from this borderless exchange of ideas and a rich Critical Appropriations offers a rewarding reconsideration of the creative implications for African American women, directions in black women's studies.

Life histories of women negotiating their identities between two worlds

Exploring sexuality in the twenty-first century, this unique book collects together more than fifty timely and accessible to create a wide-ranging and compelling picture of contemporary American sexuality. Incorporating the latest cutting controversies, theory and methodological material from the major domains of sexual education, sexual health, sexual globalization, this book includes a superb editorial overview that opens up the field for students and teachers alike. will be an invaluable supplement to all levels of students and researchers interested in sexuality across a range of including anthropology, sociology, gender and sexuality studies and politics.

Global Tangos

Tropical Travels

Sex Tourism in Bahia

Transnational Desires

Experiments with Power

Cultural Anthropology

Entangled Mobilities in the Transnational Salsa Circuit

Global Nomads

Music and tourism, both integral to the culture and livelihood of the circum-Caribbean region, have until recently been approached from disparate disciplinary perspectives. Scholars who specialize in tourism studies typically focus on issues such as economic policy, sustainability, and political implications; music scholars are more likely to concentrate on questions of identity, authenticity, neo-colonialism, and appropriation. Although the insights generated by these paths of scholarship have long been essential to study of the region, Sun, Sea, and Sound turns its attention to the dynamics and interrelationships between tourism and music throughout the region. Editors Timothy Rommen and Daniel T. Neely bring together a group of leading scholars from the fields of ethnomusicology, anthropology, mobility studies, and history to develop and explore a framework - termed music touristics - that considers music in relation to the wide range of tourist experiences that have developed in the region. Over the course of eleven chapters, the authors delve into an array of issues including the ways in which countries such as Jamaica and Cuba have used music to distinguish themselves within the international tourism industry, the tourism surrounding music festivals in Guadeloupe and New Orleans, the intersections between music and sex tourism in Brazil, and spirituality tourism in Cuba. An indispensable resource for the study of music and tourism in global perspective, Sun, Sea, and Sound is essential reading for scholars and students across disciplines interested in the Caribbean region.

With attention to the transnational dance world of salsa, this book explores the circulation of people, imaginaries, dance movements, conventions and affects from a transnational perspective. Through interviews and ethnographic, multi-sited research in several European cities and Havana, the author draws on the notion of "entangled mobilities" to show how the intimate gendered and ethnicised moves on the dance floor relate to the cross-border mobility of salsa dance professionals and their students. A combination of research on migration and mobility with studies of music and dance, Entangled Mobilities in the Transnational Salsa Circuit contributes to the fields of transnationalism, mobility and dance studies, thus providing a deeper theoretical and empirical understanding of gendered and racialised transnational phenomena. As such it will appeal to scholars across the social sciences with interests in migration, cultural studies and gender studies.

This expansive three-volume set investigates racial representation in film, providing an authoritative cross-section of the most racially significant films, actors, directors, and movements in American cinematic history. • Views the films via a historical approach in which every subject is considered both through a contemporary lens and in terms of the time of its production and initial reception • Provides up-to-date information on recent movies such as Selma (2014), The Fast and The Furious (2001-2015), 12 Years a Slave (2013), Django Unchained (2012), and Lone Survivor (2013) • Provides readers with the information and background necessary to form informed views about racial representation in film—still an important "hot-button" subject today • Edited by top scholars in the field, Daniel Bernardi and Michael Green, and contains entries by other important experts, such as Andrew Gordon and Priscilla Ovalle

For nearly a decade, Brazil has surpassed Thailand as the world's premier sex tourism destination. As the first full-length ethnography of sex tourism in Brazil, this pioneering study treats sex tourism as a complex and multidimensional phenomenon that involves a range of activities and erotic connections, from sex work to romantic transnational relationships. Erica Lorraine Williams explores sex tourism in the Brazilian state of Bahia from the perspectives of foreign tourists, tourism industry workers, sex workers who engage in liaisons with foreigners, and Afro-Brazilian men and women who contend with foreigners' stereotypical assumptions about their licentiousness. She shows how the Bahian state strategically exploits the touristic desire for exotic culture by appropriating an eroticized blackness and commodifying the Afro-Brazilian culture in order to sell Bahia to foreign travelers.

Feminist Politics of Translation in the Latin/a Américas

Race and Sex in a Culture of Capital

Local Responses to Cosmopolitanism and Globalization

Translocas

Queer Cinema in the World

A Guide to Departments, a Directory of Members

Becoming Brazilians

In Uneven Encounters, Micol Seigel chronicles the exchange of popular culture between Brazil and the United States in the years between the World Wars, and demonstrates how that exchange

affected ideas of race and nation in both countries. From Americans interpreting advertisements for Brazilian coffee or dancing the Brazilian maxixe, to Rio musicians embracing the “foreign” qualities of jazz, Seigel traces a lively, cultural back and forth. Along the way, she shows how race and nation for both elites and non-elites are constructed together, and driven by global cultural and intellectual currents as well as local, regional, and national ones. Seigel explores the circulation of images of Brazilian coffee and of maxixe in the United States during the period just after the imperial expansions of the early twentieth century. Exoticist interpretations structured North Americans’ paradoxical sense of themselves as productive “consumer citizens.” Some people, however, could not simply assume the privileges of citizenship. In their struggles against racism, Afro-descended citizens living in Rio de Janeiro, São Paulo, New York, and Chicago encountered images and notions of each other, and found them useful. Seigel introduces readers to cosmopolitan Afro-Brazilians and African Americans who rarely traveled far from home but who nonetheless absorbed ideas from abroad. She suggests that studies comparing U.S. and Brazilian racial identities as two distinct constructions are misconceived. Racial formation transcends national borders; attempts to understand it must do the same.

A provocative history that reveals how sex workers have been at the vanguard of social justice movements for the past fifty years while building a movement of their own that challenges our ideas about labor, sexuality, feminism, and freedom Documenting five decades of sex-worker activism, *Sex Workers Unite* is a fresh history that places prostitutes, hustlers, escorts, call girls, strippers, and porn stars in the center of America’s major civil rights struggles. Although their presence has largely been ignored and obscured, in this provocative history Melinda Chateauvert recasts sex workers as savvy political organizers—not as helpless victims in need of rescue. Even before transgender sex worker Sylvia Rivera threw a brick and sparked the Stonewall Riot in 1969, these trailblazing activists and allies challenged criminal sex laws and “whorephobia,” and were active in struggles for gay liberation, women’s rights, reproductive justice, union organizing, and prison abolition. Although the multibillion-dollar international sex industry thrives, the United States remains one of the few industrialized nations that continues to criminalize prostitution, and these discriminatory laws put workers at risk. In response, sex workers have organized to improve their working conditions and to challenge police and structural violence. Through individual confrontations and collective campaigns, they have pushed the boundaries of conventional organizing, called for decriminalization, and have reframed sex workers’ rights as human rights. Telling stories of sex workers, from the frontlines of the 1970s sex wars to the modern-day streets of SlutWalk, Chateauvert illuminates an underrepresented movement, introducing skilled activists who have organized a global campaign for self-determination and sexual freedom that is as multifaceted as the sex industry and as diverse as human sexuality.

In 2011, Trinidad declared a state of emergency. This massive state intervention lasted for 108 days and led to the rounding up of over 7,000 people in areas the state deemed “crime hot spots.” The government justified this action and subsequent police violence on the grounds that these measures were restoring “the rule of law.” In this milieu of expanded policing powers, protests occasioned by police violence against lower-class black people have often garnered little sympathy. But in an improbable turn of events, six officers involved in the shooting of three young people were charged with murder at the height of the state of emergency. To explain this, the host of *Crime Watch*, the nation’s most popular television show, alleged that there must be a special power at work: obeah. From eighteenth-century slave rebellions to contemporary responses to police brutality, Caribbean methods of problem-solving “spiritual work” have been criminalized under the label of “obeah.” Connected to a justice-making force, obeah remains a crime in many parts of the anglophone Caribbean. In *Experiments with Power*, J. Brent Crosson addresses the complex question of what obeah is. Redefining obeah as “science” and “experiments,” Caribbean spiritual workers unsettle the moral and racial foundations of Western categories of religion. Based on more than a decade of conversations with spiritual workers during and after the state of emergency, this book shows how the reframing of religious practice as an experiment with power transforms conceptions of religion and law in modern nation-states.

This book traces the rise and decline of Gilberto Freyre's vision of racial and cultural mixture (mestiçagem - or race mixing) as the defining feature of Brazilian culture in the twentieth century. Eakin traces how mestiçagem moved from a conversation among a small group of intellectuals to become the dominant feature of Brazilian national identity, demonstrating how diverse Brazilians embraced mestiçagem, via popular music, film and television, literature, soccer, and protest movements. The Freyrean vision of the unity of Brazilians built on mestiçagem begins a gradual decline in the 1980s with the emergence of an identity politics stressing racial differences and multiculturalism. The book combines intellectual history, sociological and anthropological field work, political science, and cultural studies for a wide-ranging analysis of how Brazilians - across social classes - became Brazilians.

Making Race and Nation in Brazil and the United States

Black Sexual Economies

Transnational Women's Fiction

Violence and Desire in Brazilian Lesbian Relationships

Dealing in Desire

Unsettling Home and Homeland

The Cultural Politics of Diaspora Obeah and the Remaking of Religion in Trinidad

Cinema and Inter-American Relations studies the key role that commercial narrative films have played in the articulation of the political and cultural relationship between the United States and Latin America since the onset of the Good Neighbor policy (1933). Pérez Melgosa analyzes the evolution of inter-American narratives in films from across the continent, highlights the social effects of the technologies used to produce these works, and explores the connections of cinema to successive shifts in hemispheric policy. As a result, *Cinema and Inter-American Relations* reveals the existence of a continued cinematic conversation between Anglo and Latin America about a cluster of shared allegories representing the continent and its cultures. Pérez Melgosa contends that cinema has become a virtual contact zone of the Americas, mediating in a variety of hemispheric political debates about the articulation of Anglo, Latin American, and Latino identities. *Cinema and Inter-American Relations* brings sustained attention to ongoing calls for a transnational focus on the disciplines of film studies, American studies, and Latin American studies and engages with current theories of the transmission of affect to delineate a new cartography of how to understand the Americas in relation to cinema.

A Companion to Urban Anthropology presents a collection of original essays from international scholars on key issues in urban anthropology and broader cross-disciplinary urban studies. Features newly commissioned essays from 35 leading international scholars in urban and global studies. Includes essays in classic areas of concern to urban anthropologists such as built structures and urban planning, community, security, markets, and race. Covers emergent areas in the field including: 21st-century cities borders, citizenship, sustainability, and urban sexualities.