
Chicano Popular Culture

Popular Culture, Mass Media, and Chicano Identity

Chicano Renaissance

La Virgen de Guadalupe in Chicano Popular Culture

Lalo

Arizona Journal of Hispanic Cultural Studies

Die unerklärliche Logik meines Lebens

Chicano Cultural Studies Forum

Children of Aztlán

Chicano-Chicana Americana

Archiv der verlorenen Kinder

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American Dirt
Chicano Popular Culture, Second Edition
Rethinking the Borderlands
Velvet Barrios
Velvet Barrios
Der letzte Patriarch
Chicano Satire
Popular Culture and the Civic Imagination

The Chicana/o Cultural Studies Reader
Rethinking Chicana/o and Latina/o Popular Culture

*Chicano
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BRADLEY LANG

Popular Culture, Mass
Media, and Chicano
Identity Bloomsbury
Publishing USA

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.

Chicano Renaissance
University of Arizona
Press

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.

**La Virgen de
Guadalupe in Chicano
Popular Culture** NYU

Press

Geographically close to Mexico, but surrounded by Anglo-American culture in the United States, Chicanos experience many cultural tensions

and contradictions. Their lifeways are no longer identical with Mexican norms, nor are they fully assimilated to Anglo-American patterns. Coping with these tensions—knowing how much to let go of, how much to keep—is a common concern of Chicano writers, who frequently use satire as a means of testing norms and deviations from acceptable community standards. In this groundbreaking study, Guillermo Hernández focuses on the uses of

satire in the works of three authors—Luis Valdez, Rolando Hinojosa, and José Montoya—and on the larger context of Chicano culture in which satire operates. Hernández looks specifically at the figures of the pocho (the assimilated Chicano) and the pachuco (the zoot-suiter, or urbanized youth). He shows how changes in their literary treatment—from simple ridicule to more understanding and respect—reflect the culture's changes in

attitude toward the process of assimilation. Hernández also offers many important insights into the process of cultural definition that engaged Chicano writers during the 1960s and 1970s. He shows how the writers imaginatively and syncretically formed new norms for the Chicano experience, based on elements from both Mexican and United States culture but congruent with the historical reality of Chicanos. With its emphasis on culture

change and creation, Chicano Satire will be of interest across a range of human sciences.

Lalo University of Arizona Press

A multidisciplinary collection of essays examining the influence of Mexican American religion on Mexican American literature, art, politics, and popular culture.

Arizona Journal of Hispanic Cultural Studies
Potomac Books, Inc.

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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

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Die unerklärliche Logik meines Lebens Springer
Through a gender,

ethnicity, and sexuality lens, Pérez demonstrates that queer Chicana/o and Latina/o identities are much more prevalent in cultural production than most people think. By claiming a variety of characters and texts as queer, he expands the breadth of queer representation in cultural production.

Chicano Cultural Studies Forum

University of Arizona Press

"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.

Children of Aztlán Duke University Press

Heirs to a cultural literacy rich in Mexican and American influences, modern Chicano writers combine an urgent sense of social protest with a vibrant literary style.

Containing contributions from both recognized scholars such as Américo Paredes, Luis Leal, and Felipe Ortego and

younger critics, including Yvonne Yabro-Bejarano, Ralph Grajeda and Marta Sánchez, *Modern Chicano* writers affirms the dynamic blending of continuity and change that characterizes the modern Chicano writer. Beginning with a series of five "framing" articles, the editors establish the literary history, folk culture, critical theory and sociolinguistics surrounding the Chicano people. Other critiques examine the narrative techniques of Tomás Rivera and his opposing

themes of resignation and rebellion, the poet Alurista and his use of traditional mythology to convey contemporary social concerns, and the relation of popular art to the Chicano struggle for cultural identity in *El Teatro Campesino*. This volume presents a unique collection of critical commentaries that explore the development and future direction of modern Chicano literature.

Chicano-Chicana Americana Bloomsbury Publishing USA

Der Nummer-1-Bestseller der New York Times-Bestsellerliste: Eine Mutter und ihr Kind auf einer atemlosen Flucht durch ein Land, das von Gewalt und Korruption regiert wird. Gestern besaß sie noch einen wunderbaren Buchladen. Gestern war sie glücklich mit ihrem Mann, einem Journalisten. Gestern waren alle, die sie am meisten liebte, noch da. Heute ist ihr achtjähriger Sohn Luca alles, was ihr noch geblieben ist. Für ihn bewaffnet sie sich mit einer Machete. Für ihn

springt sie auf den Wagen eines Güterzugs. Aber findet sie für ihn die Kraft, immer weiter zu rennen? Furchtlos und verzweifelt, erschöpft und jede Sekunde wachsam. Lydias gesamte Verwandtschaft wird von einem Drogenkartell ermordet. Nur Lydia und ihr kleiner Sohn Luca überleben das Blutbad und fliehen in Richtung Norden. Sie kämpfen um ihr Leben. Archiv der verlorenen Kinder Palgrave Macmillan
Scholars from the humanities and social sciences analyze

representations of Latinidad in a diversity of genres 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. *Mexican American Mojo* University of Texas Press Tracing the configuration of the slapstick, destitute Peladita/Peladito and the

Pachuca/Pachuco (depicted in flashy zoot suits) from 1928 to 2004, *Wild Tongues* is an ambitious, extensive examination of social order in Mexican and Chicana/o cultural productions in literature, theater, film, music, and performance art. From the use of the Peladita and the Peladito as stock characters who criticized various aspects of the Mexican government in the 1920s and 1930s to contemporary performance art by María Elena Gaitán and Dan

Guerrero, which yields a feminist and queer-studies interpretation, Rita Urquijo-Ruiz emphasizes the transnational capitalism at play in these comic voices. Her study encompasses both sides of the border, including the use of the Pachuca and the Pachuco as anti-establishment, marginal figures in the United States. The result is a historically grounded, interdisciplinary approach that reimagines the limitations of nation-centered thinking and

reading. Beginning with Daniel Venegas's 1928 novel, *Las aventuras de don Chipote o Cuando los pericos mamen*, Rita Urquijo-Ruiz's *Wild Tongues* demonstrates early uses of the Peladito to call attention to the brutal physical demands placed on the undocumented Mexican laborer. It explores Teatro de Carpa (tent theater) in-depth as well, bringing to light the experience of Mexican Peladita Amelia Wilhelmy, whose "La Willy" was famous for portraying a cross-

dressing male soldier who
 criticizes the failed
 Revolution. In numerous
 other explorations such as
 these, the political,
 economic, and social
 power of creativity
 continually takes center
 stage.

**Encyclopedia of Latino
 Popular Culture**

Springer

Chicano Popular Culture,
 Second Edition University
 of Arizona Press

*Lowriders in Chicano
 Culture* NYU Press

Eine Mutter, ein Vater, ein
 Junge und ein Mädchen
 packen in New York ihre

Sachen ins Auto und
 machen sich auf in die
 Gegend, die einst die
 Heimat der Apachen war.
 Sie fahren durch Wüsten
 und Berge, machen Halt
 an einem Diner, wenn sie
 Hunger haben, und
 übernachten, wenn es
 dunkel wird, in einem
 Motel. Das kleine
 Mädchen erzählt Witze
 und bringt alle zum
 Lachen, der Junge
 korrigiert jeden, der etwas
 Falsches sagt. Vater und
 Mutter sprechen kaum
 miteinander. Zur gleichen
 Zeit machen sich
 Tausende von Kindern aus

Zentralamerika und
 Mexiko nach Norden auf,
 zu ihren Eltern, die schon
 in den USA leben. Jedes
 hat einen Rucksack dabei
 mit einem Spielzeug und
 sauberer Unterwäsche.
 Die Kinder reisen mit
 einem Coyote: einem
 Mann, der ihnen Angst
 macht. Sie haben einen
 langen Marsch vor sich,
 für den sie sich Essen und
 Trinken einteilen müssen.
 Sie klettern auf Züge und
 in offene Frachtcontainer.
 Nicht alle kommen bis zur
 Grenze. Mit literarischer
 Virtuosität verknüpft
 Valeria Luiselli Reise und

Flucht zu einem vielschichtigen Roman voller Echos und Reflektionen, zu einer bewegenden und brandaktuellen Geschichte darüber, was Flucht und was Menschlichkeit bedeuten in einer Welt, die aus den Fugen geraten ist.
Loca Motion Thienemann Verlag
 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. *Latino/a Popular Culture* University of Texas Press Das Jahrbuch 'Lied und populäre Kultur' 66/2021 widmet sich musikalischen Regionen und Regionalismen in den USA. Wenn eine der

Rahmungen des amerikanischen Traums das Bestreben ist, zwischen den Küsten sowohl die Diversität der regionalen Kulturen als auch den nationalen Zusammenhalt zu bewahren, so schlägt sich dies ebenso in der Vielfalt der Musikkulturen der städtischen und ländlichen Regionen der USA nieder. Daraus entsteht ein Spannungsverhältnis von Region und Nation, von Nationalismus und Regionalismus, das das Motto E pluribus unum,

auch als musikalische Konstruktion der USA, herausfordert.

The Chicano Popular Corrido in Texas

(1955-1985) Duke

University Press

Hispanics are now the largest minority in the United States. Of the more than forty million Hispanics, some two-thirds are Mexican or Mexican-American. Almost half of all babies in the nation are born of Hispanic parents, and "Garcia" is quickly becoming the most common surname in

America. So there's no better time to feast on the interesting and entertaining trivia provided in Mexico's Most Wanted™! Author Boze Hadleigh, grandson of a Mexican general and diplomat, covers Mexico's culture and history in all its wonder. He discusses the fabulous food and drink native to Mexico; details its star actors, actresses, directors, singers, and athletes; highlights the history, ruins, and vacation spots that make Mexico a premier destination for

travelers; and so much more. Mexico's diversity and cultural and historical achievements are barely known to most Americans or even to many Mexican-Americans. Mexico has a long, rich, and fascinating heritage to be proud of, celebrated, learned about, and visited. Mexico's Most Wanted™ is a great way to learn more about our southern neighbor and a great primer for those about to explore it.

Prentice Hall

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. Much like rap music and ethnic foods, Chicano lowrider culture has become sufficiently widespread in recent decades to almost be considered "mainstream." However, those outside of lowriding may not realize that this cultural phenomenon is not the result of a recent fad—it originated in the pre-World War II era, and has continued to grow

and evolve since then. *Lowriders in Chicano Culture: From Low to Slow to Show* allows readers to see how this expressive culture fits within the broader context of Chicano culture and understand how lowriding reflects the social, artistic, and political dimensions of America's fastest-growing ethnic group. It includes chapters that explain the culture of pachucas/os and cholas/os; the unique aesthetics of lowrider vehicles; lowrider music, shows, and clubs; the

mechanics of building a lowrider vehicle; and lowrider culture in the media including film, newspapers, and television. The book also traces how lowrider culture has recently expanded beyond the urban streets and into the massive exhibit halls of lowrider shows, exposing lowrider culture to even more enthusiasts.

Transforming Borders

Palgrave Macmillan
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/transformational pedagogies. *Latinos and American Popular Culture Theatre Arts Books* 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

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performance of Mexican femaleness in the quinceañera, and mediums through which Chicano masculinity is measured.

Culture Across Borders
NYU Press
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 M to Z.

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