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The Historical Dictionary of U.S. Latino Literature contains a chronology, an introduction, and a bibliography. The dictionary section has cross-referenced entries on U.S. Latino/a authors, and terms relevant to the nature of U.S. Latino literature.

Objects of fear and fascination, cannibals have long signified an

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elemental "otherness," an existence outside the bounds of normalcy. In the American imagination, the figure of the cannibal has evolved tellingly over time, as Jeff Berglund shows in this study encompassing a strikingly eclectic collection of cultural, literary, and cinematic texts. *Cannibal Fictions* brings together two discrete periods in U.S. history: the years between the Civil War and World War I, the high-water mark in America's imperial presence, and the post-Vietnam era, when the nation was beginning to seriously question its own global agenda. Berglund shows how P. T. Barnum, in a traveling exhibit featuring so-called "Fiji cannibals," served up an alien "other" for popular consumption, while Edgar Rice Burroughs in his *Tarzan of the Apes* series tapped into similar anxieties about the eruption of foreign elements into a homogeneous culture. Turning to the last decades of the twentieth century, Berglund considers how treatments of

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cannibalism variously perpetuated or subverted racist, sexist, and homophobic ideologies rooted in earlier times. Fannie Flagg's novel *Fried Green Tomatoes* invokes cannibalism to new effect, offering an explicit critique of racial, gender, and sexual politics (an element to a large extent suppressed in the movie adaptation). Recurring motifs in contemporary Native American writing suggest how Western expansion has, cannibalistically, laid the seeds of its own destruction. And James Dobson's recent efforts to link the pro-life agenda to allegations of cannibalism in China testify still further to the currency and pervasiveness of this powerful trope. By highlighting practices that preclude the many from becoming one, these representations of cannibalism, Berglund argues, call into question the comforting national narrative of *e pluribus unum*.

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Taking up the work of prominent theater and performance artists, *Beyond Text* reveals the audacity and beauty of avant-garde performance in print. With extended analyses of the works of Edward Gordon Craig, German expressionist Lothar Schreyer, the Living Theatre, Carolee Schneemann, and Guillermo Gómez-Peña, the book shows how live performance and print aesthetically revived one another during a period in which both were supposed to be in a state of terminal cultural decline. While the European and American avant-gardes did indeed dismiss the dramatic author, they also adopted print as a theatrical medium, altering the status, form, and function of text and image in ways that continue to impact both the performing arts and the book arts. *Beyond Text* participates in the ongoing critical effort to unsettle conventional historical and theoretical accounts of text-performance relations, which have too often been figured in

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binary, chronological (“ from page to stage ”), or hierarchical terms. Across five case studies spanning twelve decades, Beyond Text demonstrates that print—as noun and verb—has been integral to the practices of modern and contemporary theater and performance artists.

G ó mez-Pe ñ a Unplugged is an anthology of recent and rewritten classic writings from Guillermo G ó mez-Pe ñ a, a figure who stands alone as unique and ground-breaking in the history of performance art and as the artistic director of transdisciplinary performance troupe La Pocha Nostra. Throughout this collection, G ó mez-Pe ñ a tackles literature, theory, pedagogy, activism and live art in an eclectic mix that demonstrates how the process of writing is simultaneously a performative exercise in embodied language. The writing stands as a

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call for action, utilizing what G ó mez-Pe ñ a terms “ imaginary activism ” and “ radical citizenship ” ; it invites the reader to embrace a borderless, polygendered, crossgenerational and race-literate ethos. This timely anthology comes straight from the heart of a troubled Trump-era United States and a crime cartel – ridden Mexico. Artists and writers are prompted to engage in radical performance pedagogy within the civic realm and to think of themselves as public intellectuals and “ activists ” participating in the great debates of our times. By encouraging emerging artists and writers to wildly imagine their practice beyond the normative art world and academia, this book is a fundamental read for scholars and students of performance art, political theatre, cultural studies, literature, poetry, activism and race and gender politics. Performance Art, Live or Time-Based Art, Cultural Studies, Experimental Poetry, Multiculturalism, Social

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Practice, Chicano/Latino/Border Art & Literature, Relational Aesthetics, Public Art, Artivism, Activism, Psychomagic Ritual, Literary Studies, Anthropology, Sociology, Ethnic & Gender Studies, Queer & Women Studies, Post-Colonial Theory, Techno-Art, Cyborgian Studies, Exoticized & Fetishized Identities, Deconstruction Stereotypes & Binaries, Anti-Essentialism, Anti-Nationalism, Radical Citizenship, Anti-Racism, Race & Gender Literacy

In the modern world vampires come in all forms: they can be perpetrators or victims, metaphors or monsters, scapegoats for sinfulness or mirrors of our own evil. What becomes obvious from the scope of the fifteen essays in this collection is that vampires have infiltrated just about every area of popular culture and consciousness. In fact, the way that vampires are depicted in all types of media is often

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a telling signifier of the fears and expectations of a culture or community and the way that it perceives itself; and others. The volume ' s essays offer a fascinating insight into both vampires themselves and the cultures that envisage them.

Inspired by the pre-Hispanic codices that escaped immolation during colonial invasions, this artists' book opens out in accordion folds expanding to a length of over 21 feet. Rice has created a series of beautiful and jarring montages in which the mixture of languages, slang, poetry, and prose of Gomez-Pena's performance texts are woven through and around Chagoya's collages filled with pre-Hispanic drawings, colonial-era representations of New World natives, and comic book superheroes. Irreverent to the last, Gomez-Pena and Chagoya employ iconic figures and persistent stereotypes to overturn

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the fantasies of nationalism, ethnocentrism, and historical amnesia that cloud international relations. Rice's masterful typographic compositions orchestrate the text's many voices and views, offering a history of the Americas which must be read forward and backward, in fragments and in recurring episodes - in short, as history itself tends to unfold. About the Authors Guillermo Gomez-Pena was born in Mexico City in 1955 and came to the U.S. in 1978. His work, which includes performance art, poetry, journalism, criticism, and cultural theory, explores cross-cultural issues and North/South relations. He is the recipient of an American Book Award for *The New World Border* (City Lights) and a MacArthur Foundation Genius Award, among many other honors. Enrique Chagoya is a Mexican-born painter and printmaker who has been living and working in the U.S. since 1977. The recipient of two NEA Fellowships, his most recent show of

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paintings was at the DeYoung Museum in San Francisco. He currently teaches at Stanford University. Felicia Rice is a book artist, typographer, printer, and publisher whose work has earned her many honors. She lectures and exhibits internationally, and her books are represented in the collections of various museums and libraries. She currently directs the graphic design and production program at the University of California, Santa Cruz Extension.

A hotbed of seismic activity, the San Francisco Bay Area is also an epicenter of vital new work by an art community always pushing the bounds of cultural innovation. Epicenter showcases the work of nearly fifty prominent and rising-star artists who have made this region the

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base of eclectic, cutting-edge art on the West Coast. Each profile captures the essence of the artists work with a gallery of signature work, critical career overview, brief biography, and selected bibliography for further exploration. The artists featured in Epicenter reflect the ethnic diversity, variety of media, and originality of the regional scene.

Packaged in a handsome horizontal format with a forward-looking design, Epicenter is a timely look at the leading purveyors of the areas pioneering and ever-shifting panorama of art. Artists featured in Epicenter: Ray Beldner, Christopher Brown, Squeak Carnwath, Enrique Chagoya, Ann Chamberlain, Bruce Conner, Linda Connor, Crane|Winet, Judy Dater, Lewis de Soto, Viola Frey, Rupert Garcia, Carmen Lomas GarzaKen Goldberg, Guillermo Gmez-Pea, Ian Green, Lynn Hershman, Todd Hido, Doug Hollis, Mildred Howard, David Ireland, Paul Kos, Suzanne Lacy, Hung LiuTom Marioni, Richard

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