

The Routledge Companion to Gender, Sex and Latin American Culture



Edited by Frederick Luis Aldama

THE ROUTLEDGE COMPANION TO GENDER, SEX AND LATIN AMERICAN CULTURE

The Routledge Companion to Gender, Sex and Latin American Culture is the first comprehensive volume to explore the intersections between gender, sexuality, and the creation, consumption, and interpretation of popular culture in the Américas.

The chapters seek to enrich our understanding of the role of pop culture in the everyday lives of its creators and consumers, primarily in the 20th and 21st centuries. They reveal how popular culture expresses the historical, social, cultural, and political commonalities that have shaped the lives of peoples that make up the Américas, and also highlight how pop culture can conform to and solidify existing social hierarchies, whilst on other occasions contest and resist the status quo. Front and center in this collection are issues of gender and sexuality, making visible the ways in which subjects who inhabit intersectional identities (sex, gender, race, class) are “othered”, as well as demonstrating how these same subjects can, and do, use pop cultural phenomena in self-affirmative and progressively transformative ways. Topics covered in this volume include TV, film, pop and performance art, hip-hop, dance, slam poetry, gender-fluid religious ritual, theater, stand-up comedy, graffiti, videogames, photography, graphic arts, sports spectacles, comic books, sci-fi and other genre novels, *lotería* card games, news, web, and digital media.

Frederick Luis Aldama is Arts and Humanities Distinguished Professor of English, University Distinguished Scholar, and University Distinguished Teacher at The Ohio State University, USA. He is an award-winning author, co-author, and editor of over thirty books. He is editor and co-editor of eight academic press book series. He has been honored with the American Association of Hispanics in Higher Education’s Outstanding Latino/a Faculty in Higher Education Award and inducted into the Academy of Teaching.

“A sharp observer and scholarly commentator, Aldama gives sex and gender a new twist. He gathers expert analysts who put sex and gender into contemporary but unfamiliar contexts of popular culture. They take us into national (Chile, Mexico, Brazil, Japanese Peru, Puerto Rico, Argentina, Cuba), pre-national (Amerindian), and hemispheric transnational spaces (the U.S.–Mexico border, Budapest–Brazil, Japan–Peru, Cuba–U.S.) of cultural production. An absolutely essential resource for all those interested in the dynamic and varied ways that of sex and gender inform the shaping of pop culture in the Américas”

*Marta E. Sánchez, author of Shakin’ Up Race and Gender,
Professor of Chicano, US Latino, and Latin American Literature,
Arizona State University, USA*

“Aldama’s Companion brings together under-explored intersectional identities and cultural riches that provide the keys to understand the intricacies of Latin American culture. The essays shed light on how gender, sexuality, race, and class traverse all facets of our lives. This is a must-have for all Latin American Studies programs”

*Consuelo Martinez Reyes, Lecturer in Spanish Studies,
Australian National University, Australia*

“More than ever, pop culture permeates every nook and cranny of our increasingly globalized world. It is unavoidable. Through richly varied theoretical approaches and methodologies, covering a broad range of topics from comics to futbol, Aldama’s Companion reframes pop culture as a central field of study for understanding the complexities of Latin America”

*Eli Lee Carter, author of Reimagining Brazilian Television,
Assistant Professor of Portuguese,
University of Virginia, USA*

“In Latin America, as elsewhere, popular culture can enforce systems and structures of oppression as well as provide a space for resistance to them. The redoubtable, versatile Aldama is the perfect impresario for these studies into how various forms of pop throughout the Hispanophonic Western hemisphere shape and are shaped by gender and sexuality”

*Steven G. Kellman, author of The Translingual Imagination,
Professor of Comparative Literature,
University of Texas at San Antonio, USA*

THE ROUTLEDGE COMPANION TO GENDER, SEX AND LATIN AMERICAN CULTURE

Edited by Frederick Luis Aldama

First published 2018
by Routledge
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

and by Routledge
711 Third Avenue, New York, NY 10017

Routledge is an imprint of the Taylor & Francis Group, an informa business

© 2018 selection and editorial matter, Frederick Luis Aldama; individual chapters, the contributors

The right of Frederick Luis Aldama to be identified as the author of the editorial material, and of the authors for their individual chapters, has been asserted in accordance with sections 77 and 78 of the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

Trademark notice: Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

British Library Cataloguing-in-Publication Data

A catalogue record for this book is available from the British Library

Library of Congress Cataloging-in-Publication Data

Names: Aldama, Frederick Luis, 1969– editor.

Title: The Routledge companion to gender, sex and Latin American culture / edited by Frederick Luis Aldama.

Description: Abingdon, Oxon; New York, NY: Routledge, 2018. |

Includes bibliographical references and index.

Identifiers: LCCN 2017060230 | ISBN 9781138894952 (hardback : alk. paper) | ISBN 9781315179728 (ebook)

Subjects: LCSH: Popular culture—Latin America. | Mass media and culture—Latin America. | Sex—Latin America. | Sex role—Latin America. | Latin America—Civilization.

Classification: LCC F1408.3 .R6755 2018 | DDC 980—dc23

LC record available at <https://lcn.loc.gov/2017060230>

ISBN: 978-1-138-89495-2 (hbk)

ISBN: 978-1-315-17972-8 (ebk)

Typeset in Bembo

by Deanta Global Publishing Services, Chennai, India

CONTENTS

<i>List of figures</i>	<i>ix</i>
<i>List of contributors</i>	<i>xi</i>
Introduction: Putting gender and sexuality at the center of all that goes pop in Latin America <i>Frederick Luis Aldama</i>	1
PART I	
Transmedial re-mediations	17
1 Hybrid mass culture <i>Debra A. Castillo</i>	19
2 The Latin American <i>flâneur</i> in the digital age <i>Osvaldo Cleger</i>	31
3 Intersections of gender and gaming in Latin America <i>Phillip Penix-Tadsen</i>	46
4 <i>La lotería mexicana</i> : Playing with heteronormativity <i>Stacey Alex</i>	57
5 Diasporic intersectionality: Colonial history and Puerto Rican hero narratives in <i>21: The Story of Roberto Clemente</i> and <i>La Borinqueña</i> <i>Ivonne M. García</i>	71
6 Drawing up a ‘post’-Latin America: The possibilities and limits of gender imagination in post-apocalyptic, post-human, and post-historical graphic narrative <i>Mauricio Espinoza</i>	83

7	Tito Guízar on Radio Row: Intermediality, Latino identity, and two early 1930s Vitaphone shorts <i>Nicolas Poppe</i>	91
PART II		
	<i>Bending genre</i>	101
8	Interior design and homoerotic spaces in José Asunción Silva's <i>De sobremesa</i> <i>Sergio Macías</i>	103
9	Melodramatic attachments: On Puig's <i>Boquitas pintadas</i> <i>Ben. Sifuentes-Jáuregui</i>	115
10	Sex with aliens: Dramatic irony in Daína Chaviano's "The Annunciation" <i>Matthew David Goodwin</i>	129
11	Villain or victim?: Undermining the memory of Japanese Peruvians in Augusto Higa Oshiro's <i>Gaijin (Extranjero)</i> <i>Shigeko Mato</i>	139
12	Art, literature, and mass media in Pedro Lemebel <i>Juan Poblete</i>	152
PART III		
	<i>Re-constructing silver screen imaginaries</i>	167
13	Neoliberal pigmentocracies: Women and the elite body politic in neoliberal Mexican cinema <i>Ignacio M. Sánchez Prado</i>	169
14	Class, gender, race in recent filmic urban Brazilian spaces <i>Samuel Cruz</i>	177
15	El roc ha muerto, viva el roc: Countercultural heroines in Sergio García Michel's Super 8mm cinema <i>Iván Eusebio Aguirre Darancou</i>	187
16	Starring Mexico: Female stardom, age and mass media trajectories in the 20th century <i>Olivia Cosentino</i>	196
17	Hemisexualizing the Latin lover: Film and live art interpretations and provocations <i>Paloma Martínez-Cruz and John Cruz</i>	206

18	Transnational queerings and <i>Sense8</i> <i>Laura Fernández</i>	222
19	Good gringos, bad hombres: The postlapsarian films of Mel Gibson <i>Ryan Rashotte</i>	231
PART IV		
	Putting the feminist and queer pop in the pictorial arts	243
20	Graffiti in Latin America: Preliminary notes <i>Ilan Stavans</i>	245
21	Graffiti School <i>Comunidad</i> : A feminist arts pedagogy of empowerment <i>Guisela Latorre and Marjorie Peñailillo</i>	252
22	Contemporary Amerindian imaginaries and the challenge of intersectional analysis <i>Arij Ouweneel</i>	263
23	The photography of Thomaz Farkas and the <i>Estádo de Pacaembu</i> : A theatre of Brazilian male homosociality <i>David William Foster</i>	273
PART V		
	Bend it like <i>Pelé</i>	285
24	A “friendly” game: Homoaffectivity in <i>Club de Cuervos</i> <i>Patrick Thomas Ridge</i>	287
25	Reading race and gender in <i>The Black Man in Brazilian Soccer</i> and beyond <i>Jack A. Draper III</i>	300
26	Hard punches, vulnerable bodies: Latin American boxing films and the intersections of gender, class, and nation <i>Mauricio Espinoza and Luis Miguel Estrada Orozco</i>	310
27	“The Blizzard of Oz”: Ozzie Guillén and Latino masculinities as spectacle <i>Jennifer Domino Rudolph</i>	323
PART VI		
	Alt-hemispheric sound and body performatics	333
28	Somos Mujeres Somos Hip Hop: Feminism and hip hop in Latin America <i>Melissa Castillo-Garsow</i>	335

29	Weirded soundscapes in contemporary Chilean narrative <i>J. Andrew Brown</i>	347
30	Dance as medicine: Healing bodies in Nicaragua from the colonial period to the present <i>John Petrus and Jessica Rutherford</i>	356
31	Gender performativity and indigenous conceptions of duality in the Inti Raymi–Jatun Puncha Festivals of Cotacachi, Ecuador <i>Michelle Wibbelsman</i>	368
PART VII		
	Staging nuevo hemispheric identities	375
32	Beside motherhood: Staging women's lives in Latin American Theatre of the Real <i>Julie Ann Ward</i>	377
33	Can <i>saraus</i> speak to gender and migrant politics in São Paulo? <i>Derek Pardue</i>	386
34	Transfeminism and fake mustachios: Sayak Valencia's decolonial critique at the U.S.–Mexico border <i>Ignacio Corona</i>	398
35	Proud sinvergüenza or foolish maricón?: Manu NNa's challenge to Mexican homonormativity <i>Doug Bush</i>	410
36	The Cuban Missile Crisis of white masculinity: Tito Bonito and the burlesque butt <i>Kristie Soares</i>	420
	<i>Index</i>	431

FIGURES

2.1	The character of Sergio in <i>Memorias del Subdesarrollo</i> , using his telescope to explore a changing Havana under the influence of the Cuba Revolution	34
2.2	Homepage of <i>Caminando Bogotá</i>	36
2.3	<i>Caminando Bogotá</i> . Screenshot of the José Celestino Mutis Avenue as portrayed in the multimedia	37
2.4	Google Street View of the José Celestino Mutis Avenue in the Chapinero district	38
4.1	“El Sireno.” Watercolor and Ink by Félix d’Eon	63
4.2	“La Muxe.” Watercolor and Ink by Félix d’Eon	64
4.3	“La Tijera.” Watercolor and Ink by Félix d’Eon	65
7.1	Tito Guízar performs “Del Palmero”	96
7.2	Tito Guízar performs “Coplas de marihuana”	97
17.1	Morato, Fernando. Latin Lover Provocations: Performance by John Cruz. 2016	218
17.2	Morato, Fernando. Latin Lover Provocation: Performance by John Cruz. 2016	219
20.1	An example of <i>grafiterios</i>	247
20.2	An example of <i>grafiterios</i> in Puerto Rico	248
20.3	An example of <i>grafiterios</i> in San Juan	249
20.4	An example of Mexican graffiti	251
21.1	Gigi (Marjorie Peñailillo), <i>Formación</i> (2016), digital sketch	258
21.2	Tess Pugsley and Guisela Latorre working on outlines for <i>Formación</i> (2016). The Ohio State University, United States	259
21.3	Lynaya Elliott, Jackie Stotlar and Tess Pugsley working on <i>Formación</i> (2016). The Ohio State University, United States	260

Figures

21.4	Gigi (Marjorie Peñailillo), Lynaya Elliott, Guisela Latorre, Tess Pugsley and Jackie Stotlar, <i>Formación</i> (2016), graffiti mural, Department of Women's, Gender and Sexuality Studies, The Ohio State University, United States	261
22.1	Laura (Mónica del Carmen), <i>Año bisiesto</i> (<i>Leap Year</i> , 2011), with the knife	268
24.1	Film still from <i>Club de Cuervos</i> showing players in the shower	293
24.2	Film still from <i>Club de Cuervos</i> showing players in the locker room	294
24.3	Film still from <i>Club de Cuervos</i> with full-body profile shot of Potro	295
24.4	Film still from <i>Club de Cuervos</i> showing former coach and vice-president of los Cuervos scoping out potential prospects on a local beach	296

CONTRIBUTORS

Stacey Alex is a Latin American Cultural and Literary Studies and Latina/o Studies doctoral student at The Ohio State University. With a focus on the Latina/o Midwest, her work analyzes narratives of undocumented Latina/o experiences and their potential to decolonize multicultural approaches that include Latina/o literature in apolitical and celebratory ways.

J. Andrew Brown is Professor of Spanish and Comparative Literature at Washington University in St. Louis, Missouri. He is the author of *Test Tube Envy: Science and Power in Argentine Narrative* and *Cyborgs in Latin America*. He has written extensively on the intersections of popular culture, science fiction, and underground music in Latin America. He is currently finishing a project on the aesthetics of remix, mashups, and sampling in contemporary Latin American narrative.

Doug Bush is Assistant Professor of Spanish at Converse College in Spartanburg, South Carolina. He has published on Mexican and Latinx Literature and culture. He is author of *Capturing Mariposas: Reading Cultural Schema in an Emerging Genre* (2019).

Debra A. Castillo is Stephen H. Weiss Presidential Fellow, Emerson Hinchliff Professor of Hispanic Studies, and Professor of Comparative Literature at Cornell University. She specializes in contemporary narrative from the Spanish-speaking world (including the U.S.), gender studies, comparative border studies, and cultural theory. She is author of numerous books and co-editor of *Cartographies of Affect: Across Borders in South Asia and the Americas* (2011), *Hybrid Storyspaces* (2012), *Mexican Public Intellectuals* (2014), *Despite all Adversities: Spanish American Queer Cinema* (2015), and *Theorizing Fieldwork in the Humanities* (2016).

Melissa Castillo-Garsow is a postdoctoral fellow at the Global American Studies Program at Harvard University's Charles Warren Center for Studies in American History. She is the editor of *¡Manteca!: An Anthology of Afro-Latin@ Poets* (2017), co-editor of *La Verdad: An International Dialogue on Hip Hop Latinidades* (2016), author of the poetry collection *Coatlícue Eats the Apple* (2016), and co-author of the novel *Pure Bronx* (2013). Additionally, her short stories, articles, poetry, and essays have been published in numerous collections as well as scholarly and media publications.

Osvaldo Cleger is Associate Professor at Georgia Institute of Technology. He specializes in digital culture, e-literature, and emerging technologies in the Hispanic world. He is author of *Narrar en la era de las blogoficciones: literatura, cultura y sociedad de las redes en el siglo XXI/ The Art of Narrating in the Age of Blog-fictions* (2010) as well as co-editor of two volumes: *Redes hipertextuales en el aula, Octaedro* (2015) and *Formación literaria, hipertextos y Web 2.0 en el marco educativo* (2016). He has published numerous articles on visual culture, Hispanic e-literature, hypertext fiction, and video games in such journals as *Revista de Estudios Hispánicos*, *Caribe*, *Letras Hispánicas*, *Universidad de la Habana*, *Digital Culture and Education*, as well as in edited volumes such as *Leer Hipertextos*, *Poesía y poéticas digitales/electrónicas/tecnos/New-Media en América Latina: Definiciones y exploraciones*, and *The Latino Pop Cultural Studies Reader*.

Ignacio Corona is Associate Professor of Mexican and Latin/o American Cultural and Literary Studies at The Ohio State University. He has published extensively in Latin America, the U.S., and Spain. He is the author of *Después de Tlatelolco: las narrativas políticas en México* and co-editor of *The Contemporary Mexican Chronicle: Theoretical Perspectives on the Liminal Genre*; *Postnational Musical Identities: Production, Marketing, and Consumption in a Globalized Scenario*; and *Gender Violence at the U.S.-Mexico Border: Media Representations and Public Intervention*.

Olivia Cosentino is a PhD student in Latin American Literary and Cultural Studies at The Ohio State University. She has published in *The Velvet Light Trap* and contributed to the volume *The Latin American Road Movie* (2016). Her research interests include youth studies, stardom, feminism, and the intersections of affect and violence in 20th- and 21st-century Mexican film, literature, and culture.

John Cruz is a PhD candidate in Contemporary Latin American Literary and Cultural Studies at The Ohio State University. His main areas of research are visual culture, consumer culture, gender issues, and performance, with emphasis on gender-based violence, male homosexuality, stardom, and media. He brings an interdisciplinary approach to the study of gendered violence in film and visual culture in Latin America. He is also a performer.

Samuel Cruz is Assistant Professor of Spanish, Portuguese and Literatures and Cultures of Latin America at Marietta College. He specializes in Latin American film and cultural studies. His research involves the relationship between film and urban areas, more specifically how contemporary films (1990s–present) represent socio-political, economic, and cultural issues in the region.

Jack A. Draper III is Associate Professor of Portuguese at the University of Missouri and his research focuses on the field of Brazilian cultural studies. He is author of *Saudade in Brazilian Cinema: The History of an Emotion on Film* (2017) and *Forró and Redemptive Regionalism from the Brazilian Northeast: Music in a Culture of Migration* (2010). Currently he is editing and translating to English a critical edition of Mário Filho's *O negro no futebol brasileiro/ The Black Man in Brazilian Soccer*.

Mauricio Espinoza is Assistant Professor of Spanish and Latin American Cultural Studies at the University of Cincinnati, Ohio. His research and publications focus on Latin American/Latino comics and film, Central American migration narrative and poetry, and Latin American immigrant communities. He has translated the work of Costa Rican poet Eunice Odio into English.

His book *Respiración de piedras* won the 2015 University of Costa Rica Press Poetry Prize. His poetry also appears in *The Wandering Song: Central American Writing in the United States* (2017).

Luis Miguel Estrada Orozco is Postdoctoral International Fellow at the Cogut Institute for Humanities at Brown University. He currently works on boxers in Mexican literature, cinema, theatre, and the press. His collections of short stories have received several awards in Mexico, where he has also published boxing chronicles. His fiction work has been included in anthologies in Mexico and Spain.

Iván Eusebio Aguirre Darancou is Assistant Professor of Hispanic Studies at University of California, Riverside. His research focuses on countercultural expressions in Mexico and the greater Hispanic world, especially through the presence of hallucinogenic substances in literature and other cultural products as well as the insertion in global cultural flows. He has published articles on authors Augusto Monterroso, Guillermo Cabrera Infante, Parménides García Saldaña and José Agustín in journals such as *Hispanic Review*, *Tierra adentro*, the *Revista de Literatura Mexicana Contemporánea*, and *Romance Notes*.

Laura Fernández is a PhD student in the Latin American Cultural and Literary Studies Program in the Department of Spanish and Portuguese at The Ohio State University. She has published book chapters and articles on Latinx pop culture, specifically the representations of Latinidad in children's media, and Latinx cultural studies.

David William Foster is Regents' Professor of Spanish, Humanities, and Women's Studies at Arizona State University. His research interests focus on urban culture in Latin America, with emphasis on issues of queer gender construction and sexual identity, as well as Jewish culture. He has written extensively on Argentine narrative and theater. He is author of numerous articles, chapters, and books, including recently *Argentine, Mexican, and Guatemalan Photography: Feminist, Queer, and Post-Masculinist Perspectives* (2014) and *Picturing the Barrio: Ten Chicano Photographers* (2017).

Ivonne M. García is Associate Professor of English at Kenyon College. She served as the first Associate Provost for Diversity, Equity, and Inclusion at Kenyon. She is working on her book manuscript on 19th-century representations of Cuba, and has published scholarship on Sophia Hawthorne, Louisa May Alcott, and the American Gothic.

Matthew David Goodwin is Assistant Professor in the Department of English at the University of Puerto Rico at Cayey. His research is centered on the experience of migration in Latinx literature and he is the editor of *Latin@ Rising: An Anthology of Latin@ Science Fiction and Fantasy* (2017).

Guisela Latorre is Associate Professor in the Department of Women's Gender and Sexuality Studies at The Ohio State University. She specializes in modern and contemporary U.S. Latina/o and Latin American art with a special emphasis on gender and women artists. She is author of numerous chapters and articles as well as the book, *Walls of Empowerment: Chicana/o Indigenist Murals from California* (2008) where she explores the recurrence of indigenist motifs in Chicana/o community murals from the 1970s to the turn of the millennium. She is completing a new book on the graffiti and mural movement in Chile during the post-dictatorship era.

Sergio Macías teaches at the University of Denver where he also obtained his PhD. He specializes in contemporary Latin American literature and culture from a sexuality and gender studies perspective. Sergio is currently conducting research on camp aesthetics and queer culture(s) in Mexico.

Paloma Martinez-Cruz is Associate Professor of Latino/a Cultural and Literary Studies at The Ohio State University. Her research and teaching focus on contemporary hemispheric literature and culture, women of color feminism, performance, and alternative epistemologies. She is the author of *Women and Knowledge in Mesoamerica: From East L.A. to Anahuac* (2011), translator of *Ponciá Vicencio*, the debut novel by Afro-Brazilian author Conceição Evaristo, and the editor of *Rebeldes: A Proyecto Latina Anthology* (2013). Her forthcoming works include *Food Fight: Millennial Mestizaje and the Dilemmas of Ethical Eating* (University of Arizona Press) and *La Pocha Nostra: Handbook for the Rebel Artist in a Post-Democratic Society* with Guillermo Gómez-Peña and Saul García-López (Routledge).

Shigeko Mato is Professor of Spanish and Latin American Literature and Culture at the School of International Liberal Studies, Waseda University, Tokyo. She has published several articles and book chapters on contemporary Japanese Peruvian literature in U.S. and Japanese journals. She is also the author of *Cooptation, Complicity, and Representation: Desire and Limits for Intellectuals in Twentieth-Century Mexican Fiction* (2010).

Arij Ouwenel is Associate Professor at Centre for Latin American Research and Documentation, Amsterdam. He is author of numerous articles, as well as the books *Freudian Fadeout* (2012) and *Resilient Memories. Amerindian Cognitive Schemas in Latin American Art* (2018).

Derek Pardue is Associate Professor and Coordinator of Brazilian Studies at Aarhus University in Denmark. He is currently a Senior Fellow at Hanse-Wissenschaftskolleg (HWK), where he is writing a book that employs urban theory and ethnographic fiction to represent contemporary African migration in São Paulo, Brazil. He is author of numerous articles, chapters, and *Cape Verde Let's Go: Creole Rappers and Citizenship in Portugal* (2015).

Marjorie Peñailillo (Gigi) is a visual artist, a professional graffiti writer, and a master printmaker. She holds degrees in education, art, and printmaking from the School of Fine Arts in Viña del Mar and the University of Viña del Mar in Chile. Additionally, Gigi is cofounder of one of the few all-female graffiti crews in Chile, the Turronas Crew. Gigi is creator of Graffiti School Comunidad the first graffiti and street art project born in Chilean public schools.

Phillip Penix-Tadsen is Associate Professor of Spanish and Latin American Studies at the University of Delaware. He is the author of *Cultural Code: Video Games and Latin America* (2016), which offers a synthetic theorization of the relationship between video games and culture, based on analysis of both in-game cultural representation and the real-life economic, political, and societal effects of games. His research and teaching focus on the intersections between politics, economics, new media, and visual culture in Latin America today.

John Petrus is Assistant Professor of Spanish and Latinx Studies at Grinnell College. His research centers on questions of sexual and racial difference in Latinx and Latin American audio-visual media. He investigates representations of heteronormativity and gender transgression in contemporary Managua via film, television, video production, performance art,

and as an active participant/observer. He examines counter-hegemonic resistance to colonality of power, knowledge, and gender, including representations of sexual and racial difference related to the HIV/AIDS crisis in U.S. Latinx communities, especially in the Central American diaspora.

Juan Poblete, Professor at UC-Santa Cruz. Author of *Hacia una historia de la lectura y la pedagogía literaria en América Latina* (2018), *La Escritura de Pedro Lemebel como proyecto cultural y político* (2018), and *Literatura chilena del siglo XIX* (2003); editor of *New Approaches to Latin American Studies: Culture and Power* (2017); co-editor of *Sports and Nationalism in Latin America* (2015), *Humor in Latin American Cinema* (2015), and four other books.

Nicolas Poppe is Assistant Professor of Spanish at Middlebury College. His work on Latin American cinema and cultural studies has appeared in several edited volumes, as well as peer-reviewed journals. He is the coeditor of *Cosmopolitan Film Cultures in Latin America, 1896–1960* (2017) and coeditor of a special issue of *fin/Transition*.

Ryan Rashotte is Assistant Professor of English and Composition at Lakeland University, Japan. He has a PhD in English from the University of Guelph, Canada, and he is the author of *Narco Cinema: Sex, Drugs, and Banda Music in Mexico's B-Filmography* (2015).

Patrick Thomas Ridge is Assistant Professor of Spanish at Virginia Polytechnic Institute and State University. His current research explores literary and cultural representations of soccer in Latin America. This work focuses primarily on questions of gender, nationalism, power, and violence.

Jennifer Domino Rudolph is Associate Professor of Hispanic and Latin American Studies. Her research and teaching focus on popular culture as a site of negotiation of identity and activism. Her book, *Embodying Latino Masculinities, Producing Masculinidad*, examines how creators and consumers use popular culture to construct and understand Latino masculinities. She is currently working on a new book, *Baseball as Mediated Latinidad*, that looks at how players, fans, and media workers engage with Latin/o Major League Baseball players to process current politics related to Latino masculinities, immigration, and nativism.

Jessica Rutherford (PhD, The Ohio State University) teaches and researches within the fields of colonial Latin America, cultural studies, and the history of science and medicine. She engages with postcolonial debates on the geopolitics of knowledge and power and works beyond the confines of national borders, and challenges Western-dominated paradigms of science and medicine to highlight the contribution of Amerindian intellectuals.

Ignacio M. Sánchez Prado is Professor of Spanish and Latin American Studies at Washington University in St. Louis, Missouri. He is the author of *El canon y sus formas. La reinención de Harold Bloom y sus lecturas hispanoamericanas* (2002), *Naciones intelectuales. Las fundaciones de la modernidad literaria mexicana (1917–1959)* (2009), the award-winning *Intermitencias americanistas. Ensayos académicos y literarios (2004–2009)* (2012), *Screening Neoliberalism. Transforming Mexican Cinema 1988–2012* (2014), and *Strategic Occidentalism. "World Literature," Mexican Fiction and the Neoliberalization of the Book Market* (2018). He has edited and co-edited 11 scholarly collections, the most recent of which are *A History of Mexican Literature* (2016). He has published over 80 scholarly articles on Mexican literature, culture, and film, and on Latin American cultural theory.

Ben. Sifuentes-Jáuregui is Professor of American Studies and Comparative Literature at Rutgers–New Brunswick. His research focuses on Latino/a and Latin American literature and culture, gender theory and sexuality studies, and psychoanalysis. He is author of *Transvestism, Masculinity, and Latin American Literature* (2002) and *The Avowal of Difference: Queer Latino American Narratives* (2014). He has published numerous articles on sexuality, queer identities in Latino/a America, and melodrama. He is currently working on a book on melodrama and masochism in a series of Latino American novels, performances, films, and essays.

Kristie Soares is Assistant Professor of Women and Gender Studies at the University of Colorado Boulder and an active performance artist. Both her performance work and her research explore issues of queerness in Caribbean and Latinx communities. Her current book project, *Salsa Epistemology*, examines queer cultural production in the Spanish Caribbean during the last 60 years. Professor Soares has published articles in numerous journals, including *Frontiers*, *Revista de estudios hispánicos*, and *Letras Femeninas*.

Ilán Stavans is Lewis–Sebring Professor of Humanities, Latin American, and Latino Cultures at Amherst College, Massachusetts and the publisher of Restless Books. He is the author, most recently, of the graphic novel *Angelitos* and the poem *The Wall* (both 2018), *Latinos in the United States: What Everyone Needs to Know, I Love My Selfie* (both 2017), *Borges, the Jew and Oy, Caramba!: An Anthology of Jewish Stories from Latin America* (both 2016), and *Quixote: The Novel and the World* (2015). He is also co-founder of Great Books Summer Program and host of the NPR podcast *In Contrast with Ilán Stavans*.

Julie Ann Ward is Assistant Professor of 20th- and 21st-century Latin American Literature at the University of Oklahoma. Her forthcoming book (University of Pittsburgh Press) is on Mexico City's theatre collective Lagartijas Tiradas al Sol. Her work has appeared in *Theatre Journal*, *TransModernity*, *Latin American Theatre Review*, *Revista de Literatura Mexicana Contemporánea*, *Paso de Gato*, and *World Literature Today*.

Michelle Wibbelsman is Assistant Professor of South American Indigenous Cultures, Ethnographic Studies, and Ethnomusicology in the Department of Spanish and Portuguese at The Ohio State University. She is the author of *Ritual Encounters: Otavalan Modern and Mythic Community* (2009). Two new book projects that are underway center on musical diversity among Otavalan diaspora communities and on indigenous transnational migration, diaspora, and cosmopolitanism.

INTRODUCTION

Putting gender and sexuality at the center of all that goes pop in Latin America

Frederick Luis Aldama

The Routledge Companion to Gender, Sex and Latin American Culture sets its sights on all variety of pop cultural phenomena from across the Américas as it intersects with issues of gender and sexuality in terms of their creation, consumption, and interpretation. The chapters mostly focus on excavating gender, sexuality, and pop culture in the 20th and 21st centuries, with a few focusing on earlier historical periods. Each of the chapters carves out its own scholarly path and also shares some of the following scholarly positions and impulses:

- To study Latin American pop cultural phenomena within local and regional settings and with a hemispheric purview; thus, to account for idiomatic expression of the historical, social, cultural, and political commonalities that have shaped the lives of peoples that make up the Américas: Hispanophone Caribbean, Central, South, and North America.
- To understand that pop culture is everywhere and, at the same time, to realize that there exist gatekeepers in its circulation and asymmetries of power in its production and consumption that determine what is produced and consumed, and by whom.
- To understand that pop cultural production and consumption are complex, in some instances conforming to and solidifying social hierarchies and in other cases contesting and resisting the status quo.
- To put front and center issues of gender and sexuality in the interpretation of pop culture's presence in the Américas, making visible the ways that certain subjects and experiences are Othered as well as how these same subjects can and do use pop cultural phenomena in self-affirmative and progressively transformative ways.
- To consider that pop cultural creations are transculturative. That is, they are the syncretic combination of any and all cultural phenomena into something new.
- To understand how transculturative phenomena can and do open audiences to new ways of perceiving, thinking, and feeling about issues of gender and sexuality.
- To understand that social, political, and economic forces across the Américas have increasingly led all variety of people to reside in urban centers, creating new networks of contact between all variety of social, ethnoracial, gender, and sexuality groups that grow all variety of new tastes for all sorts of pop cultural phenomena.

- To understand that pop culture educates all of the senses: tastes, smells, touch, sounds, sights, and that with this education of the senses grows a wealth of new appetites for a diverse range of pop cultural phenomena—thus triggering and nurturing new aesthetic wants.
- To understand that the creators and consumers of pop culture are not *passive* recipients; they are active recyclers, inheritors, and transformers of pop cultural phenomena.
- To understand the making, circulating, and consuming of pop culture by and about gender and sexuality as taking place in specifics of time (history) and place (region).
- To show that the interpretation of gender and sexuality in the pop culture of the Américas can and does tell us something about national, regional, communal, and individual worldviews.

★

The Routledge Companion to Gender, Sex and Latin American Culture does not exist in a vacuum. There is a robust corpus of scholarship on the creation, circulation, and consumption of cultural phenomena across the Américas, including on radio, film, music, television, genre fiction, performance, street art, Internet, digital media platforms, and much more. The field has been shaped by important pioneers and newcomers, such as: Diana Taylor, Ericka Beckman, Jesús Martín-Barbero, Renato Ortiz, Fernando Ortiz, Angel Rama, Ricardo Gutiérrez Mouat, Néstor García Canclini, William Rowe, Vivian Schelling, Eva P. Bueno, Terry Caesar, Silvia Bermudez, William H. Beezley, Linda A. Curcio-Nagy, John Beverly, Ileana Rodriguez, Reynaldo González, Inés Cornejo, Rubén Gallo, and Guillermo Mastrini, to name just a few. These scholars and others of Latin American culture have approached directly or indirectly the topic of pop culture, and have done so in a variety of ways. *The Routledge Companion to Gender, Sex and Latin American Culture* builds on the work of these scholars while seeking to understand the way pop culture exists in and shapes our everyday lives—for better and worse.

On the darker side of pop cultural scholarship lives work that seeks to reveal how pop culture is a top-down (usually US imperialist) opiate of the masses; that it sells neoliberal ideals and capitalist (aka US) ideology in its shaping the consciousness of the people. And there are those who carve out interpretive paths between these two positions. For instance, in their introduction to *Latin American Pop Culture*, Geoffrey Kantaris and Rory O'Bryen discuss how pop culture and the explosion of mass technologies of cultural creation and circulation bridge both the national and the global; also, they draw attention to a “climate of technocratic neoliberal economic ideology, financial crises marked by new intensified social problems, boom and bust cycles in commodities and resource-extraction, and the rise of demagogical, mediatic neo-populisms” (2013: 1–2). Within this, however, they also consider how pop culture can and does open eyes to new modes of existing and new forms of “social agency” (16). Indeed, In *The Other Side of the Popular* (2002) Gareth Williams focuses on how pop culture technologies of distribution shape everyday life and contribute to political outcomes in negative (dystopic) ways. Williams analyzes how the Peronist regime used popular aspirations and widespread needs to sustain its demagogic exercise of power. In *Cruel Modernity* (2013), Jean Franco identifies how pop culture—e.g., film, comics, and the visual arts—encourages audiences to vicariously experience and enjoy violence against Latin America’s Others: peasants, indigenous African and Indian communities, and women.

On the brighter side of scholarly interpretation of all things pop culture in Latin America, there are those who consider it as a space clearing gesture that democratizes participation in making and co-creating cultural phenomena. This scholarly thread seeks to demonstrate how the study of Latin American pop culture can shed light on political issues about class, race, gender, and sexuality. Latin American popular culture exists in resistant opposition to the

dominant culture. For instance, William Rowe and Vivian Schelling consider how pop cultural flows across national borders, having “the effect of dismantling old forms of marginalization and domination and making new forms of democratization and cultural multiplicity imaginable” (1). And in “Popular Culture in Latin America,” Silvia Bermudez identifies how music and dance, for instance, can identify the Othered African and indigenous Indian syncretic cultural roots (from salsa to santería) that have shaped national cultural phenomena. These and other scholars set their sights on pop culture, and not on highbrow arts and letters, as a significant shaper of national cultural identity. (See, also, Eva P. Bueno and Terry Caesar’s edited, *Imagination Beyond Nation*.)

These abovementioned scholars working today build on the foundations of Latin American cultural interpreters. I think of Cuban Fernando Ortiz, who formulated a theory of transculturation in 1940, with the publication of his seminal *Contrapunteo cubano del tabaco y el azúcar* (translated into English in 1995 as *Cuban Counterpoint: Tobacco and Sugar*). Ortiz analyzed how the slave trade and agriculture in the Caribbean led to the mixing and combining of African and Hispanic cultures to form an entirely new cultural product. In 1971, Ariel Dorfman and Armand Mattelart published their book-length essay, *Para leer al Pato Donald*. Here they identify the circulation of Disney cartoons and comic books in Latin American spaces as ideological appendages of US imperialism; they naturalize first world (US) versus third world (Latin America) development teleologies of progress and class mobility. Also, during this period of the 1970s we see the work of Mexican critic and essayist Carlos Monsiviás, who set his sights on cultural phenomena like the popular Golden Age of cinema (1930s–50s) in Mexico. For Monsiviás, the masses of working class filmgoers of this period cinema would encounter narratives that dismantled class, gender, and religious hierarchies, waking audiences to new ideas and ways of existing. And Argentine Nestor García Canclini formulated pop cultural phenomena such as graffiti as appropriated and circulated within global networks of cultural flows that reify the local as authentic, but that also have the power to “irritate” the dominant capitalist discourses. In *Culturas populares en el capitalismo* (1981; *Transforming Modernity: Popular Culture in Mexico*, 1993) and especially *Culturas híbridas* (1989; *Hybrid Cultures*, 1995) the local and global flows of pop cultural phenomena make for hybrid objects that reflect the complex ways that humans exist between the local and global. In addition to the scholarly books published during this period, there were other ways that the study of Latin American pop culture was being institutionalized. In 1982, the journal *Studies in Latin American Popular Culture* was established. It has since published interdisciplinary scholarship on mass production, circulation, and consumption of cultural goods in Latin America. (Notably, there were also elitist scholars like Carlos Estevam in Brazil who considered the revolutionary potential in pop culture not to come from the “clumsy” and “coarse” masses, but from the educated elite. See his essay, “For a Popular Revolutionary Art,” published in 1962.)

This is but a brief sampling of the growing body of scholarship on Latin American pop culture that in one way or another seeks to enrich our understanding of its presence in the everyday lives of creators and consumers; that asks that we revisit categories like folk and mass culture; and that demands that we reconsider categories like lowbrow and highbrow. One way or another, they show the need for us to consider how pop culture informs different identities, including urban, communal, national, and global.

★

Of course, the scholarship on all things Latin American pop culture also includes important forays into its interface with issues of gender and sexuality. Areas of scholarly investigation have

included topics like cosmetic surgery, pornography, sports, telenovelas, music, dance, and film, for example. This is important mainly because women and LGBTQ subjects have been and continue to be a significant presence as creators and consumers of pop cultural phenomena. Scholarship has begun to map how discrimination, exploitation, and oppression as well as the struggles and victories of subjects who inhabit intersectional identities (gender, sexuality, race, and class) importantly inflect, shape, create and co-create (consume) anew pop cultural phenomena.

Beginning in the 1970s, Latin American feminist scholars—e.g., Nelly Richard, Cynthia Steele, Sandra Cypess, Elena Poniatowska, Marisa Belausteguigoitia, Sylvia Molloy, Marta Lamas, Jean Franco, Elena González, Eliana Ortega, Josefina Muriel, Francine Masiello, Mary L. Pratt, Sara Castro-Klarén, and Debra Castillo (included herein)—put gender centrally on the map of Latin American studies. Responding to European and US academics either theorizing Latin America as *absent* in feminist creative and intellectual traditions *and* seeking to formulate theories from within the historical, social, and political contexts that have shaped women in Latin America, these scholars forcefully forged critical, interpretive paths. They variously called for feminist action. For instance, in Sara Castro-Klarén's article, "Teoría del la crítica literaria y la escritora en América Latina," she writes, "the figure of Women and the subsequent problematics implied by its presence should cause a profound re-thinking of the possible history of Latin America and its symbolic systems" (1984: 105). (See, also, Castro-Klarén's edited *Narrativa femenina en América Latina. Prácticas y perspectivas teóricas*, 2003.) Additionally, Debra Castillo rises to the occasion with the publication of her seminal *Talking Back: Toward a Latin American Feminist Literary Criticism* (1992), which systematized and gave scholarly due to the feminist theory and literary practices arising out of the Latin Américas.

Throughout the 1980s and 1990s, important struggles and victories were also won in institutionalizing women's studies in scholarly spaces at universities. These were no easy feats. Recall that this was a time of huge repression of women's voices. Indeed, as Jean Franco writes in "The Gender Wars," the Catholic Church refused to use the word "gender," as it considered that its mere use would "generate a new conception of the human being, subjectivity, marriage, family and society," and would incite a "cultural revolution" (1999: 123). (Today, with the huge drop in prestige of the Catholic Church, along with social activism on the streets, we see the sanctioning of LGBTQ partnering and marriage. For more on this see Aldama and Stavans, *Muy Pop!*) Feminist victories took place both on the streets and within the academy. In Mexico, for instance, in 1983, the Colegio de México created the Interdisciplinary Program for Women's Studies; in 1993, the University Program of Gender Studies was founded at the Universidad Nacional Autónoma de México. And during this period of the early 1990s, also at Universidad Nacional Autónoma de México, Marta Lamas founded the important journal, *Debate feminista*.

Hand in hand with the rise of women's studies departments and the publishing of feminist scholarship as situated within the Latin Americas, appeared LGBTQ activism, scholarship, and venues for disseminating information on LGBTQ issues as well as interpreting the work of LGBTQ creators, like Luis Zapata, Salvador Novo López, Gabriela Mistral, Reinaldo Arenas, Pedro Lemebel, Jesusa Rodríguez, and Liliana Felipe. In Brazil, for instance, emerged the newspaper *Lampião* (1978–1981), which cleared a space for the articulation and interpretation of queer identities and experiences. (See the work of both Robert Howe and Néstor Perlongher.)

These were important foundational moves to put gender and sexuality on the scholarly map. Today we have well established departments that focus on LGBTQ issues: e.g., the Programa Universitario de Estudios de Género at the Universidad Nacional Autónoma de México and the

Área Queer NorOeste Argentino. These and other scholarly spaces sought to delink the genital apparatus from gendered identities; they allowed scholars to focus on different Latin American historical contexts of colonization, mestizaje, indigeneity (African and Indian) and the ways in which these spaces unfixed restrictive gendered and sexuality categories.

During this period, too, there was a surge of the Anglophone scholarship focused on gender and sexuality in Latin American cultural studies. In 1991, David William Foster published the seminal *Gay and Lesbian Themes in Latin American Writing*. And while not focused on Latin American queer cultural phenomena, Alexander Doty's publication in 1993 of *Making Things Perfectly Queer: Interpreting Mass Culture* (1993) carved out new scholarly paths by bringing a queer lens to the interpretation of pop culture generally; this work and his analysis of intersectionality (Latino and queer) in the *I Love Lucy Show* proved to be hugely influential on scholars like Foster and others. In 1995, Emilie Bergmann and Paul Julian Smith published their edited volume, *¿Entiendes? Queer Readings, Hispanic Writings*. And in 1997, Daniel Balderston and Donna Guy published their edited volume, *Sex and Sexuality in Latin America*. This same year, David Foster published *Sexual Textualities: Essays on Queer/ing Latin American Writing*. And in 1998, Sylvia Molloy and Robert Irwin published their edited volume, *Hispanisms and Homosexualities*. More recently, scholars such as José Quiroga and Ben Sifuentes-Jáuregui have focused their sights on excavating a queer Latin American aesthetic. In *Tropics of Desire* (2001) Quiroga articulates his concepts of strategic silence and "lateral identifications" (1997), in contradistinction to US Anglo coming out narratives. In *Transvestism, Masculinity and Latin American Literature* (2002), he formulates the concept of "tranvestism" to open up vital new interpretations of the work of Severo Sarduy, Alejo Carpentier, Jose Donoso, and Manuel Puig. And in his *The Avowal of Difference* (2014) he formulates a "queer grammar" of an "epistemorotics" of the Americas, in contradistinction to a US queer theory (Sedgwick, Bersani, and Butler) that pivots around Anglo privilege. Importantly, he troubles the heteromasculine theories of those from south of the border (Octavio Paz, for instance) that privilege a heterosexist national subject. For instance, in his analysis of Luis Zapata's *El vampire de la Colonia Roma*, he skillfully unpacks how a queer subjectivity creates a new grammar, not just in words present on the page, but also in the deliberately placed blank spaces that function as "failed reflections, spilled semen, racial whiteness, and as moments of sexual practice" (83). These scholars and others cleared a space for queer and feminist interpretations of literature, autobiography, film, television, ethnography, testimonios, theatre, performance, and epistles. And because these books were written in English, scholars in the US were learning about the important contributions of queer and feminist creators within historical and social contexts that have uniquely shaped the Latin Americas.

Dance and music have been particularly rich areas of investigation for Latin American queer cultural studies scholars. I think of José Esteban Muñoz (*Disidentifications*), Celeste Fraser Delgado (*Everynight Life*, coedited with Muñoz), and Lawrence La Fountain Stokes (*Queer Ricans*), who tune their ears to music and their eyes to dance and performance art generally. I think of scholars who focus on technologies of transmission, like the radio and how radio vocalizations not only project certain raced, gendered, and sexualized subjects, but also offer an important early space (1930s–1940s) for *performing* gender and sexuality in ways that bend sound performances and clear spaces for women to vocalize like men and men like women. (See Christine Ehrlick's "Radio Transvestism and the Gendered Soundscape in Buenos Aires, 1930s–1940s.")

The hugely popular comic books (mainstream, alternative, and pornographic) have also been mined by Latin Americanists interested in issues of gender and sexuality. For instance, in *From Mafalda to Los Supermachos* (1989) and the more recent *El Eternauta, Daytripper and Beyond*:

Graphic Narrative in Argentina and Brazil (2016) David William Foster excavates a pop politics of gender in Latin American comic books and comic strips. In another instance, scholar Adriana Premat argues that Quino's 1960s *Mafalda* cartoon strip, which captured the imagination of millions of women in Argentina, functioned as an advocacy platform for women's right to access higher education—and this during a time of great repression in Argentine history. For Premat, *Mafalda* “challenged dominant gender norms that relegated women in Argentina to the role of dutiful mothers, wives, and homemakers” (2015: 43). Moreover, the storylines championed “the possibility of women being independent political agents within the nation” (43). Other scholars considered how comics have been consumed in ways that challenge masculinist and racist ideologies. I think of the work of Juan Poblete (included in this volume), Héctor L'Hoeste, Enrique García, Bruce Campbell, Ana Merino, Harold Hinds, and Charles Tatum. Indeed, Hinds and Tatum are credited by many as pioneers in creating the field of Latin American pop cultural studies. In each of the authors mentioned we see different approaches to the analysis of comics as social, racial, and gender critique by situating the comics within specific cultural, social, historical contexts that differ from those of the US. For instance, Enrique Garcia analyzes the popular Mexican comic, *Memín Pinguín*, less as an example of racist minstrelsy and more as the articulation of a critique of the Latin American *casta* system. (See García's “Coon Imagery” in Will Eisner's *The Spirit*, and Yolanda Vargas Dulché's *Memín Pinguín*,” as well as Robert McKee Irwin's “Memín Pinguín, Rumba, and Racism.”)

Some scholars have chosen to launch from the idea that *género* means gender and genre in Spanish, analyzing the conventions of genre or formula storytelling as sites of both oppression and emancipation of women, for instance. Indeed, mass-consumed genre fiction, such as noir, horror, mystery, and science fiction, have proved to be rich resources for scholars interested in how pop culture frames and reframes sexuality and gender. For instance, in the analysis of sci-fi, scholars have considered the work of such male authors as Horacio Quiroga, Ernesto Sabato, Edmundo Paz Soldán, Manuel Puig, and Ricardo Piglia, along with the more recent Yoss (José Miguel Sánchez Gómez), Daína Chaviano, Jorge Baradit, Martín Felipe Castagnet, and Bef (Bernardo Fernández). There has also been important scholarship on women sci-fi authors, such as Alison Spedding, Samanta Schweblein, Alicia Borinsky, Angélica Gorodischer, and Eugenia Prado, among many others. In scholarship on the women authors working in this genre we see the articulation of how the authors clear a space for affirming a re-gendered, posthuman subject that calls into question gender and sexuality binaries and boundaries. For instance, J. Andrew Brown considers how the sci-fi genre once emancipates otherwise marginalized and surveillanced subjects and critiques the neoliberal systems that contain such subjects. The Latin American cyborg, according to Brown, “helps think through the contradictory realities of local histories and global consumerism in a way that is at once an expression of global popular culture and an autochthonous gesture unique to the various countries in which it appears” (2010: 176). In their analysis of the two-volume sci-fi comic book *Angela Della Morte* (2011, 2014), Edward King and Joanna Page Sanz (2017) analyze the eponymous protagonist's various body exchanges as a critique of how women's bodies are caught up in “social processes” of containment and erasure. In their analysis of Jorge Baradit and Martín Cáceres's comic, *Policía del Karma*, they formulate a Latin American cyberpunk worldview that overturns gendered codifications of orifices. Instead, they offer a Latin American cyborg subject whose orifices “have no meaning beyond their utilization as sockets, plugs and channels that yoke us in specific and material ways to systems of communication and the distribution of biological and spiritual energy” (2017: 127). Notably, the cousin of the comic book, photograph, and film—the *fotonovela*—has also been a site for gender and sexuality scholarship. The *fotonovela rosa* (chaste heroine wins heart of wealthy savior), *fotonovela roja* (stories of social deprivation, prostitution, rape, and drug addiction), and

the *fotonovela picaresca* (that focus on the sex adventuring of young male lotharios) have been particularly rich areas of investigation.

Photography and film have also been important sites of exploration. Scholars like Eduardo L. Cadava, Gabriela Nouzeilles, Gisela Cánepa Koch, Ingrid Kummels, and David Foster Williams have variously analyzed how photography as a pop cultural phenomenon moves across history, borders, and mediums. For Foster, while photography has objectified women, it has also provided a space for women photographers like Grete Stern, Annemarie Heinrich, Silvina Frydlewsky, Daniela Rossell, and Graciela Iturbide to use the camera to reverse the patriarchal gaze, making visible Latin American women and LGBTQ subjects and agency. (See Cadava and Nouzeilles's *The Itinerant Languages of Photography*, Foster's *Argentine, Mexican, and Guatemalan photography*, and Gisela Cánepa Koch and Ingrid Kummels's *Photography in Latin America*.)

Latin American television has also proved to be an important area of pop cultural investigation that at once reproduces and shakes up gender and sexuality norms. For instance, I have recently begun to research and analyze issues of gender in *Sesame Street* (*Plaza Sésamo*) *Latin America*. In the 1970s and 1980s, in content and form it was a near one-to-one translation of the US content; the space of the street becomes that of a working-class plaza, Big Bird becomes the giant parrot, Abelardo, Oscar becomes the grouchy parrot, Paco, for instance. However, in the 1990s, there was a shift to create content that was uniquely Mexican. And with this, it became the only show for Mexican children to be exposed to the full diversity of Mexican life: from rural to urban, from farmers to ladrilleros (brickworkers), and that was gender inclusive. Within the space of pop cultural televisual consumption, *Plaza Sésamo* grew to become an important space for opening children's eyes to the rich diversity of Mexican life regionally, socioeconomically, culturally, and in terms of gender roles. Brenda Campos, country director of Mexico Sesame Workshop, discusses how the content for *Plaza Sésamo* continues to be grown by local "experts on thematic areas," "testing content" with Mexican children, and "working with local talent of writers" (Aldama interview July 27, 2017). In this way, the content captures "indigenous, non-indigenous, rural, urban, people with disabilities, different socio-economic backgrounds." And the content aims to appeal to "peri-urban (marginalized communities in urban settings, rural, and urban)" children and communities. Gender is front and center in the Sesame Workshops in Latin America. In the debut of the problem-solving, adventurer Lola in 2005, we see the creation of a smart character who is anchored in her Latina-ness. As Brenda Campos states, she "resembles an intellectually curious and confident Latin American girl who actively promotes math and science for young girls." She and Pancho also educate Latin/o American children on healthy food habits: the "plato del buen comer." And after the introduction to US audiences of Julia (on the autism spectrum) in 2017, Latin American creators of Sesame Workshops generally are turning their sights to issues of being differently abled. Finally, while there are transferable content and shared language among the different Sesame Workshops in Latin America that give it its hemispheric sensibility, we see in each instantiation (Mexico, Bolivia, Colombia, and so on) the building of content that's "relevant to children in the respective region." In each, too, there is attention to different regional sounds: music, dance, and songs.

Arguably, in scholarly analyses of gender and sexuality the telenovela's rags-to-riches formula takes up the lion's share of analyses focused on Latin American TV. We see in the work of scholars like Julie Tate, Ana López, Diana Ríos, Mari Castañeda, and María de la Luz Casas Pérez, among others, an examination of sexuality and gender that calls attention to and destabilizes traditional aligning of macho and masculine with straight and the feminine with straight women and gay characters.

Indeed, telenovelas like *Rubí*, *Sabor a ti* have proved a rich field to mine for critiquing dominant gender discourses that inform narratives of nationalism: the "feminine" as linked to women

and gay characters only and the “masculine” only to straight men. And, with the introduction more recently of complex gender roles and character sexualities in telenovelas like *Yo amo a Juan Querendón*, this genre has proved a fertile ground for interpreting it as a space for counter-narratives that destabilize traditional gender binaries and heteronormative sexualities.

Latin American cinema has also proved to be an important space for critical inquiry into issues of gender and sexuality. Scholars like David William Foster, Sergio de la Mora, and Vinodh Venkatesh, among others, turn their queer analytic lens to re-read Latin American cinematic history—and to solidify the presence of a contemporary Latin American queer cinema. In *Queer Issues in Contemporary Latin American Cinema* (2003) Foster formulates a queer lens for analyzing conventionally straight films by María Luisa Bemberg and Arturo Ripstein, as well as queer films (and a documentary) by the likes of Tomás Gutiérrez Alea and Barbet Schroeder. While Foster focuses on films released between 1979 and 2000, in *Cinemachismo* Sergio de la Mora turns his queer lens to Mexico’s Golden Age of cinema: the 1930s–1950s. de la Mora carefully unpacks how Golden Age actors like Ramon Navarro and César Romero performed a hypermasculine, mythic scaled Latin lover identity; de la Mora does gesture toward today’s Mexican cinema, identifying, for instance, how today’s Gael García Bernal performs at the nexus of the “feminine” and “phallic” (2016: 164). In *New Maricón Cinema* Venkatesh identifies a non-urban queer cinema, with its own localized sets of gender and sexuality concepts and actions that vitally destabilize “heteronormative politics and subjectivities” (2016: 22); he contrasts this localized queer cinema to older and genre (romantic comedy, for instance) queer Latin American movies, that further entrench normative gender and sexuality stereotypes.

In Latin American cinema studies, there are others working at the intersection of gender, class, and consumption within neoliberalism. I think readily of such scholars as Patricia Torres San Martín, Ilana Luna, María de la Cruz Castro Ricalde, Ana López, Laura Podalsky, Ignacio Sánchez Prado, Dianna Niebylski, and Patrick O’Connor, who focus on issues of gender in Latin American cinema. Lupe Vélez, Dolores Del Río, Salma Hayek, and García Bernal have been analyzed in terms of how the pop cultural media format of film, along with all of its commercial offshoots, like t-shirts, posters, and the like, serve up the Latina and Latino as commodified objects. However, these same Latin American pop cultural icons are also actively metabolized and transformed by Latin American audiences. They are, in the words of Dianna Niebylski and Patrick O’Connor, “mediated, appropriated, and re-contextualized” (*Latin American Icons* [16]). Indeed, for Ignacio Sánchez Prado, while US mainstream audiences readily consume Salma Hayek as a hypersexualized Latina, for Mexicans there is no interest in consuming her Mexican-ness as such. Hence, for Sánchez Prado, “Hayek’s Mexicanness operates in the realm of exchange value, as a symbolic commodity circulated in the exchange of symbols that accompanied economic trade in post-NAFTA North America, thus allowing her reading not only as ‘Mexican’ but also as ‘Latina and even as a nondescript character’” (2014: 152).

Scholars of Latin American cinema also focus on issues of how horror, *chanchadas*, *ranchera*, melodrama, and comedy, among other genres, function as means of reinforcing and critiquing neoliberal, sexist, heterophobic, and racist paradigms of power. In my coauthored book with Ilan Stavans (included herein), *Muy Pop!*, we analyze the way hero worship in Mexican *ranchera* films reproduced traditional gender roles as well as those that emancipated women from the domestic. For instance, in my *Mex-Ciné* I identify what I call “refrito,” or refried, films. For example, *Ladies’ Night* (2003), *Efectos secundarios* (2006), *Casi divas* (2008), and *El tigre de Santa Julia* aim to please adult viewers by offering “formulations of time, place, character, and event typical of soap operas. These are Mexican films, but they are made in ways that put them out of time and place” (86). But I also identify a series of what I call bubblegum films, like *Amar te duele* (2002) and *La hija del caníbal* (2003), that offer radical critiques of class and gender identities. And in *Screening Neoliberalism* Sánchez Prado analyzes

how Mexican film industries in the 1980s and 1990s used comedy and romances with neoliberal agendas to sell tickets to middle class audiences; along with this came the construction of classist, ethnocentric, and sexist criteria of beauty (he locates with the star-making of Ana Serradilla, Ana de la Reguera, and Martha Higareda) and the dropoff in female directed filmmaking.



The chapters that comprise *The Routledge Companion to Gender, Sex and Latin American Culture* continue to deepen and broaden the scholarship on Latin American pop cultural phenomena, especially as it intersects with issues of gender and sexuality. The scholars herein seek to understand how creators make pop cultural objects circulated and consumed within different historical, political, and social contexts of Latin America that reproduce or challenge otherwise restrictive modes of being. They seek to identify the clearing and claiming of new transformative spaces in and through the creating and disseminating of such pop cultural phenomena within local and global networks of consumption. Each chapter, too, aims to analyze all of the above from a perspective outside of the US—from within the Américas. They seek to open eyes to different pop cultural phenomena where gender/sexuality transect, and also to provide rich historical and social contextualizations. They attend to local reconstructions and also to how within the technologies of the popular they lead to hemispheric potentialities: audiences and new creators as part of this audience from around the Américas and beyond.

Put simply, each chapter seeks to provide on-the-ground alternative approaches to so-called high culture and low, or pop culture, and how they work within local Latin American contexts and beyond. Each chapter provides a critical, interpretive look at a given area of Latin American pop cultural studies, with a sharp focus on issues of gender and sexuality, including areas that have received scant attention, for example, pop cultural phenomena that consider androgynous, lesbian, and bisexual identities. Each chapter offers in-depth analyses of specific examples determined by the respective scholar's expertise.

I have chosen to divide the volume into eight main parts. The chapters that make up "Part I: Transmedial re-mediations" focus on different multimedia forms used today that throw light on constructions of gender and sexuality within the Américas. I open this first part with Debra A. Castillo's chapter, "Hybrid mass culture." Castillo firmly plants us in 21st-century digital and Internet technologies that allow for the speedy and widespread bottom-up pop cultural creations throughout the Américas that run counter to the elitist "shiny media concoctions," and that give new expression to gendered, Spanish-language experiences and identities. In her analysis of punk rock, a sci-fi graphic novel, slam poetry, and multimedia digital art Castillo demonstrates how the low-fi, low-budget works in Spanish clear spaces of resistance to the onslaught of top-down, corporate, and elitist mainstream culture that reproduces identity hierarchies. In "The Latin American *flâneur* in the digital age," Osvaldo Cleger also sets his sights on digital intermedial and transmedial pop cultural phenomena in the Américas. Cleger examines the construction of the *virtual flâneur*, the urban wanderer figure in the grassroots created, web-based videogame *Caminando Bogotá*, and the big budget, corporate produced videogame *Assassin's Creed IV: Black Flag*. Cleger's comparison of these two pop cultural phenomena and the male gaze of the *flâneur* allows him to articulate how urban spaces of the Américas are framed for middle class, masculine subjects. Phillip Penix-Tadsen's chapter, "Intersections of gender and gaming in Latin America," also focuses on videogames. Penix-Tadsen examines issues of gender and sexuality at the level of creation, marketing, online playing and presence, including sexual harassment. Against this large backdrop, he analyzes how the Latina playable character, Sombra, appeals to women and LGBTQ gamers. For Penix-Tadsen, no matter how "toxic" the representations are in videogames, in

the end he reminds us that women and LGBTQ “prosumers” are actively creating new communities of gamers, modders, and developers. Stacey Alex also focuses her analysis on games, but games that are more the old-school analog and that have transmuted into other cultural phenomena. In her chapter, “*La lotería mexicana*: Playing with heteronormativity,” Alex examines how the *lotería* card game in the Américas has been actively transformed by contemporary lesbian and socially progressive artists and authors in ways that articulate a social justice message. Alex’s analyses of creators like Alma López and Lalo Alcaraz, along with novelist Mario Alberto Zambrano, demonstrate how the *lotería* card game has been expanded to be gender and queer inclusive and that clear a space for articulating a hemispheric social resistance and affirmation of intersectional identities. Ivonne García turns her attention to the always-already transmedial (visual and verbal) comic book. In “Colonial history and Puerto Rican hero narratives in *21: The Story of Roberto Clemente* and *La Borinqueña*,” García considers how the meshed, hybrid visual and verbal format of comics is especially suited to the expression of complex Puerto Rican identities and experiences. Indeed, in her analysis of Miranda-Rodríguez’s superhero comic, *La Borinqueña*, and Wilfred Santiago’s biographical *21: The Story of Roberto Clemente*, García reveals how the superheroic genre of comics allows for the affirmation of complex, “racially gendered” fantasies that express the heroism of Puerto Rican subjects surviving colonization (past and present). In “Drawing Up a ‘Post’-Latin America” Mauricio Espinoza turns his sights to science and speculative comic books that imagine a post-Latin America with more complex representations of gender. I end this part with Nicholas Poppe’s chapter, “Tito Guízar on Radio Row.” Poppe analyzes the intermedial pop cultural phenomena (stage, music recording, and TV broadcasting) built around Mexican singer and actor, Tito Guízar. Poppe reveals how instances of intermedial textual phenomena such as seen (and heard) with the production of the protean music video, *Rambling ‘Round Radio Row*, which features Guízar, call attention to the race, ethnic, and gender stereotypes used in packaging Mexican-ness for popular consumption in the US.

“Part II: *Bending genre*” brings together chapters that consider how creators work within and against storytelling conventions found in genres like science fiction, noir, romance, and the as-told-to oral format. Sergio Macías’s “Man cave and campy interior design in José Asunción Silva’s *De sobremesa*” opens this part. Here Macías takes us on a journey from Aaron Marino’s blog, *Alpha M*, to José Asunción Silva’s 19th-century novel, *De sobremesa*, in order to explore how storytelling generic conventions are used to both construct and destabilize what he calls a “man-cave” masculinity. Macías uses a queer, camp aesthetic lens to reveal how the décor (ornament and furniture) of spaces in, for instance, *De sobremesa*, breaks down gendered dichotomies, e.g., outside versus inside. Following Macías is Ben. Sifuentes-Jáuregui’s chapter, “Melodramatic attachments.” He analyzes Manuel Puig’s use of the romance novel’s melodramatic conventions to make visible “unstable” and “unknowable” desiring subjects that destabilize heteronormativity. Matthew David Goodwin sets his sights on the conventions of science fiction as reconfigured within Cuban, feminist literary spaces. In his chapter, “Sex with aliens,” Goodwin analyzes how Daína Chaviano uses the science fiction mold to destabilize the way that religion, science, and mythology have traditionally constrained and controlled women’s sexuality. In Shigeko Mato’s chapter, “Villain or victim?,” she explores the tension between the construction of exclusive (academic) versus inclusive (pop culture) readers of the novel, *Gaijin*—which uses the conventions of the oral storytelling format to affirm the point of view and voice of an ordinary Japanese Peruvian woman. By reading *Gaijin* as a site of “unauthorized popular culture” Mato demonstrates how the novel questions the unified collective memory of Japanese Peruvians constructed by the Japanese Peruvian Oral History Project (JPOHP). She also shows how the novel articulates and affirms the stories, memories, and histories of otherwise marginalized Japanese Peruvian subjects and experience. I end this part with Juan Poblete’s chapter, “Art, literature, and

mass media in Pedro Lemebel,” which analyzes the process of “proletarianization” in the works of gay Chilean Pedro Lemebel’s use of pop cultural, massmediated textual and performance art spaces that articulate a revolutionary queer politics.

“Part III: Re-constructing silver screen imaginaries” includes chapters that focus on audio-visual pop cultural formats, such as film and television. I open this part with Ignacio Sánchez Prado’s “Neoliberal pigmentocracies,” which provides a broad and deep, penetrating analysis of the aesthetic and ideological shifts that have taken place in the production and reception of Mexican cinema since 1988. Sánchez Prado explores how the representation of women (from communal/traditional to elite/cosmopolitan) reveals the shift to a Mexican cinematic construction of a “neoliberal womanhood” that seeks to “preserve the symbolic structures of class inequality without even making the gesture of any kind of pretended democratic inclusion.” In “Class, gender, race in filmic urban Brazilian spaces,” Samuel Cruz also takes interest in the cosmopolitan, but here setting sights on the construction of urban spaces in contemporary Brazilian cinema. In his analysis of films like *Os Inquilinos* and *Linha de Passe*, Cruz examines how the storytelling devices a director uses can construct the urban in ways that open audience eyes to “class-specific, gendered, and racialized social spaces.” In “*El roc ha muerto, viva el roc*,” Iván Eusebio Aguirre Darancou excavates how Mexico’s Sergio García Michel creates films with Super 8mm cameras in ways that work within the countercultural, experimental mode and calls attention to how countercultural cinema can itself become coopted by the mainstream. Along with identifying how García Michel’s resistant Super 8mm cinema creates new networks of social resistance, Aguirre Darancou identifies how Michel articulates a *mestiza*-generated reassembly of “female sexuality, citizenship and political subjectivity.” In “Starring Mexico,” Olivia Cosentino focuses on Mexican cinema and the construction of the female star from the 1950s through the 1980s. For Cosentino, the star-making of Mexican actresses within increasingly hemispheric and global circuits of pop culture creation at once reproduces and resists their stereotyping. In “Hemisexualizing the Latin lover,” Paloma Martínez-Cruz and John Cruz formulate the concept of “hemisexuality” to demonstrate how actors like Rudolph Valentino, Ricardo Montalban, Eugenio Derbez, Carlos Gardel, Vicente Fernandez, Pedro Infante, and John Cruz (co-author of this chapter) solidify and destabilize the Latino sexuality threat narrative: oversexed, perverted, irrational, and in need of control by Anglo reason. Martínez-Cruz and Cruz formulate how the hemisexual performative embrace of the Latino threat narrative can lead to the release of “unspoken” libidinal possibilities. In her chapter, “Transnational queerings and *Sense8*,” Laura Fernández examines how Netflix’s series, *Sense8*, applauded for its LGBTQ character creation, slips into conventional forms of representing Mexican masculinity. In her analysis of the closeted gay character, Lito, Fernández demonstrates how the show uncritically reproduces the “stereotyped mold of what counts as ‘Mexican’” and the role of masculinity in a Latin American cultural context. Finally, while there is some complexity built into Lito’s characterization, Fernández argues that the creators (the Wachowski sisters) slip into too-easy molds that exoticize Latino masculinity for North American consumption. I end this part with Ryan Rashotte’s chapter, “Good gringos, bad hombres.” Rashotte is also interested in the pop cultural, filmic construction of a Latin/o Americas masculinity for North American consumption. In his scholarly meditation on conservative, pro-Catholic US films starring Mel Gibson (*Get the Gringo*, *Blood Father*, and *Machete Kills*), Rashotte analyzes the way Latino masculinity is constructed as a “violent, socially destabilizing force to be contained by the Gringo Savior, who, in the process of containment, is able to redeem his own masculine agency (on- and off-screen), and safeguard the cultural authority of white masculinity at large in North America.”

“Part IV: Putting the feminist and queer pop in the pictorial arts” includes scholarship focused on issues of gender and sexuality in photography, graffiti, murals, and painting. In “Graffiti in

Latin America,” Ilan Stavans invites readers to join his meditative journey through different graffitied spaces of the Américas. While each instance of graffiti relates in unique ways to its respective nation-space, this pop cultural means of communication, linked to pre-Colombian and muralist ideographic forms of expression, offers a venue for *graffiteros* (subjects at the social, racial, gendered margins) to affirm an inclusive and complex cultural heritage and, as well, to contest oppression and exploitation. In “Graffiti School *Comunidad*” Guisela Latorre teams up with Chilean graffiti artist, Marjorie Peñailillo, to throw light on the significance of the creation of the Graffiti School *Comunidad* in Valparaíso, Chile, where artists learn feminist street art techniques and pedagogies as well as develop strategies of resistance and resilience to dominant, patriarchal regimes of power. Arij Ouweneel’s chapter, “Contemporary Amerindian imaginaries and the challenge of intersectional analysis,” examines how Amerindian arts creation expresses and affirms feminist *indígena* civil rights struggles across the Américas. For instance, artists like Rosmery Mamani Ventura and Claudia Coca use their painterly palettes to make art that invites coalition building in and around decolonization actions. They create a mnemonic painterly art that preserves stories and contests colonial and postcolonial legacies of racism and sexism. I end this part with David William Foster’s “The photography of Thomaz Farkas and the *Estado de Pacaembu*.” Foster’s focus on Brazilian photographer Thomas Farkas uncovers how his “homo-socializing” camera lens represents soccer as a popular cultural phenomenon and national past-time that solidifies a hetero-masculine Brazilian nationalism.

“Part V: Bend it like *Pelé*” brings together chapters that focus on issues of gender, sexuality, and race in pop cultural framings of such sports as soccer, boxing, and baseball. I open this part with Patrick Ridge’s “A ‘friendly’ game.” Like David William Foster, Ridge is interested in teasing out how soccer participates in the construction of a heterosexist, masculinist (machista) nationalism. In his queer analysis of the comedy series, *Club de Cuervo*, Ridge identifies a subterranean “homoaffectivity” at work in soccer that troubles the masculinist narrative of nation. In “Reading race and gender in *The Black Man in Brazilian Soccer* and beyond,” Jack A. Draper III analyzes how soccer and its media have erased the presence and participation (as players and fans) of Afrolatinos and women in the construction of a Brazilian nationhood. Moreover, Draper complicates the picture by analyzing how black and mixed-race males’ breaking soccer’s racist color line further marginalized women. Once women were allowed to enter the hypermasculine-coded world of soccer in the 1970s, being identified as tomboys or lesbians also identified them as going against their “nature” and the masculine/feminine order of things. Finally, Draper explores how the struggle of women mirrors the color-line struggles of Afrolatino players in desegregating the sport—and with this, the push to create a more inclusive Brazilian nationalism. With a chapter coauthored by Mauricio Espinoza and Luis Miguel Estrada Orozco, this part turns to boxing. In “Hard punches, vulnerable bodies,” Espinoza and Estrada Orozco explore how two films about boxing—Jonathan Jakubowicz’s *Hands of Stone* and Florence Jaugey’s *La Yuma*—frame issues of gender, class, and nation in the Américas. Building on the work of Hortensia Moreno on women’s boxing and Mexican nationalism, they compare and contrast the way these two films handle gender and nationalism. Moreno’s creation of a gender progressive and feminist empowering character, Virginia Roa ‘La Yuma’, stands in sharp contrast to Jakubowicz’s representation of Roberto Durán as a stand-in for a machista, masculinist, Panamanian nationalism. I close this part with Jennifer Rudolph’s chapter, “‘The Blizzard of Oz,’” that analyzes how the media frame Latin/o Américans sports spectacles like baseball as threat narratives that distract the populace from systemic, structural, social, racial, and gender inequities. Rudolph focuses on how the media have turned Cuban Latino Ozzie Guillén’s management of the White Sox into a spectacle of masculine irrationalism. Rudolph locates this spectacle making impulse to Latino deeper histories of colonialism and imperialism

and its multimedia ideological appendages that continue to represent Latinos as threatening *bandidos* and drug kingpins.

“Part VI: Alt-hemispheric sound and body performativity” moves the volume in the direction of the aural and corporeal. This part begins with Melissa Castillo-Garsow’s chapter, “Somos Mujeres Somos Hip Hop,” which explores how a new generation of feminist rappers from across the Americas use hip-hop to wake listeners to gender inequities and intersectional identities. In her analysis of the feminist rap collective that forms *Somos Mujeres Somos Hip Hop*, Castillo-Garsow considers how their auditory (lyric and sound rhythms) *and* audio-visual (music videos) soundscapes “challenge too narrow conceptualizations of the hip hop subject as Black and male, and ask us to think carefully about how hip hop feminists and scholars based outside the US incorporate the lived experiences of women south of the border.” In “Weirded soundscapes” J. Andrew Brown examines how Mike Wilson and Álvaro Bisama use underground music culture to explore the formation of identity in contemporary Chile. With particular attention to Wilson’s 2011 *Rockabilly* and Bisama’s 2014 story “Death metal,” we see how both writers build systems of musical references in the construction of alternative bodies and subcultures that defy traditional views of Chilean culture. John Petrus and Jessica Rutherford’s coauthored chapter, “Dance as medicine,” explores the long history of popular dance rituals in Nicaragua from the colonial to present periods. They demonstrate how rituals of dance and music at once create alternative, indigenous-grown histories *and* help heal the traumas of colonization and its legacies. Moreover, these rituals clear a space that celebrates indigenous knowledge, aesthetic values, and a more inclusive concept of gender and sexuality than those imposed by the colonial and postcolonial gender system. I end this part with Michelle Wibbelsman’s chapter, “Gender performativity and indigenous conceptions of duality in the Inti Raymi-Jatun Puncha Festivals of Cotacachi, Ecuador.” Based on her on-the-ground research in the highland city of Cotacachi, Ecuador, Wibbelsman explores how the ancient Incan religious ceremony “Inti Raymi” (Festival of the Sun), which continues to be performed today, articulates an indigenous-anchored, gender-fluid (where male dancers dress as women, for instance) ritual that functions as a “spatial-political counter-conquest.” Ultimately, Inti Raymi provides a new stage for creating a “*pluridiversidad* (pluridiversity)” that affirms “social, cultural, and political *convivencia* (communal experience and solidarity).”

I conclude the volume with “Part VII: Staging nuevo hemispheric identities,” which brings together scholarship on theatre, performance, open mic rituals, and stand-up comedy. I open this final part with Julie Ann Ward’s chapter, “Beside motherhood.” Ward focuses her attention on feminist playwrights, such as Vivi Tellas and Lola Arias, as well as the work of the theatre troupe, *Lagartijas Tiradas al Sol*. Ward shows how these feminist productions of a theatre of the real affirm the real, biographical, flesh-and-bloods presence of mothers. Moreover, Ward examines how such a theatre demands that audiences actively engage with what’s happening on the stage and in their own lives, especially asking that they interrogate their own roles as daughters of mothers. For Ward, these plays that stage “real” mothers as “beyond maternity” and as subjects stage a progressive feminism that runs counter to a long tradition of masculinist Latin American theatre. With Derek Pardue’s chapter, “Can *saraus* speak to gender and migrant politics in São Paulo?”, we learn how the Brazilian *sarau* provides a space for African, feminist *émigré* subjects to voice and exchange “ideas, beats and stories” concerning issues of violence and displacement against women and African immigrants. The feminist and politicized space of the *sarau* participates in an “expressive culture” that includes “spoken word, music and street theater” and ultimately affirms “race, gender and belonging.” In “Transfeminism and fake mustachios” Ignacio Corona examines Mexican theorist, poet and performer Sayak Valencia’s important contribution to violence studies and the double transfeminist and decolonial perspective that

Valencia casts on the most nefarious effects of neoliberalism in Mexico. For Corona, Valencia provides one of the most systematic analyses of the underlying factors behind the security crisis, the war on drugs, and gender violence. He analyzes her most well-known work to date, *Capitalismo gore*, where Valencia establishes a connection between the economic logic of neoliberalism and the crisis of the nation-State with the legacy of colonialism and the reproduction of a model of a violent masculinity pervasive in the cultural industries and in society. Doug Bush's chapter, "Proud sinvergüenza or foolish maricón?", articulates a queer radicalization of the stage performance. Bush does so by analyzing the queer stand-up comedy of Mexican Manu NNa. For Bush, Manu NNa's *sinvergüenza* "bottom-up" stand-up comedy "pulls back the curtain on a queer discourse increasingly privatized by the homonormative impulse." However, as Bush further analyzes, when Manu NNa loses control over his narrative in the "top-down" corporate produced (Comedy Central Latinoamérica) *Se busca comediante*, he is "recast as foolish maricón—one who is not only dangerous to himself, but also to those who associate with him." I end this part and the volume with Kristie Soares's chapter, "The Cuban Missile Crisis of white masculinity." Soares analyzes the way in which the queer comedic performances of Cuban Latino Tito Bonito inhabit the space of the burlesque in ways that call attention to the construction of restrictive, ethnic, gender, and sexuality stereotypes. Soares points out how Bonito's performing these stereotypes allows him to insert "himself into a historical narrative of burlesque that performs not just gender and sexuality, but also *Cubanidad*, in a way that is both sexy and political."

While each of the chapters differs in approach and method, taken as a whole *The Routledge Companion to Gender, Sex and Latin American Culture* offers up-to-date scholarship on this lively area of research, whose aim is to throw light on the growing of pop culture within and across specific regions of Latin America. It continues the deep efforts of Latin American scholars to map out this vital, critical terrain where gender and sex make cultural phenomena *pop*. Finally, it shouts from the rooftops that pop culture created and consumed by women and LGBTQ subjects across the Américas calls for our interpretive recognition, appreciation, and affirmation.

Works cited

- Aldama, Frederick Luis. *Mex-Ciné: Mexican Filmmaking, Production, and Consumption in the 21st Century*. Ann Arbor, MI: University of Michigan Press, 2013.
- Aldama, Frederick Luis. "Interview with Brenda Campos." July 27, 2017.
- Aldama, Frederick Luis and Ilan Stavans. *¡Muy Pop! Conversations on Latino Popular Culture*. Ann Arbor, MI: University of Michigan Press, 2013.
- Bermudez, Silvia. "Popular Culture in Latin America." In *Companion to Latin American Studies*. Ed. Philip Swanson. New York; London: Routledge, 2003.
- Brown, J. Andrew. *Cyborgs in Latin America*. New York: Palgrave 2010.
- Bueno, Eva P. and Terry Caesar. Eds. *Imagination Beyond Nation: Latin American Popular Culture*. Pittsburgh, PA: University of Pittsburgh Press, 1998.
- Cadava, Eduardo L. and Gabriela Nouzeilles, et al. Eds. *The Itinerant Languages of Photography*. Princeton, NJ: Princeton University Art Museum, 2013.
- Canclini, Néstor García. 1989. *Culturas híbridas: Estrategias para entrar y salir de la modernidad*. Mexico City: Grijalbo.
- Cánepa Koch, Gisela and Ingrid Kummels. Eds. *Photography in Latin America: Images and Identities Across Time and Space*. Bielefeld: Verlag, 2016.
- Casas Pérez, M. de la L. "Cultural Identity: Between Reality and Fiction: A Transformation of Genre and Roles in Mexican Telenovelas." *Television and New Media* 6, 4 (2005): 407–14.
- Castillo, Debra. *Talking Back: Toward a Latin American Feminist Literary Criticism*. Ithaca, NY: Cornell University Press, 1992.

- Castro-Klarén, Sara. "Teoría del la crítica literaria y la escritora en América Latina." In *La sartén por el mango*. Eds. Patricia Elena González and Eliana Ortega. San Juan: Ediciones Huracán, 1984.
- Castro-Klarén, Sara. Ed. *Narrativa femenina en América Latina: Prácticas y perspectivas teóricas*. Madrid: Iberoamericana, 2003.
- de la Mora, Sergio. *Cinemachismo: Masculinities and Sexualities in Mexican Film*. Austin, TX: University of Texas Press, 2006.
- Dorfinan, Ariel, and Armand Mattelart. *How to Read Donald Duck: Imperialist Ideology in the Disney Comic*. New York: International General. 1984.
- Ehrick, Christine. "Radio Transvestism and the Gendered Soundscape in Buenos Aires, 1930s–1940s." In *Media, Sound, and Culture in Latin America and Caribbean*. Eds. Alejandra Bronfinan and Andrew Grant Wood. Pittsburgh, PA: University of Pittsburgh Press, 2012. 18–34.
- Estevam, Carlos. "For a Popular Revolutionary Art." In *Brazilian Cinema*. Eds. Randal Johnson and Robert Stam. New York: Columbia University Press, 1995. 58–63.
- Foster, David William. *Argentine, Mexican, and Guatemalan Photography: Feminist, Queer, and Post-Masculinist Perspectives*. Austin, TX: University of Texas Press, 2014.
- Franco, Jean. "The Gender Wars." In *Critical Passions*. Ed. Jean Franco, Durham, NC: Duke University Press, 1999, 123–30.
- Franco, Jean. *Cruel Modernity*. Durham, NC: Duke University Press, 2013.
- Kantaris, Geoffrey and Rory O'Bryen. Eds. *Latin American Popular Culture: Politics, Media, Affect*. Suffolk, UK/ Rochester, NY: Tamesis, 2013.
- King, Edward and Joanna Page Sanz et al. Eds. *Posthumanism and the Graphic Novel in Latin America*. London: UCL Press, 2017. www.ucl.ac.uk/ucl-press/browse-books/posthumanism-and-the-graphic-novel-in-latin-america
- Lamas, Marta. *Cuerpo: Diferencia sexual y género*. Mexico City: Taurus, 2002.
- López, Ana. "The Melodrama in Latin America: Films, Telenovelas and the Currency of a Popular Form." *Wide Angle* 7, 3 (1985): 4–13.
- López, Ana. "Calling for Intermediality: Latin American Mediascapes," *Cinema Journal* 54, 1 (Fall 2014): 135–141. Companion piece in digital site *In Media Res* <http://mediacommons.futureofthebook.org/imr/2014/11/18/intermediality-and-brazilian-telenovelas>
- Martín-Barbero, Jesús. "Identidad, comunicación, y modernidad en América Latina." In *Posmodernidad en la periferia: Enfoques latinoamericanos de la nueva teoría cultural*. Eds. Herman Herlinghaus and Monika Walter. Berlin: Langer, 1994. 83–110
- Molloy, Sylvia. "La flexión del género en el texto cultural latinoamericano." *Revista de Crítica Cultural* 21 (November 2000): 49–59.
- Mouat, Ricardo Gutiérrez. "Postmodernity and Postmodernism in Latin America: Carlos Fuentes's Christopher Unborn." In *Critical Theory, Cultural Politics, and Latin American Narrative*. Eds. Steven M. Bell, Albert H. Le May, and Leonard Orr. Notre Dame, IN: University of Notre Dame Press 1993. 153–179.
- Niebylski, Dianna and Patrick O'Connor. Eds. *Latin American Icons: Fame Across Borders*. Nashville, TN: Vanderbilt University Press, 2014.
- Ortiz, Fernando. *Contrapunto cubano del tabaco y el azúcar*. Havana: J. Montero. 1940
- Ortiz, Fernando. *Cuban Counterpoint: Tobacco and Sugar*. Durham, NC: Duke University Press, 1995.
- Prado, Ignacio Sánchez. *Screening Neoliberalism: Transforming Mexican Cinema, 1988–2012*. Nashville, TN: Vanderbilt University Press, 2014.
- Premat, Adriana. "Popular Culture, Politics, and Alternative Gender Imaginaries in 1960s and 1970s Argentina." *Studies in Latin American Popular Culture* 33, 1 (2015): 41–56.
- Ríos, Diana and Mari Castañeda. Eds. *Soap Operas and Telenovelas in the Digital Age Global Industries and New Audiences*. New York: Peter Lang, 2011.
- Rowe, William, and Vivian Schelling. *Memory and Modernity: Popular Culture in Latin America*. London: Verso, 1991.
- Schelling, Vivian. "Introduction: Reflections on the Experience of Modernity in Latin America." In *Through the Kaleidoscope: The Experience of Modernity in Latin America*. Ed. Vivian Schelling. London; New York: Verso, 2000. 1–33.
- Sifuentes-Jáuregui, Ben. *Transvestism, Masculinity and Latin American Literature*. New York: Palgrave, 2002.
- Sifuentes-Jáuregui, Ben. *The Avowal of Difference: Queer Latino American Narratives*. Albany, NY: SUNY Press, 2014.
- Tate, Julie. "From Girly Men to Manly Men: The Evolving Representation of Male Homosexuality in Twenty-First Century Telenovelas." *Studies in Latin American Popular Culture*, 29 (2011): 103–14

- Tate, Julie. "Redefining Mexican Masculinity in Twenty-First Century Telenovelas." *Hispanic Research Journal* 14, 6 (December 2013): 538–52.
- William H. Beezley and Linda A. Curcio-Nagy. Eds. *Latin American Popular Culture: An Introduction*. Lanham, MD: Rowman & Littlefield, 2012.

Suggested further reading

- Attwood, Feona and Danielle Egan. Eds. *The Routledge Companion to Media, Sex and Sexuality*. London; New York: Routledge, 2016.
- Blanco, Richard. *Imagination Beyond Nation: Latin American Popular Culture*. Pittsburgh, PA: University of Pittsburgh Press, 1998.
- Brown, Gavin and Kath Browne. Eds. *The Routledge Research Companion to Geographies of Sex and Sexualities*. London; New York: Routledge, 2016.
- Caliendo, Stephen M. and Charlton D. McIlwain. Eds. *The Routledge Companion to Race and Ethnicity*. London; New York: Routledge, 2010.
- Carter, Cynthia and Linda Steiner. Eds. *The Routledge Companion to Media & Gender*. London; New York: Routledge, 2015.
- Cepeda, María. *Musical ImagiNation: U.S.-Colombian Identity and the Latin Music Boom*. New York: New York University Press, 2010.
- Fojas, Camilla. *Islands of Empire: Pop Culture and U.S. Power*. Austin, TX: University of Texas Press, 2014.
- Foster, David William. *From Mafalda to Los Supermachos: Latin American Graphic Humor as Popular Culture*. Boulder, CO: L. Rienner, 1989.
- Foster, David William. *Queer Issues in Contemporary Latin American Cinema*. Austin, TX: University of Texas Press, 2003.
- Gutmann, Mathew C. and Felix V. Rodriguez et al. Eds. *Perspectives on Las Américas: A Reader in Culture, History & Representation*. Malden, MA: Blackwell Publishing, 2003.
- Miller, Toby. *The Routledge Companion to Global Popular Culture*. London; New York: Routledge, 2016.
- Natella, Arthur A. *Latin American Popular Culture*. Jefferson, NC; London: McFarland, 2008.
- Nichols, Elizabeth and Timothy Robbin. Eds. *Pop Culture in Latin American and the Caribbean*. Santa Barbara, CA: ABC-CLIO, 2015.
- Nixon, Angelique. *Resisting Paradise: Tourism, Diaspora, and Sexuality in Caribbean Culture*. Jackson, MS: University Press of Mississippi, 2009.
- Qurioga, José. *Tropics of Desire: Interventions from Queer Latino America*. New York: University Press, 2001.
- Schelling, Vivian. "Popular Culture in Latin America." In *The Cambridge Companion to Modern Latin American Culture*. Ed. John King. Cambridge University Press, 2004. 171–201.
- Sluis, Ageeth. *Deco Body, Deco City: Female Spectacle and Modernity in Mexico City, 1900–1939*. Lincoln, NE: University of Nebraska Press, 2016.
- Venkatesh, Vinodh. *New Maricón Cinema: Outing Latin American Film*. Austin, TX: University of Texas Press, 2016.
- Williams, Gareth. *The Other Side of the Popular: Neoliberalism and Subalternity in Latin America*. Durham, NC: Duke University Press, 2002.

PART I

Transmedial re-mediations



Taylor & Francis

Taylor & Francis Group

<http://taylorandfrancis.com>

1

HYBRID MASS CULTURE

Debra A. Castillo

When invited by the editor of this volume to contribute a follow-up to an earlier study of hybrid storyspaces, I was immediately intrigued, since the most familiar shape of hybrid narrative in Latin America—as elsewhere—has been overwhelmingly male and resolutely geeky. The context proposed by this volume’s challenge to think about gender, sexuality, and mass culture together with hybrid forms reminded me of the dialectal reasoning associated with medieval scholasticism: How many angels can dance on the head of this particular pin?

By this moment in the third millennium, it has become axiomatic to reference—often in simultaneously celebratory and deprecating ways—how the Internet has created new possibilities for the creation and dissemination of human expression. The opportunity offered by cheap or free Internet access and free websites has sponsored a boom in expression, as writers and artists of varying talent vie to share their work with an audience that is, potentially at least, extraordinarily large. Many of even the most traditional writers now have their own YouTube channels as well as their almost obligatory blogs and websites, where one can hear them read from their works, as well as browse the site for more or less elaborately illustrated and contextualized samples of it. And it is through the Internet that many of them create community, connecting with other artists and with their fans. As one of the most important graphics writers of the continent, PowerPaola, notes: “Internet me abrió un camino que antes hubiera sido muy complicado para mi transitar” (Vaño 2013), not least because it was through a crowdfunding campaign that she was able to publish her *Diario*. If there is no quality control in online publication (a frequent complaint¹), one sign of mass appeal is exactly this: her project was funded, and her followers have made her work popular.

What do we mean by hybridity in this context? How do we characterize mass culture in the times of Web 2.0? What does gender have to do with it? While print novels have always struggled against the limitations of form—as for example, Laura Esquivel’s *La ley del amor*, which includes significant passages in graphic format and an attached CD²—for our purposes here the focus will not be on the way print has sometimes incorporated other material forms of culture, but rather on the hybridity found in Internet-based cultural creations, exclusive of ancillary or promotional material. A scholar included in this volume, Osvaldo Cleger, provides a helpful overview and taxonomy of hybrid work in this contemporary context in his article, “La creación ciberliteraria” (2015). In the body of this study, he does precisely what the subtitle promises: to provide a “definición, perfil y carta de navegación para orientarse en un campo

emergente.” The article includes discussion of cybernetic material of many sorts: digital native, electronic, hypertextual, interactive, or multimedia in form. It includes experiments in exploding traditional genres like poetry,³ the novel or short story, and the performance text; it curates mashups and remixes. Early experiments in this now far-reaching, and extremely varied, practice include digital poetry (William Gibson’s 1992 “Agrippa” is often signaled as one of the inaugural texts in this genre) and chat novels; contemporary forms include the Facebook novel, blog-fiction, Twitter narrative, and new creative forms that take advantage of the possibilities of GPS, Snapchat, virtual reality goggles, and CCTV camera footage. The key shared feature is that all of them are housed on computers (or more recently, smartphones) and distributed via the Internet.

For this very reason it is almost impossible to generalize about hybrid production, since the range of work is so vast. The thousands of sites range from a basic reproduction of what might otherwise look like simple printed pages or blog pages with modest decorative elements, to elaborate experiments that involve sophisticated coding, extensive use of multimedia, and integral kinetic features. Hybrid forms may be interactive or not, may include sound (voice, music, or other sounds), static or moving images or video, along with manipulations of font, color, and the use of animation in the text—if indeed text is even used. It can involve constraint of the time of reading/listening by the way words and images are streamed and will almost certainly have an innovative relation to space and spacing that plays with the suggestive relationships of screen and text as opposed to paper as the media of transmission. Hallmarks include use of mashups, visual materials, music, gaming technologies, dance, collaborative writing, and computer-generated text.

Anna Katharina Schaffner’s focus on text as the distinguishing feature of the pre-electronic genres, and a more multifarious understanding of “the sign” as a hallmark of the electronic age, underlines a now-familiar debate about the nature of cultural production in our time. Likewise, her succinct outline of some of the qualities that most prominently define hybrid forms (in her case, she is specifically referring to digital poetry as an emergent genre) can helpfully move toward a taxonomy that we can read together with Cleger’s descriptions, where the fundamental building blocks are no longer material, no longer just language, but an unstable visual display, backed by code. As Schaffner has argued, signs have a substantially different function than text in the hybrid space:

Firstly, they can move across the screen, they can be animated and programmed to perform a predetermined routine, and thus also gain a temporal dimension. Secondly, they can explore all dimensions of the sign at the same time simultaneously. Thirdly, they are equipped with a halo of technical meaning, and are, in some cases, both message and code at the same time. Fourthly and fifthly, signs are changeable ‘flickering’ images rather than fixedly inscribed marks. And lastly, digital signs gain an additional volumetric dimension: relationships of depth, foreground and background, proximity and distance can be simulated.

(2006: 8)

One of the significant challenges of studying such hybrid works is what Henry Jenkins, Sam Ford, and Joshua Green call their “spreadability.” This term shifts the focus from distribution (in the traditional sense applied to print books) to circulation (which also erodes the old divide between production and consumption), and includes the kinds of productive interactions with materials that would have been condemned as plagiarism or destruction of valuable artistic patrimony when applied to earlier forms of art. Jenkins and his collaborators are invested in thinking about how art moves through a cultural landscape, and how it evolves and changes as it finds

its way into new creations. Spreadability, they say, “refers to the potential—both technical and cultural—for audiences to share content for their own purposes, sometimes with the permission of rights holders, sometimes against their wishes” (2013: 2, 27).

In thinking about hybrid media then, we necessarily have to contend with objects that spread virally, or that refuse to spread; materials that evolve as they move; as well as materials that, for technical or other reasons, drop out of the conversation through obsolescence or just the evanescent nature of much Internet-based work. For instance, we’ve all had the experience of programs that no longer work with new computer operating systems, or don’t communicate well between platforms, of webpages that have vanished into “404 error” pages, of content that we have accidentally erased from our personal electronic devices and cannot recover. At the same time, there are some materials that we might think have disappeared, but nonetheless remain available through a set of innovative archival practices. William Gibson’s “Agrippa” is an excellent example, always on the edge of disappearance (intentionally so), and always pulled back to life by dedicated followers. Originally created in 1992 and distributed on diskette, “Agrippa” was designed as a self-consuming, one-read-only text. Yet it has become one of the most durably available hybrid texts in Internet history. As it migrated from platform to platform through the efforts of dedicated fans who created simulators to run it, this self-destructing poem is now at the heart of a minor industry where it can, ironically, be read over and over again from its home in a university archive (“The *Agrippa* files”).

But what subset of this production can be called mass culture? Does this term mean culture produced *by* the masses (however defined) or *for* the masses? While the Internet is anything but democratic, one of its oft-touted democratizing functions is to give a space to homegrown, low budget projects coming from people left out of the cultural mainstream’s limited forms of access and limited repertoire of cultural objects and understandings. At the same time, we know that vast swathes of what we call mass culture are shiny media concoctions developed by elites intended for mass consumption. These mass-intended elite creations can become the building blocks for less privileged creators, due to the ease of creating mashups that allows for elite material (whether created with a mass consumption in mind or not) to become mass-ified, and spreadable.

Here is an immediate problem. Information from the many Latin American countries about information spread is hard to capture or consolidate. We know, according to *Internet World Stats*, that as of 2016, about 67% of Latin Americans have access to the Internet (by way of contrast, North America has 89% penetration), and certainly people at all levels of society are using contemporary technologies as ways to create and share their work. Steven Tepper, looking at cultural participation in the USA, cites Pew statistics to show that 57% of US youth engages in artistic creation, largely through remix for the Internet, and he sees this as a significant mass culture phenomenon, reversing the 20th century trends by way of which the arts became professionalized in the USA and enshrined as elite products (2008: 366, 368).

Argentine slam poet Sagrado Sebakis (Sebastián Kizner), in one of his videos, “De por qué la poesía slam y la alt lit son de los más intenso e increíble,” implicitly pokes fun at the entire enterprise of high-sheen, high production value video by posting a shaky, webcam recording of himself and a friend reciting a poem/manifesto on why contemporary performance poetry by ordinary folks like him is a more agile and appropriate form of expression for writers whose lives are consumed by new forms of communication and expression.

We likewise know, of course, that many other Latin American youth are engaging in remix practices, often with great panache and originality, mostly as individuals, but also through group efforts like transcultura reciclada (e.g., Fran Ilich) and other rascuache practices of cultural (re)appropriation and production. Their point, finally—one made in other forms by a wide

range of creative writers and thinkers—is that these newer, more agile genres require a new aesthetics, a new set of concepts and paradigms: in short, a new theory of production and a new way of reading. In most of these cases, however, these authors are not so much offering new paradigms themselves, as using the advantages of the Internet to create remixes of existing cultural material or expand the audience for public readings of their work, with only modest technical effects to support a traditional activity.

From another angle, we might ask of any individual work of art: How many clicks define it as a mass culture product rather than art marked for elite consumption? We know there are qualitatively different kinds of clicks: including, on the one hand, those of elites like us who are researching articles, or on the other hand, a wide range of folks who are web browsing for any number of reasons (who in many cases have far less consistent access to these technologies; though it must be said that in the USA undocumented farmworkers are heavy users). Gender plays a role here too, both in production and perceived reception. Fangirls are overwhelmingly enthusiastic in their online responses to their favored works; male-identified fans are somewhat more reticent. Internet trolls and flamers are overwhelmingly male, and the most virulent attacks are saved for women perceived as overstepping into masculine territory.

Surprisingly frequently, scholars and casual critics alike have found ways to denigrate the kind of culture they don't like by writing it off as somehow associated with the feminine, and this has a direct effect on how we implicitly gender mass culture practices and products. This is a quirk that scholars like Susan Noakes ("Superficiality of Women," 1988), Andreas Huyssen ("Mass Culture as Women," 1986), and even Julio Cortázar with his peroration on the "lector femenino" (1963) have long noted. It remains astonishingly intractable today; that which is devalued will be gendered feminine and associated with women. These contradictory appreciations do not disappear when the platform changes. Depending on the critical angle, high culture is associated with powerful, elite male/masculinist enterprise and mass culture is the lowly province of chick lit. In this respect discussion around the hybrid novel, for instance, mirrors discourses of the avant garde familiar to us from Boom writers and high modernism more generally, where serious, difficult, proleptic works are the province of masculinity, while women engage in the more decorative arts (such as blogging, perhaps).⁴ In the alternative version of woman-bashing, high culture has been framed as etiolated and effeminate in contrast with brawny, aggressive mass culture artifacts (one example might be the highly gendered structure of serious gamer circles).

High art likes to think of itself as ahead of its time, in contrast to mass culture, which is imagined to be retrograde. In any case, mass culture seems to be cathected with fleshy bodies, male or female, ethnically marked and racially coded, while high art often attempts to erase the signs of race, and gender, while cleaning up the bodies and putting them in order.⁵ In this respect, the hybrid space of the Internet, with its chaotic visual potential, makes erasing the body more challenging than in print-based culture. Nonetheless, still today, surprisingly few of the most recognized cultural narratives from either high or low culture, however defined or deplored, pass the Bechdel test (i.e., whether a work of fiction features at least two women who talk to each other about something other than a man).

Nonetheless, there are marked changes. In contrast with the 19th and 20th centuries, when literary works that combined image and text (comics and historietas, for instance) were seen pejoratively, by and large, hybrid forms celebrate exactly this conjunction. In this respect, one of the most interesting Internet phenomena of recent times in terms of production that bridges high art and mass culture is the meteoric career of R.M. Drake (Robert Macías), who has been propelled into the limelight by viral enthusiasm that largely comes from a popular base of fans. In making his work accessible to his fan base, he ably manages his presence on

some of the most prominent social media platforms (Twitter, Amazon, Etsy, Instagram) while seeming to intentionally take a radical step back from technologically mediated hybrid art into the realm of artisanal work. The son of Colombian immigrants who moved to Miami, Drake has now made a career out of his short poems. He types them mechanically on varying kinds of paper, using a 1940s Royal typewriter that he bought at an antique shop in Miami, before photographing them and uploading them on Instagram. At the same time, he has created highly sophisticated media around his work, using video and elaborate photoshoots to help attract his audience.

He has more than 1.6 million followers, in large part spurred on by the very public enthusiasm of the Kardashian sisters, as well as popular singers Brandy and Ludacris among others, and has sold more than 160,000 copies of his self-published books in the last three years. To put these sales in context, this is at least ten times more than even the bestselling US literary poets like Jorie Graham, and more than 100 times what most top-notch poets can expect to sell. These sales have allowed him to decline offers from major publishers like Random House in favor of continuing with his Amazon connection. The sales of his books, along with other products like the prints and posters he sells on Etsy and directly from his website, have allowed him to quit his day job and have made him that most unusual creature: a poet able to live entirely off the sales of his work.

Perhaps parallel to Drake in success, but entirely opposite in style, is Chilean Jorge Baradit. Baradit is a former punk rock musician, who in addition to his speculative fiction (*Trinidad*, *Ygrasil*, *Policía del Karma*) has written alternative history (*Lluscuma*, *Kalfukura*, *Synco*), and has a significant presence in livecast television, podcasts, and a collective blog. I want to briefly highlight his very elaborate online transmedial project *Policía del Karma* (PDK or Karma Police; he borrowed the name from a Radiohead hit) featuring a police force that investigates both current and past life crimes. The production around this concept includes the original graphic novel, various websites, a blog, a videogame; Facebook, YouTube, Twitter, and SoundCloud pages; a soundtrack recording composed by Lluvia Ácida; a mockumentary titled “Reportaje del misterio” available on DVD; a book trailer, and a growing body of fanfiction. Baradit describes his work variously as realist fiction, afterpunk, postpop, retrofuturism, and cybershamanic. With respect to PDK, Baradit writes on his main webpage, inviting participation: “Hay, literalmente, miles de personas inscritas de diferentes maneras en el universo PDK. Algunos con un grado de compromiso secreto importante. Ya se han realizado misiones de diversa índole, no todos han sabido de las misiones del resto.”

PDK offers a concentrated glimpse into Baradit’s extensive production; it is, furthermore, like many Latin American projects by other creative culture producers, deeply imbedded in his reading of the bitter history of his country. In his collection of occasional essays and creative fragments published under the Amazon imprint with an aggressive English title and more descriptive Spanish subtitle (*Mind Fuck Guerrilla! Relatos, fragmentos, canalizaciones y cibertrash*, 2010), Baradit writes that he grew up in a confluence of contradictory, superimposed, official and unofficial histories that made Chile seem less like a functioning democracy than a low-budget theme park, co-sponsored by unusually mendacious politicians and slippery technocrats. Work like PDK, in this sense, offers a social commentary as well as gaming possibilities in a country so overlaid with an accumulated bricolage of decaying and hypermodern technologies that it becomes a perfect surrealist cyberpunk site.

In contrast, Colombian Santiago Ortiz is—in his own words—“a mathematician, data scientist, information visualization researcher and developer. He uses his background in mathematics and complexity sciences to push the boundaries of information visualization and data based storytelling.” Santiago Ortiz’s work tends to emphasize an interactive form with a game-based

interface; each iteration of it is non-repeatable, and it cannot be experienced other as an artifact on a computer screen. N. Katherine Hayles's comment is apposite:

These works. . . reflect on the materiality of their production. In digital media, the poem has a distributed existence spread among data files and commands, software that executes the commands, and hardware on which the software runs. These digital characteristics imply that the poem ceases to exist as a self-contained object and instead becomes a *process*, an event brought into existence when the program runs on the appropriate software loaded onto the right hardware. The poem is "eventitized," made more an event and less a discrete, self-contained object with clear boundaries in space and time.

(2006)

This kind of work is, she says, a "flickering signifier," more of a temporal process than a durable artistic creation.

Ortiz currently leads Moebio Labs, which he calls "a team of data scientists, interactive data visualization developers and designers [who] develop advanced interactive visualization projects that connect with huge data sets" (n.d.). His work is far more sophisticated technically than that of most people working at the interface of the digital and the poetic; certainly, he is pushing the boundaries of what we understand as the kind of text-based aesthetic we traditionally bring to any literary genre. One of his projects based in Moebio labs, "Bacterias argentinas," uses a dynamic model that simulates bacterial evolution in an ecosystem. For this story, he has programmed the simulation such that the "genetic information" carried by the bacteria consists in bits of narrative that can consume each other and/or be promiscuously combined according to preset rules (of grammar).

The model is constantly moving and changing. The user can chase down and click on any bacteria for a bit of text; clicking on one after another leads to the text that scrolls onto the right hand side of the screen. Thus, the evolving narrative is computer-generated, although ultimately defined by the programmer's choice of text for inclusion, with some interaction from the reader/participant. It is "Argentine," because the voice we hear speaking the fragments is that of Argentine sculptor/actor/storyteller Edgardo Franzetti. In this way, says Ortiz, "las bacterias y su comportamiento constituyen una rica metáfora de la libre circulación de la información," that, given the reach of the Internet, is conceptually global, while at the same time they point to a very local geography of enunciation because they are vocalized by a speaker with a strong and unmistakable Argentine accent. In the background of this project is the suggestion as well that these Argentine bacteria will infect the player/user/reader; there is always a cost to presumably free circulation, whether of people or information.

Another of his projects uses Twitter as a source for creative cultural material. His stunningly beautiful, three-dimensional shifting constellation, "Twitter using Twitter" is based on modeling one week of Twitter company communications. Clicking on any dot causes the constellations to rearrange themselves, revealing the stronger and weaker lines of communication, as well as (if the viewer is interested) all the individual tweets. It is a window into corporate speak, an artwork, and a kind of poem. Both of these works bridge a very high level of technological expertise, with a (perhaps winking) interface with mass culture, mining the latter for the purposes of the former.

In his decision to mine Twitter, Ortiz draws attention both to the material and the technology by which his works have been created. The author essentially posits that the artificial generation of aesthetic texts through coding can convey a poetics detached from semantic

meaning, eliminating the subjective aspect of cultural production, and shifting the aesthetic interest entirely into the purely computational realm. Says Schaffner: "Perhaps the most important aspect of combinatorial and chance-determined works is the surprise moment: the results of chance productions are unpredictable, they display features which astound even the artists themselves" (2006: 11). This is heady stuff. Yet at the bottom, Ortiz's work is grounded in a mashup from popular culture, turned into an artifact that can be played, like a game, that can be enjoyed as a beautiful moving image, while it is also susceptible to high culture analysis.

The attentive reader of this chapter will notice that so far, all my examples have been from men: Sebakis, Drake, Baradit, Ortiz. This conscious or unconscious deformation is typical in most studies of hybrid creations, which tend to focus on the male cultural producers, and often an implicitly male audience as well. Certainly, we can argue that this is a gendered approach; feminist scholars for the last thirty years have been helping us understand how our concept of "culture" is warped when all the examples (as is true in canonical literary histories) come from mainstream men, where unspoken categories of inclusion presume an educated, straight, white/criollo identity.

To conclude this brief survey, then, let us remind ourselves of work by a few of the many talented women from Latin America. While it would be impossible to make a valid general conclusion about gender in hybrid forms with such a small sample, at least we can say that the women featured here foreground the bodies, voices, and experiences of female characters, and do so in a way that is more nuanced and complex than their male colleagues' approach to analogous characters.

Argentine Marina Zerbarini in some senses makes a great counterpart to Santiago Ortiz. The co-author of a short book on Latin American net.art, she is a professor of multimedia and electronic arts, whose website brings together her interests in art, science, and technology. At the same time, in an essay on her brilliant project, "Eveline: fragmentos de una respuesta," she describes her work as "sujetivo, íntimo y público" (2005), where "public" does not mean quite the same thing as mass culture, but points in that direction. "Eveline" is a hypertext project, inspired by James Joyce and based on two of his stories, as well as a background immersion into the last twenty-five years of Argentine history, and trailing bits from a previous Internet project, no longer available online, called "Azul intenso en un profundo mar." It is also a nostalgic text, in the way that the Internet can be nostalgic about technologies only a few years out of date, borrowing from this earlier project the idea and form of a real-life, online chat session between two lovers.

The project, which remains incomplete, combines approximately four hundred image and text archives, many of which are randomly accessed, that the player/reader is never expected to explore in its entirety. The player of this game/reader of this narrative, accesses several moveable screens, some of them interactive, simulating chat texts, but also including graphs, statistics, videos, and audio files. "Eveline," Zebarini says, proposes itself as "un problema de género, inabarcable en su pluralidad, metáfora visual de lecturas varias" (2005), where her canny use of the concept of "género" is key to understanding her aesthetic project as a commentary on both genre and gender expectations.

Helena Torres is a queer Latin American feminist, activist, performer, and scholar, who describes herself as exiled in Europe and living precariously in these neoliberal times. In a pair of sentences with so many moving parts that it makes us dizzy, she describes her most recent work as a compilation of "criaturas bastardas hijas del *Manifiesto Chthuluceno* de Donna Haraway, que tradujo al castellano para la revista *Laboratory Planet*. Una de ellas será un taller de lectura musicalizada que acabará en una performance colectiva, dentro de los *Rencontres Bandits Mages* a realizarse en Emmetrop" (n.d.). A performance took place in November 2016.

Among her most important creative works is the series of “Narrativas espaciales,” which includes two projects available in both English and Spanish on that website: “Serendipia”/“Serendipity” and “159. Otro sonido posporno es posible”/“159” (Cleger also talks about the first of these works; see 2015: 276). Both of these works are constructed for access on an app designed for Android smartphones (the app is available for download via a QR code on the website), including visual and audio tracks tied to GPS mapping. Thus, one of the delights of the project is the play of voices/accent with recorded versus ambient sound. They ask their reader/listener to follow along with the material as we physically walk through designated spaces, following a GPS map; the wanderings of the participant in the space will determine the shape of the narrative.

While “159” is located in a museum space (she clarifies that “que la imagen, el mapa de sonidos, el texto y las pistas sonoras sólo adquieren sentido con el movimiento por el espacio seleccionado, por tanto estos datos son meramente informativos. Este paseo sonoro se puede realizar en el Centro de arte y creación industrial laboral”), in “Serendipia” the site is the Ceares civil cemetery El Sucu, in Gijón (Asturias). In both cases, as the English text notes: “The historical drift was written as a fragmented rhizomatic telling and localized in a non-linear way, so no identical strolls are possible, though an ending and a start are suggested.”

“Serendipia” is a fractured detective story about an 1895 murder related to that cemetery. The Spanish text tells us that the title of the narrative:

reconoce el rol del azar en la investigación y el hallazgo fortuito de conexiones creativas en los procesos de búsqueda de información. *Serendipia* propone un encuentro entre novela negra, historia, geografía, sociología, política, intervenciones en el espacio público, música, sonido, nuevas tecnologías y códigos libres, reconociendo al arte como problematizador de los signos con los que interpretar la cartografía del mundo con el fin de interferir en las lecturas del espacio.

Thus, while the text surrounding the projects seems scholarly in a familiar way, the material itself is engaging and accessible.

Mexican Cecilia Pego has been inspired by artist Leonora Carrington, among others, in her increasingly surreal graphics narratives. A prolific writer in her native Spanish, during a period of four years that she lived in Australia, Cecilia Pego began to develop *Exilia* (2011), a series of highly poetic graphics texts set in Yucatán, but with the text written in English. “These are my field notes from the imaginal frontier,” she says (Dooley 2012). Currently envisioned in seven volumes, *Exilia* highlights the capabilities of e-readers as her primary publication platform: “Personally, I think my *Exilia* originals look better in the e-book version. The light shines through the watercolor and the translucent oil layers of the original art. It is like an illuminated manuscript with real light.”

She adds: “I am creating the upcoming books of the *Exilia* saga in this manner not only because I need the freedom to write and illustrate as separate but parallel elements, but also because in the e-readers it is very difficult to read comics layouts of the print versions.” While only one book has so far been released, the YouTube trailer gives a hint of what to expect in future volumes, in which she plans to include cinematic sequences, as well as even greater adaptations to take advantage of the possibilities of the e-book format: “I am thinking about creating a fluid content of text and illustrations that would be a better reading experience in, for instance, the Kindle and iPad. Maybe in the future I will do *Exilia* as a scroll, because that is the natural way to read with e-readers.”

Fellow Mexican Eve Gil’s *Sho Shan y la dama oscura* (2008) inaugurates a style the author calls “realismo mángico” (manga realism), a play on the now-exhausted concept of magic realism,

so deeply associated with Boom authors of the mid-20th century. The author is invested in all aspects of Japanese popular culture and is drawn to the manga genre's mixture of tenderness and violence, while also exploring gendered questions related to marginalized women and how they deal with their social context. In a larger sense, at the heart of Gil's work is a questioning of how human beings deal with difference of any sort.

The heavily illustrated *Sho Shan* series is written for adults, for anime viewers and manga readers, or for young people who might have been fans of the later, darker Harry Potter books. The fantasy world of these novels combines events that could take place anywhere, except that it soon becomes clear that the characters have been infected by the narrator's manga-perspective and are at best only half human, so that solutions to terrible situations can involve superpowers of various sorts.

Gil is a tireless blogger. One of her blogs, Murasaki Inku, is dedicated to *Sho Shan*, both the first novel and its pair of sequels—*Tinta violeta* (2011) and *Doncella roja* (2013). This blog includes a first-person video describing *Sho Shan* as an autobiography, as well as links to a range of sites, such as pages referencing Mexican research on autism and Asperger's syndrome. She has multiple blogs, however, and many of them are continuations of her fictions, integral to their fundamental conception. She also maintains Facebook pages for her work, some of which extend into parallel fictions, while others serve to publicize her work.

Valeria Luiselli's background is delightfully complex and multifaceted. She enjoys a long-term collaboration with *Granta*, the prestigious British-based journal, has published in *The New York Times*, is a librettist for the New York City Ballet (her libretto for the British choreographer Christopher Wheeldon was performed in the Lincoln Center), and has lived in Costa Rica, South Africa, India, and Spain, as well as the United States, but is generally considered a Mexican writer. In "Swings of Harlem," Luiselli chooses to write in a colloquial English, unlike her first two print novels, both originally published in Spanish. In this project she documents the trips she takes with her daughter around parks in Harlem by way of Google Maps and Polaroid pictures. The photographs divide fragments of text broadly documenting these excursions. The pictures digitalized on the website have a ghostly, sepia tint, making them seem like products of an earlier period. Many of the images are blurry, unreadable, badly composed, stained, finger-printed, damaged with burns or blown out light.

In the accompanying text, she reproduces other imperfections. She calls attention to the accented sounds not easily reproduced in a written text, and notes the way her different languages sit together, sometimes uneasily, on her tongue. Her near-native English, learned in Capetown, with its intonation and vowel differences from US English, and flavored with Mexican Spanish, contrasts with her daughter's native US English, shaped by Harlem: "I pick her words up, one by one, pronounce them after her. She repeats them after me, patiently correcting or perhaps just re-channeling my jaywalking, short-cutting and rather uncharacteristic pronunciation of the English language—her heavy Harlem accent reverberating." Perhaps, after all, Luiselli is talking about her and her daughter's shared languages as a kind of swing music, an interactive jazz form, where the rhythm often involves playing deliberately behind or ahead of the beat.

In considering works like the ones surveyed here, Rita Raley calls for a new type of reading, a new type of analysis acknowledging the semantic significance of spatial design and taking into account the extension of literary space into the third dimension. She argues that interpretation of those works that integrate the z-axis into their repertoire "requires a fundamental reorientation of spatial perspective," and new critical framework for their analysis—a literal rather than merely figurative "deep reading" (2006). She calls this a "volumetric reading" that takes into account all three axes (x, y, and z), "reading surface to depth and back again." But this "deep

reading” sounds suspiciously like the opposite of mass culture, whether we take it as dilettantishly feminine or brutishly male. One might well want to make an argument for a reading that keeps us on the flickering, changing surface of the screen.

There is a gesture toward mass culture in all of the cases briefly surveyed here, though not all of them will be equally accessible, or equally popular, and all of them are created by people from educated backgrounds. Likewise, while all the works could be analyzed through a gendered lens, only some of them address gender or sexuality directly. Some of the creators—Ortiz and Zerbarini, for example—come from academic/professional backgrounds, and take advantage of web-based technologies to explore challenging aesthetic problems, while also reaching into social media as the energizing force for their work. Others, like Baradit and Gil, are more directly speaking in a popular register and genre. Some, like Drake, are wildly popular; others, like Sebakis, have local followings. Torres’ work sometimes, but not always, foregrounds its creator’s queer politics.

Luiselli, Pego, Ortiz, and Torres all make at least some of their work available in English. While in Ortiz’s case the use is coincidental, based on his decision to use corporate Twitter logs, in the other cases the choice seems strategic. English serves as a bridge language to reach out to wider publics—this is specifically the case with Pego, who comments on her decision to use English for her graphic novel precisely for this reason. Likewise, there is a widely held perception, no longer accurate, that English is the principal language of the web. While researchers tell us that it is hard to determine how many webpages there are in any given language, statisticians think the number in English is going down rapidly as a percentage of total pages, from a high of 80% in 1996 to about 40% today (it is easier to track the language of Internet users; about 26.3% of them use English). In contrast, estimates show about 5% of pages are in Spanish (7.7% of users) and 2.5% in Portuguese (4.3% of users), reason enough for bilingual creators to consider the feasibility of presenting some of their work in English as well as Spanish or Portuguese.

And what about gender? As Huyssen wrote optimistically back in 1986, “it is primarily the visible and public presence of women artists in *high* art, as well as the emergence of new kinds of women performers and producers in mass culture, which make the old gendering device obsolete” (1986: 57). There are telling contrasts between Pego and Baradit, both invested in a murderous, cyberpunk aesthetic, but very different in their approaches, or the mapping projects of Ortiz and Torres, the first more abstract, the second insistently located and grounded in bodies moving in real, as well as virtual space. Luiselli’s delicate mother-daughter exploration of Harlem seems to echo with Torres’ Girón project, in its sense of sharing a lived space with strangers encountered by chance during our wanderings. At the same time, we could argue that Luiselli also shares a nostalgic sensibility with Drake and Zerbarini, albeit with a voicing that is wholly feminine—in whatever imprecise sense we mean that word.

As Internet penetration increases in Latin America, and the number of webpages in languages other than English continue to grow, we can expect many more exciting developments and cross-cutting dialogues from the continent’s writers, poets and artists, who, as always, will astound us and humble us with their creativity.

Notes

1 See, for example, Critchley (2013).

2 One could, of course, reach much further back in these text-based experiments, to Raymond Federman’s playful typography in *Double or Nothing* (1999), Ursula LeGuin’s text/music project, *Always Coming*

- Home* (1985), William Burroughs' cut-up and fold-in texts (1960s), or even to Laurence Sterne's *Tristram Shandy* (1759–1767), while also looking forward to Chris Ware's 2012 book in a box, *Building Stories*.
- 3 Digital poetry is an early adopter, and an extremely fertile subgenre, which I have explored at greater depth in another study, "Fungibility and the Intermedial Poem." Poets and artists had already been generating experimental, computer-based work, without any easy means of distribution, since the 1980s. While much of this is high concept art, Argentines Ana María Uribe and Belén Gache, Brazilians Augusto de Campos and the "Ciber & poemas" group, among many others, show how poetry can bridge high art and mass appeal.
 - 4 In Latin America, for example, some of the most recognized hybrid long narrative forms include the hypertext game formats of work such as Colombian Juan B. Gutiérrez's *Condiciones extremas* and Peruvian Doménico Chiappe's *Tierra de extracción* and *Hotel Minotauro*. In contrast, the Argentine blog, *Weblog de una mujer gorda*, was purportedly written by a provincial housewife; one of the scandals surrounding this highly successful project was the discovery that the author was an Argentine man, Hernán Casciari, writing from Barcelona (see Cleger 2015: 270).
 - 5 Some of the most exciting and innovative work happening in the continent can be found in the many indigenous projects that have creatively used computer platforms to share work, but that is beyond the scope of this modest project.

Works cited

- Agrippa Files, University of California, Santa Barbara Transcription Project, <http://agrippa.english.ucsb.edu/category/the-book-subcategories/the-poem>
- Baradit, Jorge. www.baradit.cl/
- Baradit, Jorge. *Mind Fuck Guerrilla! Relatos, fragmentos, canalizaciones y ciberthrash* (sic). Amazon Digital Services, 2010.
- Baradit, Jorge. *Policia del karma*. Santiago: Ediciones B, 2010. Also: www.policiaadelkarma.cl
- Campos, Augusto de. *Clip poemas*. www2.uol.com.br/augustodecampos/clippoemas.htm
- Cleger, Osvaldo. "La creación ciberliteraria: definición, perflly carta de navegación para orientarse en un campo emergente." *Letras Hispanas*, 11 (2015): 262–280.
- Critchley, Adam. "Breaking Down Barriers for Mexican Graphic Novels." *Publishing Perspectives*, 19 March 2013. <http://publishingperspectives.com/2013/03/breaking-down-barriers-for-mexican-graphic-novels/>
- Cortázar, Julio. *Rayuela*. Buenos Aires: Editorial Sudamericana, 1963.
- Dooley, Michael. "The Disturbing, Ethereal Comics of C.S. Pego, a Mexican Artist in Exile." *Print*, 19 October 2012. www.printmag.com/interviews/pego-artist-in-exile/
- Drake, R. M. (Robert Macías). [instagram.com/rmdrk/](https://www.instagram.com/rmdrk/)
- Drake, R. M. "Meet R. M. Drake" (video) <http://fusion.net/video/30935/meet-rm-drake-instagram-most-famous-poet/>
- Gache, Belén. *Wordtoys*. www.findelmundo.com.ar/wordtoys/
- Gil, Eve. *Murasaki Inku*. <http://fujinkuroi.blogspot.com/>
- Gil, Eve. *Sho Shan y la dama oscura*. Mexico: Santillana, 2008.
- Gruszinski, Ana Cláudia and Sérgio Capparelli. *Ciber & poemas*. www.ciberpoesia.com.br/
- Hayles, N. Katherine. "Digital Poetry: From Object to Event." *New Media Poetics*. Eds. Adalaide Kirby Morris and Thomas Swiss. Cambridge, MA: MIT Press, 2006. [www.bth.se/tks/lkdm.nsf/pages/73C688385492EBD8C12572190027E382/\\$FILE/Binder6.pdf](http://www.bth.se/tks/lkdm.nsf/pages/73C688385492EBD8C12572190027E382/$FILE/Binder6.pdf)
- Huyssen, Andreas. "Mass Culture as Woman: Modernism's Other." In Tania Modleski, ed., *Studies in Entertainment*. Bloomington, IN: Indiana University Press, 1986.
- Ilich, Fran. *Metro Pop*. Mexico: Gran Angular, 2004.
- Internet World Stats. Updated 30 June 2016. www.internetworldstats.com/stats2.htm
- Jenkins, Henry, Sam Ford, and Joshua Green. *Spreadable Media*. New York: New York University Press, 2013.
- Luiselli, Valeria. "Swings of Harlem." <http://where-you-are.com/valeria-luiselli#/m/riverside-park-2>
- Noakes, Susan. (1988). "On the Superficiality of Women." In Clayton Koelb and Susan Noakes, eds., *The Comparative Perspective on Literature*. Ithaca, NY: Cornell University Press, 1988: 339–355.
- Ortiz, Santiago. "Bacterias argentinas." <http://moebio.com/santiago/bacterias/>
- Pego, Cecilia. *Exilia: The Invisible Path*. Amazon, 2011.
- Pego, Cecilia. "Entrevista: Cecilia Pego." *Historietologo*, 31 October 2011. <http://historietologo.blogspot.com.au/2011/10/entrevista-cecilia-pego.html>