Recasting commodity and spectacle in the indigenous Americas

Edited by

Helen Gilbert and Charlotte Gleghorn
Contents

List of Figures v
Acknowledgements vii
Notes on Contributors ix

Introduction:
Recasting commodity and spectacle in the indigenous Americas 1
Helen Gilbert and Charlotte Gleghorn

1. ‘Will making movies do the sheep any good?’
The afterlife of Native American images 19
Michelle H. Raheja

2. Modernity and the indigenous in centennial celebrations of independence in Mexico City, 1910 and 1921 37
Michael J. Gonzales

3. Indigeneity in the Oruro Carnival: official memory, Bolivian identity and the politics of recognition 57
Ximena Córdova Oviedo

4. Crafting contemporary indigeneity through audiovisual media in Bolivia 77
Gabriela Zamorano Villarreal

5. Nora Naranjo-Morse’s ‘Always Becoming’: enacting indigenous identity on a museum stage 97
Andrea Zittlau

6. Performance, gestures and poses in postcards of Ho-Chunk in Wisconsin Dells 113
Sarah Anne Stolte

7. Rethinking spectacle and indigenous consumption: commercial huayno music in Peru 131
James Butterworth

8. Everyday work as spectacle: celebrating Maya embodied culture in Belize 151
Genner Llanes-Ortiz
9. Spectacle and discourse of decommoditisation in the construction of subaltern public spheres: the P’urhépecha New Year and P’urhéecherio  
   Andrew Roth-Seneff  
   167

10. Performing and disputing indigeneity in the Fiesta del Coraza in Otavalo, Ecuador  
   Sergio Miguel Huarcaya  
   185

11. Indigeneity, law and performance on the Atlantic Coast of Nicaragua  
   Isabel Altamirano-Jiménez  
   205

12. What we talk about when we talk about Indian  
   Yvette Nolan  
   223

13. Indigenous interventions at Klahowya Village, χʷʔayχʷʔay Vancouver/unceded Coast Salish Territory  
   Selena Couture  
   235