

## Notes on Contributors

**Isabel Altamirano-Jiménez** is an Indigenous Zapotec from Oaxaca, Mexico. She holds a joint appointment as associate professor in the Department of Political Science and the Faculty of Native Studies at the University of Alberta. Recently, she has been awarded a KIAS-University of Alberta Cluster Grant to start the first phase of the Indigenous Women's Knowledge and Stewardship of Water project. Her research interests include comparative Indigenous politics, Indigenous feminism, indigeneity and gender, and the neoliberalisation of nature. She teaches, among other courses, Indigenous peoples and globalisation; Women and nationalism; Aboriginal women and politics; and Aboriginal peoples and natural resources.

**James Butterworth** recently completed an AHRC-sponsored PhD in ethnomusicology at Royal Holloway, University of London. His thesis is titled 'Andean divas: emotion, ethics and intimate spectacle in Peruvian huayno music'. James also holds a BA in music from the University of Cambridge and an MMus in advanced musical studies from Royal Holloway. His research focuses on folkloric and popular musics in Peru and deals particularly with issues of emotion, neoliberalism, public intimacy, gender and mass-mediation.

**Ximena Córdova Oviedo**, born in Bolivia and raised in Venezuela, completed an AHRC-sponsored PhD in Latin American and Hispanic studies (Newcastle University) on the relationship between processes of transmission of cultural memory and festive practices in the Andes. Previously, Ximena worked in the audiovisual industry, in development, production and training, which feeds into her practice of visual anthropology for academic purposes. Ximena's current research examines the intersections between popular culture, performative practices and identity politics, with a particular focus on 20th-century Latin American history and Andean anthropology. Ximena is developing a project that focuses on creating new social platforms for Latin Americans and related cultural events in the United Arab Emirates, from her base in Abu Dhabi.

**Selena Couture** is a doctoral student at the University of British Columbia. Her research investigates indigenous performance with a focus on place, language and historiography. Publications include articles on Marie Clements, Newworld Theatre, Canadian women's autobiographical theatre, democratic education and Sarah Siddons' 1799 performance in Sheridan's *Pizarro*. She has

also had a career as an alternative-school teacher, is on the board of directors of the Purple Thistle Centre, a youth arts and activism resource organisation collectively operated in East Vancouver, and recently became a member of the editorial team for *Stay Solid! A Radical Handbook for Youth* (2013) published by AK Press.

**Helen Gilbert** is professor of theatre at Royal Holloway, University of London, and principal investigator for Indigeneity in the Contemporary World: Performance, Politics, Belonging, an interdisciplinary project funded by the European Research Council from 2009–14. Her major books include *Performance and Cosmopolitics: Cross-Cultural Transactions in Australasia* (coauthored with Jacqueline Lo, 2007); *Sightlines: Race, Gender and Nation in Contemporary Australian Theatre* (1998); and *Postcolonial Drama: Theory, Practice, Politics* (coauthored with Joanne Tompkins, 1996). She has also published essays on postcolonial literatures and cultural studies and recently completed a coauthored book, *Wild Man From Borneo* (2014) on orangutans, race and the species boundary.

**Charlotte Gleghorn** holds a chancellor's fellowship in Hispanic studies at the University of Edinburgh, and is associate researcher on the European Research Council project, Indigeneity in the Contemporary World, hosted by Royal Holloway, University of London, where she undertook postdoctoral research from 2009–13. She obtained an MA in world cinema from the University of Leeds (2005) and a doctorate from the University of Liverpool (2009), with a thesis on women's filmmaking from Argentina and Brazil. In 2013, she collaborated on the international performance exhibition 'EcoCentrix', staged at Bargehouse, London. Charlotte has contributed to four edited anthologies on Latin American cinema, and published on Colombian and Mexican Indigenous film and video in the *Journal of Latin American Cultural Studies* and *Interventions*, respectively. Her current research explores authorship in contemporary Latin American Indigenous filmmaking.

**Michael J. Gonzales** is distinguished research professor of history and director of the Center for Latino and Latin American Studies at Northern Illinois University. His numerous books and articles include *Plantation Agriculture and Social Control in Northern Peru, 1875–1933*, *The Mexican Revolution, 1910–1940*, 'Imagining Mexico in 1910', in *Journal of Latin American Studies* (2007), and 'Imagining Mexico in 1921', in *Mexican Studies* (2009). He is currently finishing a book on contested views of national identity and modernity in Mexico, Peru, and Argentina in the early 20th century, which includes an analysis of the presentation of indigenous cultures by political elites, artists and outsiders in spectacles, art, and museum installations.

**Sergio Miguel Huarcaya** holds a BA in film and television production, an MA in Latin American studies and a PhD in anthropology and history. From 1998 to 2001, he collaborated with the Confederation of Indigenous Nationalities of Ecuador (CONAIE) as a video producer/instructor. From 2011 to 2014, he worked as postdoctoral researcher on the Indigeneity in the Contemporary World: Performance, Politics, Belonging project, hosted by Royal Holloway, University of London. His research focuses on the ways in which indigenous performance in festivities and social protest has transformed notions of indigeneity in the Andes. Sergio Miguel is author of *No os embriaguéis... borracheras, identidad y conversión evangélica en Cacha, Ecuador* and has published in the journals *Revista Andina* and *Latin American and Caribbean Ethnic Studies*. He works at the Universidad del Pacífico in Lima, Peru, and has articles forthcoming in *Latin American Research Review* and *Comparative Studies in Society and History*.

**Genner Llanes-Ortiz** is a Yucatec Maya scholar with a DPhil in social anthropology from the University of Sussex. He was an IFP-Ford Foundation fellow in 2002 and a research associate on the Indigeneity in the Contemporary World Project at Royal Holloway from 2011–13. His research investigates the strategic transformation of ritual and performance as part of the political mobilisation of Maya communities and organisations in the Yucatan and Belize. Genner's work has been published in *Etnicidad en Latinoamérica: movimientos sociales, cuestión indígena y diásporas migratorias* (2005), *Revista Tracce* (2008) and *Resistant Strategies* (forthcoming 2014). He collaborates with the digital storytelling project Tsikbal Ich Maya and is a member of the Mexican Interdisciplinary Indigenous Peoples' Researchers' Network (Red - IINPIM, A.C.).

**Yvette Nolan** is a playwright, director and dramaturg. Her plays include: *BLADE*, *Job's Wife*, *Video*, *Child*, *Annie Mae's Movement*, *Scattering Jake*, *The Unplugging*, the dance-text *from thine eyes*, the libretto *Hilda Blake*, and the radio play *Owen*. She is the editor of *Beyond the Pale: Dramatic Writing from First Nations Writers and Writers of Colour* and the coeditor with Donna-Michelle St Bernard of *Refractions: Solo*. In 2007, Yvette received the Maggie Bassett Award and in 2011, the George Luscombe Award. From 2003–11, she served as artistic director of Native Earth Performing Arts. She is currently working on *Medicine Shows*, a book about Native theatre in Canada.

**Michelle H. Raheja** is associate professor in the Department of English at University of California-Riverside. Her work has been published in *American Quarterly*, *American Indian Culture and Research Journal*, *Native Americans on Film: Conversations, Teaching, Theory*, and *Visualities: Perspectives on*

*Contemporary American Indian Film and Art*. Michelle's book, *Reservation Reelism: Redfacing, Visual Sovereignty, and Representations of Native Americans in Film* was the winner in 2012 of the first annual Emory Elliott Book Award. She is currently working on two projects: a study of a queer, Native American circus performer from the turn of the 20th century, and a monograph on images of Native Americans and cannibalism in contemporary post-apocalyptic American cinema.

**Andrew Roth-Seneff** is professor at the Centro de Estudios Antropológicos at the Colegio de Michoacán. His research examines P'urhépecha popular culture and its ethnographic and historical referents, a focus which has led to the creation of an archive for P'urhépecha oral narrative. He has edited several books concerned with analysing and interpreting the relationship between the organisation of regional culture and historical changes in discourse; most recently, *Recursos contenciosos. Ruralidad y reformas liberales en México* (2004), and *Caras y máscaras del México étnico. La participación indígena en las formaciones del Estado mexicano* (two volumes, 2010 and 2011).

**Sarah Anne Stolte** is a doctoral candidate in the Department of Art History at the University of Wisconsin-Madison. Her research focuses on visual representations and perceptions of American Indian peoples, arts and cultures in the United States and globally. Her recent curatorial projects include 'Air, Land, Seed', a collaborative exhibition of contemporary indigenous arts presented during the *vernissage* of the Venice Biennale and held at the University of Venice Ca' Foscari, Palazzo Cosulich in 2013. Sarah independently curated 'Ancestral Visions: Contemporary Voices', an exhibition presenting indigenous artists' visual renditions of ancestral uses of the Wisconsin landscape, for the Edgewood College Art Gallery in Madison, also in 2013.

**Gabriela Zamorano Villarreal** is a researcher and professor at the Centro de Estudios Antropológicos at the Colegio de Michoacán. She has worked on indigenous media in Bolivia and racial photography in Latin America, publishing in Latin and North American journals and edited volumes. Her current research analyses the production and circulation of popular images concerning indigeneity, migration and violence in Michoacán, Mexico. She is also producing a documentary film on the photographic archives of Julio Cordero in Bolivia. Gabriela coedited *De frente al perfil: Retratos raciales de Frederick Starr* (2012) and a dossier on *Visual Anthropology in Latin America* in *Íconos* (2012). Her academic work is enriched by her practice as curator of photographic projects and director of personal photographic and video documentary productions.

**Andrea Zittlau** is an assistant professor in the Department of North American Studies at the University of Rostock, Germany. Additionally, she coordinates the Graduate Centre, 'Cultural Encounters and Discourses of Scholarship', also at the University of Rostock. Andrea completed her PhD thesis on the representation of cultures inside museums ('Packaging culture. How ethnographic museums challenge their past, present, and future'). Her research interests include ethnographic museums, photography, collective memory, trauma theory, dark tourism and souvenirs.