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From the Editors

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From the Editors

After a brief intermission, the editorial team of the twenty-fifth volume of *Lucero* set out to reflect on the themes of performance and resistance through both academic and creative genres. As the submission process ensued, our team addressed and overcame new challenges brought on by COVID-19. The shift of our platform from our departmental library to Zoom sparked discussions about how resistance takes on many forms and how performances cannot be confined to the stage. These virtual conversations reinforced the aim of this edition: to expand on what constitutes performativity by exploring practices of collective resistance that transcend disciplinary and geographic boundaries. We are thrilled to include submissions about topics from Brazil to Barcelona, with theoretical frameworks from gender studies, anthropology, critical race studies, performance studies, and literary criticism.

In “Dos bastidores ao palco,” Aline Xavier de Araújo analyzes how two popular nineteenth-century female playwrights, Brazilian Júlia Lopes de Almeida and Portuguese Guiomar Torresão, question the role of women in social and performative spaces. Tiffanie Clark uses a gynocentric theoretical framework to reflect on the synthesis between Maria Conde’s feminist attitude and her symbolic protest of the Spanish Civil War in *Mujer sin Edén*. Zyanya Dóniz Ibáñez draws from Diana Taylor’s concepts of archive and repertoire to explore how the body takes the form of a material medium that registers and transmits the performance, creating an *archivo encarnado* in Valeria Luiselli’s novel *Lost Children Archive*.

In “Siendo *qhari*: (Re)creando la masculinidad andina a través de la danza,” Carlos Tello Barreda explores how dance practices relate to the construction and reconstruction of gender identities in the Andean region. Nadine Ryan examines the movements of anti-tourism activists in Barcelona and investigates how their performance interrupts the commodification of Catalan culture in “Interrupting Movements in Barcelona.” In “Movements and Stillness,” Patrícia de Nóbrega Gomes analyzes how black women in Brazil perform experimentations of freedom in literal and figurative spaces of confinement.

Lonny Ivan Meyer’s two photographs reflect on how, through acts of leisure and performance of faith, urban minorities in Brazil are able to affirm a sense of self and resist systemic oppression. Mariana Rivera dedicates her poem “Rising from the Grave” to the memory of the victims of violence against women, as well as to the efforts of protestors who take part in the resistance and solidarity movements to end violence against women.

Thank you to everyone who participated in the various stages of the creation of this volume of *Lucero*.

—THE EDITORIAL TEAM, *LUCERO* VOL. 25
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