

with people of color in Latin America, Africa, and Asia" (p. 208). Hugo Butler provides a fascinating case study from the second group. A blacklisted Hollywood screenwriter, Butler teamed with Luis Buñuel and Oscar Danciger, themselves exiles in Mexico, to remake *The Adventures of Robinson Crusoe* (1952), which they recast "not only to critique the history of European colonialism but also as a means of foregrounding the colonial encounter as a precursor to the contemporary imperialism of Hollywood narrative cinema" (p. 72). Willard Motley figures prominently as an example of the third group. After moving to Mexico, Motley turned his attention more directly to themes of U.S. racism and imperialism, using U.S. tourism to Mexico as a trope to explore similarities between the oppression experienced by African Americans and working-class and indigenous Mexicans. Not surprisingly, Butler's work, which went against the dominant paradigm of travel writing at the time, was heavily excised by editors in the United States or went entirely unpublished.

The author concludes her study by revealing that, although the U.S. government initially drove these artists into exile, it was the Mexican government that pressured most of them to return, particularly after the strike wave of 1958 and 1959, during which authorities scapegoated the exiles as "undesirable foreigners." Although the author nicely shows the diversity of opinion among Mexican officials toward the exiles before and during the strike wave (indeed several Mexican authorities lobbied for them to remain in Mexico), Mexicanist readers may wish for more on how Mexicans more broadly construed the exile community and received their cultural production (in the cases where the work reached Mexican audiences). This, however, is a minor quibble. Schreiber's study is an excellent contribution to the growing literature on transnational exchanges and should be required reading for Mexicanist and Americanist scholars of the Cold War.

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Queer Ricans: Cultures and Sexualities in the Diaspora. By Lawrence La Fountain-Stokes. Minneapolis: University of Minnesota Press, 2009. Pp. xxvii, 242. Illustrations. Notes. Bibliography. Index. \$67.50 cloth; \$22.50 paper.

Building upon the edited collections *Queer Globalizations* (2002) by Arnaldo Cruz-Malavé, and Martin F. Manalansan IV and *Queer Migrations* (2005) by Eithne Luibhéid and Lionel Cantú, Jr., Lawrence La Fountain-Stokes's book contributes a welcome ethnic and cultural specificity to scholarly discourse on gender, sexuality, and migratory experience. The author's notion of a queer Rican community stands as a vibrant space from which to negotiate and reinscribe queer Puerto Rican, Nuyorican, and Diaspo-Rican spaces of community and cultural production. Situating authors and artists within the context of an ongoing history of island migration to the mainland spanning over 200 years, La Fountain-Stokes's study of queer Puerto Rican expressive culture from the late 1960s to the first decade of the twenty-first century maps the myriad ways sexuality, gender, culture, and migration intersect and inform each other as social categories and human experiences.

The book brings together into critical conversation highly acclaimed island-born Puerto Rican writers like Luis Rafael Sánchez, Manuel Ramos Otero, and Luz María Umpierre, and mainland-born second-generation artists like Erika López and Rose Troche. In addition to generational distinctions, the book also highlights the diversity of queer Rican cultural production, ranging from the more traditionally conceived literary genres of poetry, essay, and short story, to contemporary mass media production, film, television, comics, and performance. The resulting comparative study is an insightful portrait of how birthplace, migratory history, assimilation (cultural, sexual, and gendered), and geographical location uniquely shape the tone and texture of Puerto Rican diasporic creative expression.

The author's methodological approach to literary and cultural studies will be especially useful to other scholars and students of queer Latina/o artistic production, since his emphasis on researching, documenting, and contextualizing each author or artist's trajectory yields a wealth of archival data unavailable elsewhere, including interviews and excerpts from unpublished performance scripts and personal correspondence for many of the works discussed. In addition to close readings of poetry, film, and performance, the author provides intimate portraits of Chicago, Philadelphia, and New York City (the Bronx specifically) as key spaces of queer Rican culture and community.

The author begins with the literary production of legendary poet, essayist, and playwright Luis Rafael Sánchez, whose metaphor of "*la guagua aérea*" or "air bus" stands as a defining intellectual and artistic metaphor for Puerto Rican diasporic movement back and forth from the island to the mainland. Engaging with the exile narrative portrayed in Sánchez's short story "Jum!" (1966), La Fountain-Stokes is careful to avoid overgeneralizations about homophobia on the island, offering instead a nuanced reading of the story's characterization of a rural community's savage alienation of a sexual and gendered other and the nature of exile.

In the book's most dynamic chapters, La Fountain-Stokes documents the innovative film, performance, and visual art of second-generation artists born and working largely on the mainland. In one chapter the author insightfully maps the representation of lesbian subjects and their geospatial milieu (Chicago and Philadelphia) in films by Rose Troche and Frances Negrón-Muntaner with lucid analyses of the directorial visions of both works, but regrettably cuts short his fascinating analysis of writer/performer Erika López's inimitable comic novel trilogy.

In his final chapter, La Fountain-Stokes engages with the collaborative work of New York-born and Bronx-based performers Arthur Avilés and Elizabeth Marrero. Through storytelling, music, drama, and dance, their queer Rican revised fairy tales like *Maéva de Oz* (1991) and *Arturella* (1996) employ what La Fountain-Stokes terms "ghetto bricolage" to breathe life into Avilés's utopian notion of Nuyorico. Closely tied to the author's own conceptualization of queer Rican culture, La Fountain-Stokes maps Nuyorico as an "embodied mindscape" that moves and changes along with the complex geographical and psychological journeys of Puerto Rican diasporic subjects.

Also included is an extensive bibliography that will prove invaluable for any student or scholar of queer, gender, and/or ethnic studies. A powerful testament to the depth and diversity of queer Rican cultural production, this study is an important addition to the broader fields of literary and cultural studies, as well as a foundational text in the area of queer Latina/o studies.

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¡Viva la historieta! Mexican Comics, NAFTA, and the Politics of Globalization. By Bruce Campbell. Jackson: University Press of Mississippi, 2009. Pp. vii, 234. Illustrations. Notes. Bibliography. Index. \$55.00 cloth; \$25.00 paper.

Bruce Campbell's engaging study contends that comic books are an important cultural form through which one can chart the impact of globalization in Mexico and responses to it. Long associated with the commercial entertainment sector, comics have enjoyed broad working-class readerships in Mexico since the postrevolutionary period, but as Campbell explains, the production, content, and circulation of comics have undergone dramatic changes over the past two decades. Campbell frames his study around the political and economic transformations registered in the world of Mexican comics by two recent watersheds: ratification of the North American Free Trade Agreement (NAFTA) in 1994, and the election of Partido de Acción Nacional (PAN) candidate Vicente Fox to the presidency in 2000, which brought an end to the seven-decade-long domination of the Mexican political system by the Partido Revolucionario Institucional (PRI). During these turbulent years, comic books increasingly engaged neoliberal economic reforms and their attendant cultural values of U.S.-inflected cosmopolitanism from a variety of ideological positions. While government-operated industries and services were being privatized en masse, comic books underwent a contrary movement, entering the sphere of political institutions, as both the center-right Fox administration and the center-left Partido de la Revolución Democrática (PRD) utilized them to publicize policies and campaigns.

Meanwhile, commercial and countercultural comics in Mexico were also responding to the large-scale shift toward free market economics and intensified discourses of modernization heralded by NAFTA. Campbell's meticulous analyses of comics produced by many different social actors—from political parties to trade unions, community-based organizations, government agencies, large corporations, and artists' collectives—demonstrates that NAFTA-era "culturescapes" (p. 8) were being articulated in comics through plotlines about the gap between rich and poor, internal and transnational migration, narcotraffic, and scenarios of social mobility, as well as through the minutiae of formal aesthetic representation, including the depiction of racial characteristics and body types, the incorporation of slang, and the casual placement of commodities and projection of everyday desires in the comic cell's mise-en-scène. By distinguishing the critical, celebratory, and even contradictory ways in which comics articulate perspectives on neoliberalism, Campbell introduces the concept of popular sovereignty into scholarly discussions about globalization that have described its operations in top-down fashion, without acknowledging the knowledge production and political visions emanating from local cultural producers.