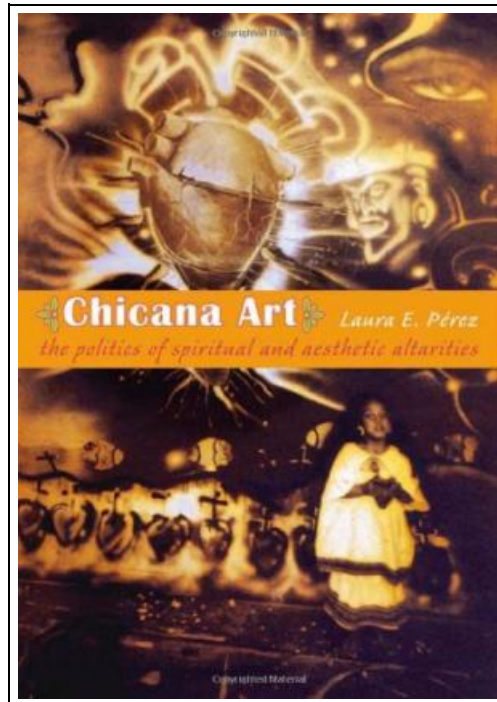


Chicana Art: The Politics of Spiritual and Aesthetic Altarities



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Reviews

The publication is simple in go through preferable to fully grasp. I am quite late in start reading this one, but better then never. It is extremely difficult to leave it before concluding, once you begin to read the book.

(Mrs. Josiane Collins)

CHICANA ART: THE POLITICS OF SPIRITUAL AND AESTHETIC ALTARITIES

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Duke University Press, United States, 2007. Paperback. Book Condition: New. 221 x 155 mm. Language: English . Brand New Book. In Alma Lopez's digital print *Lupe Sirena in Love* (1999), two icons—the Virgin of Guadalupe and the mermaid Sirena, who often appears on Mexican lottery cards—embrace one another, symbolically claiming a place for same-sex desire within Mexican and Chicano/a religious and popular cultures. Ester Hernandez's 1976 etching *Libertad/Liberty* depicts a female artist chiseling away at the Statue of Liberty, freeing from within it a regal Mayan woman and, in the process, creating a culturally composite Lady Liberty descended from indigenous and mixed bloodlines. In her painting *Coyolxauhqui Last Seen in East Oakland* (1993), Irene Perez reimagines as whole the body of the Aztec warrior goddess dismembered in myth. These pieces are part of the dynamic body of work presented in this pioneering, lavishly illustrated study, the first book primarily focused on Chicana visual arts. Creating an invaluable archive, Laura E. Perez examines the work of more than forty Chicana artists across a variety of media including painting, printmaking, sculpture, performance, photography, film and video, comics, sound recording, interactive CD-ROM, altars and other installation forms, and fiction, poetry, and plays. While key works from the 1960s and 1970s are discussed, most of the pieces considered were produced between 1985 and 2001. Providing a rich interpretive framework, Perez describes how Chicana artists invoke a culturally hybrid spirituality to challenge racism, bigotry, patriarchy, and homophobia. They make use of, and often radically rework, pre-Columbian Mesoamerican and other non-Western notions of art and art-making, and they struggle to create liberating versions of familiar iconography such as the Virgin of Guadalupe and the Sacred Heart. Filled with representations of spirituality and allusions to non-Western visual and cultural traditions, the work of these Chicana...

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