

Carlos Francisco Jackson. *Chicana and Chicano Art: ProtestArte*. Tucson: University of Arizona Press, 2009. 256 pp.

The University of Arizona has created “The Mexican American Experience Series” for undergraduate education. Two texts by Charles M. Tatum, *Chicano and Chicana Literature* and *Chicano Popular Culture* stand out. *Chicana and Chicano Art* is another in the series. We are reviewing it exclusively as an undergraduate Chicana/o Studies art resource.

This book has value and serious shortcomings. The only text of its kind, with some effort it can be strengthened even in its first printing by inserting an addendum referring to the internet for more coverage. Space does not permit us to do more than concentrate on Texas, but more information is needed for art everywhere outside of California, and through the internet it *can* be accessed.

Among the books strengths: The introduction to Mexican art within its social history that provides a basic context for approaching Chicano art. Jackson highlights the key transformation of Mexican art from European domination and the flowering of José Guadalupe Posada, the Mexican national art movement, including murals by internationally renowned Mexican artists Rivera, Orozco, and Siqueiros, and the Taller de Gráfica Popular. However, the strengths of this text lie almost exclusively in the domain indicated by Jackson’s subtitle, *ProtestArte*. Almost totally missing is the religious art of New Mexico and Southern Colorado, including its extraordinary, radically innovative development of traditional icons (Virgen de Guadalupe, Sacred Heart of Jesus, Immaculate Heart of Mary) such as in the works of *manita* artist Marion Martínez utilizing computer chips and motherboards. One finds nothing here about the oldest art fair in the nation, the neo-traditional Spanish Market in Santa Fe, nor its Santa Fe offspring of several decades focusing on contemporary Hispanic art.

Within the delimited parameter of *ProtestArte* similarly valuable is the attention to the development of Chicana/o art within the civil rights movement during two distinct periods: from 1968 to 1975 and from 1975 to 1981. This overview includes: the highlighting of *rasquachismo* (an outlook on the world and artistic creation of unpretentious resourcefulness), a review of the reign of the poster as a favored early medium that subsequently transitioned into printmaking, and the powerful role of mural making in Chicano art.

Jackson’s book well profiles political protest and striving for social justice including Chicano Nationalism and the appropriation of pre-Hispanic culture for that

end, Immigration and the Border, Labor, Chicana Feminism and Sexuality (Our Lady of Guadalupe appears as a feminist icon), Family and Rituals, Antiwar Activism and Third World Liberation Struggles. The attention to Chicano Popular Culture emphasizes pachuquismo and little else.

Jackson's book is invariably California-centric to the extreme and seriously falls down in its coverage of organizations. Chapter 4 on "art collectives" (a category that excludes much) consists emphatically of California organizations, and Chapter 5, Community Art Centers and Workshops takes us to the omega point, *only* California need apply.

What can be done to make this book, which does have strengths, better? Here are just a few practical suggestions that our limited space can provide.

- The illustrations are all black and white, which is a shame given the importance of color in Chicana/o art. However, the vast majority of these images are available on the internet. A good starting place is the Latina/o Art Community Online directory where hundreds of artists and their own websites are linked: <http://latinoartcommunity.org/community/OnlineCom/ArtistDir/ArtistDir.html>, likewise accessible through the home url at <http://latinoartcommunity.org/community/LAC.html>.
- Many more images as well as introductions for undergraduates can be found at *Chicana and Chicano Space: A Thematic, Inquiry-Based Art Education Resource*: <http://mati.eas.asu.edu/ChicanArte/>.
- Many of the missing art organizations have their own websites. For instance, Sam Coronado's art studios in Austin, www.coronadostudio.com/portfolio_interface.html, or Gallista from San Antonio, one of the most genuine and productive art groups in the nation, can be seen and appreciated at <http://www.gallista.com/>.

We have focused on Texas but the same applies elsewhere, including Arizona, Colorado, New Mexico, Nevada, Washington, and so on. Jackson's *Chicana and Chicano Art* gets us off to a good start, and if we all work together as an "art collective" to improve it, we will have the makings of a great resource!

Gary D. Keller and Mary Erickson
Arizona State University