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# Chicana and Chicano Art: ProtestArte (The Mexican American Experience)

*Carlos Francisco Jackson*  
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the mexican american experience

## Chicana and Chicano Art



Carlos Francisco Jackson

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**Carlos Francisco Jackson : Chicana and Chicano Art: ProtestArte (The Mexican American Experience)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Chicana and Chicano Art: ProtestArte (The Mexican American Experience):

0 of 0 people found the following review helpful. Five StarsBy lloyd canoIt did the job.2 of 3 people found the

following review helpful. More than meets the eye

By Ernesto Aguilar

Social justice-oriented creative expressions have proven a transformative force in many eras, from the Black Arts Movement to the explosion of Mexican-American humanities from the 1940s to 1970s. Jackson's focal point is the mrange of influences undergirding the Chicana/o spectrum. Jackson briskly relates the story of the Mexican-American civil rights struggle and the elements giving rise to the Chicana/o arts movement. The storytelling is rich and detailed, as Jackson traverses points that go beyond the Southwestern United States for which the activism was often criticized in basing its references. Jackson talks about the Zoot Suit Riots as easily as he conveys the fieldhand struggles based around the United Farm Workers and the comradeship with Third World liberation clashes, all of which are presented visually in a variety of forms. As it is written, Chicana and Chicano Art is more about the stories behind the art than the art itself. Jackson's prose sets up plenty of stunning pieces, certainly, and the book presents dozens of the most memorable images from what came to be known as El Movimiento. However, the book is not a coffee table book or as artistically arresting as something like Sam Durant's *Black Panther: The Revolutionary Art of Emory Douglas*. Regardless, it is far better to read Jackson for his telling of history, from which the art is truly grown. The Chicana/o arts story is, like the Black Arts Movement, inherently linked to cultural aspirations of a particular place in time. However, unlike the Black Arts Movement, the tale Jackson tells is one of artists not nearly as focused on building dual institutions, but rather carving out a space where respect and recognition are demanded. By this telling, readers also get a sense of one of the Mexican-American civil rights movement's greatest tensions, though it really is not written about in this book.

2 of 4 people found the following review helpful. From alibris.com

By Si Se Puede

This is the first book solely dedicated to the history, development, and present-day flowering of Chicana and Chicano visual arts. It offers readers an opportunity to understand and appreciate Chicana/o art from its beginnings in the 1960s, its relationship to the Chicana/o Movement and its leading artists, themes, current directions, and cultural impacts. Although the word "Chicano" once held negative connotations, students -- along with civil rights activists and artists -- adopted it in the late 1960s in order to reimagine and redefine what it meant to be Mexican American in the United States. Chicanismo is the ideology and spirit behind the Chicano Movement and Chicanismo unites the artists whose work is revealed and celebrated in this book. Jackson's scope is wide. He includes paintings, prints, murals, altars, sculptures, and photographs -- and, of course, the artists who created them. Beginning with key influences, he describes the importance of poster and mural art, focusing on the work of the Mexican artist Jose Guadalupe Posada and the significance of Mexican and Cuban talleres (print workshops). He examines the importance of art collectives in the United States, as well as Chicano talleres and community art centers, for the growth of the Chicano art movement. In conclusion, he considers how Chicano art has been presented to the general American public. As Jackson shows, the visual arts have both reflected and created Chicano culture in the United States. For college students -- and for all readers who want to learn more about this fascinating subject -- his book is an ideal introduction to an art movement with a social conscience.

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About the Author

Carlos Francisco Jackson is currently an Assistant Professor in the Chicana and Chicano Studies Program at the University of California, Davis. He is currently the first director for a community based art workshop operated by Chicana/o Studies at UC Davis called Taller Arte del Nuevo Amanecer (TANA).