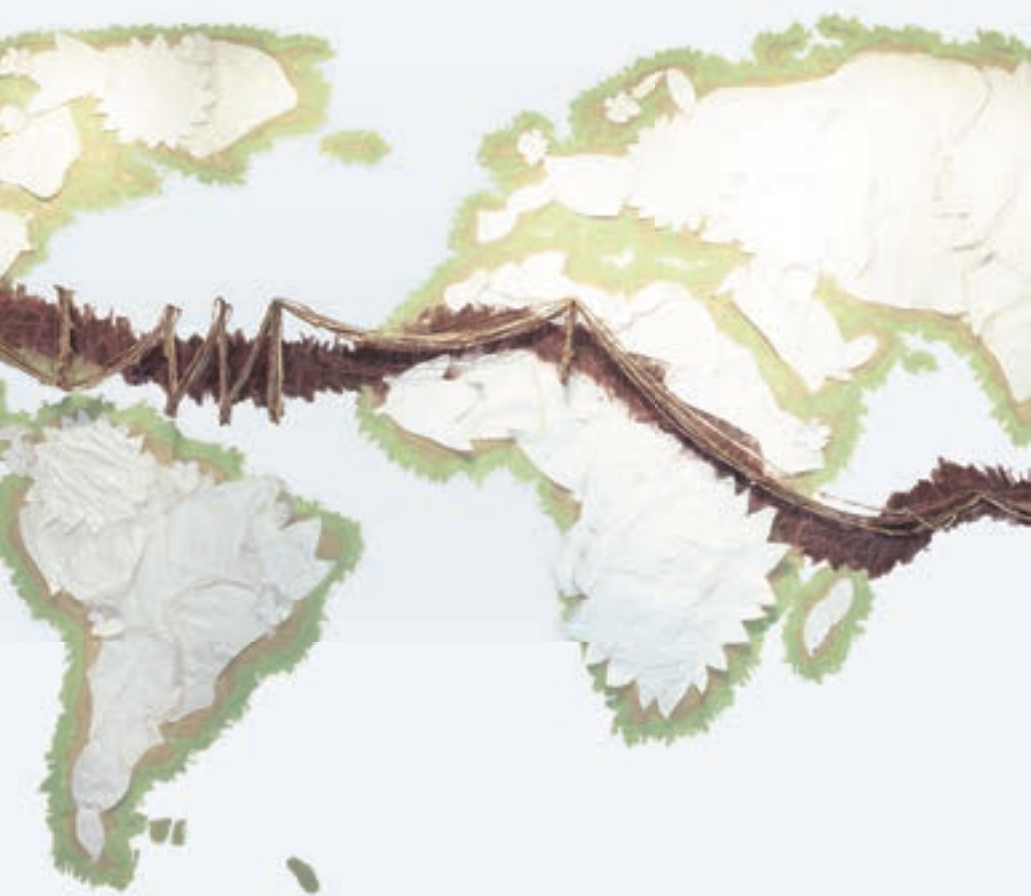


CONSUELO JIMENEZ UNDERWOOD

**ART,
WEAVING,
VISION**



LAURA E. PÉREZ AND ANN MARIE LEIMER / EDITORS

CONSUELO JIMENEZ UNDERWOOD

BUY

CONSUELO JIMENEZ **ART, WEAVING, VISION** UNDERWOOD

LAURA E. PÉREZ AND ANN MARIE LEIMER / **EDITORS**

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May this book help midwife greater appreciation
for our interdependence with all other people
and other life forms.

LAURA E. PÉREZ

For my mother, Rachel L. Leimer, who taught
me to love and honor all things thread.

ANN MARIE LEIMER

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LUIS VALDEZ

The Art of Necessity

What are the roots of art, particularly great art that is intrinsic to life itself? What are the differences between arts and crafts, between artists and artisans, and between what or who defines their difference? What are the distinguishing characteristics of the household arts and why are those works not formally considered to be fine art—or even art? The artistic work of Consuelo Jimenez Underwood both addresses and transcends these questions with a visceral and intellectual power that belies the humble roots of her working materials. She materializes, with primordial effect, the voices of her ancestors from the loom of life, death, and rebirth.

Weaving with barbed wire, she makes an “Undocumented Tortilla Basket” the receptacle of hunger and empty promises. The child of a weaver, she has inherited the tactile sensibilities of her forebears as the creative roots that connect her to their humanity. But her work reflects the vast parameters of her twenty-first-century vision of the Americas. The hard pain of immigration looms heavily on the warp and weft of her creations. The very shape of the Mexican border, *la frontera con los Estados Unidos*, becomes an emblematic line that appears again and again as a symbiotic scar linking the past with the painful present. This image appears and reappears against the hemispheric backdrop of the two Americas, both north and south, suspended on the fragile threads of works seemingly in progress, invoking the fragility of our continental history while condemning the imperialistic land grabs that define our border realities.

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As a transformative artist, Consuelo Jimenez Underwood reclaims and gives profound new meaning to what other less enlightened times once called “women’s work.” With the full panoply of her compassion she reinterprets the meaning of “Tortillas, Chiles and Other Border Things.” Her series of burial shrouds, once part of the domestic purview of women at home, becomes a political roll call acknowledging the life and death of heroes such as Emiliano Zapata and Woody Guthrie. By the same token, her re-creation of rebozos embraces the sun, moon, and stars, invoking the tenderness and power of Mother Nature herself. Her art cumulatively builds to a deep and vast vision of human existence conscious of her time and place close to the Mexican border. Yet she meaningfully transcends those limits by going deep and broad into her world of everyday objects until the border she envisions extends across the entire world.

Ultimately, the beauty of her work must be seen in the immediacy of her installations in order to be fully appreciated; it must be experienced in the powerful presence of their three dimensions. Even so, images of her superlative handmade canon are irresistibly moving and rise to a categorical celebration of her artistic imagination, wit, and compassion. Born of the border regions, her work transcends the oppression, sexism, and racist ignorance of her time to emerge fully empowered in her rebirth as a world-class artist.

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ANN MARIE LEIMER

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I first became aware of Consuelo Jimenez Underwood through her altarlike installation *Alba* (1997) (figure 23), a strikingly poetic artwork that featured a wire-mesh cone that climbed thirty feet toward the ceiling of San Francisco's Mexican Museum. Its base was at the center of a six-foot crescent moon traced on the gallery floor with small white stones. Ears of corn and other objects lay in a small heap at that center. The piece seemed to render visible the correspondences activated in spiritual offerings, casting those connections in the language of the net, a weaving of threads and air, of the material and the immaterial—in short, of heaven and earth.

The title (“Dawn”) captured the liminal through the crepuscular, when night and day are simultaneously present. Grounding the moon as the base of the piece lent it to further musings about the relationship of the moon to planetary life, to the Earth, to the human, and pointed to what is above and beyond the moon, in the cosmos. The verticality of the wire netting proffered a rendition of the proverbial spiritual ladder. This encounter still fills me with wonder, and I remember even now the feeling it evoked in me. I could see the artist's hand in the making and feel her own reverence before what she invoked and to which she paid homage.

This was more than twenty years ago, in 1997. Some time later I began corresponding with the artist. I visited her Cupertino, California, home and her studio in Gualala to interview her and enjoyed hours studying slides of her work, newspaper reviews, and a few curatorial exhibition catalogs. I wrote about some of her work of that period, including *Sacred Jump* (1994) (figure 14), *Virgen de los Caminos* (1994) (figure 15), and the *Land Grab Series* (1996) (figures 17–22), in a book on Chicana feminist art and spirituality.¹

In the decade that followed, I came to know Consuelo, her family, and her work better as she began preparing for her 2009 retirement from teaching and as she started to develop, more or less simultaneously, several new series that she anticipated would occupy the coming decade, 2009–2019, as indeed it did. We continued to work closely.

In 2009, an exhibition I cocurated opened, for which she had created the installation *Undocumented Tortilla Happening* (figure 50). We traveled together to Albuquerque a few days before the opening of *Chicana Badgirls: Las hociconas*, where I was enlisted to help her hang the translucent “flying” *Undocumented Flower Tortilla* (2008) (figures 44 and 45) and where she installed the powerful *Undocumented Tortilla Basket* (2008) (figure 47) I’d seen in various stages of construction.

I recall seeing on many occasions the multiplying *Flag* series and the bloodred thread and metallic wire she would use in *Rebozos for Our Mothers* (2010–13), sharing space on looms and tables in the converted low turkey barn that served as her weekend home and studio (figure 64). The “flags” were numerous and ranged from impossibly intricate 1.5- to 3-inch textiles (*Guns and Stripes* [figure 42], *Double the Fun* [figure 58], and *I Pledge Allegiance I and II* [figure 62]), to the 72 × 99 inch *Home of the Brave* (2013), a mixed-media wall hanging safety-pinned to a larger traditional Guatemalan textile that peeks out beneath it like a growing girl’s slip (figure 61). The series experimented with the design, symbolism, and color of the US and Mexican flags, boldly exploring their symbolism with flowers or guns, for example, in place of stars. Her energy, commitment, and creative spark were contagious and immense. She was on fire. Her laughter is a memory of that time because it is a core part of who she is—joyful, playful, but also ironic, satiric, bemused by the contradictions sometimes hidden in plain view of racist, classist, sexist privilege.

Consuelo’s often poetic, experimental work, the product of an artist who “masters” weaving, is also the medium of some of the most serious work of our decade, from which she indefatigably lays bare the less pleasant landscape of our time and place. California’s entrenched anti-Mexicanism, crafted across more than 150 years following the US-Mexico War of 1846–48—and beneath this the anti-Indigenous and anti-African American racism that rationalized Eurocentric colonial settler occupation of the indigenous Americas, warfare against Mexico and Spain and annexation of their territories, and slavery—are not off the hook in Consuelo’s work, nor, most importantly, is their legacy today, found in the inhumane and dehumanizing racial profiling of, criminalization of, violence against, and ongoing social, economic, political, and cultural marginalization of people of color and our cultures.

Indeed, early on, metallic wire and barbed wire, signatures of her oeuvre, gird, sever, cross, tear, and hide within the folds of beautiful woven

pieces and other multimedia objects that irresistibly attract us, holding our hand while we stay to see that something serious is afoot, while through our hearts we enter a space of connection to the plight that Consuelo has made visible through her compassionate, urgent work.

We walk away from her work potentially in transformation, thinking about the suffering of others, wondering about our own responsibility and power, activating our common humanity to work against the extinction of kindred life-forms on this planet, in favor of the poor of color, homegrown and immigrant, in our country.

Against this era of historically disproportionate enrichment and pauperization, against the hardening of the heart that does not see homelessness, poverty, immigration due to war, and economic crisis as our problems, against the ethical and moral confusion of patriarchal bias, of Eurocentric racism, of classism, and of a human-centrism that has already destroyed a great deal of our planetary commons, Consuelo Jimenez Underwood grows her strangely beautiful hybrids. Crossing painting, silkscreen, installation, and murals with spinning, weaving, sewing, and embroidery, she creates things that seem impossible, like a tree that envelops the barbed wire that once fenced it and flowers that push their way up through pavement.

Consuelo's *Consumer Flag* (2010), woven from recycled plastic bags, hung in a gallery-wide installation, from which rained streamers made of that and other waste, when she first exhibited it at the Gualala Arts Center (figure 51). Indeed, some of that "waste"—including precious metallic gold thread—are materials left over from previous moments of industrial production, like weaving itself, which is an ancient yet ostensibly outdated "craft" that the artist reuses, that is, uses again in our era.

It might be said that Consuelo's work has become even more capacious in her most recent series of "wall installations," *Borderlines*. In these ephemeral offerings, mapping the United States and Mexico, or the world, the artist crisscrosses them, as Amalia Mesa-Bains phrases a core technique in the artist's work, with local histories and local places, in some cases incorporating local communities to cocreate with her.²

In 2013, María Esther Fernández curated a one-woman exhibition of Consuelo's work at the Triton Museum in Santa Clara, California. It was something of a retrospective in that it brought together older work with pieces from her newer series. At that exhibition, *Consuelo Jimenez Underwood: Welcome to Flower-Landia*, I saw two of Consuelo's newest works completed: *Welcome to Border-landia!*, a 17 × 25 foot "wall

installation” that was 6 inches deep with spikes, wires, prayer wands, and enormous cloth flowers “applied” to the painted wall (figure 68); and the even more immense and impactful white *Flowers, Borders, and Threads, Oh My!*, dissected by a dark red borderline across a 45-foot-long and 17-foot-wide three-dimensional “border installation” of the planet (figure 59). Fernández’s and my essays from that exhibition catalog are included in this anthology.

After years of talking about how good it would be to write extensively about Consuelo’s artwork and publish images of it in book form, it finally happened after that exhibition. In late 2014 I sent invitations to various people, some of whom Consuelo had named (she had worked with them over the years and felt they understood her work), some of whom were scholars I had heard or read who have written about her work or other artists; we eventually also included a poet, whose wonderful poem joins the assembly gathered here. Others wanted to coedit or write but their prior commitments did not permit this.

Ann Marie Leimer, who had been missing all along, joined me as coeditor midway through our project. She brought her artisan’s precision, unerring judgment, and beautiful calm spirit to the labor of editing the content and form of the contributions, making two rounds of editing an enjoyable if sometimes arduous, painstaking task. Finally, Luis Valdez, the distinguished playwright and Chicano theater pioneer who, like Consuelo, knew what it was to labor in agricultural fields as a child, agreed to make room, between the opening of his new play and playwrighting, to preface this collection in honor of Consuelo Jimenez Underwood.

The beauty of an anthology is that it shows that it does take a village. The sixteen authors assembled here bring to our understanding the broad arc of Consuelo Jimenez Underwood’s life’s work thus far. To study her work, as these writers do, allowing us to accompany them, is to journey with her, to see her interests and commitments broaden or deepen—through her themes, images, and techniques—to shed light on the lowly, the humble, the most victimized of racist colonialism: the Indigenous, Indigenous peoples, and the natural world indigenous to the American continent, north and south, and to the planet as a whole. It is to see her recuperate the safety pin and fabric scraps in this same homage to the humble and to the humus, the earth, our Mother.

In the end, Consuelo’s allegiance is not to a nation, or even to a people, but to our environmentally imperiled planet. The Indigenous

philosophies or worldviews that she draws on—those of her own family: of Huichol, of her husband’s ancestral Yaqui that through marriage is also her own, of the Mesoamerican core of common Indigenous beliefs reflected in Maya and Nahua spiritual and philosophical beliefs—become as religions and philosophies hope to be, useful perspectives from which to heal the human-made social infirmities that allow sexism, racism, classism, and the like. These Indigenous philosophies de-center an irresponsible, narrow human awareness into a more responsible, modest, accurate understanding of ourselves as a mere, if crucial, part of an interdependent planet. Her oeuvre as a whole suggests we matter, but not more, nor less, than other life-forms. Our authors here help us to follow her in this pilgrimage toward the wisdom that characterizes her art, her love of thread and weaving, her vision.

LAURA E. PÉREZ

I first learned about the art of Consuelo Jimenez Underwood in May 2010 when I received an announcement for the group exhibition *Xicana: Spiritual Reflections/Reflexiones Espirituales*, which was advertised as the initial show in an exhibition series titled *Bay Area Chicana* sponsored by the Castellano Family Foundation. I had lived in the Bay Area for fifteen years before attending graduate school in Texas, and I welcomed any opportunity to return “home,” especially because my interest in Chicana art had been fostered at San Francisco’s Galería de la Raza and the Mission Cultural Center for Latino Arts and San Jose’s Movimiento de Arte y Cultura Latino Americana (MACLA), and through frequent exposure to the plethora of murals throughout San Francisco’s Mission District. Because my research interests often focused on the intersection of Chicana art and spirituality, I resolved to see the show as soon as the semester concluded. One day in early June, I boarded a plane to San Jose, took a cab from the airport to the Triton Museum in Santa Clara, interviewed the show’s curator, María Esther Fernández, extensively photo-documented the artworks for the rest of the day, and flew back to Southern California that evening. The extraordinary work I encountered that day, specifically *Undocumented Border Flowers* (2010) (figure 53), has inspired many research presentations; the chapter “Cruel Beauty, Precarious Breath: Visualizing the US-Mexico Border,”

first published in *New Frontiers in Latin American Borderlands* (2012) and subsequently reprinted in *Border Crossings: A Bedford Spotlight Reader* (2016); and the essay “*Vidrio y hilo: Two Stories of the Border*,” recently published in the online *Journal of Latino/Latin American Studies*.

When I entered the central exhibition room at the Triton, I encountered *Undocumented Border Flowers*, which consumed an entire wall of the museum and composed the second work in Jimenez Underwood’s ongoing *Borderlines* series. I was immediately struck by the combination of installation, mural, sculpture, and painted and sewn textiles, and felt a sense of commemoration and incantatory petition similar to a home altar. Having studied and exhibited sculpture in the Bay Area before graduate school, I was completely taken with the three-dimensional qualities of her installation, the found and fabricated objects that composed the “power wands” or place markers that indicated twin border cities such as Calexico, California, and Mexicali, Baja California; the ten gorgeous larger-than-life-size flowers representing specific border states; and the tiny, three-dimensional votive image of the Virgen de Guadalupe that Jimenez Underwood inserted amidst red barbed wire pierced by gold and silver nails that marked the El Paso–Ciudad Juárez border. I had once laboriously woven various colors of ribbon into the diagonal openings of a punishing and inflexible wire mesh to fashion a garment honoring an individual. But this! This was weaving, sewing, and paying tribute to all sentient beings on a grand and unimaginable scale!

Two woven wall-hangings, *MA’ALA* (2010) and *American Buy* (2010), were installed immediately to the left of *Undocumented Border Flowers*. Although I had some familiarity with fabric and fiber, I had never seen anything like this. The sheer physical beauty of *MA’ALA*, now *Rebozos for Our Mothers: Mother Mundane*, with its shiny, bloodred metallic thread and woven wire, its sole section of flower-printed fabric strips intertwined at the very top, and its areas of openwork that revealed the vertical (warp) threads, stuns to this day. *American Buy* (now called *Consumer Flag*) visually referenced the US flag, and a reading of its materials made an immediate and pointed critique of rampant American consumerism and our often complete disregard of the environmental impact of today’s throwaway culture (figures 51, 52). Jimenez Underwood wove shopping bags from Target, tortilla packaging from Trader Joe’s, and delivery bags that encased the *New York Times*, along with fiber, woven copper wire, and other threads into a singular statement that

indicts our negligent behavior, which propels continual climate change and progressive, perhaps irreversible, environmental degradation.

I became a coeditor of this anthology in March 2017, at the invitation of Laura E. Pérez. The following spring I traveled to the Bay Area, where I first met Jimenez Underwood and experienced the artist at work on her loom, weaving what would later become *4U+Me* (2018), one of a trio of works celebrating Woody Guthrie titled *Woody, My Dad and Me* (2018) (figure 80), which she would initially exhibit at 108 Contemporary in Tulsa, Oklahoma, as part of the exhibition *Consuelo Jimenez Underwood: Thread Songs from the Borderlands*. During that visit she showed me a range of works—from the earliest surviving examples of her embroidery on her family's clothing, to her first intentionally wearable rebozo, which measures more than eight feet long and graces the wall above her living room window, to her first delicate tapestries (graduate school assignments) with their infinitesimal warp and weft threads and which contained select sections in which the artist used silver metallic thread to produce distinct patterns, a harbinger of greater things to come.

Father, Son and the Holy Rebozo (2017) (figure 74) and *Ingles Only* (2001) (figure 28) both resided on nearby living room walls. The father-and-son reference in the title indicates the Holy Trinity of Father, Son, and Holy Spirit in the Catholic tradition, in which divinity is conceived as male. Jimenez Underwood's wicked sense of humor fuels her iconographic synthesis of these figures into specific hats worn by men. She represents the "Father" with a cowboy hat, its exterior shape formed by a repeated chain stitch overlaid upon a woven ground that contains an additional raised depiction of the border intertwined with barbed wire. The artist follows the Christian hierarchy by placing the cowboy hat in the upper register and a baseball cap, its form again outlined with a chain stitch and placed on top of a raised woven border, in the middle register to stand for the "Son." The Holy Spirit, because "He" is ghostly, appears without form in the lower register, indicated with a section of open work weaving using shiny metallic and thicker cotton thread in various muted greens, blues, and lavenders. The artist interrogates and questions the construction of masculinity, the association of maleness with divinity, and the erasure of women and femaleness from positions of power and authority in the imagination of organized religions. *Ingles Only* rebukes attempts to declare English as the "official" language of the state of California, a position that became law in 1986 with the passage of Proposition 63 but was eventually overturned in 2016. Jimenez

Underwood uses a brown canvas field, perhaps to suggest both earth and skin, to support a maplike representation of California. Gold metallic threads pierce the canvas in evenly measured running stitches, producing a delicate, shiny grid over the entire work that reminds us of imposed boundaries, land taken from rightful owners and later divided, and the impacts of colonialism. The artist used white paint to depict multiple images of animals such as salmon, ravens, and otters, and signifiers such as a bow and arrows, baskets, and feathers; these, taken as a whole, constitute the state's shape. At the top of the work, two rows of words embroidered in white thread, "UtoAztecan, Athabascan, Penutian," and "Yukian, Hokan, Algonkin, Lutuamian," indicate Native language families literally and figuratively imprisoned by three rows of white painted barbed wire that perforate the cotton fabric, lay over and in front of the text, and hold the languages hostage. In a final reference to the Indigenous peoples of California, the artist surrounds the work on three sides with regularly placed strings of beads and shells that serve as fringe.

After this initial immersion in Jimenez Underwood's work at her home studio, I experienced her solo show *Consuelo Jimenez Underwood: Thread Songs from the Borderlands*, which displayed several new works, some of which were produced with this exhibition in mind. At Tulsa, she worked with women from the local community to create *American Border Charge: Power Wands and a Basket* (2018), one of the most recent site-specific iterations of her *Borderlines* series (figure 79). She incorporated many new elements: green and orange deer tracks, pink raccoon tracks, blue tracks that resemble those of a fox or a wolf, large-scale painted sunflowers, several specific pathways across the border whose outlines suggest rivers, and the insertion of an existing barbed wire basket, which took her a year to make, in the center of the work.

Jimenez Underwood never fails to surprise the viewer. I was particularly taken with *Home of the Brave* because of the sheer complexity of its making, as the artist used a finely woven piece of fabric as a backing for the entire work (figure 61). The backing, with its small-scale and intricate designs, is visible only along the bottom of the piece and then overlaid with three distinct sections that appear to be woven separately and then joined together. The open work at the bottom of the three sections are sequentially red, white, and blue and are porous enough for the viewer to see the backing underneath. Above the open work, each section quickly becomes woven with fibers of various thickness, while

a hoop made of barbed wire rests in the white center panel complete with three fabric scraps printed with the caution sign. A depiction of the border crosses the entirety of the piece, while gold and silver safety pins populate the work along with small paper or fabric flowers.

The way Jimenez Underwood uses fiber is revelatory—thread becomes not just a tool for suturing together disparate parts, but one for drawing in space and time. It becomes line, becomes texture, becomes energy pulsating with life. In her hands, thread has a life of its own! It critiques and cajoles; it provokes and prognosticates; it rages and repairs. In the artist's statement that accompanied the *Xicana: Spiritual Reflections/Reflexiones Espirituales* exhibition, Jimenez Underwood expressed a hope that her work would "induce" her audience to recognize "the threads that bind us." My coeditor, our authors, and I have woven together an anthology that demonstrates the profound contribution that the work of Consuelo Jimenez Underwood makes to the histories of art and to our world. Let us, like the artist, initiate the process of healing and transformation our planet so dearly needs and "begin with the thread(s)" that connect us steadfastly and irrefutably to each other.

ANN MARIE LEIMER

The authors in this anthology demonstrate the multiple contributions that the work of Consuelo Jimenez Underwood makes to various fields of study, such as art history, cultural studies, ethnic studies, gender studies, history, religious studies, visual cultural studies, and women of color feminisms. Deploying analyses rooted in feminist "intersectional" or "simultaneity of oppressions" approaches examining the complex imbrications of racialization, gender, class, and histories of imperialism,³ the anthology's contributors are attentive to the specificity of the artist's historical and cultural moment, the conditions of Jimenez Underwood's childhood, and her career through the present. They are mindful of what it meant for the artist to be raised on the border as the child of a Mexican American mother and an undocumented immigrant Mexican Huichol father, of her family's labor and her own childhood labor in the agricultural fields of California, and of her tremendous compassion for those who are cruelly targeted today by anti-immigrant sentiment and her concern for the environmental fate of our planet.

From this engagement with her and our time and place, Consuelo Jimenez Underwood makes a particularly unique and socially urgent contribution to the histories of art and visual culture. Many artists have produced bodies of work that elicit a sense of awe because of their technical mastery, intrigue us with their conceptual depth and breadth, move us deeply with the sheer power of their aesthetic beauty, and prompt us to action by giving us a deeper understanding of the toxic effects of dominant power structures through the construction of compelling and incisive social critiques. Rarely, however, do we encounter work that accomplishes all these tasks while also exploding the established boundaries of art media and blurring disciplinary boundaries of visual art forms such as installation, performance, sculpture, fiber, murals, public art, and community engaged, socially conscious art. In many ways, Consuelo Jimenez Underwood defies strict art historical classification precisely because she repeatedly uses a complex confluence of media and multiple art forms in her work.

Many Chicanx and US Latinx artists have explored the human cost of the US-Mexico border, whereas the effects on the animal and plant life at these constructed borders, which Jimenez Underwood consistently portrays in her work, have received less attention. Rupert García's stark *¡Cesen Deportación!* (1973), Malaquias Montoya's gripping *Undocumented* (1981), and Jacalyn López-García's longing-filled *California Dreaming* (1997) form a trio of serigraphic representations of border issues from three separate decades; all of these two-dimensional works use barbed wire, one of Jimenez Underwood's signature elements, as a central compositional device.⁴ Considering three-dimensional depictions, installations, and performances that present various views on the border, Richard A. Lou's ironic and searing *The Border Door* (1988) gives a playful, sardonic, conceptual spin on passage through a literal door between borders,⁵ whereas Delilah Montoya photographically captures the impact migrant and asylum seekers have on the terrain they travel through in her *Sed: Trail of Thirst* (2004) installation and video, along with the more recent iterations of her installation *Detention Nation* (2014–), in Houston, Lubbock, and Albuquerque, where she uses the photographic printing process of cyanotype to create a sense of ghostliness that illustrates the invisibility of disappeared women and others at the border and reveals the conditions and stories of those held inside detention centers. In 1990 the multinational women's collective Las Comadres produced a series of installations featuring room inte-

riors for a show at San Diego's Centro Cultural de la Raza titled "La Vecindad/*The Neighborhood*," and they staged a performance of *Border Boda* (*Border Wedding*) as part of the exhibition. The artists furnished one of these rooms, *La Sala de Lectura* (the Reading Room), with a book-covered reading table, stools, reading lamps, and the Virgen de Guadalupe's mandorla painted on the corner where two walls met. The collective repeatedly painted the caution sign, so frequently used by Jimenez Underwood, on both walls in Spanish and English, but with one notable difference—the fleeing family under the English text *Caution* is whole and alive, whereas the three-member family under the Spanish text *Cuidado* have now become *calacas*, skeletons.⁶

Within the histories of Chicanx art, Jimenez Underwood's art production shares perhaps the closest connection to the work of Margarita Cabrera in terms of media, process, politics, and use of the sculptural form and the treatment of fiber and thread. The ongoing *Borderline* series Jimenez Underwood initiated in 2009 consists of site-specific installations that merge aspects of murals and sculpture, raise questions regarding the political and environmental impact of the US-Mexico border, and have increasingly involved community members in their production. Similarly, Cabrera produces sculptural objects in concert with immigrant communities using embroidery, various sewing processes, and traditional Mexican craft forms and practices, such as those of the Otomí people.⁷ In an ongoing project titled *Space in Between*, or *Espacio entre dos culturas*, in 2010 members of Houston's immigrant community participated in a sewing and embroidery workshop led by Cabrera, in which they produced three-dimensional representations of various desert plants such as *yucca* and *nopal*, plants encountered while migrating from Mexico to the United States. The workshop participants used thread, copper wire, and pieces of border patrol uniforms to fashion these plants; embroidered personal narratives of their migration stories on nopal paddles and other plant structures; and placed them inside Mexican ceramic vessels. The artist has taken the project to other communities in the United States, such as Fresno, California, and Charlotte, North Carolina, where in 2012 the immigrant community produced "soft sculptures" with "site-specific" narratives illustrating that community's stories of border crossings.⁸

Within the framework of twentieth-century artwork by US women of color, Faith Ringgold, whose hanging Buddhist tanka-inspired *Feminist* series (1972), *The French Collection Part I* (1991), with a pieced fabric

border, and the *Flag Story Quilt* (1985) show similar engagement with materials and media feminized in Western cultures, such as fabric, thread, quilting, and embroidery. Ringgold's US flag-based work, such as *People's Flag Show* (1971), also forms part of a similarly motivated critique of the lack of democracy for people of color.⁹ Emma Amos's use of African fabric borders on her paintings from the early 1990s, such as *Tightrope* (1994) and *Worksuit* (1994), like Jimenez Underwood's work, interrogate the divide between Western "fine art" history and "third" world "craft"; like Yreina D. Cervántez in pieces such as the *Nepantla* triptych (1995), they also map the difficulties of painting as a feminist woman of color trained within patriarchal Eurocentric art history, and enact visual strategies to expand these into more universal, or "pluri-versal," practices.¹⁰ Nora Naranjo-Morse, an artist from the Santa Clara Pueblo who created the installation *A Pueblo Woman's Clothesline* (1994), and Jolene Rickard, an artist from the Tuscarora Turtle Clan who conceived the installation *Cracked Shell* (1994), both hybridize non-Western Indigenous and Western aesthetics to highlight the toxic effects of imperialism and settler colonialism on the environment. In *Cracked Shell*, "a warning and an honoring," Rickard "locates the scars on the land that ooze toxins" from the chemical industrial waste of the 1940s into the Niagara Falls and River (New York) that affected the territories of the Tuscarora Nation.¹¹

Miriam Schapiro's extensive and pioneering work with acrylic and fabric on canvas, which began during the early 1970s and continued throughout the 1980s (e.g., *Lady Gengi's Maze* [1972] and the *Collaboration*, the *Vesture*, the *Kimono*, and the *Fan* series), also allows for meaningful comparison of feminist critiques of patriarchal art historical genre boundaries through use of fabric and paint that Jimenez Underwood, like Schapiro, also employs, particularly when, in Schapiro's work, the fabric obliterates the stretched canvas.¹² Jimenez Underwood, however, does not work with prefabricated or stretched canvas as Schapiro does, but rather recalls—and, we might argue, displaces—canvas-like effects through printing or painting on her own very fine weavings or through incorporating four-sided wooden-framed looms (e.g., the *Land Grabs* series). With weaving as one of the techniques she masters as a multimedia artist, Jimenez Underwood might be said to take Schapiro one step further: creating the kinds of "printed fabrics" that Schapiro incorporates into the "femme" of her feminist paintings. Indeed, Jimenez Underwood's extensive use of weaving allows us to begin to grasp how

conscious image- or mark-making, and thereby meaning-making, are at work in traditional, non-Western weaving, as they are in medieval tapestries and modern painting, whether abstract or figurative.

This anthology is organized into three sections. As in weaving, we first had to select the thread in a creative but preparatory production stage. In our anthology, a small group of essays serves an analogous function in part I, “Spinning—Making Thread.” A preface by renowned Chicano writer and filmmaker Luis Valdez opens the section; it is followed by essays by Carol Sauvion and Christine Laffer. In part II, “Weaving—Hand Work,” essays developed for exhibition catalogs and for art historical and interdisciplinary visual cultural studies scholarship look closely at Jimenez Underwood’s work. The bulk of the anthology’s essays are here, written by Constance Cortez, Amalia Mesa-Bains, Laura E. Pérez, María Esther Fernández, Emily Zaiden, Clara Román-Odio, Ann Marie Leimer, Karen Mary Davalos, Cristina Serna, Carmen Febles, and Jenell Navarro. Part III, “Off the Loom—Into the World,” examines Jimenez Underwood’s effects as a teacher in her own and others’ classrooms and through her public lectures. It includes essays by Robert Milnes and Marcos Pizarro, and a poem by prize-winning poet Verónica Reyes, which closes the anthology.

Our anthology begins with filmmaker and *Craft in America* Executive Director Carol Sauvion’s reflections on the making of her documentary titled “Threads” for the first episode in the fourth season of *Craft in America*, a prize-winning PBS television series. Chapter 1, “The Hands of Consuelo Jimenez Underwood: A Filmmaker’s Reflections,” provides a personal and charming filmic narrative that recounts meeting the artist during an initial exploratory visit to her Gualala, California, home and studio and subsequently deciding to include her in the now-aired and online documentary series.

In chapter 2, “Charged Objects: The Multivalent Fiber Art of Consuelo Jimenez Underwood,” textile artist and teacher Christine Laffer—also a former student of the artist—gives a history of textiles as craft and art and explores the contexts that shaped the development of fiber as a media for art within the histories of art and within academic environments. Situating the artist within the lineage of Arts and Crafts,

Bauhaus modernist industrial and fabric design, and feminist art of the 1960s and '70s, the author traces the contributions and enduring legacies of several figures in the field, such as post-World War II émigré Anni Albers, teacher of Jimenez Underwood's mentor, Joan Austin. Laffer observes that the material qualities and affective associations of the thread and materials the artist works with are central to her pieces.

In chapter 3, "History/Whose-Story? Postcoloniality and Contemporary Chicana Art," we reprint Chicana art historian Constance Cortez's important 2007 essay on the artist, which was first published in the journal *Chicana/Latina Studies*. Cortez examines the postcolonial critical framework developed in literary and cultural studies from the perspective of the Mexican American experience of territorial and cultural imperialism (from which Jimenez Underwood's work largely departs) alongside the Indigenous (Huichol, Yaqui, and Mesoamerican Nahua and Maya). She introduces the use of theories especially relevant to Chicana art, such as the "borderlands" and "la conciencia de la mestiza" theory of queer Chicana writer Gloria E. Anzaldúa, Chela Sandoval's "oppositional consciousness," and Emma Pérez's "decolonial imaginary" and "third space feminism," to approach the artist's work. Cortez thereby invokes an early lineage of decolonial thought among US women of color. Land and social memory thus figure in historically resonant and culturally specific ways. Cortez analyzes what she terms "unseen dangers" present in *Virgen de la Frontera* (1991) that articulate an anxiety-filled "psychological landscape" (figure 9). She also reads the use of a single stamped or silk-screened image of the Virgin of Guadalupe as a "talisman," a figure of protection for the solitary migrant that moves through the textile's landscape, setting the stage for later scholars to consider the significance and multivalent meanings performed by Virgin imagery in Jimenez Underwood's work. A comparative analysis of the work of Jimenez Underwood alongside that of Chicana artists Celia Herrera Rodríguez and Delilah Montoya rounds out the essay, illuminating the work of all three.

In chapter 4, "A Tear in the Curtain: Hilos y Cultura in the Art of Consuelo Jimenez Underwood," we reprint an important essay by artist, curator, and Chicana art theorist Amalia Mesa-Bains, which was originally written for the artist's one-woman show at MACLA in San Jose, California, in 2006. In this essay, Mesa-Bains introduces the reader to a then-new series produced by Jimenez Underwood, *Tortillas, Chiles and Other Border Things* (2006), in which the artist uses ancient food from

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the Américas, the tools that make them, and the implements that serve them as “metaphors” for larger social and political issues that directly address the impact of the “destructive Tortilla Wall,” described at that time as “the new 20-mile border pieced from the remains of the Gulf War steel” (figure 40). The author reflects on the movement begun by historic Chicana Movement feminist artists like Ester Hernández and Santa Barraza, who emerged in the late 1960s and ’70s to reclaim and integrate “the Chicana Indigenous voice,” and invokes the concept of memory, arguing “This redemptive memory heals the wounds of the past . . . [and] can be seen as a political strategy that reclaims history and prepares us for the current battles.” Mesa-Bains writes that Jimenez Underwood blends the ancient and the contemporary through “the spirit of her hilo,” and that “by using the ancient forms of weaving and placing her vision on the border, . . . her artistic terrain is marked by the sign of Mother Nature as a metaphor of gender, identity, and memory.” The author concludes by observing that Jimenez Underwood’s work maps the “spiritual geography . . . of ceremonies, the abundance of agriculture and feasting, and the place of everyday life.”

In chapter 5, “Prayers for the Planet: Reweaving the Natural and the Social—Consuelo Jimenez Underwood’s *Welcome to Flower-Landia*,” anthology coeditor and visual cultural studies scholar Laura E. Pérez provides a broad overview of the artist’s work through the 2013 exhibition *Welcome to Flower-Landia*, for which the essay was written, in order to contextualize that retrospective. Pérez pays particular attention to early installations such as *Alba* (figure 23) and *Diaspora* (figure 30), and to details about the earliest, the smallest, and the most recent works in the *Flag* series, including the two created for the exhibition, *Home of the Brave* (figure 61) and *One Nation Underground* (figure 63). She also examines the initial “Five Mothers” *Rebozos* series (figure 64), also created for that exhibition, and the pieces from the then-new *Borderlines* series: *Flowers, Borders, and Threads, Oh My!* (figure 59) and *Welcome to Border-landia!* (figure 68). Continuing the analysis of “decolonizing, culturally hybrid spiritualities and aesthetics” that she introduced in *Chicana Art: The Politics of Spiritual and Aesthetic Altarities*,¹³ Pérez observes the growing shift in the focus of the artist’s work—from the US-Mexico geopolitical border to the globe, and from humans to other creatures in a continuously evolving thread of environmental consciousness of interdependence of all life-forms. In this essay, originally commissioned for the on-demand catalog of the *Welcome to Flower-Landia* exhibition,

Pérez suggests the artist's practice of art increasingly functions as an intentional act of prayer, wherein prayer is understood as effective performance of directed will.

In chapter 6, María Esther Fernández revises an essay developed for the exhibition *Consuelo Jimenez Underwood: Welcome to Flower-Landia*, a solo show she curated at the Triton Museum in Santa Clara, California, in reaction to the overwhelming public response to the 2010 work *Undocumented Border Flowers* (figure 53), which was exhibited as part of *Xicana: Spiritual Reflections/Reflexiones Espirituales*. Fernández explains that her curatorial strategy was based on numerous interviews that allowed her to identify as key to the artist and her work the borderlands experience, which rendered the artist “neither from Mexico nor the United States” and that marked her with the experience of the Calexico-Mexicali border as “both fantastic and horrifying.” The exhibition aimed to “re-create that journey, to relieve the tension of a highly volatile border region as embodied by a young girl, and to re-imagine it [the border] as a place where the spirit can roam free.” Conceived in two parts, that exhibition included works “depicting varying aspects of Jimenez Underwood's journey, paralleling her fear, joy, survival, and transcendence.”

In chapter 7, Emily Zaiden, the director and curator of the Craft in America Center, revises the 2017 essay “Between the Lines: Documenting Consuelo Jimenez Underwood's Fiber Pathways” that she developed as part of the exhibition *Mano-Made: New Expression in Craft by Latino Artists—Consuelo Jimenez Underwood*. This exhibition debuted as part of the four-month-long series “Pacific Standard Time: LA/LA,” a collaborative initiative dedicated to Latino and Latin American art in Southern California. Zaiden writes that “lines are the root of [Jimenez Underwood's] creative practice—physically, representationally, conceptually, and metaphorically,” from the accumulation of threads on the loom, to sewing, painting, and the marks left by the removal of painter's tape in her *Borderline* series. This use of lines extends to her concern with lineage and is rooted in her “concern with the borderlines that exist between cultures and places, past and present, the spiritual and the mundane.” Zaiden's essay finely explores the importance of the “line” in Jimenez Underwood's work, from thread, warp, and weft to borderline, timelines of her life, the hand-drawn line, and the *Borderlines* series (2009–) and subsequent work. Zaiden introduces discussion of the artist's early *Heroes, Burial Shrouds* series (1989–1994) (figures 4–8 and 12)

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and some of her most recent work: *Quatlque-landia* (2017) (figure 77); *Mother Rain Rebozo* (2017) (figure 76), which Navarro further analyzes in chapter 13; and *Father, Son and the Holy Rebozo* (2017) (figure 74). Her discussion of the 2014 *Undocumented Tortilla Happening* installation introduces important contextual information about the reality of deportation that the artist's family experienced and that shaped such pieces, particularly the barbed wire *Undocumented Tortilla Basket* (2009) (figure 47). Important details regarding flowers and border/prayer wands in the *Borderlines* series are also introduced. As do the authors of many of the other essays, Zaiden captures important insights from the artist herself in quotations from her own interviews and other sources.

In chapter 8, "Flags, the Sacred, and a Different America in Consuelo Jimenez Underwood's Fiber Art," literary and cultural studies scholar Clara Román-Odio introduces the *Flag* series, and the central idea of a politicized "sacred" that centers the artist's work, in the context of resistance to the imperialist and neocolonial conditions many Mexican Americans/Chicanas such as the artist experience and about which Jimenez Underwood creates much of her work. Román-Odio carefully introduces readers to Chela Sandoval's relevant Chicana/US women of color feminist and queer thought and, like Cortez and Mesa-Bains, centers the importance of Mexican American experiences of geographical and cultural displacement, and their resistance to racism and other forms of oppression. She argues for the "sacred as a method of transformation" of dominant cultural politics and policies. The global, the transnational, and the transcultural are invoked as the result of European and US histories of imperialism. The resulting "asymmetries of power" are shown to contextualize the artist's "appropriation" of maps and flags. Cross-cultural identity, the Anzaldúan concept of "nepantla," consumerism, the in/visibility of undocumented labor and extreme deprivation, the ghostly, "border thinking" (Mignolo), and "spiritual mestizaje" (Delgadillo) are some of the rich concepts developed here and serve to anticipate further treatment in the essays that follow.¹⁴

In chapter 9, "Garments for the Goddess of the Américas: The *American Dress Triptych*," coeditor of the anthology and art historian Ann Marie Leimer builds from the notion of "topographies" (described by Cortez in chapter 3 and further focused on by Karen Mary Davalos in chapter 10) and "the lens of the spiritual" to analyze the construction of each triptych piece. Leimer carefully examines the hand-sewn grids on fabric, button embellishments, embroidery, and quilting in the three

wall hangings of *American Dress. Virgen de Chocoatl* (1999) (figure 26), *Virgen de Tepin (Chili)* (1999) (figure 27), and *Undocumented Nopal. 2525 AD* (2019) (figure 81). Referencing codices and Mesoamerican art scholarship, Leimer provides an in-depth art historical account of the significance of the Coatlicue goddess figure that appears in so many of Jimenez Underwood's works. This discussion serves well other essays (such as chapter 12 by Carmen Febles) that discuss Virgin of Guadalupe and Coatlicue imagery while introducing the idea that the presence of such figures in the artist's work serve as "observant and compassionate witnesses" to the "'horrible' subjects—border violence, the effects of colonization, environmental deterioration, racism" she addresses "but that she must treat . . . in a beautiful manner." Leimer also discusses clothing as ritual garment and analyzes the nature of the fragment in the triptych and the precolonial sacred significance of the foods referred to in the titles, chilis, chocolate, and cactus paddles.

Anthropologist and visual cultural studies scholar Karen Mary Davalos studies Jimenez Underwood's cartography as the product of a "decolonial imaginary," following historian Emma Pérez's formulation of the concept, in chapter 10, "Space, Place, and Belonging in *Borderlines: Countermapping in the Art of Consuelo Jimenez Underwood*." In the artist's mapping work of the *Borderlines* series in particular, Davalos identifies a "counter-hegemonic visualization of space," challenging the history of mapmaking and its role "in engendering, producing, and securing colonial domination." In her alternative mapmaking, Jimenez Underwood creates "earthly contours, national and state boundaries," waterscapes, and humanmade as well as natural borders that convey different meaning and visualizes Indigenous resistance and struggle, "sublime beauty and grace," inclusive history, and a sense of belonging that does not depend upon the geopolitical uses and abuses of space. Davalos also examines the decolonial imagery at work in the installation *Diaspora* (figure 30) and the series *Land Grabs: 500 Years* (1996) (figure 17).

In chapter 11, visual cultural studies scholar Cristina Serna engages a comparative and transnational analysis of Jimenez Underwood's work and that of Mexican fiber and multimedia artist Georgina Santos. "Decolonizing Aesthetics in Mexican and Xicana Fiber Art: The Art of Consuelo Jimenez Underwood and Georgina Santos" approaches the artists' work through the concept of "decolonial aesthetics,"¹⁵ demonstrating the ways in which the gendered, racialized, and class politics of

textile work function, from the vantage point of Indigenous weavers, as texts of resistance, as “decolonial acts of knowledge” that record and preserve ancestral knowledge. The chapter provides a broad yet well-documented discussion of textile art and analyses of early Jimenez Underwood *rebozos*, *Rebozos de la Frontera: Dia/Noche* (2001) (figure 29), and of the installation *Diaspora* (figure 30).

Chapter 12, “Reading Our Mothers: Decolonization and Cultural Identity in Consuelo Jimenez Underwood’s *Rebozos for Our Mothers*,” written by Carmen Febles, is the author’s first foray into visual art. Febles begins by reflecting on the learning process involved in writing about Jimenez Underwood’s work and the move from wanting to apply various theories to it, to instead learning from the artist’s own and in general Febles’s growing self-awareness of having been trained in a Western humanistic tradition that cannot by itself assist in understanding the artist’s project. As such, the essay gathers numerous illuminating quotes by the artist. Febles is particularly concerned with the artist’s “ecological sensibility” and how this arises from “a decolonial Indigenous cosmovision.”¹⁶ The nonbinary worldview, the recuperation of the “feminine,” the conscious deployment of “the humble,” the practice of “infiltration” into museums, the decolonial function of Virgen de Guadalupe imagery, why the artist ended the *Heroes, Burial Shroud* series (figures 4–8, 12), and in particular, the ongoing *Rebozos for Our Mothers* series (figure 64)—all of these Febles examines in this essay. Observing that tribute is a staple in the artist’s work, Febles ends her essay with an examination of the triptych *Woody, My Dad and Me* (2018), three woven rebozo hangings in homage to Woody Guthrie, her deceased father, and, interestingly, to herself (figure 80).

In chapter 13, “Weaving Water: Toward an Indigenous Method of Self- and Community Care,” Native American cultural studies scholar Jenell Navarro deepens discussion of the long history of the rebozo, in its various names across the American continent before colonial invasion and its multiple uses, complementing the discussions by Serna and Febles. She also takes a decolonial framework, bridging northern- and southern-focused “Native American” studies. Centering her work on the meaning of water as a living and life-giving “relative” on a planet in ecological crisis, Navarro focuses on two rebozos: *Rebozos for Our Mothers: Mother Ocean (Water)* (2011) and *Mother Rain Rebozo* (2017) (figures 55 and 76). In the chapter, Navarro also studies the water-centered artworks of Chicana Indigenous artist Yreina D. Cervántez and Métis

artist Christi Belcourt as part of hemispheric “Indigenous epistemologies” and “storytelling,” which are “operationalized” against settler colonial erasure and repression of traditional Indigenous ways of knowing across the Americas. Navarro takes seriously the idea of the living nature of the materials the artists use and the theme of water, which all three artists honor as the source of life, a “mother” to the planet. Within this context, the rebozo’s traditional protective and ritual functions, among others, are particularly relevant in choice of media, given the contamination of water throughout the planet. Navarro elaborates on the Indigenous aesthetics of all three artists, centered in “spirit first” methodology and art-making purpose; in Jimenez Underwood’s work, it derives from the Chicana artist’s Huichol lineage through her paternal grandmother and the Yaqui through marriage. Navarro reads the work of all three artists as advancing art forms that “honor Indigenous ancestors and our living elders,” that view water as one of our relations, and that embody “Indigenous epistemologies that are vast, complex, sacred and—most importantly—dangerous to settler colonial logics of domination in the Americas.”

Chapter 14, “Consuelo Jimenez Underwood: Artist, Educator, and Advocate,” provides a personal account of meeting the artist and observing her development as a teacher and an artist from Robert Milnes, the artist’s colleague and former chair of their department at San José State University; he traces her impact on various students who are now practicing artists or art teachers. An educator and longtime personal friend and colleague of Jimenez Underwood, and also an artist himself, Milnes uses the frame of education, the processes of acquiring and of disseminating it, to shape his chapter. He provides an overview of Consuelo Jimenez Underwood’s development, first as a student and then as a teacher of art, tracing her initial forays into community college classrooms, the completion of her undergraduate degree, and her pursuit of graduate study, when she encountered the ancient Peruvian textiles that would profoundly shape her view of, and her approach to, weaving. Milnes introduces us to the mentors who paved the way for her success as a faculty member at San José State University, and he interviews and profiles several of her students who have become artists themselves, including Jonathan Brilliant, with whom Jimenez Underwood collaborated and participated, along with fellow San José State University faculty Robin Lasser, in the 2005 In:Site Festival. Milnes uses education

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as a trope to demonstrate how Jimenez Underwood's presentations, in conjunction with her recent exhibitions, compose another critically important form of teaching and public discourse. Ultimately, Milnes demonstrates the artist's legacy, the impact of her teaching on students and colleagues alike, for whom her mentoring has often provided life-changing and "life-defining moments."

Chapter 15, "Being Chicanx Studies: Lessons for Racial Justice from the Work and Life of Consuelo Jimenez Underwood," by Marcos Pizarro, a professor of education and Chicano studies at, and a colleague of the artist before her retirement from, San José State University, provides testimony of the artist's transformative effect on him and his students. Reflecting on the integrity of her person during her everyday interactions and in her observed family life, and on the politics of her moving artwork, Pizarro finds in the artist a model for deciphering a more sensitive and supportive pedagogy by which to teach Mexican American students from low-income communities and with immigrant experiences in more hopeful and empowering ways.

Our volume closes with chapter 16, Verónica Reyes's "Blue Río Tapestries." This long narrative poem by the author of the prize-winning collection *Chopper! Chopper! Poetry from Bordered Lives* (2013) was written as a beautiful testimonial in response to a university lecture by Jimenez Underwood and reflects on many of the artist's specific works. The poem is divided into three sections: a prologue, the first section titled "The Weaver," and the second section named "Blue Thread." The poet imagines the artist at work at her loom, moving between studios in San Jose, Cupertino, and Gualala, California, and traces the journey of creating woven artworks with delicate metallic threads, celebrating the birthing of the five rebozos that make up the *Rebozos for Our Mothers* series (2010–2013) (figure 64). The poet code-switches, moving seamlessly between Spanish and English, and plays visually with the sound and the motions used during the physical act of weaving. She structures the poem to make these rhythms of weaving visible on the page through innovative graphic use of punctuation and spacing. Reyes's words become incantatory, a visual cadence that entrances the reader and serves as a rich poetic and visual invocation with which to conclude the anthology's journey through the artist's work to date.

Please note that we have italicized words in Spanish upon first usage in the anthology, but not thereafter, with the exception of the Preface,

where we followed Luis Valdez's own preference to not italicize at all. Nahuatl words are not accented, following Mesoamerican Studies conventions. With respect to capitalization of titles in Spanish, we have followed the artists' own preferences, so some titles will appear capitalized following English usage, while others will follow that of Spanish with the use of lower case. Names of contributors and others will also therefore only sometimes appear accented following individual preference.

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Introduction

- 1 L. Pérez, *Chicana Art*.
- 2 Mesa-Bains, "A Chicana Aesthetic."
- 3 For feminist "intersectional" approaches see Crenshaw, "Mapping the Margins"; for "simultaneity of oppressions" see Combahee River Collective, "A Black Feminist Statement."
- 4 For images and analysis of these art works, see Griswold del Castillo, McKenna, and Yarbrow-Bejarano, eds., *Chicano Art*, 35, 250; Malagamba-Ansótegui, *Caras vemos*, 14; Leimer, "Cruel Beauty, Precarious Breath" (2016), 222–33.
- 5 For information on Richard A. Lou and *The Border Door*, see Lou, "The Border Door," 83–93; P. Chávez, "Through *The Border Door*," 94–100; Latorre, "Public Interventions and Social Disruptions," 101–8; and Berelowitz, "The Spaces of Home," 351–73.
- 6 Chávez, Grynsztein, and Kanjo, *La Frontera/The Border*, 147; Maciel and Herrera-Sobek, eds., *Culture across Borders*, 133.
- 7 For information on the *Space in Between* project, see "Margarita Cabrera." Also see "SPACE IN BETWEEN," Margarita Cabrera website, accessed September 12, 2021, <http://www.florezcacreativa.com/space.html>.
- 8 For more information on the work of Margarita Cabrera, see Ruiz-Healy, *Margarita Cabrera: Collaborative Work*; Ramos, "Margarita Cabrera," 188–121; and Noriega, "Margarita Cabrera," 120–23.
- 9 Farrington, *Creating Their Own Image*, 155–63.
- 10 Mignolo, *Darker Side of Western Modernity*.
- 11 *Watchful Eyes*, 31.
- 12 Gouma-Peterson, *Miriam Schapiro*.
- 13 Pérez, *Chicana Art*, 15.
- 14 Mignolo, *Local Histories/Global Designs*; Delgadillo, *Spiritual Mestizaje*.
- 15 On decolonial aesthetics see L. Pérez, *Chicana*

Art; and Mignolo and Vázquez, "Decolonial Aesthetics."

- 16 Martineau and Ritskes, "Fugitive Indigeneity," x.

Chapter One: The Hands of Consuelo Jimenez Underwood

- 1 All quotes from Kenneth R. Trapp are taken from our conversation in June 2016.
- 2 All quotes from Consuelo Jimenez Underwood are taken from the January 16, 2012, interview with her during filming for the "Threads" episode of *Craft in America*.

Chapter Two: Charged Objects

- 1 Cesar Chavez formed the National Farm Workers Association (NFWA) in 1962 with Dolores Huerta, Gil Padilla, and Julio Hernandez, an effort described by Ferriss and Sandoval in their book *Fight in the Fields* as "a grassroots group that would build strength slowly, almost one worker at a time" (62). Describing the broader context, they wrote: "Chávez and the original UFW [United Farm Workers of America] activists faced . . . an epic struggle for labor rights and justice . . . [one that] exploded in California, just as the shock waves from the civil rights movement in the South were spreading across the nation" (2). In 1965 the NFWA joined with the Agricultural Workers Organizing Committee to strike against grape growers. "The strike lasted for five years and was characterized by its grassroots efforts—consumer boycotts, marches, community organizing and nonviolent resistance—which gained the movement national attention" (Wikipedia, s.v. "Delano Grape Strike," last modified June 23, 2021, https://en.wikipedia.org/wiki/Delano_grape_strike). In 1966 the