



# Sacred Iconographies in Chicana Cultural Productions (Comparative Feminist Studies)

By C. Román-Odio

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This book examines the iconography of the Virgin of Guadalupe as a force for social justice and feminist emancipation within Chicana cultural productions from 1975-2010. In these productions the Virgin serves as a paradigm to unlock the histories of conquest and colonization, racism, and sexual oppression in the US-Mexico borderland and beyond.

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### **Editorial Review**

#### **Review**

"Sacred Iconographies in Chicana Cultural Productions is a clearly organized and well-written book with a powerful argument that academic and non-academic audiences can appreciate. ... overall this is worthwhile book that I highly recommend for its path breaking analysis of mestiza spirituality in cultural productions that hopefully other Latina/o studies scholars will build upon in the near future." (Mari Castañeda, *Latino Studies*, Vol. 13 (3), September, 2015)

"Impressive in its impressive command of sources from many different fields. I recommend it." - *Anthropos*

"This landmark publication advances the fields of de-colonial liberation, divinity and cultural studies. In these pages our guides are 'anti-icons ' who stand against systems of domination, the divine mothers Tonantzin, Mary, Coatxopeuh, the Virgin de Guadalupe, the feminine and the matrilineal, here to teach us twenty-first-century spiritualities of dissent. Today these figures are facilitating an emerging planetary culture that functions beyond and without borders. This book's method makes their presence visible - but only if readers are able to think in and through a de-colonizing feminism that is at once spiritual, political, global, and Chicana." - Chela Sandoval, author of *Methodology of the Opressed*

"Sacred Iconographies in Chicana Cultural Productions examines methodological and pedagogical strategies for understanding how La Virgen de Guadalupe has served and continues to serve as a venue for artistic and literary expressions of Chicana feminist ways of knowing. Theorizing from the margins to the center and back, Román-Odio unpacks the cultural, political, and social expressions of Tonantzin/Guadalupe the mediator who advocates for those residing in *nepantla* as she makes visible the religious and cultural practices empowered scholars, artists, and activists have confronted and navigated as they negotiated new social relations informed by a spiritual *mestizaje*. In that transformational process, Román-Odio examines local and global imaginaries whereby Chicana thinkers, painters, and artists have created coalitions for social change in the context of commitment to self and community. Throughout its narrative, *Sacred Iconographies in Chicana Cultural Productions* offers multiple entry points into the study of Third World Feminisms in the United States, Latin America, and the world, as Román-Odio avails us a bridge for understanding social change, with the end-goal of dismantling the oppression of women of color. She also articulates theories and practices for enacting a social justice informed by love." - Josie Méndez-Negrete, Associate Professor, Mexican American Studies, College of Education and Human Development, University of Texas at San Antonio

#### **About the Author**

Clara Román-Odio is Professor of Spanish and Latin American Literature and Director of Latino/a Studies at Kenyon College, USA.

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