

Porciúncula: Geografías culturales del pueblo de Nuestra Señora de Los Ángeles

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reseñado por

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Porciúncula: Geografías culturales del pueblo de Nuestra Señora de Los Ángeles (2019) is a Spanish-language edited volume of eleven chapters and a prologue that analyzes the Mexican, Mexican-American, and Chicana communities' cultural relationships to the Los Angeles urban setting. Editors, Salvador C. Fernández and Juan Carlos Ramírez-Pimienta, contribute to the text alongside Raúl H. Villa, Alicia Arrizón, Jennifer L. Eich, Margarita López López, Rodrigo Andrés, John Koegel, Omar Pimienta, Crystal Roxana Pérez, and Gerardo Gutiérrez Cham (in the order in which their chapters appear). This volume is intended for academic audiences interested in the fields of Chicana and Mexican cultural studies, as well as spatial justice in Los Angeles. *Porciúncula* follows in the vein of such texts as *Urban Humanities: New Practices for Reimagining the City* (2020) by Dana Cuff, Anastasia Loukaitou-Sideris, Todd Presner, Maite Zubiaurre, and Jonathan Jae-an Crisman, *Narratives of Greater Mexico: Essays on Chicano Literary History, Genre, and Borders* (2004) by Héctor Calderón, and *Rethinking Chicano and Latina/o Popular Culture* (2009) by Daniel Enrique Pérez.

In the first chapter, "El derecho a la ciudad en Los Ángeles," Raúl H. Villa outlines the Mexican migrant community's fight for their right to the city. The right to the city and the right to cultural production go hand in hand in this volume and are exemplified not only through Villa's mapping of a migrant community in LA, but also through Juan Carlos Ramírez-Pimienta's chapter, "La época de oro de la grabación del corrido mexicano en Los Ángeles (1928-1937)," on Mexican music production in Los Angeles from 1928-1937. These two chapters show Los Angeles to be a center for Mexican cultural production and identity formation, a type of framing that is still new outside of the field of Chicana studies.

Alicia Arrizón and Salvador C. Fernández's respective chapters include works that display levels of marginality within the community of migrants. Arrizón's chapter titled "Espacios feministas y voces subversivas en el trabajo de tres chicanas angelinas: Helena María Viramontes, Terri de la Peña y Josefina López" explores Chicana cultural production in East LA, thus asserting Chicana presence and resistance in Los Angeles. In the chapter titled "Construcciones imaginarias angelinas en *Las aventuras de Don Chipote o, Cuando los pericos mamen* de Daniel Venegas y *The Brick People* de Alejandro Morales," Fernández's reading of these two novels also highlights the stigma around migrant bodies as depicted in the two works. This link between the body and the urban space connects smoothly with the rest of the volume and provides a broader view of migration in the early twentieth century. Fernández's analysis dialogues well with Rachel Conrad Bracken's *Borderland Biopolitics: Public Health and Border Enforcement in Early Twentieth Century Latinx Fiction* (2018), though this text is not included his argument.

Jennifer L. Eich and John Koegel explore Chicana theater's community-building ability. Eich's chapter titled "Culture Clash y *Chavez Ravine*: una excavación y reconstrucción colectiva de la historia de Los Ángeles," recovers the affective work of the play *Chavez Ravine* by examining its audience-engaging tactics. This chapter connects back to Raúl Villa's exploration of early twentieth century Los Angeles in that both speak of the importance of Chavez Ravine and the Latinx neighborhoods it contains. Koegel's chapter, titled "El teatro musical mexicano y los palacios de cine en Los Ángeles, California, antes de 1950," demonstrates the links between the cultural geography of Mexican LA and the development of musical theater. While Eich's chapter provides a contextualized close reading of *Chavez Ravine*, showing the ways in which staging and dialogue invite a specific community to join in, Koegel's study of the earlier theater scene takes into account the physical theaters and the Mexican American community's movement around Los Angeles during the early 20th century.

The two chapters dedicated to film, written by Margarita López López and Rodrigo Andrés, connect urban space, gender, and sexuality. In her chapter titled "Re/presentaciones culturales en el cine chicanx angelino" López López's assertion of the barrio as a character in the films analyzed in her chapter dialogues with Arrizón's analysis of the barrio as a formative location for Chicana culture. Andrés's chapter, "Comunidad y calle en dos barrios chicanos de Los Ángeles: de la vulnerabilidad del sujeto sexual no normativo a la contingencia colectiva en *Quinceañera y Mosquita y Mari*" deals skillfully with this topic as he examines the sociality and expression of sexuality among Chicana youth on the LA streets.

The three final chapters highlight Chicana visual art, especially public art, recovering the tradition of transgression within this artistic genre. Omar Pimienta's chapter "El arte chicano en el mundo del arte de Los Ángeles" leads the reader through the worlds of Los Angeles museums and the alternative spaces that evolved to include Chicana transgressive art. Crystal Roxana Pérez's chapter, "Lienzo urbano: hitos del arte público chicano de Los Ángeles, 1968-2014," tells of the central role that Chicana public art played in the raising of a Chicana consciousness from 1968 until 2014. Gerardo Gutiérrez Cham closes the volume with a thoughtful reflection in "*Our Legacy: Forever presente* de José

Antonio Aguirre,” touching upon Indigenous heritage, including Nahuatl words and a brief explanation of these terms.

Porciúncula takes the Mexican and Chicane populations’ relationship with the city seriously, creating not only a geography of cultural production but also a mapping of identity formation within these communities. The authors show heterogeneity within Mexican and Chicane communities while pointing to the fluidity between cultures that are often separated within academic circles. Though the heterogeneity of the Mexican and Chicane communities in Los Angeles shines through, this volume does not cover Indigeneity among these populations. The text mentions Indigeneity without reflecting on migrant settler colonialism. *Porciúncula’s* great contribution to the field is that it de-centers Mexico City as the producer of Mexican culture and re-centers the migrant communities in Los Angeles, noting important contributions they make to not only Chicane identity but Mexican identity as well.