

acknowledgments



I wish to thank the many friends, family, and colleagues who have kindly been a source of support and wisdom during the process of researching and writing this book. I would like to thank the visionary Ken Wissoker, Anitra Grisales, and Katharine Baker at Duke for their enthusiastic support of this project, and Lynn Walterick for her attentive copyediting. I would also like to thank Theresa May, at the University of Texas Press, for her interest in this book, and Deena Gonzalez and Antonia Castañeda, in particular, who provided thoughtful comments on a much earlier version of *Chicana Art*. May their “Chicana Matters” series flourish there. Other attentive readers whose comments enriched this work are Rosa Linda Fregoso, Shifra Goldman, Alicia Gaspar de Alba, Irene Lara, and Luis León. For their intellectual camaraderie throughout the years, I warmly thank Norma Alarcón, Alfred Arteaga, and Chela Sandoval.

It meant a great deal to me to discuss this work with other intellectuals when it seemed a dangerous topic. I was blessed with students for whom the politics of spirituality was stimulating, rather than embarrassing, territory. Their brilliance and human warmth were an unfailing source of support in the unfolding of this book’s project. For their friendship and intellectual rapport, I want to thank Irene Lara, Christina Grijalva, Karina L. Céspedes, Angelina Villafaña, Delberto Ruiz, Gustavo Guerra, Roberto Hernández, Daphne García Taylor, Luis Alberto de la Garza, Irene Nexica, and José Navarro. In addition,

I was fortunate to count on the research assistance of Anna Fenner, Juliana Martínez, Susana Loza, Jennie Estrada, Roberto Hernández, Christina Grijalva, Denise Velasco, Lainie Chaney, María Huerta, and Melody Sandoval.

I have been extraordinarily blessed to count on the intellectual support of my colleagues in the Department of Ethnic Studies at the University of California, Berkeley, all of whom have had the courage to teach, publish, and research in areas that have been groundbreaking while profoundly engaged with our times. To work by their side was a constant reminder of scholarship and teaching for the highest purposes. I name them all: Norma Alarcón, Robert Allen, Alfred Arteaga, Mario Barrera, Ramón Grosfoguel, Nimachia Hernández, Patricia Penn Hilden, Elaine Kim, Nelson Maldonado-Torres, David Montejano, Carlos Muñoz, Evelyn Nakano Glenn, Michael Omi, Celia Herrera Rodríguez, José David Saldívar, Alex Saragoza, Ron Takaki, Katharya Um, Ling-chi Wang, and Sau-ling Wong. I would also like to thank José Rabasa, Gwen Kirkpatrick, Julio Ramos, and Francine Masiello for their early support of my work in Berkeley, their own inspiring scholarship, and their ongoing efforts to incorporate the U.S. Latina/o experience into the study of Spanish-language literature. Among my Religious Studies colleagues elsewhere in the nation, special thanks go to Luis León, Miguel de la Torre, Lara Medina, Gastón Espinosa, and Anthony Stevens-Arroyo for their friendship and for their own important work.

I am grateful to the Committee on Research at the University of California, Berkeley, for generously supporting my research throughout the years and to the Hellman Family Faculty Fund for a grant that helped make possible the publication of this book's color images.

It also gives me great pleasure to thank friends whose companionship has filled my life with kindness and affection throughout the years of this book's gestation, especially Bernadette Smyth, Graciela Lechón, Daniel Peckham, Valerie Maynard, Kathleen Marien, Zelda Artsen-Crichlow, Ayala Emmet, Susan Overhauser and the Goldens, and from my childhood Logan Square, Monique Barwicki Kozlowski. I owe a

large and happy debt to my sister Silvia especially, and to the extended Pérez, Manetti, Strohmeier, Sinner, and Tinajero clans for their familial embrace. For their constant example of wit, generosity, and goodness, I lovingly thank my parents, David Pérez Ordaz and María Elisa Tinajero Pérez. Throughout the years, the unfailing support for my work and person of John Philip Strohmeier, my gregarious spouse, has been a blessing. I dedicate this book, in the spirit of clear faith in the future, to Maya Elisa Pérez Strohmeier, my lovely, kind, and dazzling daughter.

This book expresses what it has meant to me to be in the world with the companionship not, fortunately, of dead authors who are kindred spirits, but of the women I have been gifted to study and know in the pages that follow. Special, special thanks must go to Yreina D. Cervántez, an individual whose artistic gifts are matched by those of her spirit. Her support of other artists is a model of generosity. Finally, I thank each and every one of the women whose work is studied here, for they are a mighty, awesome, and glorious bunch.