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their work is often seen as divisive, the authors conclude, Chicanas and other women of color face increasing difficulties in seeking vital mentoring and research opportunities.

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**Chon Noriega and Ana M. Lopez, eds. *The Ethnic Eye: Latino Media Arts*. (Minneapolis: University of Minnesota Press, 1996). xxii, 289 pp., \$19.95.**

In recent years, there has been an increased interest in the relationship between the media arts and the Latino communities of the United States. A number of important books and essays have been published on the subject, most notably Chon Noriega, ed. *Chicanos and Film: Representation and Resistance* (Minneapolis: University of Minnesota Press, 1992), George Hadley-Garcia, *Hispanic Hollywood: The Latins in Motion Pictures* (New York: Carol Publishing, 1993), and Gary D. Keller, *Hispanics and United States Film: An Overview and Handbook* (Tempe, Arizona: Bilingual Press, 1994). In fact, there have been so many books, edited collections, and essays published on the subject in recent years that they are beginning to bump into each other in dramatic ways. A very recent example of this is the re-publication in Clara E. Rodriguez, ed. *Latin Looks*: (Boulder, Colorado: Westview Press, 1997) of Lillian Jimenez's 1993 essay "Moving from the Margin to the Center: Puerto Rican Cinema in New York," which also appears in this excellent, slightly earlier collection of essays edited by Chon Noriega and Ana M. Lopez.

*The Ethnic Eye: Latino Media Arts* is in fact limited mostly to a discussion of film and video. The volume is divided into two sections: "Critical Mappings" and "Close readings." As the editors note, the first section "provides thematic histories" for Chicano, Puerto Rican, and Cuban cinema, and for Latino gay and lesbian independent film and video, while the second section "provides a series of close readings of individual texts, drawing upon diverse critical discourses and historical sources"(p. xiii).

There are a number of fine essays in this collection, most notably Chon Noriega's own essay "Imagined Borders: Locating Chicano Cinema in America/America" and Frances Negron-Muntaner's "Drama Queens: Latino Gay and Lesbian Independent Film/Video," which, as the title suggests, cuts across Latino sub-national categories to focus on Latino gender and sexuality. Also quite valuable are the "close readings" of the films, multimedia and videos, such as "Stand and Deliver"

(1987) by Ilene S. Goldman, "American Me" (1992) by Kathleen Newman, "Bedhead" (1990) and "El Mariachi" (1993) by Charles Ramirez Berg, and "Welcome to America's Finest Tourist Plantation" by C. Ondine Chavoya; however, there is one minor complaint.

The editors and some of the contributors are much too defensive or concerned about the appropriateness of terms such as "Latino," "Hispanic," "Latino media arts," and so-on (see especially, p. xx). This defensiveness reflects a concern or enthusiasm for the theoretical and methodological approaches that are used by "post modernists" and "cultural studies" practitioners with their "deconstructions" and "discourses." However, this reader feels that the terms "Latino," "Hispanic," and "Latino media arts" will remain important as long as immigrant Latinos and/or Latinos of mixed sub-national identity remain important as an identifiable population or category in the demography and ethno-racial discourses of U.S. society. In fact, demographic projections for at least the next thirty years suggest that the Latino population will continue to grow proportionally. At the same time, the politics of the last twenty years does not encourage us to believe that ethno-racism and ethno-racial discourses in U.S. society will come to an end any time soon.

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**Tey Diana Rebolledo. *Women Singing in the Snow: A Cultural Analysis of Chicana Literature*. (Tucson: University of Arizona, 1995). 250 pp., \$16.95 paper.**

The first book-length study of the Chicana literary tradition, *Women Singing in the Snow: A Cultural Analysis of Chicana Literature* is a superb work and salient contribution to Chicana literature and criticism. A companion volume to *Infinite Divisions: An Anthology of Chicana Literature* (U of Arizona Press 1993), Rebolledo's book takes its metaphorical title from the image of Chicanas using the "blank page" as a means for channeling their creative energies despite the fact that they are often faced with "a cold, inhospitable, and unreceptive culture" (ix). As she notes, "although there have been many attempts to silence Chicanas, they have continued singing, speaking, and writing" (ix).

At the center of Rebolledo's argument is the idea that Chicana writers have gained subjectivity by using their multiple identities to create a discourse of their own. She demonstrates this point by tracing the social, cultural, and historical development of Chicana literature from