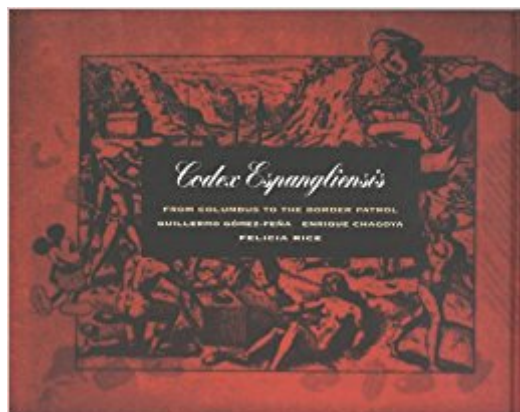


The book was found

Codex Espangliensis: From Columbus To The Border Patrol



Synopsis

Inspired by the pre-Hispanic codices that escaped immolation during colonial invasions, this artists' book opens out in accordion folds expanding to a length of over 21 feet. Rice has created a series of beautiful and jarring montages in which the mixture of languages, slang, poetry, and prose of Gã mez-Peã a's performance texts are woven through and around Chagoya's collages filled with pre-Hispanic drawings, colonial-era representations of New World natives, and comic book superheroes. Irreverent to the last, Gã mez-Peã a and Chagoya employ iconic figures and persistent stereotypes to overturn the fantasies of nationalism, ethnocentrism, and historical amnesia that cloud international relations. Rice's masterful typographic compositions orchestrate the text's many voices and views, offering a history of the Americas which must be read forward and backward, in fragments and in recurring episodes - in short, as history itself tends to unfold. Guillermo Gã mez-Peã a was born in Mexico City in 1955 and came to the U.S. in 1978. His work, which includes performance art, poetry, journalism, criticism, and cultural theory, explores cross-cultural issues and North/South relations. He is the recipient of an American Book Award for *The New World Border (City Lights)* and a MacArthur Foundation Genius Award, among many other honors. Enrique Chagoya is a Mexican-born painter and printmaker who has been living and working in the U.S. since 1977. The recipient of two NEA Fellowships, his most recent show of paintings was at the DeYoung Museum in San Francisco. He currently teaches at Stanford University. Felicia Rice is a book artist, typographer, printer, and publisher whose work has earned her many honors. She lectures and exhibits internationally, and her books are represented in the collections of various museums and libraries. She currently directs the graphic design and production program at the University of California, Santa Cruz Extension.

Book Information

Hardcover: 45 pages

Publisher: City Lights Publishers; 1st Ed. edition (January 1, 2001)

Language: English

ISBN-10: 0872863670

ISBN-13: 978-0872863675

Product Dimensions: 7.2 x 0.6 x 9.2 inches

Shipping Weight: 1 pounds (View shipping rates and policies)

Average Customer Review: 4.8 out of 5 stars [See all reviews](#) (9 customer reviews)

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Customer Reviews

This is a very striking art book with a strong message. The artists go to great lengths to make their point, appropriating cultural icons, utilizing bilingual text, and complex binding construction. It's the kind of art book worth a first look, then a read-through of the introduction, then a second look, and a third. Every time you see it, you'll gain some new understanding.

Wow, this is a crazy, different kind of book. First of all, you don't flip through the pages like a regular book -- instead, it opens up like an accordion. It's a visual mash-up of text and image, so I found that I read through it, then back through it the other way, then around and around until I felt I understood it. In a sense, this book taught me to read in a new way. As for what the book is about, it's a blend of myth and pop-culture (comics weigh in heavily) that I found very interesting. If you're into graphic novels, this graphic narrative will make you rethink comics. At least, that's how I see it. Also, if you're into visually and physically interesting books, like Murikami's *The Strange Library* for instance, this book is for you. It's a one of a kind.

Guillermo Gomez Pena, and Enrique Chagoya created this accordion foldout book with Felicia Rice that is packed with images that track the latin diaspora. Each page has an antiquated image, and juxtaposed with modern images and questions of placement in society for latin citizens. The questions raised from the images are political, religious, and add to the social commentary of the history of America in all its backwards thinking.

The delivery/ordering service was excellent. The book is a required text for a Fine Arts class. It is a challenge to make sense of. However, that is unimportant, most things in the art world can be a challenge as well. Glad to have as a source for books and other media.

I have always been a fan for Enrique Chagoya. This book is a great way to see his work, and it is really a commercial artist book that conveys what he does in his prints. And anyway, who has \$3000? At least I can own this. The accordion pages were glued together somewhat, but other than that, great.

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