
Rona Cran. *Collage in Twentieth-Century Art, Literature, and Culture: Joseph Cornell, William Burroughs, Frank O'Hara, and Bob Dylan*. Surrey: Ashgate, 2014. 248p.

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Rona Cran's *Collage in Twentieth-Century Art, Literature, and Culture: Joseph Cornell, William Burroughs, Frank O'Hara, and Bob Dylan* revitalizes the concept of collage by considering its role in capturing lived experience and its ability to integrate various mediums into one embodied encounter. Unlike previous books that investigate how the practice of collage facilitates forms of cultural expression, including Glenn Watkins's *Pyramids at the Lowre: Music, Culture, and Collage from Stravinsky to the Postmodernists* (1994), Brandon Taylor's *Collage: The Making of Modern Art* (2006), and Marjorie Perloff's *Unoriginal Genius: Poetry by Other Means in the New Century* (2012), Cran's book identifies multimedia uses of collage and highlights the importance of a physical environment that can provide a variety of material for such a project. She proposes New York City's particular suitability to collage for its abundance of detritus to recycle into new work, a claim that is central to her discussion of Frank O'Hara—a poet widely known for his intimate attachment to New York. Through collage, she argues, O'Hara is able to draw texture, tone, sound, and pattern from the city streets. In identifying particular ways that the city shapes cultural expression by means of collage, *Collage in Twentieth-Century Art, Literature, and Culture* adds a pseudo-ecocritical undertone to ongoing discussions about the purpose of collage in twentieth-century creative work.

The book focuses on the collage techniques of four major American figures—artist and sculptor, Joseph Cornell; writers, William Burroughs and Frank O'Hara; and musical artist, Bob Dylan. By working through a variety of mediums, including visual art, prose, poetry, and music, the author intends “to emphasise the *different* ways in which collage was used by different artists in overlapping periods and with links to the same geographical location” (emphasis in original; 38). The interdisciplinary nature of Cran's project certainly illustrates the various ways in which New York City might be encountered and expressed in the preserved form of the collage, but it also foregrounds the ways that spaces can be embodied through text. Through its interdisciplinary approach to collage, *Collage in Twentieth-Century Art, Literature, and Culture* appeals to a wide array of scholarly audiences and might have some attraction even for a general readership. Employing principles of visual art in textual analyses of prose and poetry, both literary and musical, the project leans in the direction of literary studies. However, the inclusion of popular culture movements including Dylan's folk music and Burroughs's connection to the Beat movement might lend itself to popular audiences who have a keen interest in countercultural movements.

While Cran's book orbits around the concept of collage, two central claims of her project are first, that collage facilitates experiential reading and second, that the artists' connections to New York are foundational to the particular functions of collage that she foregrounds. The first of these is primarily addressed in the book's introductory chapter, in which Cran outlines the ability of collage to embody rather than represent. The fragments of collage, she argues, embody the experience of “displacement and strangeness” that encapsulates a Post-WWII world (6-7). Cran's second claim that the material space of New York is particularly important to the work of the writers and artists in her study is largely tied to the sense of embodiment

that is enabled by collage techniques. Later, she describes the “hallucinatory, multifarious, patchworked metropolis of 1960s New York City” as intensely influential in Bob Dylan’s music (187). Such a claim seems inherently tied to ecocritical understandings of urban space, a theoretical framework that is conspicuously absent in the project, but one which would allow Cran’s claim that “collage is a chiefly urban art form” to take on a more prominent role in her argument (30). Her connection between collage and the struggle of representation versus embodiment is apt, but it becomes less prominent beyond the book’s introduction, and some of the book’s close readings would benefit from the insights of the ecocritical sentiments coded in the opening discussion.

Despite the potential critique of dodging its ecocritical connections, *Collage in Twentieth-Century Art, Literature, and Culture* demonstrates compelling readings of the figures in the study. The book’s greatest strength is its nuanced discussion of Bob Dylan, a figure that connects what might be seen as the high art of the other figures in the study to American popular culture. Cran outlines Dylan’s specific collage techniques and his self-perceived roots in visual art in order to demonstrate how his music attempts to capture lived experience. In identifying how Dylan “builds his songs less from the imagination than from collated snapshots of real life,” Cran gestures back to her important recognition that collage techniques can bring on embodied experiences of material space. By following her discussion of Dylan with a conclusion that addresses John Ashbery and Allen Ginsberg, Cran exposes her roots in literary studies but also identifies the prevalence of collage techniques across twentieth-century artistic, literary, and cultural expression.

Cristina Herrera. *Contemporary Chicana Literature: (Re)Writing the Maternal Script*. Amherst, New York: Cambria, 2014. 235p.

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In the field of mothering and motherhood studies, there is a lack of literature which specifically focuses on the mother-daughter relationship in Chicana Studies. Cristina Herrera’s *Contemporary Chicana Literature: (Re)Writing the Maternal Script* fills this void in literary scholarship by examining a diverse array of Chicana writers that push the boundaries of maternal relationships. The text is a welcome addition to the canon, especially since it goes beyond the limited interpretations of Chicana mother-daughter relationships, motherhood, and mothering and recognizes the intersectionality of race, gender, sexuality, socioeconomics, and religion in shaping the relationship between Chicana mothers and daughters. With its widely interdisciplinary literary, cultural, religious, and historical sources, *Contemporary Chicana Literature: (Re)Writing the Maternal Script* gives readers some much-needed critical perspectives and Herrera should be commended for her notable effort.

Contemporary Chicana Literature: (Re)Writing the Maternal Script focuses on the analysis of certain literary works about the Chicana mother-daughter relationships which experience empowerment, conflict, and/or identity differences. While such factors are not unique to Chicanas nor provide a universal discourse about Chicana motherhood, Herrera’s complex analysis