María Brito is a Cuban-American artist whose work encompasses several media including sculpture, drawing, painting, mixed media, and installation. This monograph by Juan A. Martínez, the fourth volume in the A Ver: Revisioning Art History series from UCLA's Chicano Studies Research Center Press, is the most extensive publication currently available on Brito.

Martínez situates Brito's work within the Miami art scene of the 1980s as well as within the Cuban-American community in which she came of age. Biography and identity are important factors in Brito's work, and Martínez explores several aspects of her story. She arrived in Miami at age thirteen during a covert effort known as Operation Pedro Pan, which brought unaccompanied children of Cuban political dissidents to the United States. Her parents eventually joined her and her brother to create a new life as an American family. Her identity as an exile caught between two cultures has informed her dual career as an art educator and practicing artist.

Themes throughout Brito's work include confinement/liberation, women's roles, and the influence of the past on the present. Her autobiographical, enigmatic imagery suggests the influence of Frida Kahlo, who Brito discovered in the 1980s. Brito's ambivalent relationship to her Catholic upbringing surfaces in Renaissance and Baroque images of the Virgin Mary. Though her outlook is less dystopian than that of Edward Kienholz, the darker aspects of her installations share his aesthetic. Echoes of Joseph Cornell's box constructions appear as well in her mixed media work. Brito has referenced and appropriated images from earlier Western art history throughout her career, most recently entering into a dialogue with Goya's Los Caprichos in her Las Goyescas sculpture series of 2005-6. In the past decade, she has shifted her focus from personal symbolism toward social and political commentary. Martínez, a professor of Art and Art History at Florida International University, has written extensively on Cuban art from the early twentieth century to artists like Brito who are working today. Color photographs throughout this softcover monograph give readers a good sense of the scale and range of Brito's work. The book concludes with notes on the text, exhibition history, bibliography, and index.

María Brito is a substantial and accessibly-written introduction to this artist, recommended for undergraduates and above in art history, history, and Latin American studies. Libraries looking to strengthen holdings in Latino/a art would do well to acquire this and similar volumes in the A Ver series on Gronk, Yolanda M. López, Celia Alvarez Muñoz, and other artists.

Lindsay King, Art Collection Public Services Librarian, Northwestern University Library, l-king@northwestern.edu