

apparently simple relationship, of the web of relationships implicit in each of the elements of that relationship, is as staggering as the discovery of a galaxy. Chicano art is, like any art of the twentieth century, surreal and superreal. That is, it is consciously and unconsciously aimed and perceived. Chicano literature, like any literature, helps make us aware of and participants in the dialectics of reality. The artistic process only begins with the artist. The reader and the critic help to complete the process, to carry it on to the infinite number of times that the work of art can begin the process of creating mythic timespace.

Many of us have experienced art within the Chicano Movement. We have discovered our personal truths about the meaning of art, and history, and poetry while working in the historical process on picket lines and in demonstrations. We discovered universal meaning when we were most ourselves. Some of us are turning that kind of experience into literature, and in that way we are in communication and communion with Russians, Native Americans, Englishmen, Asians, Africans, and all the other *batos* and *rucas* around this flimsy planet. Aztlán is as real as the United States of North America and México. It is a synthesis of the two, and, simultaneously, an unique entity. Chicano literature is powered by this dialectic.

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ORÍGENES

I

En la unidad
del Todo
se encuentra la nada
y en la nada
bailamos tú
y yo
la eterna
conjugación
del verbo
ser.

II

Vibración
en infinita
figura vuelas
y en cíclica forma
el viento eternamente
besas.

—Alejandro Nassíf-López
School of Law, UCLA