el mundo zurdo

an international conference
on the life and work of
Gloria E. Anzaldúa

Art & Performance

Society for the Study of Gloria Anzaldúa
and
the Women's Studies Institute
at the University of Texas at San Antonio

in collaboration with Trinity University and
The Esperanza Peace and Justice Center

November 4-6, 2010
Welcome!/¡Bienvenid@s!

Una vez más, the Society for the Study of Gloria Anzaldúa (SSGA) and the Women's Studies Institute (WSI) at the University of Texas at San Antonio (UTSA) welcome you, les damos la bienvenida to our beautiful colonial city and to UTSA.

SSGA was formed in 2006 to provide a space for students, scholars and community to come together to continue with Anzaldúa's vision and passion. In 2007, the WSI became the SSGA's academic home. Since 2009, *El Mundo Zurdo* is the conference where we actualize these goals. Every 18 months, in November and in May, we gather as co-sponsors of the conference with the hope that you enjoy celebrating the life and work of one of our Tejana sisters, whose words have touched the world.

El Mundo Zurdo 2010 is a testament to the interest and commitment of many people, and we want to acknowledge all who have labored to make it happen. Without the scholars and students whose continued engagement with Anzaldúa’s work energizes and gives SSGA life, without the community's desire to remember and keep Anzaldúa’s life and work at the center of much needed work for social change, SSGA would not exist. *El Mundo Zurdo* would not exist.

We hope that you will join us in 18 months at the next conference to be held in May 2012 in San Antonio at UTSA.

¡Que viva el mundo zurdo!

Enjoy the conference!

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<th>The Organizing Committee</th>
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<tr>
<td>Norma Alarcón</td>
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<tr>
<td>Carolyn Motley</td>
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<td>Norma E. Cantú</td>
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<td>Antonia Castañeda</td>
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<td>Anel I. Flores</td>
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<td>Maria Fránquiz</td>
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<td>Christina Gutiérrez</td>
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<td>Larissa Mercado-López</td>
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PRE-CONFERENCE EVENT

Thursday November 4, 2010

3-6 p.m.
(Limited to 10 participants)
Café Citlatli, 1913 S. Flores

Sculptural Art: Woman as a Vessel of Power
Found object and soft sculpture workshop by Deborah "Kuetzpalin" Vásquez

Participants will sew or glue fabric and place elements of power within the sculpture, creating a soft sculpture of a woman as a vessel of power.

Contact cafecitlali@gmail.com to reserve a spot.
A minimal fee for materials may be charged.

OPENING EVENT

Thursday November 4, 2010
7 p.m.

Esperanza Peace and Justice Center, 922 San Pedro St.

Paola Zaccaria and Daniele Basilio

*Altar: Cruzando Fronteras, Building Bridges*

A special attention has been devoted to the poet’s altares at the University Library of Santa Cruz, which were an integral part of her spiritual life and creative process as a writer and may be the best picture to visualize the frame of her creative process. The editing of the video has been built on the idea that the film should have the structure of an altar, a mestizo style and a poetic-musical fronterizo rhythm (given by the music of Lourdes Pérez).

A discussion with Graciela Sánchez and Antonia Castañeda will follow the screening of *Altar.*
## CONFERENCE PROGRAM

### Thursday November 4, 2010

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<tr>
<td>3:00 to 6:00 PM</td>
<td>Pre-Conference Workshop</td>
<td>Deborah &quot;Kuetzpalin&quot; Vásquez</td>
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<tr>
<td>7:00 PM</td>
<td>Welcome Reception Film Screening: <em>Altar</em></td>
<td>Café Citlatli 1913 S. Flores</td>
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<td>Comments: Graciela Sánchez and Antonia Castañeda</td>
<td>Esperanza Peace and Justice Center 922 San Pedro St.</td>
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### Friday November 5, 2010

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<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tr>
<td>8:00 AM to 5:00 PM</td>
<td>Registration</td>
<td>Buena Vista Lobby</td>
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<tr>
<td>8:30 AM to 9:00 AM</td>
<td>Welcome: Dr. Norma E. Cantú, Dr. Sonia Saldívar-Hull</td>
<td>Buena Vista Theater (1.326)</td>
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<td>Blessing: Cristal González</td>
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<tr>
<td>9:00 AM to 10:00 AM</td>
<td>Opening Plenary</td>
<td>Buena Vista Theater (BV 1.326)</td>
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<td>Laura Pérez: <em>Performing Spirituality and Visionary Politics in the Work of Gloria Anzaldúa</em></td>
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<tr>
<td>10:00 AM to 10:15 AM</td>
<td>BREAK</td>
<td>Assembly Room (BV 1.338)</td>
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<tr>
<td>10:15 AM to 11:30 AM</td>
<td>Concurrent Sessions 1 A-F</td>
<td>Frío (F) and Durango (D) Rooms</td>
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### Concurrent Sessions 1 A-F

**1A (F 3.406) Panel: Anzaldúa's Borderlands, Nepantla, and Conocimiento in Action**

**Moderator: Aída Hurtado**

1. Rebeca Burciaga, “Aspiring to Profess: Chicana Ph.D. Students' Academic Aspirations”

**1B (D 2.206) Panel: Visual Rhetorics of the Americas: Performing Afro-Chicana/o & Xicana-Indígena Diasporic Subjectivities through Son Jarocho and the Codex Glyph**

**Moderator: Michelle Zamora**

2. Damián Baca, “Crossing Borders: Gloria Anzaldúa and the Rhetorics of the Americas”
Friday November 5, 2010

1C (D 2.304) Panel: Pláticas and Analysis of Gloria Anzaldúa’s Thought
Moderator: Norma Alarcón
2. Edwina Barvosa, “Beyond Unity to Solidarity in Gloria Anzaldúa’s Thought: Exploring the Relationship between Mestiza Consciousness & Sustained Cohesion in Social Movements”
3. Theresa Delgadillo, “Travel, Borders and Immigration in Anzaldúa’s Ouvre”

1D (D 3.206) Panel: Sacred and Esoteric Beliefs and Practices: From Divinities and Divination to Aesthetics and Activism
Moderator: Laura Pérez
1. Sandra M. Pacheco, “Tending to the Spirit in Anzaldúa's Spiritual Activism”
3. Lenora Perry-Samaniego, “Curanderismo and Folk Healing: Queering the Domestic in the Works of Gloria Anzaldúa and Amalia Mesa-Bains”

1E (D 3.208) Panel: Rhetorics of Performance, Text and Context
Moderator: Larissa Mercado-López
1. Chelsey Patterson, “‘Carved and Tattooed with the Sharp Needles of Experience:’ The Rhetoric of the Sideshow as Site of Resistance in The Gloria Anzaldúa Reader”
3. Stephanie Fetta, “La facultad Reveals the Beauty of Shame: Aesthetic of the Body in Chican@ and Latin@ Plays”

Moderator: AnaLouise Keating
4. AnaLouise Keating, “Risking the Personal: Autohistoria and Autohistoria-Teoría as Cosmic Connection”

11:30 AM to 11:45 AM | BREAK | Durango Student Lounge (D 1.116)
11:45 AM to 1:00 PM | Concurrent Sessions 2 A-G | Frío (F) and Durango (D) Rooms

Moderator: Norma Alarcón
1. AnaLouise Keating, “Gloria Anzaldúa’s Shaman Aesthetics”
2. George Hartley, “Anzaldúa’s Backpack: Nahuala Itineraries of New Mestiza Indigenism”
Friday November 5, 2010

2B (D 2.206) Panel: Theoretical Perspectives on Anzaldúan Lived Experiences
Moderator: Ellen Riojas-Clark
1. Patricia Pedroza, “Calar Hondo y Cortar Lengua: Engaging a Healing Process by Following Anzaldúan Concepts”
2. Linda Winterbottom, “The Road of a Nepantlera: Remembering Becky”

2C (D 2.304) Panel: Discourses of Color and Whiteness
Moderator: Lucila Ek
1. Romana Radlwimmer, “Gloria Anzaldúa: Subverting the Symbolic Order”
3. Rose M. Rodríguez-Rabin, “A Discourse of the Re-Imagining of the Colonized: What Am I?”

2D (D 3.206) Panel: Pain and Healing a la Anzaldúa
Moderator: Lenora Perry-Samaniego
1. Victoria A Gentin, “‘What is this Anger Serving?’: Exploring the Role of Anger and Pain in the Work of Gloria E. Anzaldúa and Thich Nhat Hanh”
2. Sunshine Marie Anderson, “Defining a New Discourse: A Look into Spaces Creating Chicana/o Identity, Resistance and Healing Through the Arts”

2E (D 3.208) Poetry Performance: The Stages of Conocimiento and Generating Subversive Knowledges: Writing Poetry with Anzaldúa (Poetry Performance)
Moderator: Susy J. Zepeda
1. Emmy Pérez
2. Kamala Platt

2F (D 3.216) Panel: Locura, Conocimiento and the Process of Popular Cultural Production
Moderator: Antonieta Ávila
1. J. Francisco Galarte, “Amor y Dolor as a Decolonizing Hermeneutic: Feeling the Third Space in Chavela Vargas’ Repertoire”
3. Alex Mendoza Covarrubias, “Drawing the Borderlands: Love and Rockets and the Illustrated Third Space”
4. Lori Rodríguez, “Mestizaje Spoken Here: Embodied Geography and the Performance of Tejanidad in the Works of Amalia Ortiz”

2G (F3.536) Performance: Movimiento Cihuatl
Moderator: Marisa González
Participants: Giomara Bazaldúa, Marisa González, Yasmina, Daisy Hernández, Fabiola Ochoa Torralba, and Genevieve González

**Friday November 5, 2010**

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<tr>
<td>1:00 PM to 2:30 PM</td>
<td>LUNCH</td>
<td>DoubleTree Hotel Ballroom</td>
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<tr>
<td>2:30 PM to 3:45 PM</td>
<td>Concurrent Sessions 3 A-F</td>
<td>Frío (F) and Durango (D) Rooms</td>
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#### 3A (F 3.406) Panel: Utilizing Anzaldúa’s Children’s Literature for Interdisciplinary Learning
**Moderator: Claudia Cervantes-Soon**
1. Antonieta Ávila, “Bilingual Elementary School Students Learning in Nepantla”
2. Carol Brochin Ceballos, “Recovering Geographies of Home through Anzaldúa’s Children’s Literature”
3. María Fránquiz, “Cultivating a Path toward Conocimiento in Elementary Classrooms”

#### 3B (D 2.206) Panel: Testimonios: Pedagogies and Lessons of Survival
**Moderator: Rose Rodríguez-Rabin**
1. Norma Cárdenas, “Journey of a Nepantlera: Reflections from a Migrant Tejana Ethnic Studies Professor in the Pacific Northwest”
2. Carmen Aróstegui Karshis, “Forgetting the Mother Tongue: An Assimilation Experience, or an Anzalduán Nepantla Re-Cover”
3. Irene Mónica Sánchez, “Papalotl, ‘What Kind of Butterfly Do You Want to be?’ Healing Ourselves, Healing Our Communities: the Journey of a Xicana in Graduate School.”

#### 3C (D 2.304) Panel: Anzaldúa’s Impact on Chicana Feminist Pedagogy
**Moderator: Antonia Castañeda**
2. Lisette Ordorica Lasater, “Haciendo Cara: Crafting a Chicana Feminist Pedagogy”

#### 3D (D 2.206) Panel: Sweet Dark Places: Gloria Anzaldúa, Disability/Creativity and the Coatlicue State
**Moderator: Leah Lakshmi Piepzna-Smarasinha**
1. Qwo-Li Driskill
2. Maria Palacios
3. Aurora Levins Morales (Via Skype)

#### 3E (D 2.308) Panel: International Settings and Anzaldúa Perspectives
**Moderator: Annette Portillo**
1. Yesi King, “Latina Muslim Borderland Identities”
2. Tereza Kynclova, “Going International: Anzaldúaan Thought, Postcolonial/Postsocialist Realities”

#### 3F (D 2.316) Poetry Performance: Being a Crossroad: Surviving the Borderlands Through Poetry
**Moderator: June Pedraza**
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<th>4:30 PM to 5:15 PM</th>
<th>Concurrent Sessions 4 A-F</th>
<th>Frío (F) and Durango (D) Rooms</th>
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**4A (F 3.406) Panel:** Healing the Feminine in the Academy via Theories, *Testimonios y Leyendas*

**Moderator:** Rosana Blanco-Cano

1. Adrián Del Río, “Luchadoras de la Frontera: A Story of Community College Students”
2. Charlene Gómez, “Ni Santas, Ni Putas, Sólo Mujeres--Mujeres in the Undocumented Student Movement and Their Emerging Mestiza Consciousness”

**4B (D 2.206) Poetry Performance:** Mouthfeel Press Poets Reading

**Moderator:** Ire’ne Lara Silva

1. Katherine Hoerth.
2. Nancy Lorenza Green
3. Laura Cesarco Eglin
4. Maria Miranda Maloney

**4C (D 2.304) Panel:** Of God and Convents: Narratives of Mothering and Girlhoods

**Moderator:** Betsy Dahms

1. Anna Lapera, “God Must Have Been a Feminist to Make Me: Girls’ Narratives of Identity, Sexuality and Transition in an Amazonian Convent”
2. Michael Lee Gardin, “Third Space Mothering in Ana Castillo’s *So Far From God*”
3. Larissa Mercado-López, “Mat(t)ering Metaphor: Putting Flesh Back on Mestiza Maternal Bodies”

**4D (D 3.206) Panel:** Bodies/Cuerpos on the Border

**Moderator:** Cathryn Josefinia Merla Watson

1. Robyn Henderson-Espinoza, “El cuerpo como (un) espacio de frontera: Texturizing Bodies in the Borderlands”
3. Micah Garza, “Queering La Familia: Towards a Kinship Discourse that Embraces Third Space Identitites”

**4E (D 3.208) Panel:** Performance, Pedagogy, and Performing

**Moderator:** Rita Urquijo-Ruiz


**4F (D 3.216) Panel:**

**Moderator:** Maricela Oliva

1. Cordelia Barrera, “Bodies on the Dystopic Border: Anzaldúaan Thought and Alex Rivera’s *Sleep Dealer*”
2. Laurel Boshoff, “The Representation of Gloria Anzaldúa’s *Borderlands* Theory in Witi Ihimaera’s *Whale Rider*: Kahu’s Process of Awakening to be the Maori’s Mestiza
3. Amanda Branker-Ellis, “Suturando Heridas: Chicana/o Literature’s Requisition(s) for Healing”
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<tr>
<th>Time</th>
<th>Event Description</th>
<th>Location</th>
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| 5:15 PM to 6:30 PM | **ROUNDTABLE: Anzaldúa Mundo Zurdo:** Three Chicana Visual Artists Santa Barraza, Deborah Kuetzpaliin Vasquez, and Liliana Wilson  
Moderator: Antonia Castañeda | Buena Vista Theater (1.326) |
| 7:30 PM to 9:00 PM  | **CULTURAL NIGHT / NOCHE DE CULTURA**  
Moderator: Rita Urquijo Ruiz  
Giomara Bazaldúa, Marisa González, Yasmina, Daisy Hernández, Fabiola Ochoa Torralba, and Genevieve González  
*Movimiento Cihuatl*  
Natalie Marlen Goodnow (The Generic Ensemble Company)  
*Eagle Woman Poems*  
Felicia Montes (Otis Art School)  
*Loteria Xicana*  
Griselda L. Muñoz  
*Mi Mundo Zurdo: A Chicana Performance Poeta’s Gift to Gloria*  
Alexis Herrera, Peter Mendoza, Joanna Saucedo, Gabi Padilla, Berenice Dimas, and Susana Ramírez  
*Rhythmic Mestizaje: Son Jarocho as a Movimiento for Social Justice* | Gallista Gallery  
1913 S. Flores Street |
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<tr>
<td>9:00 AM to 10:15 AM</td>
<td>ROUNDTABLE: Bridging: How Gloria Anzaldúa’s Work Transformed us (A Conversation between Humanities and Social Sciences) AnaLouise Keating, Suzanne Bost, Elisa Facio, Gloria González-López, and Aída Hurtado</td>
<td>Buena Vista Theater (1.326)</td>
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<tr>
<td>10:15 AM to 10:30 AM</td>
<td>BREAK</td>
<td>Assembly Room (BV 1.338)</td>
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<tr>
<td>10:30 AM to 11:45 AM</td>
<td>Concurrent Sessions 5 A-G</td>
<td>Frío (F) and Durango (D) Rooms</td>
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5A (F 3.406) Panel: A Critique of the Subject: Anzaldúa, Pérez, Zambrano
Moderator: Myrriah Gómez
1. Magda Garcia, “Chicana Family Counterimagery: Emma Pérez’s Forgetting the Alamo, or Blood Memory and Gloria Anzaldúa’s “La historia de una marimacho”
2. Yolanda Godsey, “Razón Poética: Gloria Anzaldúa’s and María Zambrano’s Shared Vision”
3. Maria C. González “A Unique Identity: Gloria Anzaldúa’s Contribution to the Critique of the Subject”

5B (D 2.206) Panel: Inner Work/Public Acts: Anzaldúa and Cultural Production
Moderator: Aída Hurtado
2. Jessica López Lyman, “Witnessing Performance Poetry in the Classroom”

5C (D 2.304) Panel: Journeys and Traveling: La Malinche, Caribbean American Literature and Post-colonial Theory
Moderator: Mariela Rodríguez
1. Olga Arnaíz Zhuravleva, “From Aztlán to Siberia: The Longest Journey of La Malinche”
2. Marion Rohrleitner, “New Mestiza Consciousness’ as Traveling Theory?: Anzaldúa and Contemporary Caribbean American Fiction”

5D (D 2.206) Panel: Performance: Writing and Living
Moderator: Sue Kasun
2. Graciela López, “‘Drumming Sets My Soul Free’ a dramatic performance”
Saturday November 6, 2010.

5E (D 3.208) Panel: Testimonios of Border Life  
Moderator: Corina López  
1. Sebastián José Colón-Otero “I Am More Than Half & Half: A Mita’ y Mita’ Speaks’ Conocimiento, Secreto, Coatlicue state and Nepantla in my experience as a transgender person of color”  
2. Christopher Carmona, “Tierraville: Melissa’s Story”  

5F (D 3.216) Panel: Young Scholars and Atravesados Negotiating the Academic Landscape through Practices through the Body and Theories of the Flesh.  
Moderator: Michael Lee Gardin  
1. Víctor Del Hierro, “House Keeping: Eating the Border”  
2. Marcos Del Hierro, “I Fight the Academy with Nopalitos: Food as a Methodological Tool for the Chican@ Scholar”  

5G (F3.536) Workshop: From the One, Many: Introduction to Chinese Medical Perspectives on Wholeness and Healing  
Moderator: Candace De Leon

Sottolin Weng will conduct this workshop.

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<tr>
<td>11:45 AM - 1:15PM</td>
<td>Closing Plenary: <em>Doing Work that Matters</em>: Bridging Letras y Cambio Social, A National MALCS Roundtable</td>
<td>Buena Vista Theater (1.326)</td>
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<tr>
<td>1:15 PM - 2:30PM</td>
<td>CLOSING CEREMONY</td>
<td>Buena Vista Theater (1.326)</td>
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DON’T FORGET TO FILL OUT THE EVALUATION FORM AND DEPOSIT IT WITH THE VOLUNTEERS AT THE REGISTRATION TABLE!
JOIN US FOR OTHER COMMUNITY EVENTS:

María: Daughter of Immigrants  
*Una Noche de Recuerdos/An Evening of Memories*  
Esperanza Peace and Justice Center  
922 San Pedro  
Saturday, November 6, 2010  
7:00 p.m.

María Antonietta Berriozábal will mark with pride the 100th Anniversary of the November 6, 1910 crossing of the US/Mexico border by her paternal grandparents and father by introducing her book, *María: Daughter of Immigrants*. María's mother and maternal grandparents crossed in 1914. While the book will not yet be available, she will do readings, starting with the journeys of her parents' crossing and her early years in San Antonio's west side. An evening of song, photos, and video from a family's life will honor her proud heritage as Mejicana, Mexican American, Chicana, Tejana -- a heritage that is not only hers but that of a people who, like immigrants everywhere, have helped to build Texas and this nation.

María’s father and mother, Apolinar and Sixta with her brothers, Felix and Louis; she’s in the middle.
Café Citlali: Concepto nacido del pensamiento Anzaldúano
Saturday November 6, 9:00 p.m.
Café Citlali @ Gallista Gallery
1913 S. Flores Street
San Antonio, TX 78204

Café Citlali was established to bring light to delicious comida Chicana y Mexicana that is good for you or at the very least doesn't kill you. I do not have a degree in nutrition, but I have attained knowledge from my ancestors, particularly my jefita Chave and Amá Juanita, who both passed from complications of diabetes. This wisdom was passed down through pláticas around kitchen tables and verified through consejos from curanderas, cocineras, and books. This method of passing down tradiciones, we share with community and anyone who cares to learn. We will conduct discussions, workshops, and exhibits that bring awareness to this disease that so strongly affects mujeres in oppressed communities.

Koyolxauki Art Exhibition
An exhibition featuring invited artists to submit completed art or create work with the splendid moon as woman as the subject matter.

Lunada: Aullidos a la Madre Luna
An evening of sharing stories, poetry, songs, music and other methods of calling on the power of Koyolxauki, La Madre Luna.

Limpia y Consejos: Healing Ourselves and Our Community
A short workshop and discussion on the power of healing followed by limpias, readings, and consejos by Doña Luz and/or other curanderas.

For information and to participate with poetry, cuentos, etc. contact:
Deborah Kuetzpalin Vásquez
cafecitlali@gmail.com
210-363-1689
SELECTED ARTIST FOR 2010

Alma Gómez-Frith is a visual artist and teaches as adjunct faculty for the Department of Art at Boise State University. She earned an MFA in 2001 from BSU. Her work has been selected by jurors, including distinguished art critics Lucy Lippard and Judy Chicago for regional, national, and international exhibitions. Her work is published in *Contemporary Chicana and Chicano Art: Artists, Works, Culture and Education* and in *Chicano Art in our Millennium*. She has been commissioned to paint murals for the Idaho Migrant Council, Hispanic Cultural Center of Idaho, Boise State University and for Terry Reilly Health Services. Her work looks into parallels between Mesoamerican and Catholic religious syncretism and a Chicana/o identity. Currently she is working on a body of work consisting of drawings and paintings in the traditional Mexican retablo style depicting Mexican Catholic saints. In addition to her role as visual artist and art professor Alma has, for the past eighteen years, worked for the College Assistance Migrant Program (CAMP) advising and guiding Latina/o students as they pursue degrees at BSU.

PLENARY SPEAKER

Laura Pérez is an associate professor and graduate advisor of the doctoral program in the Department of Ethnic Studies, at the University of California, Berkeley. She is also a core faculty member of the doctoral program in Performance Studies and an affiliated faculty member of the Department of Women’s Studies and the Center for Latin American Studies. She has served as the Coordinator of the Program in Chicana/o and Latina/o Studies twice, and directed the Beatrice M. Bain Research Group on Gender. Her research and teaching focus on post-sixties U.S. Latina/o literary, visual, and performance arts; “U.S. women of color” (aka “third world”) feminist and queer thought; art and spirituality; racialization and the cultural politics and economics of the artworld(s); cultural studies and interdisciplinary theories of oppositionality and decolonization. She is the author of *Chicana Art: The Politics of Spiritual and Aesthetic Alterities* (Duke UP 2007). Her essays on Latina/o spirituality have appeared in *Decolonial Voices: Chicana/os Studies in the 21st Century* (Aldama and Quiñonez 2002), *Latino/as in the World-System: Decolonization Struggles in the 21st Century U.S. Empire* (Grosfoguel et al. 2006), *Rethinking Latino(a) Religion and Identity* (De la Torre and Espinosa 2006), *Mexican American Religions: Spirituality, Activism, and Culture* (Espinosa and García 2008), and *Rhetorics of the Americas, 3114 BCE to 2012 CE* (Baca and Villanueva 2009). She has also written curatorial on the work of Long Nguyen, Christina Fernandez, San Francisco’s Women’s Building, Ester Hernandez, and Linda Arreola. In spring of 2009, she co-curated the art exhibition *Chicana Badgirls: Las Hociconas*, at the 516 Gallery, in Albuquerque. She is at present co-editing *The®-Erotics: Decolonizing Sex and Spiritualities in the Latin@Americas*, at work on a new book on U.S. women of color queer feminisms, decolonizing spiritualities, and non-violence, and on a new exhibition of California Latina/o artists.
ABSTRACTS

PAPERS
Sunshine Maria Anderson (University of California, Los Angeles)
Title: Defining a New Discourse: A Look into Spaces Creating Chicana/o Identity, Resistance and Healing Through the Arts
Paulo Freire suggests, “Education is communication and dialogue.” With this in mind, I realized that this type of education is taking place informally within community events specifically in the Chicana/o community of East Los Angeles. Patricia Zavalla’s notion of social location informs my research in examining culturally specific events that give rise to resistance, identity and healing. Dolores Delgado Bernal’s and Daniel G. Solorzano’s theory of transformational resistance provides insight into the element of resistance being performed within these spaces via creative avenues that ultimately lead to social change. By focusing on the arts I intend to reveal the value and importance of the arts within underserved communities as a tool outside of traditional academia that promote an empowering sense of identity, resistance to an oppressive environment and an opportunity for healing from negative aspects of the city.

Antonieta Ávila (University of Texas, Austin)
Title: Bilingual Elementary School Students Learning in Nepantla
The purpose of the study is to demonstrate how literature can be effectively used to assist meaning making in Science, Social Studies and Language Arts. The presenter argues that students and teachers are able to create a space that is unique in blurring the content area boundaries within the classroom, indeed, fostering nepantla within the classroom. The teachers and the students created a space that was not only Science nor only Reading/Writing. Instead, the interactional space of the curriculum is fluid and allows students to move between two or more subject areas. In this way, a new hybrid genre opened possibilities for writing and visually representing what was valued at school as much as at home.

Damián Baca (University of Arizona)
Title: Crossing Borders: Gloria Anzaldúa and the Rhetorics of the Americas
This paper advances Gloria Anzaldúa’s "new mestiza consciousness" as a dynamic strategy for undermining and rethinking colonial distinctions between "writing" and "art," distinctions that limit the technologies of the pen and paintbrush within a European-imposed access of cultural progress. This strategy involves what I describe as "inventing between" the hierarchical tensions of Western and Mesoamerican ways of knowing and being.

Cordelia Barrera (Texas Tech University)
Title: Bodies on the Dystopic Border: Anzaldúa Thought and Alex Rivera’s Sleep Dealer
This paper activates a dialogue between the environmental aspects of Anzaldúa’s writings and Alex Rivera’s Sleep Dealer to underscore the linkages between bodily materiality and a destructive political and increasingly militarized border. Moving from social and cultural geographical models to Anzaldúa’s historically informed treatment of the borderlands allows us to chart Rivera’s dystopic rendering of the possible effects of a 21st-century “closed” border. This stance urges us to engage the effects of globalization and market economies on a borderlands culture—and brown, working bodies in particular—with the effect of galvanizing the status of Anzaldúa studies on an international level.

Edwina Barvosa (University of California, Santa Barbara)
Title: Beyond Unity to Solidarity in Gloria Anzaldúa’s Thought: Exploring the Relationship between Mestiza Consciousness & Sustained Cohesion in Social Movements
Gloria Anzaldúa argued that progressive social movements will only succeed if they abandon political unity based on assertions of sameness in favor of political solidarity that productively incorporates the differences among people. Mestiza consciousness plays a role in creating political solidarity. Yet, questions remain regarding exactly how shifting among our different identities in mestiza consciousness can help foster lasting solidarity in coalitions and movements. This paper considers the role that mestiza consciousness can play in political solidarity through a case study of the interventions and framing strategies of the UFW between April 1962 and November 1976.
Laurel Bosohoff (University of Texas, San Antonio)
Title: *Witi Ihimaera’s Whale Rider’s Kahu as Representing Gloria Anzaldúa’s Borderlands Theory and Kahu’s Process of Awakening to be the Maori’s Mestiza*

In 1987, Witi Ihimaera’s *Whale Rider* introduced the world to Kahu, a strong female protagonist who saves her Maori culture from destruction. Kahu exemplifies Anzaldúa’s theoretical explorations in *Borderlands/La Frontera: The New Mestiza*. Koro, Kahu’s great-grandfather’s abidance to Maori traditions places Kahu in the Anzaldúan “borderland,” “a vague and undetermined place created by the emotional residue of an unnatural boundary… The prohibited and forbidden are its inhabitants” (Anzaldúa 25). Once Kahu is able to embrace her Anzaldúan “wild tongue,” the Maori language and her ability to speak to the whales and dolphins, she can break free from the borders to become the Maori’s mestiza, who brings in the new era of reawakening and preserving Maori traditions.

Amanda Branker-Ellis (Rice University)
Title: *Suturando Heridas: Chicana/o Literature’s Requisition(s) for Healing*

In Gloria Anzaldúa’s *Borderlands/La Frontera: The New Mestiza*, Anzaldúa presents the critical concept of the Borderland, or la herida abierta. The following work will explore the redeployment of this critical concept within Contemporary Chicana/o Literature. More specifically, this investigation will be grounded in a work by Manuel Muñoz entitled, *The Faith Healer of Olive Avenue*. By linking Muñoz with Anzaldúa, this work gestures towards the durative primacy of recognizing intra-communal wounding and the transformative power of reading.

Rebeca Burciaga (San Jose State University)
Title: *Aspiring to Profess: Chicana Ph.D. Students’ Academic Aspirations*

This paper builds upon Gloria Anzaldúa’s (2002) *Path of Conocimiento* theory to describe how fifteen Chicana Ph.D. students in the field of Education describe and aspire to pursue tenure-track careers in the academy. Using the methodologies of testimonio and Chicana Feminist Epistemology (Delgado Bernal, 1998), this longitudinal study found that all the women in the study aspired to obtain tenure track careers despite research suggesting Women of Color are the least likely to pursue careers in academia. In addition, the participants’ career aspirations consider not only their dreams but also those of their families, communities, and future generations.

Jessica Camp (Texas Woman’s University)
Title: *Radical Rhetoric: Excavating the Early Drafts of La Prieta*

First published in 1981 in *This Bridge Called My Back: Writings by Radical Women of Color*, Anzaldúa’s short autohistoria, “La Prieta,” represents an important, though frequently overlooked, aspect of her work. I explore the early manuscript drafts of “La Prieta” and discuss some of the insights these early drafts offer into Anzaldúa’s complex writing process and her radical theoretical perspectives in “La Prieta” (particularly the perspectives which don’t make their way into the published version of this essay). By highlighting the complicated, radical dimensions of “La Prieta,” I highlight the value in examining Anzaldúa’s earlier works.

Norma Cárdenas (Oregon State University)
Title: *Journey of a Nepantlera: Reflections from a Migrant Tejana Ethnic Studies Professor in the Pacific Northwest*

This paper, a combination of personal memoir and critical pedagogy, will explore my personal experiences as a tenure-track assistant professor at a predominately white institution as a *nepantlera*. I will recount how race, class, and gender have shaped my experiences in academia using journal entries and classroom examples. In spite of the emotional turmoil, my teaching, research, and service were injected with love and *fuerza*. I will also impart the personal and professional lessons I have learned around hostility, isolation, and lack of respect. Using Gloria Anzaldúa’s mestiza consciousness, I forge a new space, take risks, search for truth, and allow my spirituality to guide my journey.

Christopher Carmona (Texas A&M University)
Title: *Tierraville: Melissa’s Story*

This story is based on the 1989 Alton School Bus Accident. Melissa Acante is a survivor of a terrible bus accident involving a very popular soft drink company. She and her family stand to gain millions of dollars because of damages, however, Melissa and her family cannot gain access to this money because as Melissa discovers, she is not technically a citizen, born on the bridge between Mexico and the US she has neither citizenship. Even though, she was raised in the US, Melissa is lost between two worlds, one she always thought she knew and a new world where she has to find her place in a crossroads where she has to break down her mestiza consciousness and find where she fits in this border.
Michael Casiano (The University of Maryland)
Title: Infused Energy: Tribal Communalism & El Teatro
This work explores the communal dynamics of El Teatro Campesino (ETC), a touring theatre company whose position during the Delano Grape Strike was one of art and advocacy. Through close readings of various actos (short morality plays), this work will explore how ETC created a ritualized space of meaning making. Anzaldúa thought will be used to analyze ethnocentrism and the “tyranny of Western aesthetics” in discussions of social protest art. This work pushes the analysis of ETC towards a richer Anzaldúa understanding by framing it as a physical Coatlicue state that ruptured Chicanos’ self concept and turned a mirror onto their urgent social situation.

Carol Brochin Ceballos (University of Texas, El Paso)
Title: Recovering Geographies of Home through Anzaldúa’s Children’s Literature
To recover and author stories from their childhoods, the preservice and practicing teachers in this paper read and reflected on both Prietita and the Ghost Woman and Friends from the Other Side. Through a process of mapping their geographies of home, the teachers created lessons plans within a borderlands context to explore issues of immigration, geography, language, and identity. In this paper, I present an analysis of digital maps that captured the geographic spaces across the US/Mexico borderlands that were instrumental in the literacy development of pre-service and practicing teachers, and share lesson plans created to implement Anzaldúa’s children’s books.

Nicholas Centino (University of California, Santa Barbara)
Title: Aang’s Arrebato: World Traveling and Conocimiento In the World of Avatar: The Last Airbender
As Chela Sandoval notes in her work Methodology of the Oppressed, oppositional and differential consciousness not only reveals itself through academic discourse, but it can also emerge through popular cultural representations. Anzaldúa’s notion of La facultad not only allows us to read the power dynamics behind harmful depictions of oppressed people in popular culture, it also allows us to identify where oppositional and differential modes of consciousness peak through. Through the popular children’s program Avatar: The Last Airbender, concepts such as the Coatlicue state can be illustrated and shared with youth and young adults.

Karina Cervántez (University of California, Santa Cruz)
Title: Living in the Borderlands and the Commitment to Social Action
This presentation will utilize Anzaldúa’s borderlands to bridge psychological and feminist writings that seek to challenge deficit assumptions about women of Color. The experiences of growing up along the U.S./Mexico border, often requires one to embody multiple, and sometimes oppositional, subjectivities as one navigates multiple social systems (Cruz, 2006). When reevaluated through an intersectional lens, these sites of conflict also offer opportunities for strength and creativity. We will discuss how the lived experiences of women living in the borderlands can become the impetus for engaging in political work committed to social action (Hurtado, 2009).

Ari Chagoya
Title: Fanning the Flames of Women's Liberation and Nepantla: a Personal, Community, and Planetary Spirituality
This article will attempt to arouse the reclaiming of Women’s Liberation as a very important aspect toward Gloria E. Anzaldúa’s connection with a pathway towards Nepanta. I want to elaborate from my life experiences both with and without Anzaldua and bring examples of Anzaldúa spiritual theory. My article will also speak to the question of how to apply theory for personal healing, community building and detail what an impact these concepts are for the well being of our planet. I will use stories and conversations I had with Anzaldúa.

Casie C. Cobos (Texas A&M University)
Title: Building Relationship: A Creative Call
With indigeneity being central to Mestiza consciousness, it is not a stretch to say Anzaldúa is practicing Indigenous ways of relationship through her theory and creative work beyond the alphabetic text—and her relationship with her creative work invites a response from its readers and audience. This paper seeks to begin conversations on the decolonization of Indigenous practices of gender and Chicana-identity through the creative, which requires participation from not only Anzaldúa but also from her audience. In this way her call for the land to be Indian always is more than only a line in a poem.
Sebastián José Colón-Otero (Licensed Master Social Worker)
Title: “I am more than half & half: A mita’ y mita’ speaks” -- Conocimiento, Secreto, Coatlicue State and Nepantla in my experience as a transgender person of color.
In this presentation I provide testimonio about the ways in which Anzaldúa’s concepts of Conocimiento, Secreto, Coatlicue State and Nepantla shaped my identity development and ultimately provided tools for survival/resistance. These sabidurias provided a reference for my experience of gender transgression and had a deep impact in my development as a Boricua transmuchacho/ mita’ y mita’/ gender crosser mestizo. I will share my testimonio and will also attempt to create a space for dilágo/compartir about the ways in which Borderlands could be used as an alternative framework for the analysis and conceptualization of transgender identities in people of color.

Marivel T. Danielson (Arizona State University)
Title: Atravesando en Arizona: Gloria Anzaldúa’s Borderlands and the Policing of Latina/o Performance
This presentation will focus on the testimonio of undocumented Mexican lesbian residents of the Phoenix Metro area as well as public stagings by the local student theater troupe Teatro Nopalero. Employing Gloria Anzaldúa’s tropes of los atravesados and la mestiza, and her poetic theorization of aliens, alienation, monstrosity and crossing over, I map the processes through which each subject/performer stages the perceived excessive monstrosity of difference in the representation and reception of transborder cultural identities and queer sexualities. Recasting these subjects—Mexican, Chicana/o, female, and/or queer—as central figures in their audience’s imaginary actively rejects a representational narrative of marginality, silence, and invisibility.

Marcos Del Hierro (Texas A&M University)
Title: I Fight the Academy with Nopalitos: Food as a Methodological Tool for the Chican@ Scholar
Despite pledges of open-mindedness and diversity initiatives, scholars of color continue existing as the “atravesados” Anzaldúa said we were in Borderlands/La Frontera. This paper follows Anzaldúa’s encouragement to “risk the personal,” and argues that the kitchen, an already important Chican@ cultural space, allows for spiritual connections back to indigeneity and land bases. In addition, food as a methodological tool challenges popular notions of what “counts” as academic work, and provides Chican@ scholars with an additional source of support and encouragement within an academic system that is still overwhelmingly white.

Victor Del Hierro (University of Texas, El Paso)
Title: House Keeping: Eating the Border
Bringing forward the importance of food in our culture represents an opportunity to decolonize our thought process towards what we eat. Differing from a manufactured meal we embrace our culture while fulfilling our gastronomical needs. The essential aspect of eating to fuel our bodies can be equally as important towards maintain and uplifting our culture. Emphasizing the simplicity of this part of our lives can serve as an opportunity to connect and teach ourselves about where we come from. This paper will attempt to remind us of our rich culture within food.

Theresa Delgadillo (Ohio State University)
Title: Travel, Borders and Immigration in Anzaldúa’s Ouvre
From her invocation of the migration across the Bering Straits in the opening pages of Borderlands to the symbolic invocation of physical bridge as a tool for change in This Bridge We Call Home, Anzaldúa’s thought is committed to theorizing mobility in the contemporary landscape. This paper critically explores Anzaldúa’s theories of mobility, migration and movement against the backdrop of current legislation, debate and activism on migration. Indeed, mobility – both intellectual and physical – figures prominently in Anzaldúa’s work.

Adrián Del Río (University of California, Los Angeles)
Title: ‘Luchadoras de La Frontera’: A story of Latina community college students told with in ‘las fronteras’ of the San Diego/ Tijuana region
Hundreds of California Community College students are living in Tijuana and crossing the U.S./Mexico International border to attend a community college in San Diego, CA. These students are often referred to as border crossing students (BCS). The U.S./Mexico international border represents a; white, male, heterosexual, upper/middle class, U.S. Citizen, hegemonic structure of power. Therefore; my investigation seeks to understand and critically analyze, if Latina BCS have acquired a ‘Mestiza consciousness’? Chicana Feminist Theory (Gloria Anzaldúa) will be used as a theoretical framework to centralize the role that the crossing of the U.S/Mexico border has on Latina BCS.
Micaela Díaz-Sánchez  (Northwestern University)  
Title: Multiple Visions of Anzaldúa’s “La encrucijada/The Crossroads:” African Diasporic Imaginings of Chicana Embodied Performance
This paper focuses on the incorporation of African and African American diasporic representational legacies in the work of Chicana cultural producers and critically interrogates these aesthetic sensibilities as an acknowledgement of a larger African diaspora in which Chicana/o sociopolitical histories and aesthetic practices thrive. I examine Gloria Anzaldúa’s invocation of African diasporic Orishas woven throughout her foundational Chicana feminist text, Borderlands/La Frontera: The New Mestiza, in conversation with the work of Chicana activist/artist/scholar, Martha González, singer and percussionist for the LA-based band, Quetzal. González’s performative practices within the music/dance tradition of Son Jarocho from Veracruz, is an articulation of what I conceptualize as, Afro-Chicana/o diasporic aesthetics.

Berenice Dimas (Texas Woman’s University)
Title: The Coatlicue State: Facultando the Spiritual-Erotica in Gloria Anzaldúa’s Work
Scholars who have looked at Gloria Anzaldúa’s work have primarily focused on her prolific concept of “Borderlands” and the “Mestiza Consciousness,” yet the “unsafe spaces” that involve Anzaldúa’s connection to the body, spirituality, and the sexual erotic are often ignored. This paper explores these “unsafe spaces.” Focusing on selected poetry, interviews, and fiction, I argue that Anzaldúa’s vision of transforming the world was deeply rooted in an intimate awareness of the self through a spiritual connection to the body and the sexual erotic.

Qwo-Li Driskill (Texas A&M University)
Title: Shaking History: Stories from On the Wings of Wadaduga: Cherokee Two-Spirit Lives
Wadaduga (Dragonfly) and Two-Spirit/GLBTQ people enter only peripherally into recorded Cherokee stories. Gloria E. Anzaldúa’s work is foundational to Queer of Color arts and activism in its refusal to cut race, gender, sexuality, and spirituality from one another. Enabled by this history of artistic resistance, On the Wings of Wadaduga is an ongoing historiographical performance project that focuses on revising archived and embodied Cherokee Two-Spirit/GLBTQ memories. Drawing on archival research and interviews, this one-person performance will share stories from an ongoing project to revise Cherokee cultural memory about 2GLBTQ people within the context of larger tactics for decolonization and continuance.

Laura Cesarco Eglin (University of Texas, El Paso)
(See Ire’ne lara Silva)

John Escobedo (University of Colorado, Boulder)
Title: The Rise of the New Castiza: Maria Amparo Ruiz de Burton & White U.S. Mestizaje
Maria Amparo Ruiz de Burton’s awareness of the Spanish Castas allowed her to utilize this colonial knowledge to navigate and manipulate the new racial order of the American West after the Mexican American War. By aligning the Castas system with North America’s expanding racial taxonomy, Ruiz de Burton was able to deconstruct and re-fashion an innovative racial construction of white U.S. mestizaje. To be racially different or mixed while simultaneously located within whiteness became the ideal model to write The Squatter and the Don and imagine its Castiza/o protagonists.

Lauren Espinoza (University of Texas, Pan American)
(See Verónica “Lady Mariposa” Sandoval)

Judith Estrada (University of Illinois)
Title: The Politics of Public Pedagogy via Radio Broadcasting: Love, Struggle, and Resistance toward Maintaining our Humanity
As a Chicana scholar, Judith Estrada’s presentation will focus on her process and reflections in creating a co-produced radio show with Charlotte Davidson (Navajo, Mandan, Hidatsa, & Arikara) and the teachings and learnings that happened along the way. Gloria Anzaldúa’s Borderlands will be presented through my reflection of how this radio show came to being (Anzaldúa, 1999). Excerpt from paper: “My mother and I laughed and cried during our interview, she had also traveled with me to another place, to a place where she didn’t think about anything else but her mother, grandmother, and corn.”
Stephanie Fetta (University of California, Irvine)

**Title:** La facultad Reveals the Beauty of Shame: Aesthetic of the Body in Chican@ and Latin@ Plays

Gloria Anzaldúa’s la facultad, described as the ability to perceive and understand deeper meanings of surface phenomena, allows the recesses of soul and self to rise to consciousness. Shame lives in these recesses. Racial shaming, gendered, and sexual shaming construct categories of humans from which to orchestrate their oppression. In Cherrie Moraga’s Heroes and Saints (1998), Migdalia Cruz’s Fur, (1998) and Octavio Solís’s Lydia (2009), la facultad develops the social corrosive of shame into a dramatic aesthetic. La facultad unveils the recesses of social shaming through the aesthetic stylization of the body and its gesticulation. This aesthetic inverts assumptions of the Cartesian subject by presenting the body as the medium from which the self emerges.

Josh T Franco (Binghamton University)

**Title:** Marfita: A Toltec Methodology?

When Gloria Anzaldúa wrote of “feeding, bathing, dressing” her writing, she provided the germ of a decolonial methodology with which to approach other works. Laura Pérez points to the Toltec. It also describes the practices of the Walter Mignolo’s “fractured being.” Following these three cultural workers, this paper articulates the methodology underlying the installation project Marfita, a collaboration between myself and two other Texas artists concerned with the modern colonial conditions feeding the spirit in which Donald Judd and artists since the 70’s have occupied the region of Far West Texas, in complicated relation with those who were already there.

María Fránquiz (The University of Texas, Austin)

**Title** A Path Toward Conocimiento in Elementary Classrooms

To develop deep reflective consciousness requires that the teacher become a bridge between the funds of knowledge from home and the valued language and literacy practices of school. In this way a student’s travel toward conocimiento is facilitated when her/his teacher chooses to be a bridge rather than a wall, provide an invitation to travel on a biliteracy highway rather than demand travel on a parallel English-only thoroughfare. Thus, the research question examined is what strategies do elementary teachers use to promote conocimiento? In this paper teachers who used code switching as a resource and who blurred curricular boundaries among the language arts, science, and social studies curriculum are highlighted. Findings indicate that culturally relevant books assisted students in being observers, interviewers, language brokers, knowers of scientific vocabulary, and knowers of web-based technologies.

J. Francisco Galarte (University of Illinois)

**Title:** Amor y Dolor as a Decolonizing Hermeneutic: Feeling the Third Space in Chavela Vargas’ Repertoire

In this paper I will be discussing the repertoire of Costa Rican born ranchera-bolero singer Chavela Vargas to engage the notion of “el sabor del amor y del dolor” as an affective process through which decolonization of the self is possible. Love as a hermeneutic, as introduced by Chela Sandoval, established love as a productive affect; however, dolor (pain, suffering, and trauma) remains largely characterized as a negative affect. In this paper, I argue that the work of Gloria Anzaldúa, specifically the process of conocimiento provides a lexicon for affect as a hermeneutic for examining the work of Chican@ cultural producers and the decolonial possibilities that materialize through third-space affective positions such as amor y dolor.

Magda García (University of Texas, San Antonio)

**Title:** Chicana Family Counterimagery: Emma Pérez’s Forgetting the Alamo, Or, Blood Memory and Gloria Anzaldúa’s “La historia de una marimacho”

In Next of Kin (2009), Richard T. Rodríguez seeks to reconfigure la familia as “…both symbol and social category whose signification is not necessarily foreordained by blood, circumstance, and monologic notions…” (3). Using Rodríguez’s concept of la familia to refer to kinship outside of machismo, I expand on, and include, Chicana feminist critiques of la familia in the genealogy that Rodríguez delineates by presenting Emma Pérez’s The Decolonial Imaginary (1999) as a theoretical framework. I explore such genealogy as well as alternative forms of familia Chicana feminist theory and literature articulate by engaging Gloria Anzaldúa’s “La historia de una marimacho” (1987) and Pérez’s Forgetting the Alamo with the purpose of using Chicana feminist critiques of la familia in Chicana feminist fiction and the instances of historically situated moments of alternative reconfigurations of la familia in such fiction.
Michael Lee Gardin (University of Texas, San Antonio)
Title: Third Space Mothering in Ana Castillo’s So Far From Go
Utilizing Gloria Anzaldúa’s mestiza theory, this project is a discussion of mothers in one Chicana-authored literary text. Furthermore, with the use of border consciousness as a framework for understanding fiction as steps towards political change, I posit Ana Castillo’s So Far From God as revolutionary, as a step towards releasing women and mothers from the patriarchal, static, sentimental, and limiting role enforced on them by Western society. An Anzaldúa analysis of this novel demonstrates its creation of a third space for new discussions of mothering and motherhood.

Sandra D. Garza (University of Texas, San Antonio)
Title: Cultural Tyrannies, Gendered Injuries: Examining the roles Women play In the Transmission of Colorisms
Within the constructs of “Cultural Tyranny,” Anzaldúa (1987) argues, “Males make the rules and laws; women transmit them.” When discussing skin color, cultural tyranny emerges as a gendered experience with injury that requires a closer examination of the roles women play in the generational upkeep of colorisms. Through an analysis of cultural tyranny and contemporary personal narratives, this essay examines racialization as a gendered process discussing the ways in which women of Mexican descent confront and negotiate messages of skin color in everyday life. Recognizing the dialogic aspects of cultural tyranny, I move beyond the surface interpretations of the family or ethnic sphere alone to examine the ways personal identity is in constant dialogue with larger socio-cultural/historical ideologies.

Sandra D. Garza (University of Texas, San Antonio)
Title: Harnessing La Facultad: Translating Anzaldúa through Editorial and Mentoring Lenses
This paper presentation is by an Anzaldúa who is also presently managing coordinating editor of the journal Chicana/Latina Studies. Translating la facultad into the editorial process requires working from intuition and emotional energy to facilitate the delivery of politically committed scholarly engagement. I explore the ways this Anzaldúa scholar persistently and strategically draws on la facultad in her editorial practice, especially documenting and coordinating individual submissions toward a collective staged dialogue in the final published product of the journal. How does Anzaldúa’s concept of la facultad allow for a productive engagement with the tensions that surface in the process of editing and publication? How is the concept central to Chicana knowledge production both on the page but especially behind the “stage” that comprises the mentoring aspect of editorial process?

Micah Garza (University of Texas, San Antonio)
Title: Queering La Familia: Towards a Kinship Discourse That Embraces Third Space Identities
Although the discourses of Chicana lesbian and Chicano gay experiences respectively occupy their own Third Space, there is a radical need for the conversation to be pushed further. By including those who identify outside of the gender binary we can begin to discuss the need to rewrite gendered and sexual scripts within a movement that has historically utilized machismo culture and constructed itself along strict kinship roles as a means to mobilize an entire community of marginalized peoples. In terms of queer identity, what has been theorized is always structured along the terms of the gay male or lesbian woman, with an understanding that both operate along the lines of a cisgendered identity. In this paper I use Gloria Anzaldúa’s theories of border identity, sexuality, and gender to further critique the kinship discourse presented in Richard T. Rodríguez’s book, Next of Kin: The Family in Chican@ Cultural Politics. I argue that the existence and experiences of genderqueer and transgendered Chican@ individuals aid in rearticulating the historical and material realities of the Chicano Movement.

Lorena Gauthereau-Bryson (Rice University)
Title: The Chicano Caliban: Anzaldúa’s postcolonial discourse in Borderlands/La Frontera
Borderlands/La Frontera presents a US Latin version of Caliban, which talks or writes back to the colonial power. Anzaldúa tackles postcolonial issues, such as the subaltern’s homeland and language. Anzaldúa’s proposal to recuperate the long-lost native land, Aztatlán, creates a new periphery on the border that serves as a metaphor for the Chicano identity. The border, for Anzaldúa, represents an intermediary place, an “in-between,” which recognizes a crash between two countries, cultures, and languages. As a result, Spanglish represents Caliban’s forked tongue. Anzaldúa forms a post-colonial discourse that develops a response to the coloniality of power, Caliban’s sublimation, and the ideology behind the paradigm of civilization and barbarianism.
Anzaldúa's theory of spiritual activism shares important points of connection with the work of engaged Buddhist Thich Nhat Hanh. In this essay, I explore the function of anger, pain, and suffering in both their theoretical work and activist practice. Anzaldúa and Nhat Hanh encourage their readers to acknowledge their own suffering, to embrace it the way a mother embraces her crying baby (Nhat Hanh 32), to meditate on it, as pain and suffering often indicate that we need to make changes in our life. At the same time, both theorists caution against directing too much energy toward our anger and pain, those 'negative aspects' of ourselves, our "shadow beasts" (Anzaldúa 551), and warn that if we dwell in this space for too long, we may find ourselves stuck in desconocimiento or with a limited capacity to love.

I will focus on a group of Mujeres involved in the undocumented student movement, a movement that is challenging the current discriminatory policies not just in education, but in other institutions denying migrant families access to basic human rights. As student-activists whose education is very much synced with the advocacy and empowerment of students and community population, these women venture into ‘nontraditional’ gender roles. Although the group centers around the undocumented identity, I will expose their organic development of Mestiza Consciousness as they venture into nontraditional gendered roles within an undocumented student support group.

Teaching Anzaldúa philosophy and theory at a research one institution to a mixed demographic of working class and middle class Chicana/o, Latina/o, and white students is both challenging and rewarding. In this performance/workshop I will discuss the barriers and difficulties that have come from asking predominantly first year freshman to engage with new material that is often contradictory to their core beliefs. I will discuss nepantlera strategies in teaching Anzaldúa philosophy and theory, specifically inner work/public acts, which gives the students an opportunity to write and perform creative works using autohistoria/teoría. I will be performing examples of students’ work.

Recent scholars suffer from amnesia when it comes to acknowledging those scholars whose conceptions have become almost universally accepted. When a Chicana scholar created the “borderland identity” and articulated a critique of the subject, few scholars to this day fully acknowledge her contribution. Anzaldúa philosophy is less esoteric and grounded in the actual lived experience. Her “borderland identity” provided grounding to the abstract philosophical postmodern question of the unstable identity. Has Gloria Anzaldúa’s works become domesticated scholarship in a pluralist feminist context, removed from her cultural origins? This paper investigates how domesticated into the academy Anzaldúa has become and asks whether in fact she has become domesticated.

This essay is part of a larger project to elaborate an analytical category I nominate Chicana Political Autobiography. A category, I sustain, Anzaldúa’s work provides with substantial content and an epistemological framework. I will try to respond to the questions tracing the path that lead Anzaldúa from being a ciphered and articulated body with the wounds inflicted by others to being a body ciphered by those very same wounds, but also a one body that transfigures itself into a bridge. A bridge that leads to self-representation and freedom. A bridge that allows Anzaldúa to walk as an acrobat expert on the act of equilibrium. The following are some of the key questions that raise from a particular reading of Anzaldúa’s autobiographical text “La Prieta”: Who speaks in the configuration and transfiguration of a life? From what body does Anzaldúa narrate a life? Who speaks and who is constructed as an I? What is the equilibrium represented between autonomy and commitment, between the I and the We? What is
narrated in the unfolding of the self? What experience is given visibility when Anzaldúa writes her self? How does Anzaldúa walk through the personal and political, through the individual and the collective?

George Hartley (Ohio University)
Title: Anzaldúa’s Backpack: Nahual Itineraries of New Mestiza Indigenism
In Borderlands Anzaldúa demands that the New Mestiza go “through her backpack” and sort out which elements of her social positioning to keep, to throw away, and to add (bones, bark, feather, snakeskin, rattle and drum). Saldaña-Portillo claims that Anzaldúa’s indigenized backpack “reproduces liberal models of choice that privilege her position as a U.S. Chicana” while ignoring “the living Indian.” Anzaldúa’s backpack inventory, however, places her on the side of critics like Said, who argues that the decolonizing critic’s personal inventory highlights the historical roots and possibilities of a person’s positioning. Anzaldúa’s itinerary allows for her aesthetic decolonizing nahuala transformations.

Robyn Henderson-Espinoza (The University of Denver/Illiff School of Theology)
Title: El cuerpo como (un) espacio de frontera: Texturizing Bodies in the Borderlands
This project considers the body as (a) borderland space. I use the term queermestizo, a body that is unstable and ambiguous, and rooted en la frontera(s). Gloria Anzaldúa describes the way in which the queer and mestizo body engenders a tolerance for ambiguity, having the ability to hold conflicting ideas within oneself and within the particularity of space(s). By intersecting Chicana Feminist and Queer theories, along with Critical Spatial Theory, I highlight the body as (a) borderland space. The claim “el cuerpo como (un) espacio de la frontera” is highlighting the reality of an intersectional body, or the queermestizo body. This discursive and complex reality highlights the importance of space in its own attempts to live as a intersectional body in contested heteronormative space(s).

Yndalecio Isaac Hinojosa (Northwest Vista College)
Title: Cuerpo: Excavating Rhetoric, Materiality, and Literacy on the Border
In 1981, Gloria Anzaldúa, que descanse en paz, in This Bridge Called My Back, directs women of color to, “Write of what most links us with life, the sensation of the body, the images seen by the eye, the expansion of the psyche in tranquility: moments of high intensity, its movement, sounds, thoughts. Even though we go hungry, we are not impoverished of experiences” (172). Anzaldúa’s direction demands the infusion of somatic and spatial elements in discourse. I introduce cuerpo, a spatial-material-literacy interface, to illustrate how bordered subjectivities manifest a literate body that emphasizes how literacy and its practices include the local conditions and corporeality of its subjects.

Katherine Hoerth (University of Texas, Pan American)
(See Ire’ne lara Silva)

Yolanda Godsey (University of Houston)
Title: Razón Poética: Gloria Anzaldúa’s and María Zambrano’s Shared Vision
This essay explores the parallels in the theoretical thought of two exceptional thinkers, Chicana scholar Gloria Anzaldúa and Spanish philosopher María Zambrano. Perceived by some as an unlikely pairing, it will become evident that Anzaldúa and Zambrano share a preoccupation in the construction of knowledge that addresses the poetics as well as the intellectual aspects of subject formation. Through the analysis of metaphor, “the border” for Anzaldúa and “exile” for Zambrano, “razón poética” reveals the authenticity and the specificity of the subject.

Aída Hurtado (University of California, Santa Barbara)
Title: The Transformative Power of Anzaldúa’s Borderlands
This presentation addresses the importance of Gloria Anzaldúa’s work in the context of higher education. Building on previous research (Hurtado, 2003), we explore the role of feminist and ethnic studies as institutional mechanisms used to transform political consciousness. We focus on exposure to course materials that are experientially relevant to low income Latino students and provide them with tools to understand past experiences of marginalization. In so doing, we provide an analysis that explicitly examines respondents’ exposure to Anzaldúa’s work and the metaphor in her conceptualization of the borderlands: the ability to see with both serpent and eagle’s eyes.
Erika Garza “La Erika” Johnson (University of Texas, Pan American)
(See Verónica “Lady Mariposa” Sandoval)

Carmen Aróstegui Karshis (Florida International University)
Title: Forgetting the Mother Tongue: An Assimilation Experience, Or an Anzaldúan Nepantla Re-Cover
In this paper, I turn to Gloria Anzaldúa’s concept of Nepantla as a site of transition and transformation, where the act of writing allows for conflicting cultural codes and identity collisions to be negotiated. As a woman in exile, coming over from Nicaragua to flee the violence of el sandinismo, I have disrupted and broken with a relation to my-self, to an other that is and is not mine, to an I that both belongs and does not belong to me—I have assimilated by forgetting the first eight years of my life from memory. I have no childhood memories.

AnaLouise Keating (Texas Woman's University)
Titles: Risking the Personal: Autohistoria and Autohistoria-Teoría as Cosmic Connection and Gloria Anzaldúa’s Shaman Aesthetics
Focusing on Anzaldúa’s writings during the beginning and end of her career, I argue that Anzaldúa models a new, potentially transformative, use of autobiographical experience, or what I call “risking the personal.” As I define the term, risking the personal represents an intense, provocative process of self-disclosure based on a metaphysics of interconnectedness. Risking the personal invites (and sometimes compels) others to take new risks as we reflect on our own experiences and penetrate the privacy of our own lives. By thus risking the personal, Anzaldúa transforms herself into a bridge and creates potential identifications with readers from diverse backgrounds. This paper examines Anzaldúa’s Shaman Aesthetics, her use of complex, visceral metaphors and concrete language designed to effect physiological/emotional/psychic change in herself and her readers. I describe Anzaldúa’s writing process as shaman aesthetics both to emphasize her artistry and to underscore the complex ways that Anzaldúa’s theory and practice of art synthesize healing and transformation with a holistic, indigenous-inflected worldview.

Tereza Kynclova (University, Prague, Czech Republic)
Title: Going International: Anzaldúan Thought and Postcolonial and Postsocialist Realities
Postcolonial and postcommunist realities bear different implications for theorizing gender difference in capitalist and post-socialist societies. Firstly, this paper analyzes how Anzaldúa nonhierarchical and counterhegemonic thought challenges and subverts dualistic discourses and to what extent can this thought be employed in addressing the postcommunist experience in which gender differences were constructed upon modes of femininity and masculinity that are in some ways both analogical and contrastive to the ones of a postcolonial society. Secondly, the paper contemplates how a white, postsocialist agnostic Czech can represent, research and theorize work by a brown, postcolonial, spiritual Tejana without constructing binarisms, but rather with an aim to develop a usable conceptualization of commonality and solidarity.

Yesi King (Mt. San Antonio College)
Title: Latina Muslim Borderland Identities
This research utilizes a triangulated qualitative methodology and Anzaldúa’s borderland theories to understand how Latina Muslim identity is constructed. I argue that Latina Muslim women’s conversion can be viewed as a form of oppositional culture used to navigate their borderland status and the similar struggles encountered within the Muslim community, ultimately forging new Latina Muslim feminist identities. I propose that it is through their feminist understanding that they navigate and ultimately integrate outwardly conflicting gender discourses. By drawing on both their Latina and Islamic ideas, the converts arguably produce a feminist commentary, criticizing both Western ideals of femininity and traditional, patriarchal practices within ‘Islam.’

Anna Lapera (University of New Mexico)
Title: God Must Have Been a Feminist to Make Me: Girls’ Narratives of Identity, Sexuality and Transition in an Amazonian Convent
In this study, I present the poetry and narratives of these girls (and a few nuns) which explore the themes of: sexual coming of age, love, travelling for days by river without knowing when they would see their families again, the embarrassment of speaking indigenous languages and the sadness of losing one identity for another. The lens they offer is one being created and molded as we speak: immersed not in tradition but in creation, in the identities they express and the history they create. It is a unique site of historical and literary production from our most forgotten and silenced members: girls.
Lisette Ordorica Lasater (University of California, Riverside)
Title: Haciendo Cara: Crafting a Chicana Feminist Pedagogy
How do we understand Anzaldúa’s ideas of mestiza consciousness and its accompanying politics as central to our pedagogy, especially in the teaching of writing and composition? Notably, Anzaldúa’s work is highly excerpted in composition textbooks; yet, her work is most often positioned within units about difference and multiculturalism. As most composition theory remains firmly grounded in the Western tradition, how do we continue Anzaldúa’s project of de-colonizing writing and thinking in our own classrooms? How does the Chicana feminist teacher of composition position Anzaldúa’s writing as an exemplary model for essay writing and critical thinking but also demands specific understanding of its context within Chicana feminist studies?

Graciela López (American University)
Title: ‘Drumming Sets My Soul Free’ a Dramatic Performance
Graciela Lopez will perform a multimedia piece in which through dance, storytelling and poetry, she brings to life Gloria Anzaldúa’s experiences and insights. The performance will include an interpretive dance to Gloria Anzaldúa’s unpublished poem, “Drumming sets my soul free,” a monologue, and a poetry reading including the final piece that was published during her lifetime, “Let Us Be the Healing of the Wound.”

Tiffany Ana López (University of California, Riverside)
Title: New Mestiza Consciousness In Teaching and Mentoring Practices
The paper discusses the methodology of teaching new mestiza consciousness to both undergraduates and graduate students and its extension into mentoring practices. How does Anzaldúa’s concept of a new mestiza consciousness inform and inspire our teaching methods and mentorship practices? How does our teaching of Anzaldúa’s work help us to navigate our ways through very difficult questions concerning our subjectivity – both chosen and imposed – within departments, programs, and universities? What are the characteristics of Anzaldúa feminist teaching and mentorship and how are they transformative to our work on multiple fronts? How do we continue to practice mestiza consciousness with our students and with each other as scholars?

Jessica López Lyman (University of California, Santa Barbara)
Title: Witnessing Performance Poetry in the Classroom
Anzaldúa asks us to live our lives with our hearts in our hands, open to the world. This performance/workshop will discuss how testimony as performance can be used as a pedagogical strategy for engaging witnessing (active listening) and storytelling into the mainstream classroom. I will perform poet testimony that crafts the body as a key site for epistemology and resistance. In addition, I will provide performance/teaching strategies, for educators to integrate community cultural wealth, storytelling, and witnessing into the classroom; all of which are centered on Anzaldúa’s understanding of shamanism.

María Miranda Maloney (El Paso Texas)
(See Ire’ne lara Silva)

Melina Martínez (University of Texas, Brownsville & Texas Southmost College)
Title: The Border Wall: How, Why... What next?
The purpose of researching the Border Wall is to collect the shared experiences of the individuals who are being affected by the wall either directly or indirectly and to provide a venue, for those willing to speak, to be heard. There is a need to act, a need to make others aware of the powerlessness the people of Rio Grande Valley have experienced. Education, awareness, discussion, critical questioning and creative expression serve as a ripe setting for bridging borders, crossing cultural boundaries and speaking when others want nothing more than silence.

Josie Ménendez-Negrete (University of Texas, San Antonio)
Title: Editorial Conocimientos as Narrative: Voicing Ways of Knowing
This paper presentation by the lead editor for the journal Chicana/Latina Studies, the flagship publication for MALCS, will discuss the ways in which a feminist and mentoring based editorial process opens relational spaces for self knowledge as one comes to voice about ideas. Editorial conocimientos are central to a discussion that opens dialogue to examine our willingness to shed fears and emotional baggage in the publication process. I ask: How do we model this for one another without further harm to the individual and the collective as we create knowledge? How do we usher one another though fear to generate ways of knowing that foster a stronger sense of self while also expanding the work of Chicana feminist studies?
Alex Mendoza Covarrubias (University of Minnesota, Twin Cities)
Title: *Drawing the Borderlands: Love and Rockets and the Illustrated Third Space*
Anzaldúa describes the relationship between art and life writing “…my people, the Indians, did not split the artistic from the functional, the sacred from the secular, art from everyday life.” It is precisely this marriage between art and everyday life that defines Jaime Hernández’s work in the *Love and Rockets* series. Drawing from Anzaldúa’s essays, “Tilli, Tlapalli: The Path of Red and Black Ink” and “Border Arte: Nepantla, el Lugar de la Frontera,” this paper proposes that Hernández’s characters and stories can be read as the enacted embodiments of Anzaldúan dialectics.

Larissa Mercado-López (University of Texas, San Antonio)
Title: *Mat(t)ering Metaphor: Putting Flesh Back on Mestiza Maternal Bodies*
In this paper, I examine metaphors as found in the discourse of mestiza maternal bodies to show how, contrary to what critics of postmodernism purport, metaphors of mestizaje do not “take flight” from the materiality of bodies. Rather, as Anzaldúa indicates, metaphors are communicable devices through which the experience of the flesh can be articulated and rendered more discursively accessible. Through this engagement, I seek to destabilize the abstract (metaphor)/concrete (material) binary in order to (re)enflesh the tropes that have been developed through the lived experiences of very real bodies that have, to some extent, undergone erasure through postmodernist usages.

Deborah A. Miranda (Washington and Lee University)
Title: *A Future History of My Tribe: Mestiza Nation*
Gloria Anzaldúa talks about the theory and practice of The Mestiza Nation in *Borderlands/La Frontera*. But what would the mythology of the Mestiza Nation look like? What kinds of healing might be brought about by such a mythology? What parts of Historical Trauma or PTSD could a Mestiza Nation bring to light and successfully address? Why symbols and structure would such a mythology utilize? Deborah Miranda’s "A Future History of My Tribe: Mestiza Nation" is a piece of experimental fiction that explores these questions.

Carolina Monsiváis (El Paso Community College-Valle Verde Campus)
(See Emmy Pérez and Ire’ne Lara Silva)

Felicia Montes (Otis Art School)
Title: *Loteria Xicana*
Felicia “Fe” Montes will share a performance piece titled “Loteria Xicana,” a spoken word infused performance piece that brings together poetry, movement, images, and music for a remix of Felicia’s own “MexSheCan” Lotería cards to weave together the varied identities and experiences of a modern-day Xicana. The work is both personal and political, connecting local and global issues, including politics, @evolution, transformation, and spirituality. Felicia will also share some of her Xicana Indigena floetry/hip-hop.

Aurora Levins Morales (Oakland, CA)
Title: *Sweet Dark Places: A Panel on Gloria Anzaldúa, Disability/ Creativity and the Coatlicue State*
(See Leah Lakshmi Piepzna-Samarasinha)

Nicole K. Nieto (Ohio State University)
Title: *Domestic Altars: Gendered Spaces and the Construction of the Altar Narrative in Women’s Life Histories*
This paper examines the representation of gender in women’s home altar production. I propose using Gloria Anzaldúa’s theory of the “borderlands” to examine women’s home altars as sites of liminal space. I propose that women’s altars can be viewed as a site of autobiographical narrative. The altar is the meeting place between the public and private. It is the borderland between Self and Other. Women’s altars serve as a borderland narrating the lived experiences of the women who construct them. It is in this borderland that woman make meaning out of their lived experiences.

Sandra M. Pacheco (California Institute of Integral Studies)
Title: *Tending to the Spirit in Anzaldúa’s Spiritual Activism*
This paper will emphasize Anzaldúa’s implicit understanding that spirituality, culture, and politics cannot be disentangled. It will draw from the experiences of Chicanas and Latinas in higher education desiring to more fully voice their Mestizaje spiritualities and to have their negotiated borderland spiritual identities inserted more
explicitly. From their experiences we learn that tending to a lived spirituality, though at times functioning covertly, provides: a necessary and non-negotiable space to navigate oppressive experiences; a way to work towards ongoing healing when knowledge of systemic inequity is insufficient, and a way to “hear” the voice of “soul” that informs and leads to creative and political acts of resistance and liberation.

Karla M. Padrón (University of Minnesota, Twin Cities)
Title: Discourse, Injury, and Possibility: A Plática with Gloria Anzaldúa regarding Transgender Immigrant Intellectual Activisms.
This paper seeks to map out intersecting lines of thought along Chicana, Transgender and Migration Studies in order to seek discursive and material possibilities for transgender immigrant rights. Gloria Anzaldúa’s theorizing will mark the point of departure in the development of this paper. Anzaldúa’s conceptualization of the border as an open wound will help to enunciate ancient and recent sites of injuries which illustrate the complexities of geographic, cultural and gendered borders. Problematizing the intellectual capital that ambivalent language has gained during the last decade, this paper seeks to critically discuss the utility of discourse in imagining and actualizing transgender immigrant rights.

María Palacios
Title: Sweet Dark Places: A Panel on Gloria Anzaldúa, Disability/ Creativity and the Coatlicue State
(See Leah Lakshmi Piepzna-Samarasinha)

Chelsey Patterson (University of Texas, San Antonio)
Title: “Carved and Tattooed with the Sharp Needles of Experience:” The Rhetoric of the Sideshow as Site of Resistance in The Gloria Anzaldúa Reader.
Within the writing of Gloria Anzaldúa, the performative iconography of the sideshow is ever present, particularly within the metaphor of the tattooed woman, the hermaphrodite and the conjoined twin, and the fun house mirror. Anzaldúa uses sideshow metaphors to accomplish four objectives: To help her readers confront their own fears, desires, racist and homophobic ideologies, to create a political space of transformation, reclamation and reinscription through the obliteration of categorized dichotomies of identity, to focus on the body as a site of performance and resistance and to acknowledge and confront her own body as a historical narrative inscribed with colonization.

Patricia Pedroza (Keene State College)
Title: Calar Hondo y Cortar Lengua: Engaging a Healing Process by following Anzalduian Concepts
Anzaldúa engaged multiple healing processes to face diverse mechanisms of oppression. This presentation explores embodiment and subjectivities as result of being involved in two or more languages. In addition two concepts: calar hondo and cortar lengua are explored under metaphorical Anzalduian conceptualizations. It accepts that Coatlicue and Coyolxauhqui whispered to Anzaldúa a codified knowledge that was understood as inseparable from the body, however it still seems unintelligible to those who privilege the dualism of mind/body more than the organic expression of a body that swallows what hurts.

Emmy Pérez (University of Texas, Pan American)
Title: The Stages of Conocimiento & Generating Subversive Knowledges: Writing Poetry with Anzaldúa
Participants: Emmy Pérez, Kamala Platt, and Carolina Monsiváis
In this performance panel, poets will engage with concepts in Anzaldúa’s essay “now let us shift... the path of conocimiento... inner works, public acts.” As poets and activists committed to social justice, we will explore how we attempt to “link inner reflection and vision—the mental, emotional, instinctive, imaginal, spiritual, and subtle bodily awareness—with social, political action and lived experiences to generate subversive knowledges” in our poetry. We will read poems that have arrived from the various stages of conocimiento, and briefly discuss how our work is influenced by the joys and challenges of our daily lives and Anzaldúa’s writings.

Lenora Perry-Samaniego (University of Texas, San Antonio)
Title: Curanderismo and Folk Healing: Queering the Domestic in the Works of Gloria Anzaldúa and Amalia Mesa-Bains
The concept of “domesticana,” formed by Artist Amalia Mesa-Bains’ ideas of “piecing together” the domestic as a tool for resistance, opens a discourse with the curandera who heals with what she has at hand, including her prayers. Author Gloria Anzaldúa brings forth the curandera as a hero protagonist and model for resistance, situating Mesa-Bains’ concept of “domesticana” as a way of subverting cultural norms and surviving heteronormative oppression.
Like Mesa-Bains’ description of domesticana, Borderlands/La Frontera seems to be advocating the use of bits and pieces of Anzaldúa’s experiences, mixing her incantations with cuttings of her hybrid multiple identities.

Leah Lakshmi Piepzna-Samarasinha

Title: Sweet Dark Places: A Panel on Gloria Anzaldúa, Disability/ Creativity and the Coatlicue State
Participants: Qwo-Li Driskill, Maria Palacios and Aurora Levins Morales.
Throughout her life, Gloria Anzaldúa was marked by disability and bodily difference, from the hormonal imbalance that caused her early puberty and painful reproductive health to the diabetes she lived with and passed on from. Yet in her written work, she refused to identify as disabled, seeing it as a “limiting... fragmenting identity.” What do queer disabled feminists of color who see both a political identity and a joyful, complicated community of difference in our disabilities, as well as impairment, make of Anzaldúa’s statement and life work? How does Gloria Anzaldúa’s Third World feminist queer vision look when we view it through a queer, feminist of color disability justice lens? Does the “Coatlicue state” of creativity she wrote of have anything to do with the joy and pain of being sick in bed? Panelists will, through creative and scholarly work, explore the complex intersections of creativity and women of color disability identity.

Kamala Platt
(See Emmy Pérez)

Romana Radlwimmer (Universidad de Salamanca)

Title: Gloria Anzaldúa: Subverting the Symbolic Order
My article offers a personal approach to Anzaldúa’s thought within European academia. Discussing difference/s implies debates on language, ethnicity, class, gender and sexuality. While traditional feminisms rarely credit these issues in a holistic way, Third Space Chicana Feminism alters what Anzaldúa summarizes as “white frame of reference”. “Borderland/s”-philosophies provide the adequate methodology to undermine the dominant symbolic order which affects women-of-color, and limits freedom of thought and action on a large scale. I explore the impacts of asymmetrical power relations on “white” scholars, and the potential of respectful negotiation between distinct stances.

Sara Ramírez (University of California, Berkeley)

Title: Qué Crazy: Inner Work, Public Acts in Adelina Anthony’s La Hocicona Series
This presentation functions to develop further a theory I have termed “locura,” which is not a disorder as psychiatrists argue, but instead a way to name and embrace why Xicana feminists are called crazy by those who choose not to question heteropatriarchal culture. I focus on Adelina Anthony’s triptych, La Hocicona Series, which demonstrates that locura is a mode of healing the physical and psychic traumas Xicanas experience. I give attention to Anzaldúa’s essay, “now let us shift” and its focus on how inner work must be coupled with a commitment to sociopolitical change to buttress my claims.

Susana Ramírez

Title: Moving Beyond Borderlands: Shifting towards New Theoretical Understandings of Gloria E. Anzaldúa’s Children’s Literature
Gloria Anzaldúa, a prolific writer whose theories constantly evolved, follows similar trajectories in both her writing intended for adults and her children’s literature. While there is still relatively little scholarship on Anzaldúa’s children’s books, even less attention is paid to how Anzaldúa’s later theories help inform new understandings of her children’s books. This paper will explore her later theories translated into her children’s books, while also focusing on this shift in the illustrations.

Gabriela Raquel Ríos (Texas A&M University)

Title: Listening for “Other” ways of Being, Here in “Tlilli Tlapalli”: Tattooing as Scholarly, Epistemological Practice
This paper is about the “bridge called my back,” and the tattoos imprinted there. I theorize from [my] flesh the way which in tattooing, performances become tactics for disrupting hegemony. I bridge Anzaldúa and Malea Powell’s theories to talk about my own tattooing practices as what Powell calls a “scholarly performance” that recognizes the connections between who I am as a scholar and who I am as Chicana. As such, I will tell a story of born of what Walter Mignolo calls a pluritopic hermeneutics that bridges “stories woven through images,” (Anzaldúa) and land, body, and relations.
Lori Rodríguez (University of Minnesota, Twin Cities)
Title: *Mestizaje Spoken Here: Embodied Geography and the Performance of Tejanidad in the Works of Amalia Ortiz*

This presentation examines the work of spoken word Tejana artist, Amalia Ortiz, and her embodied performance of mestizaje. I contend that Ortiz’s embodied speech as a gendered and racialized “other” articulates a mestiza counter narrative to the colonial hegemonic discourse of south Texas, which is defined by the erasure and silencing of the mestiza body. In focusing on such pieces as “Via Bus Bingo,” “Some Days” and “Women of Juarez,” I argue that Ortiz performs a geography of mestizaje as material landscape as well as lived experience.

Rose M. Rodríguez-Rabin (University of Texas, San Antonio)
Title: *A Discourse of the Re-Imagining of the Colonized: What Am I?*

Anzaldúa used the term “plural personality” to explain the collusion of multiple indoctrinations. The issue of identity leads us to the oppositional thinking of the hegemony’s varied discourses on relations. At the core of this issue is how the marginalized see themselves juxtaposed to the hegemony’s becomes the object of discussion, and it reflects Anzaldúa’s theory. The objective is to answer key questions that revolve around a central issue: How do individuals determine their own identities after years of colonization, what impels the colonized to be recognized on their own terms? Does decolonization occur through the literary enterprise? This paper will reflect, rethink, revisit, and revise the stories of the ‘lived’ reality of a marginalized group and how it helps the “re-imagining of ourselves” through the novels of Jovita González de Mireles’s *Caballero*, Helen Hunt Jackson’s *Ramona* and Maria Amparo Ruiz de Burton’s *Who Would Have Thought It?*

Marion Rohrleitner (University of Texas, El Paso)
Title: *“New Mestiza Consciousness” as Traveling Theory: Anzaldúa and Contemporary Caribbean American Fiction*

Gloria Anzaldúa’s border theory is steeped in the US-Mexico border landscape and profoundly informed by the specificity of Chicana/o history in this geo-political region. Yet, scholars have recently begun to apply Anzaldúa’s concept of “mestiza consciousness” to cultural phenomena produced outside of the specific area that has been the focal point of Anzaldúa’s thought. Focusing on Anzaldúa’s contributions to queer theory, I argue that Anzaldúa’s work can indeed be applied to recent Caribbean American fiction such as Cristina García’s *Monkey Hunting*, Loída Maritza Pérez’s *Geographies of Home*, and Edwidge Danticat’s *The Farming of Bones* in a productive and responsible way.

Sombra Libertad Ruiz (University of California, Los Angeles)
Title: *Counterstory of “La Llorona”: Testimonio of a Chicana Single Mother Navigating the Educational Waters of a Community College*

In an effort to regain balance and help heal the feminine of our community I will investigate *La Llorona* as the quintessential single mother. Utilizing a composite character, named Lorena “La Llorona,” for my counterstory I will shatter the dominant patriarchal narrative and offer a new critical perspective as a cuento that can be used to relearn why *La Llorona* weeps. Lorena *La Llorona’s* story is not fiction in that the experiences described in her counterstory come directly from empirical data collected via the lived experiences of Latina single mothers at a community college.

Charlotte Sáenz (California Institute of Integral Studies)
Title: *Caminando Preguntando as a Way to Navigate Nepantla*

Borrowing from Anzaldúa her use of nepantla as an interstitial space constantly in transition, I’d like to share bits of two previous projects of creative healing & storytelling; "Suitcase Project” (Chicago-Lebanon, 2006) and “Tejiendo Basura” (Chiapas, 2008). These are examples of how I live and work with and between my communities in Mexico, United States, and Lebanon--each an entry point into my own nepantla as well as examples of how we constantly engage and create small rituals and spiritual practices in our daily lives that (re)connect us to our earth, selves, and other beings. The Caminando Preguntando of Zapatismo guides my teaching/learning into alternate ways of being and doing, as both spiritual and political practice, seeking more coherence in all relationships, particularly in our domestic and most intimate spheres.
Irene Mónica Sánchez (University of Washington, Seattle)
Title: Papalotl, "What kind of butterfly do you want to be?" Healing Ourselves, Healing our Communities: The Journey of a Xicana in Graduate School.
Inspired by a question from an elder, I arrived at the decision to transform personal pain and challenges into healing and movement towards empowerment. This presentation will highlight the experiences of a Xicana making her way through graduate school and how writing has served as empowerment on this road. This session will include a short writing exercise and discussion so that we can learn from one another on why writing and sharing our testimonios as lived experiences and education is critical to building community and supporting one another. (Papalotl is the nahuatl word for butterfly).

Verónica “Lady Mariposa” Sandoval (University of Texas, Pan American)
Title: Being a Crossroad: Surviving the Borderlands Throught Poetry
Participants: Verónica “Lady Mariposa” Sandoval, Erika “La Erika” Garza Johnson, Lauren Espinoza, Pricilla Celina Suárez
We do let not our life on the border split us but unite us. We do not accept that we are all binary, that duality is a means to end, but that we can be everything, be everywhere. By being a crossroads, we confront the issues of being here in this place where all things meet. This panel features 4 valley poets performing their work along with images of the Lower Rio Grande Valley (RGV) in the media of Video and Photography. By recreating the visual images and poetic sounds of this borderland, we hope to construct a creative performance crossroad, to show those in attendance the RGV where we come from, and where Gloria Anzaldúa came from.

Adrianna M. Santos (University of California, Santa Barbara)
Title: Chicana Writers and the Mestiza Way: Steps Toward Ending Violence
Chicana writers have responded to violence by writing “survival narratives” and breaking the silence associated with sexual assault, institutional violence and rape. By incorporating a mestiza consciousness, or a breaking down of dichotomous thinking, Chicanas participate in an active process that Anzaldúa suggests could be the beginning of a long struggle to end violence. Anzaldúa describes the link between the creative self and the total self, and la facultad and nahual that the artist possesses to give birth to new ways of understanding. Teaching Chicana “survival narratives” can link individual experience to collective memory and metaphor to lived reality through literary production in order to discuss the problem of violence against women through an analysis of intersecting oppressions.

Antoinette Sedillo López (University of New Mexico School of Law)
Title: The Coyalxauhqui Imperative: Bird Women, Healing and the Wings of Creativity
What Anzaldua called the “Coyalxauhqui imperative” has special resonance for me, because I have been my most creative at some of my darkest points. I dance when I am happy but I write poetry when I am in pain. I have found that poetry, bronzes, sculpture, dance and even painting a room of my home are healing processes. I have been very privileged and lucky to have the time and the space to create. After reading original published poems while screening digital pictures of a series of bronzes depicting women’s torsos with partial bird features the reading, I will engage the audience in a discussion of the creative process by leading them in an exercise involving a quick sketch inspired by a strong emotion. After the sketch, participants will be encouraged to share their thoughts about the relationship of the emotion to their creation.

Ire’ne lara Silva (Austin, TX)
Title: Mouthfeel Press Poets Reading
Participants: Katherine Hoerth, Nancy Lorenza Green, Laura Cesarco Eglin, and María Miranda Moloney
Mouthfeel Press promotes and publishes poetry written by women in the borderlands of the United States and Mexico. This panel will feature border poets—including Maria Miranda Maloney, Carolina Monsiváis, ire’ne lara silva, Laura Cesarco Eglin, Nancy Lorenza Green, and Katherine Hoerth—who have been actively creating and promoting independent and community-based literary projects. We strive to build bridges with poetics, tear down walls with wild tongues, and celebrate a rich tradition of borderland poetics that calls for change, justice and peace. Come listen to Mouthfeel Press poets read from our work and discuss how the physical and psychological borderlands have shaped our writing.
Sottolin Weng (Samra University)
Title: From the One, Many: Introduction to Chinese Medical Perspectives on Wholeness and Healing
Gloria Anzaldúa’s later work often emphasized our need to integrate spirit, mind and body to creatively address colonialism’s impacts. We feel many of these impacts as health patterns. This workshop introduces basic concepts within Chinese medical theory and how they differ from “scientific” medicine. I will introduce tools and practices: herbalism, acupuncture, moxabustion, and cupping. I will attempt to address Chinese medicine’s potential effectiveness to help us – as scholars, activists, and community-builders - to not only survive, but to thrive, while building the bridges of El Mundo Zurdo.

Linda Winterbottom (University of the Incarnate Word)
Title: The Road to Nepantlera: Remembering Becky
The potential for Anzaldúa thought to embolden the oppressed subject’s coming-to-voice is profound. This essay reflects on the life and premature death of the promising Anzaldúa scholar Rebecca Cross who applied Anzaldúa’s articulations of nepantlera and oppositional consciousness to her writings about spirituality and transgenderism. Living transgendered and silent for years, Rebecca found Anzaldúa’s writing electrifying in her coming-to-voice as she undertook the major discursive and idiatory project of theorizing her transgenderism. This essay weaves excerpts from Becky’s writings, Anzaldúa theory, and meditations on how both Anzaldúa’s and Cross’s writings continue to offer spiritual/intellectual passageways that transcend death.

Michelle Zamora (Stanford University)
Title: Pedagogies of the Tlamatinime: Exploring Technolgies of the Glyph Through Performance/Ritual
Zamora explores Anzaldúa cultural memory-work as a pedagogy of the tlamatinime (reader of glyphs/signs), calling for a dynamic engagement with Indigenous knowledge, specifically, the technologies of the glyph. She presents her research and performance/ritual work with the Mexica codex glyph “Malinalli,” the twisted golden trenza or braid. An unraveling Malinalli trenza serves as aide du memoire. Zamora returns to the metaphor/gesture of turning our backs on race and familia as she links the abjectification of women as “Malinches” to her own attempt to transform her obese body into a queer Xicana subjectivity and site of resistance. A new Malinalli glyph is her offering.

Olga Arnaiz Zhuravleva (Universidad Autónoma de Madrid)
Title: From Aztlan to Siberia: The Longest Journey of La Malinche
Gloria Anzaldúa’s borderlands has been a key concept to rethink and relocate the frontier between North and South, opening the possibility to subvert monolithic binaries not only along the US-Mexico border, but also globally, from a new mestiza perspective, sensitive to gender, class, race, sexuality, language, history… A perspective that deconstructs and ‘racializes’ the distinction between ‘pure’ white(ness) / European(ness) / Anglo-American(ness) and the Native Other. A perspective that questions and politicises the brutal split between the First World and the Third World, by presenting to us the consequences of this split ‘in the flesh’, but us offering the possibility of other worlds, a different Aztlán from the once celebrated in the Plan Espiritual, but also the Borderlands.
ROUND TABLES

Title: Gloria Anzaldúa y el mundo zurdo de tres artistas visuales

Participants: Santa Barraza, Deborah Kuetzpøalin Vásquez, and Liliana Wilson

Among the lesser known dimensions of Gloria Anzaldúa’s tremendous influence on intellectual, artistic, and humanist creativity and cultural production, is her work with, and influence on, Chicana/Latina visual artists and the visual arts. In keeping with the theme of the SSGA’s 2010 Conference, this Roundtable centers Gloria’s work with, and influence on, visual artists Santa Barraza, Liliana Wilson, and Deborah Kuetzpøalin Vásquez. All three artists live and work in Texas.

Title: Bridging: How Gloria Anzaldúa’s Work Transformed Us (A Conversation between Humanities and Social Sciences)

Participants: AnaLouise Keating, Suzanne Bost, Elisa Facio, Gloria González-López, and Aída Hurtado

This roundtable—composed of scholars working in the social sciences and the humanities—explores some of the ways Anzaldúa’s art has transformed our lives and our work, inspiring us to build on her ideas and create new forms of subversive knowledge. Each contributor builds on her personal experiences, theorizing, and intellectual creativity to develop new bridges within and beyond artistic, activist, and academic expressions. Our goal is not to romanticize Anzaldúa but rather to follow in her footsteps, exploring and expanding on her intellectual, spiritual, community-building contributions while creating new knowledge and growth across and within our respective disciplines and communities.

CLOSING PLENARY

Title: Doing Work that Matters: Bridging Letras y Cambio Social–National MALCS Roundtable

Participants: Marie “Keta” Miranda, Monica Torres, Elisa Diana Huerta, Rita Urquijo-Ruíz, and Judith Flores Carmona

As MALCS continues to struggle to bridge all aspects of our organization and especially as we work to perpetually nurture and recognize the interconnection of academic labor and social activism, we are greatly inspired by Gloria E. Anzaldúa’s call to “do work that matters.” As National MALCS Executive Officers, we propose that this roundtable be a collective conduit through which we explore new and existing strategies of bridging letras y cambio social. We believe that this conference will provide an excellent forum for such a discussion and that it will continue to strengthen our commitment to enacting our organization’s goals for the betterment of our communities who are constantly under attack.

PERFORMANCES/NOCHE DE CULTURA

Giomara Bazaldúa, Marisa González, Yasmina, Daisy Hernández, and Fabiola Ochoa Torralba, Genevieve González

Title: Movimiento Cihuatl

Our colectiva de mujeres, Movimiento Cihuatl, is a group that will demonstrate a creative performance through the art of movement. We will use the fusion of Modern, Contemporary, Folklorico, Flamenco, Indigenous, and Middle Eastern dance. The group’s goal is to promote spiritual, cultural equality, and awareness through the healing of our bodies, sharing of our experiences and expressing of nuestras almas. We will perform for an approximate fifteen minutes which will be followed by thirty minutes of open discussion and engaging critique, feedback and a brief workshop with the audience.
Natalie Marlena Goodnow (The Generic Ensemble Company)
Title: *Eagle Woman Poems*
*Eagle Woman Poems* is a solo play written and performed by Natalie Goodnow, directed by kt shorb. As Eagle Woman navigates family history, myth, and reality, she struggles to balance independence and interdependence; independence from the legacies of oppression, and interdependence in every sense: social, political, personal, ecological, and spiritual.

Felicia Montes (Otis Art School)
Title: *Loteria Xicana*
Felicia “Fe” Montes will share a performance piece titled “Loteria Xicana,” a spoken word infused performance piece that brings together poetry, movement, images, and music for a remix of Felicia’s own “MexSheCan Lotería cards to weave together the varied identities and experiences of a modern-day Xicana. The work is both personal and political, connecting local and global issues, including politics, @evolution, transformation, and spirituality. Felicia will also share some of her Xicana Indigena floetry/hip-hop.

Griselda L. Muñoz
Title: *Mi Mundo Zurdo: A Chicana performance Poeta’s Gift to Gloria: by La RaNa (Griselda Munoz)*
The first outcry: She is onstage, wearing her Folklorico Mexicana Skirt and rebozo. She performs her first piece, recounting Mexican tradition and women’s role in it. Then, a change in demeanor, she finds in front of her a large bundle, and unwraps it. She finds her rattle, her drum, her red sash, and her popoxcomitl. She performs a piece on reclaiming her Indigena raíces, and then sings a native song. The mood changes again. She takes off the red sash. The last item in the bundle is a machete. She pulls it out, then begins cutting the large folklorico skirt. (This will be helped beforehand) She cuts the skirt into a miniskirt. A miniskirt version of the traditional Mexicana archetype. Beside the stage there’s a shoebox where she pulls out killer red stiletto heels. She puts them on, reclaiming modernity and her sexuality. The new Meztiza is born. She is the modern indigena/Chicana/slick and sexual but still the same serpent/abuela.

Alexis Herrera, Peter Mendoza, Joanna Saucedo, Gabi Padilla, Berenice Dimas, Susana Ramírez
Title: *Rhythmic Mestizaje: Son Jarocho as a Movimiento for Social Justice*
Son Jarocho, a tradition from the coastal state of Veracruz, Mexico, is the melding of African, Spanish and Indigenous cultures during the process of colonization and the practice of slavery in the Americas. During this time, Son Jarocho emerged as a form of survival and a resistance to colonial control. Son Jarocho is a popular education-based art form centered around community gatherings & celebrations known as Fandangos. The Fandango involves music, dancing, & poetry in the context of a communally created and shared space, with the tarima (a wooden dance platform) as the gathering point. Son Armado is a grassroots Son Jarocho group in Austin working with the community while supporting local struggles for justice and the worldwide movimiento Jaranero. In the spirit of Gloria Anzaldúa, Son Jarocho music represents a rich mestizaje of cultures and activism. Son Armado will share their music with the Anzalduan community and give tribute to Anzaldúa’s legacy rooted in mestiza consciousness.
## ROSTER OF CONFERENCE PARTICIPANTS

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<th>PRESENTERS</th>
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* TO ALL MEMBERS WHO PROVIDED FUNDING FOR REGISTRATION SCHOLARSHIPS
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