El Mundo Zurdo
An International Conference on the Life and Work of
Gloria E. Anzaldúa
May 16-19, 2012
UTSA • DOWNTOWN CAMPUS • SAN ANTONIO, TX

Transformations
The Society for the Study of Gloria Anzaldúa
&
The Women's Studies Institute
at the
University of Texas at San Antonio
with the collaboration of the
University of Texas-Pan American
WELCOME!

¡Bienvenid@s!

Once again, 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 San Antonio where, for a few days in May, we will inhabit El Mundo Zurdo, a space where we share stories, scholarship, and dreams.

Two years after Anzaldúa’s untimely death, the Society was born 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, every 18 months, in November and in May, the SSGA and WSI as co-sponsors of the conference host El Mundo Zurdo with the hope that you enjoy celebrating the life and work of one of our Tejana sisters, whose words have touched the world.

The world has changed in the years since we established the SSGA: our community resists the vicious attacks on Ethnic Studies and on Latin@ culture and literature, through such as the (il)legal actions in Arizona and other states. We struggle for the transformation of our society and of our world so that indeed no one will die, no one will suffer, no one will be considered less because of the color of her/his skin, sexuality, language, culture, or place of origin. So, we continue our work remembering Anzaldúa’s dictum to do work that matters. We create El Mundo Zurdo 2012 in response to the current climate in our country and in the world, bringing together scholars, artists, performers, community activists and students to share their vision of transformative social action.

El Mundo Zurdo 2012 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 El Mundo Zurdo 2013 to be held in November 2013.

¡Que viva el mundo zurdo!

THE ORGANIZING COMMITTEE:

Norma Alarcón,
Alejandra Barrientos,
Norma E. Cantú, Antonia Castañeda, Anel I.
Flores, Magda García,
Christina Gutiérrez,
Margarita Higareda,
Larissa Mercado-López,
Keta Miranda, Carolyn Motley, Elvia Niebla, Elsa C. Ruiz, Sonia Saldívar-Hull, Glenda Schaffer, Rita Urquiijo-Ruiz, Megan Wallace
Dear Attendees at the SSGA El Mundo Zurdo 2012 Conference:

On behalf of The University of Texas at San Antonio, I offer a warm Texas welcome to all of you. UTSA is proud to host this third international gathering of artists, scholars and students for a weekend of presentations and performances on the life and work of Tejana writer and thinker, Gloria Anzaldúa. Like the November 2010 El Mundo Zurdo Conference, this one promises to be an engaging and illuminating experience.

We are proud of our 30,000 plus student body, our outstanding faculty, and our excellent facilities. We also want to recognize UTSA’s Women’s Studies Institute, which has housed the Society of the Study of Gloria Anzaldúa since its founding in 2005, and thank the Institute for its work. UTSA seeks to offer a forum for cutting edge research and teaching, and SSGA’s El Mundo Zurdo Conference offers a venue for scholars from around the world, the nation, our State and our community to showcase their research and community engagement with the work of Gloria Anzaldúa. Additionally, it brings together artists, writers and community activists.

SSGA’s El Mundo Zurdo 2012 is above all a collaborative effort made possible by the institutional support of UTSA. Students, former students, staff, faculty, and community come together in order to make the conference a dynamic experience. We hope that you will be reenergized and find the conference fulfilling.

The SSGA offers a trip to the Rio Grande Valley in the hope of providing an enriching experience. The Rio Grande Valley, located in deep South Texas, is Gloria Anzaldúa’s homeland. We are with much respect that participants visit the Hargill, Texas cemetery where a ceremony honoring her life is conducted by Rio Grande Valley artists, scholars, and performers. The trip serves to bring together participants from outside the State and country with students and scholars at The University of Texas-Pan American in Edinburg, Texas.

This is also our second year providing pre-conference workshops, offered by Tejas-based Chicana artists Ari Chapaya and Deborah Kutzpalin Vasquez. The SSGA strives to build coalitions with the San Antonio community through such workshops, as well as the conference art exhibit and Noche de Cultura. The art exhibit and Noche de Cultura provide a space for artists, poets, and musicians to share their socially conscious work.

Finally, it is with great pleasure that we announce that the November 2010 El Mundo Zurdo proceedings will be available at this year's conference. As with the 2007 and 2008 proceedings, the 2010 proceedings are published by Aunt Lute Press. We are proud to be able to share the work of Anzaldúa scholars with the rest of the academic community.

We hope that the events scheduled for this weekend will nurture you on various levels—the academic and the personal. The events scheduled for the conference and for the community will no doubt provide material, for your own academic endeavors. The UTSA community welcomes you and we offer our best wishes for your participation during El Mundo Zurdo 2012— Transformations: An International Conference on the Life and Work of Gloria Anzaldúa, sponsored by the Society for the Study of Gloria Anzaldúa and the Women’s Studies Institute.

Bienvenidas/os! And may your stay in San Antonio provide many cherished memories.

Sincerely,

Ricardo Romo
President

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One UTSA Circle • San Antonio, Texas 78249-0601 • (210) 456-4101 • (210) 458-4655 fax
# Conference Summary

**Wednesday May 16, 2012 - Saturday, May 19, 2012**

**Room Assignments**

<table>
<thead>
<tr>
<th>Times</th>
<th>Buena Vista Lobby</th>
<th>Buena Vista Assembly Room 1.338</th>
<th>Buena Vista Assembly Room 1.338</th>
<th>Buena Vista Theater BV 1.326</th>
<th>Buena Vista Room 1.318</th>
<th>Buena Vista Room 3.304</th>
<th>Frio Room 3.512</th>
<th>Frio Room 3.520</th>
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<td>1:15 - 2:30 PM</td>
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<td>Noche de Cultura</td>
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<td>1:00 - 1:30 PM</td>
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**Sala Canaria**
### EL MUNDO ZURDO 2012

#### Program Schedule

**WEDNESDAY, MAY 16, 2012 - SATURDAY, MAY 19, 2012**

### Wednesday, May 16, 2012

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>10:00 AM</td>
<td><strong>EL RETORNO 2:</strong> The Valley Remembers Gloria—Ceremony</td>
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<tr>
<td></td>
<td>Valle de la Paz Cemetery, Hargill, Texas</td>
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<tr>
<td>12:00 PM</td>
<td><strong>LUNCHEON KEYNOTE</strong></td>
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<tr>
<td></td>
<td>Prof. Aída Hurtado</td>
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<td></td>
<td>“Gloria Anzaldúa’s Geographies of the Soul: You Can Never go Home Again, but you can Return to The Valley”</td>
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<td>University of Texas, Pan American—Ballroom Edinburg, Texas</td>
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### Thursday, May 17, 2012

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<thead>
<tr>
<th>Time</th>
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<tbody>
<tr>
<td>1:00 to 3:00 PM</td>
<td><strong>WORKSHOP</strong></td>
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<td>Bihl Haus, 300 Quentin Drive, San Antonio, TX 78201 (210) 383-9723</td>
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<tr>
<td>3:00 to 6:00 PM</td>
<td><strong>WORKSHOP</strong></td>
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<td>UTSA, Downtown Campus</td>
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<tr>
<td>6:00 to 9:00 PM</td>
<td><strong>WELCOME RECEPTION</strong></td>
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<td>Art Exhibit</td>
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<td>Transformations: Entre Cuerpo</td>
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<td></td>
<td>Anel I. Flores, Curator</td>
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<td>Magda Garcia, Installation Curator</td>
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<td>Durango Building 1.124 Southwest Gallery</td>
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### Friday, May 18, 2012

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<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>8:00 to 5:00 PM</td>
<td><strong>REGISTRATION</strong></td>
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<tr>
<td>8:30 to 9:00 AM</td>
<td><strong>WELCOME:</strong></td>
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<td>Dr. Sonia Saldivar-Hull, WSI</td>
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<td><strong>BLESSING:</strong></td>
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<td></td>
<td>Yolanda Tarango</td>
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<td>Buena Vista Theater (1.326)</td>
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<tr>
<td>9:00 to 10:00 AM</td>
<td><strong>OPENING PLENARY</strong></td>
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<td></td>
<td>“Beyond Borderlands: New Consciousness for Institutional Transformation”</td>
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<td></td>
<td>Buena Vista Theater (BV 1.326)</td>
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<tr>
<td>10:00 to 10:15 AM</td>
<td><strong>BREAK</strong></td>
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<tr>
<td>10:15 to 11:30 AM</td>
<td><strong>CONCURRENT SESSIONS 1 A-F</strong></td>
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<tr>
<td>11:30 AM to 11:45 AM</td>
<td><strong>BREAK</strong></td>
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<td>11:45 AM to 1:00 PM</td>
<td><strong>CONCURRENT SESSIONS 2 A-F</strong></td>
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<td>1:15 PM to 2:30 PM</td>
<td><strong>LUNCH</strong></td>
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<td>AUNT LUTE BOOKS PRESENTS:</td>
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<td>2:45 PM to 4:00 PM</td>
<td><strong>CONCURRENT SESSIONS 3 A-F</strong></td>
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<td>4:00 TO 4:15 PM</td>
<td><strong>BREAK</strong></td>
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<td>4:15 PM to 5:30 PM</td>
<td><strong>CONCURRENT SESSIONS 4 A-E</strong></td>
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<td>5:30 PM to 7:30 PM</td>
<td><strong>DINNER ON YOUR OWN</strong></td>
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<td>7:30 PM to 9:30 PM</td>
<td><strong>CULTURAL NIGHT / NOCHE DE CULTURA</strong></td>
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### Saturday, May 19, 2012

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<tr>
<th>Time</th>
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<td>8:30 AM to 10:30 AM</td>
<td><strong>REGISTRATION</strong></td>
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<td><strong>CONCURRENT SESSIONS 5 A-E</strong></td>
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<td>10:15 to 10:30 AM</td>
<td><strong>BREAK</strong></td>
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<td>10:30 PM to 11:45 PM</td>
<td><strong>CONCURRENT SESSIONS 6 A-F</strong></td>
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<td>12:00 to 1:00 PM</td>
<td><strong>CLOSING PLENARY:</strong> Dr. Norma Alarcón</td>
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<td>“Anzaldúa Textualities: The Coyolxauhqui Imperative”</td>
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<td>Buena Vista Theater (BV 1.326)</td>
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<td>1:00 to 1:30 PM</td>
<td><strong>CLOSING CEREMONY</strong></td>
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</table>
10:15 to 11:30 AM  Buena Vista (BV) and Frío (F) Rooms
Concurrent Sessions 1 A-F

1A  (BV 1.318)

PANEL: “Online Movidas: Transforming Images and Feminisms”
MODERATOR: Anne Martínez, University of Texas, Austin

1. Mónica de La Torre, University of Washington, Seattle, “Transforming Digital Spaces: The Sound of Chicana Feminisms”

2A  (BV 3.304)

PANEL: “Transforming Narratives”
MODERATOR: V. June Pedraza, Northwest Vista College

1. Anita Revilla Tijerina, University of Nevada, Las Vegas “Anzalduista Love: Using Art, Poetry and Theory to Understand Radical Feminist and Queer Love”
3. Nancy Ledesma, University of California, Berkeley, “Transforming our Narratives: Chicana Animation & Storytelling”

1C  (F 3.512)

PANEL: “Challenging Gender/Sexuality in Traditional Spaces”
MODERATOR: Brenda Rodríguez

1. Marisa González, San Antonio, “From Danzante to Dancer: Negotiations of Gendered Spaces”
2. Susana Ramírez, University of Texas at San Antonio, “Nepantleando Son Jarocho: Offering Alternative Visions for Son Jarocho Communities”
3. Maribel Hermosillo, University of Texas at San Antonio, “Nepantlera: The Spiritual Quest in a Male Centric Culture”

1D  (F 3.520)

PANEL: “Border Crossing and Transformation of Chicanas and Latinoamericanas at UNAM’s PUEG Mexico 2011”
MODERATOR: Rita Urquijo-Ruiz, Trinity University
RESPONDENT: Marisa Belausteguigoitia, Universidad Nacional Autónoma de México

1. María del Socorro Gutiérrez-Magallanes, Universidad Nacional Autónoma de México
2. Cristina Serna, University of California, Santa Barbara
3. Sonia Mariscal, University of Illinois, Urbana-Champaign
4. Selen Arango, Universidad Nacional Autónoma de México
**1E**  
(F 3.528)  
**ROUNDTABLE:**  
“The Calmécac Collective, or, How to Survive the Academic Industrial Complex through Radical Indigenous Practices”  
**MODERATOR:**  
Brenci Patiño, Mary Baldwin College  
1. Catalina Bartlett, Texas A&M University  
2. Casie C. Cobos, Texas A&M University  
3. Marcos Del Hierro, Texas A&M University  
4. Victor J. Del Hierro, Texas A&M University  
5. Qwo-Li Driskill, Texas A&M University  
6. Aydé Enriquez-Loya, Texas A&M University  
7. Stephanie Wheeler, Texas A&M University

**1F**  
(BV 1.328)  
**PANEL:**  
“Anzaldúa Plus: New Directions in Anzaldúan Studies for the Twenty-First Century”  
**MODERATOR:**  
Robyn Henderson-Espinoza, The University of Denver-Illiff School of Theology  
1. Nicole K. Nieto, The Ohio State University,  
“Domestic Altars as Borderlands: Gendered Spaces and the Construction of the AltarNarrative in Women’s Life Histories”  
2. Aliscia R. Rogers, Texas Women’s University,  
“Conocimiento Transformation: Wrestling with Nepantla”  
3. Victoria A. Genetin, The Ohio State University,  
“Transforming Feminist Pedagogy: A Dialogue with Gloria Anzaldúa and Thich Nhat Hahn”  
4. AnaLouise Keating, Texas Women’s University,  
“Toward a Womanist Theory-Praxis of Spiritual Activism”

**11:30 to 11:45 AM**  
**BREAK**  
Buena Vista Assembly Room (BV 1.338)  

**ANNOUNCEMENT**  
Books by many of our presenters are for sale in the Buena Vista Assembly Room (BV 1.338)

**11:45 AM to 1:00 PM**  
**CONCURRENT SESSIONS 2 A-F**  
Buena Vista (BV) and Frío (F) Rooms
**Concurrent Sessions 2 A-F**

### 2A (BV 1.318)

**Panel:** “Oye como ladra: el lenguaje de la frontera’—Reclaiming Language to Construct Alternative Notions of Identity and Immigration”

**Moderator:** Irene Mata, Wellesley College

1. Lourdes Mendoza, Wellesley College, “Transgressing the Normative Legal Language and Immigrant Narratives for Women and LGBT People In the ‘Third’ Space”

2. Silvia Galis-Menéndez, Wellesley College, “‘People, Listen to What Your Jotería Is Saying’: Using Queerness in Anzaldúan Theory to Construct Consciousness and Narrative through Collaborative Art”

3. Briana Calleros, Wellesley College, “No Way! ¡Sí, Güey!: Arizona’s SB 1070 and Other Unbelievably Racist Anti-Immigrant Legislation”

4. América Martínez, University of California, Los Angeles, “Distorting Friendship at ‘Friendship Park’: A Gathering of a Pueblo, Culture, Music—Despite the Real and Imagined Border Walls”

### 2B (BV 3.304)

**Panel:** Construction of Mestiza Identities Through the Aesthetics of Self

**Moderator:** Teresita Aguilar, Our Lady of the Lake University

**Discussant:** Chela Sandoval, University of California, Santa Barbara

1. Aída Hurtado, University of California, Santa Barbara

2. William Calvo, University of California, Santa Barbara

3. Jessica López Lyman, University of California, Santa Barbara

### 2C (F 3.512)

**Panel:** Memoir and Incorporating Anzaldúa’s Seven Pathways of Conocimiento

**Moderator:** Cordelia Barrera, Texas Tech University

1. V. June Pedraza, Northwest Vista College, “Transformation: Learning to Live by the Seven Pathways of Conocimiento”

2. George Hartley, Ohio University, “Gloria, My Spirit Guide”

3. Mirtha Quintanales, New Jersey City University, “Gloria of the Spirit: Teacher, Friend and Fellow Pilgrim on the Path”
2D (F 3.520)  
**WORKSHOP/PERFORMANCE:**  
“Dear Gloria, Wish You Were Here: Poetic Postcards from La Frontera”  
**MODERATOR:** Lenora Perry-Samaniego, University of Texas at San Antonio  
1. Lauren Espinoza  
2. Lady Marisposa (aka Verónica Sandoval)  
3. Poeta Power (La Erika)

2E (F 3.528)  
**PANEL:**  
“Nepantlera Teachers and Sustained Literature Study of Immigration”  
**MODERATOR:** Nohemy Solórzano, Whitman College  
1. María E. Fránquiz, University of Texas at Austin  
2. Antonieta Ávila, University of Texas at Austin  
3. Brenda Ayala, Austin Independent School District

2F (BV 1.328)  
**WORKSHOP:** entre nos  
**MODERATOR:** Patricia Portales, San Antonio College  
**PRESENTER:** Fabiola Ochoa Torralba

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**1:15 PM to 2:30 PM**  
**LUNCH**  
DoubleTree Hotel Ballroom

**ANNOUNCEMENT**  
Don’t forget to fill out the evaluation form and turn it in to the registration desk!

**2:45 PM to 4:00 PM**  
**CONCURRENT SESSIONS 3 A-F**  
Buena Vista (BV) and Frío (F) Rooms
2:45 to 4:00 PM  Buena Vista (BV) and Frío (F) Rooms

Concurrent Sessions 3A-F

**3A (BV 1.318)**

**Panel:** “Transforming Borders, Literary and Otherwise”

**Moderator:** Keta Miranda, University of Texas at San Antonio

1. Rosana Blanco-Cano, Trinity University, “Caramelo o Puro Cuento de Sandra Cisneros: reconstrucción de cuerpos fronterizos” (IN SPANISH)

2. Roberta Hurtado, University of Texas at San Antonio, “Breaking Borders: Transethnic Dialogue Between Julia de Burgos and Gloria Anzaldúa as a Third Space Feminist Methodology to Reach Conocimiento”

3. Rose Rodríguez-Rabin, University of Texas at San Antonio, “Unleashing the Untamed Tongue(s)/Activist Literature in the 21st Century”

**Featured Session 1**

**3B (BV 1.328)**

**Panel:** “La Guerrillera Project: Dando a Luz con la Magia del Arte”

**Moderator:** Elizabeth de la Portilla, San Antonio College

1. Debora Kuetzpaltzin Vásquez, Bihl Haus Arts, “Sobreviviente: Gunaa Xoo Transforming Life”

2. Barbara Renaud González, Bihl Haus Arts, “Diidxa: Transforming Through the Weaving of Words”


**3C (F 3.512)**

**Workshop:** “Dear Gloria, Wish You Were Here: Poetic Postcards from La Frontera”

**Moderator:** Theresa Delgadillo, Ohio State University

1. Kelli D. Zaytoun, Wright State University, “Conocimiento, Self, and the Move from Oppositional to Coalitional Politics”


4:00 to 4:15 PM  
**Break**  
Buena Vista Assembly Room (BV 1.338)

4:15 PM to 5:30 PM  
**Concurrent Sessions 4 A-E**  
Buena Vista (BV) and Frío (F) Rooms

**Announcement**

Be sure to visit the altar de palabras for Gloria Evangelina Anzaldúa.

Created by Glenda Schaffer  
Buena Vista Assembly Room (BV 1.338)
3D  
**“Gloria Anzaldúa in an International/Transfrontera World”**

**MODERATOR**  
Myrriah Gómez, University of Texas at San Antonio

1. Paola Bacchetta, University of California, Berkeley,  
   “Queer Transnational-Transfrontera Transformationality: Anzaldúa and QPOC in France”

2. Natalia Thompson, Yale University,  

3. Tereza Jiříoutová Kynčlová, Charles University, Prague,  
   “White Has Many Shades of Color: How Can Chicano/a Studies Help Czech Roma?”

4. Jade T. Hidle, University of California, San Diego,  
   “Borderlands/N✉_pointer: The Mixed-Race Vietnamese American Body as a Border”

3E  
**“Teaching and Social Justice Pedagogy”**

**MODERATOR**  
Elsa C. Ruiz, University of Texas at San Antonio

1. Alejandra Elenes, Arizona State University,  
   “Nepantla, Spiritual Activism, New Tribalism: Social Justice Pedagogy”

2. Kandace Creel Falcón, Minnesota State University Moorhead,  
   “No Topic Is too Trivial: Fusing Anzaldúan Commitments to Social, Political, and Spiritual Transformations in Writing and the Classroom.”

3. Theresa Torres, University of Missouri—Kansas City,  
   “Spirituality, Scholarship, and Teaching: Following Gloria’s Way of Being the Activist Scholar Professor”

4. Irene Mónica Sánchez, University of Washington,  
   “A Testimonio of Transformation: Healing Ourselves, Healing our Communities; The Journey of a Xicana in Graduate School”

3F  
**“Intimate Violence and Terrorism: Exploring Theories Against Violence in Anzaldúa’s Queer and Feminist Architecture”**

**MODERATOR**  
Sonia Saldívar-Hull, University of Texas at San Antonio

1. Megan Sibbett, University of Texas at San Antonio,  
   “Shock and Coffee: Elaborating the Subtleties of Anzaldúa’s Theory of Intimate Terrorism”

2. Anna Billingsley, University of Texas at San Antonio,  
   “Love the Sinner, Hate the Sin: Resisting Anti-Gay Christian Rhetoric by Implementing the Power of Active Choice”

3. Hayley Goldsmith, University of Texas at San Antonio,  
   “Anzaldúa’s Intersexed Mestiza: Contending with an Ambiguous Violence”
**4A (BV 1.318)**

**Panel:** “Transformative Practices: Economic and Coalitional Politics”

**Moderator:** Margaret Cantú-Sánchez, University of Texas at San Antonio

1. Maylei Blackwell, University of California, Los Angeles,  
   “Nepantla Strategies: Women’s Farm Worker Organizing in the Era of Neoliberal Globalization”

2. Kamala Platt,  

3. Cathryn Merla Watson,  
   “Encrucijadas: Borderland Assemblages, Historical im/Materialism, and Anzaldúa’s New Mestiza”

**4B (BV 3.304)**

**Panel:** “Anzaldúa Interventions in Theories and Discourses of Gender and Sexuality”

**Moderator:** Megan Sibbett, University of Texas at San Antonio

1. J. Frank Galarte, University of Arizona,  
   “El Sabor del Amor y del Dolor in Aztlán: Trans* Chican@ Teorías”

2. Betsy Dahms, University of West Georgia,  
   “Compulsory Heterosexuality and the Inefficacy of the Closet as Construct in Gloria Anzaldúa’s ‘El Paisano is a bird of good omen’”

3. Beth Hernández-Jason, University of California, Merced,  
   “A New Literary Affiliation? Gloria Anzaldúa and John Rechy”

**Featured Session 2 - Isla Canaria**

**Workshop:** “Chicana Feminist Publishing”

**Moderator:** Sara Ramírez, University of California, Berkeley

1. Norma Alarcón, UC Berkeley,  
   Third Woman Press

2. Elizabeth C. Martínez, DePaul University,  
   Diálogo

3. Josie Méndez-Negrete, University of Texas at San Antonio,  
   Chicana/Latina Studies Journal

4. Gloria Ramírez, Esperanza Peace and Justice Center,  
   La Voz de Esperanza
5:30 PM to 7:30PM
**DINNER ON YOUR OWN**

ANNOUNCEMENT
San Antonio has a rich and varied cuisine. A list of restaurants is in your packet—enjoy your meals!

7:30 PM to 9:30PM
**CULTURAL NIGHT / NOCHE DE CULTURA**
Buena Vista Theater (BV 1.326)
**Cultural Night / Noche de Cultura**

**Transformations Through Music & Film**

May 18, 2012  Buena Vista Theater, UTSA

**Emcees:** Rita Urquijo-Ruiz & Susana Ramírez

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**Daniela Rojas**

*Short Film: Coatlicue: A Protean Being*

Daniela Rojas is a senior at UTSA studying English-Creative Writing and self-taught photographer/videographer, uses mixed media as a method for engaging issues of cultural and gender identity. As an activist for using art as a tool to resist the status quo and to bridge gaps between borders, she founded and now directs The Arts United San Antonio.

**Carmencristina**

*“Carabina 30-30” & “Vaquero”*

Carmencristina Moreno is a 2nd generation professional musician and NEA 2003 Bess Lomas Hawes Award recipient who learned Mexican folk music from her parents, traditional musician-composers El Dueto de Los Moreno. But Carmencristina, born in East Los Angeles, is now a bi-lingual singer-composer performer in her own right, who has acted in films, recorded for major labels, and now, at every opportunity, uses her music to bring awareness to themes and topics relevant to the reality of today’s Latinos.

**Brenda Romero**

*“La Cautiva Marcelina” & “Sol que tú eres”*

Brenda M. Romero is Associate Professor of Ethnomusicology at the University of Colorado at Boulder. She played the violin for the Pueblo of Jemez “Matachina” between 1989 - 1998 and conducted fieldwork on the Matachines Danza as a Fulbright Garcia-Robles Scholar in Mexico in 2000-2001 and as a Fulbright Colombia Scholar in spring of 2011.

**Nancy “Rusty” Barceló**

*Tribute to Gloria Anzaldúa*

Rusty Barceló a long-time multicultural educational advocate is currently President and Professor at Northern New Mexico College in Española, New Mexico. She is originally from Merced, California where she began her journey of becoming the Chicana she is today as reflected in the songs she writes and performs.

**Martha González**

*“Imaginaries” & “Tragafuegos”*

Martha González is a Chicana artivista (artist/activist), Fulbright fellow and PhD candidate at the University of Washington, Seattle in the Gender Women and Sexuality Studies Department. She has also been deeply involved in Fandango Sin Fronteras, an informal transnational music movement between Chican@s in the U.S and Jarocho musicians from Veracruz, Mexico.

**Fandango Tejas**

*A Selection of Sones Jarochos*

A collective of jaraneros/as will share in the fandango spirit of Veracruz sones jarochos that exemplify the practice of building community through music. The practitioners of this musical tradition invite anyone in the audience who wants to participate to join them on stage.
### Saturday May 19, 2012

<table>
<thead>
<tr>
<th>Time Slot</th>
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| 8:30 AM to 10:30 AM      | **Registration**  
Buena Vista Lobby                                                             |
| 9:00 AM to 10:15 AM      | **Concurrent Sessions 5 A-E**  
Buena Vista (BV) and Frío (F) Rooms                                              |
| 10:15 to 10:30 AM        | **Break**  
Assembly Room (BV 1.338)                                                        |
| 10:30 PM to 11:45 PM     | **Concurrent Sessions 6 A-F**  
Buena Vista (BV) and Frío (F) Rooms                                              |
| 12:00 to 1:00 PM         | **Closing Plenary:**  
*Dr. Norma Alarcón*  
*“Anzalduan Textualities: The Coyolxauhqui Imperative”*  
Buena Vista Theater (BV 1.326)                                                   |
| 1:00 to 1:30 PM          | **Closing Ceremony**  
Buena Vista Theater (BV 1.326)                                                   |
9:00 to 10:15 AM  Buena Vista (BV) and Frío (F) Rooms

Concurrent Sessions 5 A-E

FEATURED SESSION 3

**5A**

**PANEL:**  
“Chicanas, Music and Consciousness”

**MODERATOR:**  
Sonia Valencia, University of Texas at San Antonio

1. Nancy “Rusty” Barceló, Northern New Mexico College,  
“A Song for Gloria”
2. Brenda M. Romero, University of Colorado at Boulder,  
“Music and Chicana Identity”
3. Carmencristina Moreno, National Endowment for the Arts Fellow,  
“What am I Going to do with What I have learned?”
4. Martha González, University of Washington, Seattle  
“Chicana@ activistas at the Intersection of Imagination and Hope”

**5B**

**WORKSHOP:**  
“Not Your Abuelita’s Lotería: We are Talkin’ About Our Jotería”

**MODERATOR:**  
Brenda Rodríguez, University of Texas, San Antonio

1. Audrey Silvestre, Independent Scholar
2. Nadia Zepeda, California State University, Northridge

**5C**

**ROUNDTABLE:**  
“Transformational Collectivity”

**MODERATOR:**  
Sophia Rivera, University of Texas, San Antonio

1. María del Socorro Gutiérrez-Magallanes, Universidad Nacional Autónoma de México
2. Theresa Clark, University of New Mexico
3. Irene Mónica Sánchez, University of Washington

**5D**

**ROUNDTABLE:**  
“Poetry and the Shadow Beast: Reclaiming Body Consciousness”

**MODERATOR:**  
Kathleen Palomo, University of Texas at San Antonio

1. Emmy Pérez, University of Texas-Pan American
2. José Antonio Rodríguez, Independent Artist
3. Mayra Lobato, Independent Artist
4. Amanda Jasso, University of Washington
**ROUNDTABLE:**

“Performing Anzaldúa: Three Expressions of her Theory”

**MODERATOR:**

Margarita Higareda, University of Texas at San Antonio,

1. Berenice Dimas, Texas Women’s University, “De Colores Spirit Warriors: A Short Film”

2. Griselda “La RaNa” Muñoz, University of Texas, El Paso, “‘NAGUALeando,’ A One Woman Show”

3. Patricia Pedroza, Keene State College, “La Morena y el Toro/TORITO: A Mestiza Possibility when Serpent is not the Symbol of Female Sexuality”

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10:15 to 10:30 AM

**BREAK**

Buena Vista Assembly Room (BV 1.338)

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**ANNOUNCEMENT**

Books by many of our presenters are for sale in the Buena Vista Assembly Room (BV 1.338)

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10:30 AM to 11:45 PM

**CONCURRENT SESSIONS 6 A-F**

Buena Vista (BV) and Frío (F) Rooms
### Concurrent Sessions 6A-E

#### 6A  
**Panel:** "Theoretical Approaches to Anzaldúa: From the Archive to the Classroom"
**Moderator:** Betsy Dahms, University of West Georgia

1. Marivel T. Danielson, Arizona State University,  
   "Say My Name: Transforming Midwestern Chican@ Silence into Anzaldúan Action"
2. Erin Álvarez, California State University, Fresno,  
   "Xicana Enough?: A Creative Analysis of Ethnic Duality through Theory of the Flesh, Conocimiento, and Humor in Central California"
3. Irma Vargas Rosas, University of Texas at San Antonio,  
   "Not so Fast Buck-o!: Gloria Anzaldúa’s ‘Geography of Selves: Their Colonization by Another European in the 21st Century”
4. Lisa Walden Cortez, Incarnate Word University,  
   "Unseaming La Boca: Defining Our Terms Entre Academia y Teatro"

#### 6B  
**Workshop:** "Womyn and Social Justice: Creative Performance Through the Art of Movement by Movimiento Cihuatl"
**Moderator:** Rose Rodríguez Rabin, University of Texas, San Antonio

1. Giomara Bazaldúa
2. Yasmina Codina
3. Genevieve Gonzales
4. Marisa González
5. Daisy Hernández
6. Fabiola Ochoa Torralba

#### 6C  
**Roundtable:** "Spaces and Place of Spirituality"
**Moderator:** Brenda Sendejo, Southwestern University

1. Bernardine Hernández, University of California—San Diego,  
   "So Far from Religion, So Close to Spirituality: Spiritual Activism as a Functioning Utopia/Dystopia Spatial Enclave"
2. Cordelia E. Barrera, Texas Tech University  
   "Unearthing an Ecological Trajectory: An Anzaldúan Reading of Morales’s The Rag Doll Plagues"
3. Myrriah Gómez, University of Texas at San Antonio,  
   "Exposing Inter-Faces/Interfaces: The Faceless Guadalupe(s) of Marion C. Martínez"
PERFORMANCES:

“Xicana Indígena Wombyn Nation: The Emerging Gene”
MODERATOR: Magda García, University of Texas at San Antonio

1. Felicia “Fe” Montes, Mujeres de Maíz, In Lak Ech, UC Santa Barbara and East LA College
2. Griselda “La Rana” Muñoz, University of Texas, El Paso
3. Berenice “Bere” Dimas, Texas Women’s University

ROUNDTABLE:

“Reconceptualizing Artistic Borders: An Anzaldúa Art Exhibit at the University of Texas, Pan-American”
MODERATOR: Anel Flores, Guadalupe Cultural Arts Center

1. Stephanie Álvarez, University of Texas Pan-American
2. Stephanie Brock, University of Texas Pan-American
3. Lauren Espinoza, University of Texas Pan-American
4. Orquídea Morales, University of Michigan

PANEL:

“Genealogies of the Archive, Queer Desire, and Feminist Consciousness”
MODERATOR: Candace De León Zepeda, University of Texas at San Antonio

1. Carolina Núñez-Puente, University of La Coruña, “Transforming Genealogies at the G.E.A. Archive: When Borderlands Was (Only) a Poetry Manuscript”
2. Edwina Barvosa, University of California, Santa Barbara, “Interpreting Queer Desire in Anzaldúa and Shakespeare’s Sonnets”
3. Elizabeth Cali, University of Texas at San Antonio, “Problematic Feminization and Misogyny in Alejandro Morales’s The Brick People: Mapping Interstices for Engendering Third Space Feminist Consciousness”

12:00 to 1:00 PM
CLOSING PLENARY: DR. NORMA ALARCÓN
“ANZALDUAN TEXTUALITIES: The Coyolxauhqui Imperative”
Buena Vista Theater (BV 1.326)

1:00 to 1:30 PM
CLOSING CEREMONY
Buena Vista Theater (BV 1.326)
SELECTED ARTIST FOR EL MUNDO ZURDO 2012

Adriana M García, artist, muralist, and scenic designer was born and raised in the Westside of San Antonio. She received her BFA from Carnegie Mellon University in Pittsburgh, Pennsylvania. García has created scenic work with el Teatro Campesino in San Juan Bautista, California as well as organizations in San Antonio such as the Esperanza Peace and Justice Center and the Guadalupe Cultural Arts Center. She has created community murals with San Anto Cultural Arts Center and Casa de la Cultura in Del Río, Texas, so as to give voice to mental health and immigration issues. Adriana currently worked on a mural at the South West Workers Union, in San Antonio. Of her artworks she notes, “I create as a way to document the lives I’ve shared in, it provides a way to honor a person’s existence and make visible the marks they have imprinted upon me and the environment- a legacy left as well as those still to come. Intimacy abounds in lives encountered. I aim to extract the inherent liminality of a moment before action as a way to articulate our stories.”

PLENARY SPEAKERS

Dr. Nancy “Rusty” Barceló is currently the president of Northern New Mexico College. Dr. Barceló earned her Bachelor of Arts degree in Social Welfare and Corrections from Chico State University and her Master of Arts degree in Recreational Education from the University of Iowa. She left the University of Iowa to assume the position of Coordinator of Educational Opportunity Services at the University of Oregon from 1973 to 1975. After her time in Oregon, she returned to the University of Iowa where, in 1980, she became the first Mexican-American to earn a doctoral degree. Prior to accepting the position of Northern New Mexico College president, Dr. Barceló served as Vice Provost and Vice President for Equity and Diversity at the University of Minnesota. Her honors include establishment of the Rusty Barceló Award at the University of Minnesota that honors faculty, staff and students who, through their own work on campus, foster multicultural community building. In 2004, Barceló received the Ohtli award, a special recognition presented by the Mexican government to Mexicans or Latinos whose work has benefited Mexicans living abroad. Dr. Barceló is credited as the moving force behind the National Initiative for Women in Higher Education (NIWHE). She has chaired Mujeres Activas en Letras y Cambio Social (MALCS) and the Washington State Native American Advisory Board (NAAB).

Dr. Norma Alarcón is Professor Emerita of Ethnic Studies at the University of California, Berkeley. She received her doctorate in Spanish literature from the University of Indiana. Dr. Alarcón is a noted scholar in the areas of cultural criticism, feminist critical theory, and studies of Chicanas/Latinas and women of color. Her essays and editorial endeavors have informed Chicana Studies and continue to be revolutionary for contemporary theories of Chicana subjectivity. In 1979, Dr. Alarcón founded Third Woman Press in order to establish a space for women of color to publish their varied works. Some of her publications include, “Chicana Feminisms: In the Tracks of the Native Woman” and “Anzaldúa’s Frontera: Inscribing Gynetics.” Dr. Alarcon, along with Caren Kaplan and Minoo Moallem, is also the editor of Between Woman and Nation: Nationalisms, Transnational Feminisms, and the State. She received the NACC Scholar of the Year Award and the Modern Languages Chican@ Section Scholar of the Year award.

ARTISTS
ART EXHIBIT

TRANSFORMATIONS: ENTRE EL CUERPO

FRIDAY 9:00AM to 5:00 PM
SATURDAY 9:00 AM to 12:00 PM
AND THROUGH MAY 28, 2012

CURATOR: ANEL I. FLORES
Southwest Gallery Durango 1.124

Verónica Castillo
La Pasionera
La Revolucionaria
Polychrome pottery
2008

Verónica Castillo is a traditional ceramicist who lives in San Antonio, Texas and works with the Esperanza Peace and Justice Center’s MujerArtes project, a women’s ceramic cooperative located on the Westside of San Antonio. The group is a “community arts economic empowerment project for unemployed or underemployed women” where participants spend time making and selling their art in order to fund classes and supplies. As the master teacher, Verónica creates alongside her students. As the inheritor of the árbol de la vida ceramic tradition she continues a lifelong engagement with the art that she first encountered in her native Izucar, Puebla, Mexico. “It has to come from here,” she says as she points to her heart, “then it becomes art.” She talks passionately about how the clay pieces embody the four elements and are born of the substance that sustains life itself: water, earth, wind and fire.

Celeste De Luna
Border Saints Fall
Acrylic and Mixed Media on Canvas
2011

My artwork seeks to validate Latino/Xicano experiences and yet strives to be universal. Common themes in my work are based on the migrant/border experiences of families, motherhood, and relationships. A migrant can be defined as a person who physically moves from one country to another. As a child of migrants, I see myself as a migrant moving back and forth through multiple conceptual worlds.

Celeste De Luna is a visual artist/teacher from lower South Texas. She has exhibited her work in Chicago and in various cities in the Rio Grande Valley, as well as in San Antonio and San Diego, Texas. De Luna teaches art for Brownsville ISD, continues her studio practice and collaborative creative projects. You can reach her at litebluna@me.com.

Ana Fernández
302
Oil on Canvas
2012

My work explores home and space in a discovery of place, because my family and I never settled anywhere nor found one room to call ours. Home and place create an identity for me that I am continuously searching for in different structures others call home. This work is home, for now.

Ana Fernández holds an MFA in Painting from the University of California at Los Angeles, and a BFA from The School of the Art Institute of Chicago. She exhibits nationally and has solo exhibitions this year at the Institute of Texan Cultures, San Antonio, TX, The McNay Art Museum, San Antonio, TX, Women & Their Work Gallery in Austin, TX and i2kontemporary art, Los Angeles, CA.

Anel I. Flores
BuXa
Oil on Canvas
2011

In an interview with Ana Louise Keating, Anzaldúa explained her reasoning behind using labels, “I use labels because we haven’t gotten beyond race or class or other differences yet. When I don’t assert certain aspects of my identity like the spiritual part of my queerness, they get overlooked and I’m diminished...If you lay your body down and don’t declare certain facets of yourself, they get stepped on.” Viewer, meet BuXa. Viewer, meet BuXa. Look into her eyes. Is he in there? My work asserts the feminine, masculine and transgender alive in all of us, awake in many of us and blooming in BuXa.

Anel I. Flores, Tejana border-born lesbiana, writer, visual artist and educator earned her BA in English and her MFA in Creative Writing. She is author of book, Empanada, My Girl: A Lesbiana Story en Probaditas (in small tastes), and play; which has been produced nationally. Flores’ fiction can be found in Ignite Magazine; The Interstice Annual, El Mundo Zurdo with Aunt Lute press, Sinister Wisdom 74,
Adriana M García
Liminal Incubation
Tetraptych Acrylic on Canvas
2011

As way to document the lives I’ve witnessed, particularly those of my ancestors. I paint as a way of honoring a person’s existence and to make visible the mark they have imprinted upon me and the environment—a legacy they’ve left for me and those to come. Intimacy abounds in the lives I encounter and whether she is a grandparent, an activist, neighbor or a friend, I aim to articulate their story. Thus, my artwork extracts the inherent liminality of a moment before I commit that space and time to the images I extract from their lives—a moment drives us to act.

Adriana M García, artist, muralist, and scenic designer was born and raised in the Westside of San Antonio. She received her BFA from Carnegie Mellon University in Pittsburgh, Pennsylvania. García has created scenic work with el Teatro Campesino in San Juan Bautista California as well as organizations in San Antonio such as the Esperanza Peace and Justice Center and the Guadalupe Cultural Arts Center. She has exhibited work in San Antonio, Austin and Houston Texas, California and Phoenix, Arizona. Adriana currently worked on a mural at the South West Workers Union, in San Antonio.

Jason Eric Gonzales
La Víbora-lands
Stoneware and Barbed wire
2011

Cintlaolli Pisti
Stoneware
2011

Cintlaolli Pisti means black corn in Nahuatl. Corn is life, bodymind–spirit. The clay used to create this piece is dark like my body... prieto. Created through my bodymindspirit, this piece is a reference to my ancestral roots and a direct response to what Anzaldúa’s work shows me about being connected to the earth through my new mestizaje. La Víbora-lands represents the many facets of transformation that Anzaldúa’s concept of the serpent invokes. This serpent, however, is rigid lending to my awareness of the violent effects of patriarchy on our understanding of earth, time and ourselves.

Jason Eric Gonzales is currently enrolled in UTSA’s BFA program with a concentration in Ceramics and Sculpture. With over a decade of experience working with ceramic materials, Jason Eric continues to explore and express his reality as a Chicano artist, creating works that derive from his historical existence as a descendant of Mexico-Azteca.

Ester Hernández
Wanted
Screenprint
2010

I come from a long unbroken line of Guadalupanos and learned that she is both the ancient Tonantzin and the mother of god, María/Guadalupe. I learned that she would always be there to accompany and guide us through the joyful and difficult journey of life. Following the tradition of using her image in the call for social transformation, I created “Wanted” in response to the recent anti-immigrant/racial profiling situation in Arizona. Nuestra Virgencita continues to inspire, comfort, protect, and guide us - we know we are never alone. She represents the resilient spirit of our people – and that can never be captured or taken away.

Ester Hernández is a San Francisco based visual artist and graduate of UC Berkeley. She is best known for her depiction of Chicana/Latina women through pastels and prints. Her work reflects political, social, ecological and spiritual themes. She recently finished illustrating Sandra Cisneros’ latest book, “Where is Marie”, which is due to be released in the Fall of 2012. She has had numerous solo and group shows throughout the U.S. and internationally. Among others, her work is included in the permanent collections of the National Museum of American Art – Smithsonian, Library of Congress, San Francisco Museum of Modern Art, National Museum of Mexican Art, and the Frida Kahlo Studio Museum in Mexico City. Stanford University acquired her artistic archives.

Felicia “Fe” Montes and Joel García
Raramujer on International Drum Day
Performance Prayer and Photograph
2010

On September 13, 2010, Elders in Maluku and West Papua organized a global appeal for a worldwide drum ceremony of Indigenous peoples throughout the world to urge the endorsement and implementation of the DRIP (Declaration on the Rights of Indigenous Peoples) and to sound the Indigenous People’s voice. I received this call and went out to drum in my community of East Los Angeles. This piece speaks to the work and vision of Gloria Anzaldúa as it is manifesting spirit, message, and movement. It is spiritual activism in the flesh and it is crossing categories and borders of art, academia, activism, community, ceremony and much more.

Felicia “Fe” Montes is a Xicana Indigenous artist, activist, academic, community & event organizer, educator, designer, poet, performer and professor living and working in the Los Angeles area. She is co-founder of Mujeres de Maíz, In Lak’Ech and Urban Xic and a graduate of UCLA (B.A), CSUN (M.A), and Otis College of Art & Design with an MFA in Public Practice Art.

Christina Muñiz
Peeled Beauty
Acrylic and graphite on canvas
2011

In life, everyone walks a path, some are clear while others are filled with obstacles. The inspiration I draw from these paths come from experiences around me, my own and those of our past generations. My paintings are visual expressions of these paths, whether physical or emotional and how one feels when they have overcome.
Christina Muñiz is pursuing undergraduate study in the visual arts to keep a tradition alive in creating. She believes that in today’s society, we are bombarded with so much fluff advertising and plenty of bad design that there needs to be an uprising by artists to uphold the rich tradition of art making in the midst of a technology-driven world.

Peter F. Ortiz

Inmaculada

Acrylic on Canvas

2007

My work is a reflection of Gloria Anzaldúa’s work, as I see her devotion to the Virgen de Guadalupe being similar to mine; I have “reappeared” her image many times to tell a story. People in my paintings are non-racial; this I believe parallels with Anzaldúa’s ideas of how art can be a vehicle to break the hatred between people and reflect on a common thread which we all experience.

Peter F. Ortiz, a visual artist in Austin, Texas, began his studies at Austin Community College then in 1982 he moved to Los Angeles to attend Otis/Parsons School of Design. In 1995 he was a chairperson for UNESCO in Tlaxcala, Mexico. He has exhibited in the US, Mexico and Spain.

Grace Vega

Vida

Oil on Canvas

2011

“VIDA” exemplifies my heritage, my spiritual beliefs, my family’s vision of unity, my sexuality, mi amor a la vida, el amor a mi tierra.... In this piece I bring WOMEN to the forefront as the epitome of life. I believe that this piece is my personal paradigm of what Gloria Anzaldúa held as vital and pure in life; WOMEN.

Born in Gómez Palacio, Durango, México in 1955, Grace Vega migrated to the U.S. with her mother and sister in 1968 to live in Brownsville, Texas. She has two children, Brando and Germaine, who are her pride and joy. She attended The University of Texas in Brownsville, Texas, Northwestern State University in Natchitoches, LA, and Texas A&M University in Corpus Christi, Texas. She received a BFA in Texas A&M-Corpus Christi in 2000 and has been teaching Art at Gregory-Portland High School since graduation. She obtained a Master of Fine Arts degree in the spring of 2011 from Texas A&M-CC.

Graciela Vega Cendejas

Cheek

Acrylic on Canvas

2012

In studying feminism I came across “This Bridge Called My Back” and “Borderlands/La Frontera: The New Mestiza,” and I began to paint in ways where I integrated the identity of women and latinas around me. She influenced my documentary work I focused on women who crossed the border and I worked on a safer sex video for the Organization SIDA Tijuana. I understood her concept of having a rebellious tongue and forked tongue when speaking. In Cheek, I explore the grief of loss and the attack on the Chapanecos and stealing of their land during the 90’s.

Graciela Vega Cendejas is a mother, educator, cultural worker and artist. She lives and works in Watsonville, California where she invests time with her students and her community. Originally from Purépero, Michoacán, México and the third generation to migrate to Watsonville, Graciela enjoys remembering and practicing cultural traditions from Michoacán like egg confetti decorations, knitting, crocheting, storytelling, restoring saints and painting. Cendejas studied Studio Art under Alan Bizzard at Scripps College and Film and Video Production under Gina Lamb and at Pitzer College. She majored in Gender and Feminist Studies under the guidance of Dr. Lourdes Argüelles, Sue Houchins and Ruthie Gilmore.

Liliana Wilson

El Anuncio

Acrylic on Canvas

2009

Four young girls announce a new way of looking at the world from the point of view of nature. I spent a lot of time with Gloria observing how she would talk to nature–from plants to trees to butterflies. She lived with them and was a part of them. At the time it seemed strange to me but now, I understand. “...Spirit embodying yourself as rock, tree, bird, human, past, present, and future, you of many names, diosas antiguas, ancestors, we embrace you as we would a lover.” –Gloria Anzaldúa, this bridge we call home, page 574.

Liliana Wilson was born in Valparaíso, Chile where she began drawing at the age of eight. As a young woman, she studied law, but quickly became disenchanted after Chile suffered a military coup that lasted 25 years. She immigrated to the United States in 1977 and pursued formal studies in art, at Austin Community College and at Texas State University. Wilson has received numerous awards. Her drawings and paintings have been exhibited in museums and galleries throughout the U.S., Mexico, and Italy. Through her drawings and paintings, she explores the power of complex emotions implicit in the human struggle for integrity. Her images come from the subconscious - realities colliding on multiple levels while beauty emanates from her subjects. Recently, her work has shifted to incorporate spiritual aspects of the universe and its surrounding beauty as necessary components of our human experience.
ARTIST BIOGRAPHIES

Installation Artists

Buena Vista Assembly Room (BV 1.338)

1) Fabiola Ochoa Torralba installation
title: Zapatos Viejos

Fabiola Ochoa Torralba is a queer immigrant born in Acapulco, Mexico and raised in the Westside of San Antonio, Texas. She is an activist, cultural worker, organizer, artist, and buena gente. Her interests include art, grassroots mobilizing, popular education, and community-based research. She is a founding member of dance companies Movimiento Cihuatl and Erison Dancers. Fabiola plans to continue exploring ways to facilitate social justice efforts toward building healthy and sustainable communities.

2) Josh T Franco and Natalie Goodnow installation
title: Teléfono Piece (para las veteranas y los veteranos, con respeto y amor)

Josh T Franco grew up in Odessa, Texas. Currently, he is pursuing a PhD in Art History at Binghamton University, SUNY, Binghamton, New York where he is a Clifford D. Clark Fellow. He is a member of the Center for Interdisciplinary Research in Philosophy, Interpretation & Culture. Franco attended Southwestern University in Georgetown, Texas as an undergraduate. He splits his time between New York and Texas.

Natalie Goodnow is a nationally recognized teatrista, teaching artist, and cultural activist from Austin, Texas. She specializes in creating original works of performance as a solo artist and also in collaboration with other performers and writers, both youth and adults. Her solo play “Mud Offerings” is the 2011 winner of the Jane Chambers Playwriting Award, and has been presented nationally at festivals and conferences in Chicago, Los Angeles, New York, Washington D.C., and throughout Texas. Goodnow is an Artistic Associate of Theatre Action Project and a member of The Austin Project. See her website and/or blog for more: www.nataliegoodnow.com, makinggoodnow.blogspot.com.

3) Arts and Technologies of Women installation
title: Exile Writing (website)

Exile Writing: Arts and Technologies of Women is an international group of women, artists and students who gathered in Istanbul in September 2011 for the 17th International Symposium on Electronic Art workshop dealing with various genres of art (cinema, photography, fiction, etc.) relevant to reflection on creative links between exile and creativity. Following four days of intense discussion and practicum, they decided to build a website (http://melissaramos.com.au/exile_writing/index.html) containing their artistic re-elaborations on these themes. Silvana Carotenuto, Associate Professor of Postcolonial Literature at the University of Naples L’Orientale (Naples, Italy), led the workshop in collaboration with Ph.D. candidates Annalisa Picciricillo and Viola Samelli, and M.A. students Monica Calignano, Federica Caporaso and Claudia Meoli. Other workshop participants were Di Ball (Australia), Penelope Boyer, PhD (USA), Talin Büyükkürkciyan (Turkey), Nela Milic (Great Britain), Melissa Ramos (Australia) and Liz Solo (Canada). The website is intended to be open to participation by other women interested in experimentation with visual culture and the urgent question of “exile.”

4) Esmeralda Baltazar installation
title: Coyolxauhqui: The Birth of Dreams & the Work of Piecing Ourselves

Esmeralda Baltazar is a conceptual artist that uses installation and mixed-media to create her works of art. She was born and raised in San Antonio, Tejas. The first Chicana literature book she read was Borderlands/Las Fronteras as she drove away to college. Esmeralda holds a Bachelors of Fine Arts with a concentration in Art Education from The School of the Art Institute of Chicago and a Masters in Educational Leadership, Politics and Advocacy from New York University. She has dedicated her life to working in and around traditional and untraditional educational settings. She views art as experience and the work of art as an artifact depicting personal or social transformation. On any given day she can be found living it up with the mujeres of Fuerza Unida in San Antonio’s Southside!
Jean Rockford Aguilar-Valdez (University of North Carolina at Greensboro)
**Title:** Transforming Identities in the Worlds of High School Science: Latin@ High School Science Students Traversing Cultural Borderlands and World Traveling through Nepantla and Loving Playfulness
Anzaldúa’s ideas of transformation, Nepantla and the crossing of cultural borderlands will be examined along with Lugones’ ideas of loving playfulness and world-travelling, relating to the lived realities of Latin@ high school science students and the larger sociocultural structures that shape meanings of schooling, school science, and racial/ethnic identities.

Norma Alarcón (University of California, Berkeley/University of Texas at San Antonio)
See Elizabeth C. Martínez

Erin Álvarez (California State University, Fresno)
**Title:** Xicana Enough?: A Creative Analysis of Ethnic Duality through Theory of the Flesh, Conocimiento, and Humor in Central California
This creative essay will focus on the physical and spiritual consequences, and the resulting evolution, of my Chicana consciousness. I will discuss what it is like to grow up within American and Chicano cultures being diluted by middle-class American idealism during the 1980’s in Fresno California, the leading agricultural county in the United States, through the critical lenses of conocimiento and theory of the flesh. I will convey my fears, struggles, and triumphs in my attempt to establish the uniqueness of my otherness within academic, social, and racial constructions. I write this narrative in the hope that I will find a remedy for my racial tension headaches.

Stephanie Álvarez (University of Texas, Pan American)
**Title:** Reconceptualizing Artistic Borders: An Anzaldúa Art Exhibit at the University of Texas, Pan American
In the Spring of 2011 our single-author course graduate course at University of Texas-Pan American on Gloria Anzaldúa decided to create an exhibit “Nuestra gloria/nuestra heroína fronteriza /Our glory(a), Our borderlands heroine.” The purpose of this tribute was to share Anzaldúa’s message with the public, a “New Mestiza Consciousness” while at the same time make them aware of the important contributions of this Valley native and UTPA alumna. Our panel will reflect upon the purpose, creation, logistics, success, problems, politics, and evolution of the exhibit as well as the responses from guests to the space created.

Selen Arango (Universidad Nacional Autónoma de México)
**Title:** Border Crossing and Transformation of Chicanas and Latinoamericanas at UNAM’s PUEG (Mexico 2011)
In this intervention I treat my meeting with Gloria Anzaldúa and my Chicana colleagues in the courses of PUEG (UNAM), and the novel The Mixquiahuala Letters by Ana Castillo, as “experiencias deformativas” which teach me the necessity of being on the borderlands of the relation between pedagogy, gender, and studies about narratives.

Antonieta Ávila (University of Texas, Austin)
**Title:** Nepantlera Teachers and Sustained Literature Study of Immigration
By describing how neplantera teachers utilize a sustained literacy approach to study immigration, the presenters reveal a pedagogical approach that aligns with the world-view of Gloria Anzaldúa (2002) who stated, “When you relate to others, not as parts, problems, or useful commodities, but from a connectionist view, compassion triggers transformation” (p. 569). The presenters apply the concept of nepantla to understand interactions between teachers and students from varying language and cultural backgrounds in elementary classrooms. Through sustained literacy study children are able to practice making connections with their self, others (like and unlike themselves) and the complex world of immigration in the twenty-first century.

Brenda Ayala (University of Texas, Austin)
See Antonieta Ávila

Paola Bacchetta (University of California, Berkeley)
**Title:** Queer Transnational-Transfrontera Transformationality: Anzaldúa and QPOC in France
This paper puts some of Anzaldúa’s work on transformation in conversation with QPOC writing and practices in France to think about their inter-relations and potentialities for transnational and transfrontera ghostly alliances among subjects-in-socialities across so-called separate worlds, including that of subjects-living-in-the-present and subjects-as-the-living-dead.

Rusty Barceló (Northern New Mexico College)
**Title:** A Song for Gloria
This presentation focuses on how I use the guitar and voice to address a variety of issues that shape my Chicana identity, from being caught in the middle to dealing with relationships and the issues that are so much a part of my work in promoting equity and diversity. I will perform a song I wrote for Gloria Anzaldúa in which I wrote: “her words gave me courage to fight the borders deep within me…sometimes when I am troubled feel caught in between I’ll remember a passage and know just what she means.”
**Cordelia Barrera** (Texas Tech University)
**Title:** Unearthing an Ecological Trajectory: An Anzaldúan Reading of Morales’s The Rag Doll Plagues

Alejandro Morales's highly symbolic novel, The Rag Doll Plagues, directs our understanding of the great potential in unearthing ecological concerns and themes of coming to consciousness along the US-Mexico borderlands. In her Borderlands chapter titled “El retorno,” Anzaldúa charts an ecological awareness that juxtaposes the exploitation of the borderlands with the oppression of its native peoples. In this paper, I will delineate what I call an “ecology of return,” an archetypal trajectory that develops ideas enmeshed in Anzaldúa's Coalticu State to underscore the means by which Morales develops the idea of Nature, or the natural world, as our own instinctual nature.

**Catalina Bartlett** (Texas A&M University)
**Title:** The Calmécac Collective, or How to Survive the Academic Industrial Complex through Radical Indigenous Practice.

Calmécac in Nahuatl history were educational institutions where students received trainings in the rhetorical traditions and practices of the Mexica Empire. Drawing on this history, The Calmécac Collective emerged as a radical tactic of survival and resistance for graduate students and junior faculty against the backdrop of Texas A&M University. Combining performance, scholarship, creative work, and personal story, this roundtable will discuss how The Calmécac Collective has found ways to resist the academic industrial complex, and additionally, theorize and imagine how activist-scholars can decolonize the academy.

**Edwina Barbosa** (University of California, Santa Barbara)
**Title:** Interpreting Queer Desire in Anzaldúa and Shakespeare’s Sonnets

Anzaldúa's articulations of disparate erotic inclinations, gender complexity, and conscious cultivation of lesbian identity are analyzed here as a composite queer erotic forged in the mestizaje and crosscutting tensions of Anzaldúa's various sexual and gender identities. Parallels are drawn between Anzaldúa's erotic voice and queer desires in one Shakespearian sonnet.

**Giomara Bazaldúa** (Movimiento Cihuatl, San Antonio)
See Yasmina Codina

**Giomara Bazaldúa** (Movimiento Cihuatl, San Antonio)
See Yasmina Codina

**Ana Billingsley** (University of Texas, San Antonio)
**Title:** “Love the Sinner, Hate the Sin”: Resisting Anti Gay Christian Rhetoric by Implementing the Power of Active Choice

Gloria Anzaldúa, by making the statement that she “chose to be queer,” creates a powerful self-identification as resistant to the stigmatization often imposed upon the queer lifestyle. I will be further exploring this statement as a foundational framework for creating a new queer consciousness based on the active choice within the individual as subversive to anti-gay Christian rhetoric. By implementing Anzaldúa’s theories of “linguistic terrorism” and “cultural tyranny,” I will be exploring the violence created by Christian rhetoric and proposing the ideals of the new mestiza to further create a new queer rhetoric consciously devoted to autonomous choice.

**Maylei Blackwell** (University of California, Los Angeles)
**Title:** Nepantla Strategies: Women's Farm Worker Organizing in the Era of Neoliberal Globalization

Based on a collaborative ethnography with Líderes Campesinas, a state-wide farmworker women’s organization in California, my presentation explores how activists have created multi-issued organizing strategies grounded in family structures and a community-based social world. Building on Gloria Anzaldúa’s theory of nepantla, it illustrates how campesina organizers create sources of empowerment from their binational life experiences and new forms of gendered grassroots leadership that navigate the overlapping hybrid hegemonies produced by U.S., Mexican and migrant relations of power. I argue that immigrant women’s organizing challenges the racialized and gendered forms of structural violence exacerbated by neoliberal globalization and serves as an unrecognized source of transnational feminist theorizing.

**Rosana Blanco-Cano** (Trinity University, San Antonio)
**Title:** Caramelo o Puro Cuento de Sandra Cisneros: reconstrucción de cuerpos fronterizos

El presente trabajo analiza cómo Caramelo o Puro cuento (Cisneros) propone subjetividades femeninas chicanas flexibles y definidas desde espacios múltiples, posicionando al cuerpo como principal productor y receptor de la identidad cultural. De este modo se plantea una identidad fronteriza (Anzaldúa 1987) que se desliga de la asociación entre identidad, espacio y estabilidad genérica-nacional, para proponer un empoderamiento del cuerpo de las mujeres chicanas.

**Stephanie Brock** (University of Texas-Pan American)
See Stephanie Álvarez

**Elizabeth Cali** (University of Texas at San Antonio)
**Title:** Problematic Feminization and Misogyny in Alejandro Morales’s The Brick People: Mapping Interstices for Engendering Third Space Feminist Consciousness

This paper is a border study which interrogates the misogyny at work in Alejandro Morales’s fictive text, The Brick People. By problematizing Morales’s feminization of central tropes and symbols we see that this feminization alienates women of color from the central form of resistance at work in the text, lo real maravilloso. In examining these divisions vis-à-vis Gloria Anzaldúa’s theoretical frameworks in Borderlands, and in particular through Anzaldúa’s theory of la facultad, we can map borders and liminal spaces that engender articulations of third space feminist consciousness and resistance throughout the text.
Other Unbelievably Racist Anti-Immigrant Legislation
Arizona’s SB 1070 and copycat legislation in the states of Alabama and Georgia are stirring national debate about the Mexico-U.S. border and the borders of collective identity. I argue that SB 1070 and supporting legislation construct the borders of collective identity in nationalist and racist terms. Even so, many make the claim that anti-immigrant legislation with the intent of ridding the nation of deleterious “illegals” is not racist because “illegal is not a race.” However, this paper proves otherwise in order to transform the discourse of race in the nation, especially as applied to the natural inhabitants of Anzaldúa’s “third” space.

William Calvo (University of California, Santa Barbara)
**Title:** Construction of Mestiza Identities through the Aesthetics of Self
In this paper, I will discuss the implications behind controlling the knowledge of chromatic reproduction. Gloria Anzaldúa’s understanding of the aesthetic divide between Western cultures and mestiza/o cultures enhances my theorization on color. I will examine how race has been tied to color use preferences in order to create categories of beings, as well as the stratification of aesthetic productions, and the imposition of Epistemologies of Taste.

Christopher Carmona (Texas A&M University)
**Title:** I Have Always Been Here
This is a collection of poems that weaves together beat, Chicana@, and Native poetics and themes into a search for a bridge between these seemingly disparate fields. Much of my poetry is written as a practice of resistance to the many oppressions of being a Mexican American, from the border of the Rio Grande Valley. These poems are an exploration of where I fit into the changing face of the Chicano movement and poetics as well as the Beat world and how we might be able to connect to our indigenous roots as well as our Native sisters/brothers today.

Elizabeth G. Chapa (Texas A&M University--Kingsville)
**Title:** Lucha, Lengua y Revolución: Spiritual Awareness and Conocimiento in Cherrie Moraga’s Heroes and Saints and Watsonville: Some Place Not Here
Cherrie Moraga’s plays Heroes and Saints (1994) and Watsonville: Some Place Not Here (1996) are Chicana/o plays that highlight the plight of pueblos inhabited by demeaned Chicanas/os. In both plays, Chicanas/os are kept in desconocimiento of their heritage and their rights as human beings, and are thus relegated to living realities that are circumscribed by the hegemony. My study illustrates that Moraga’s Theory in the Flesh and Gloria Anzaldúa’s path of conocimiento explain the paths, spiritual and physical, walked by both the pueblo and by the individuals that make up the group toward awareness of their rights.

Isaac Chavarria
(The Raving Press & South Texas College)
**Title:** The Raving Press and South Texas College—De Pocho a Chicano and Back: Poetry y Plática
Pocho, a pejorative term dating back to the Mexican Revolution, has gone through variations, but each representing a person of Mexican descent who has lost their culture, and more specifically, the ability to speak Spanish. On the other hand, Chicano represents a pride and knowledge of a Mexican heritage. Yet, life in south Texas as well as regions with dense populations of Mexican Americans has fostered a new pocho generation. The “nuevo pocho” lacks a strong identity but likewise is redefining what it is to immerse in the American culture. Focusing on modern cultural influences, pocho implies a transnational identity.

Theresa Clark (University of New Mexico)
**Title:** Transformational Collectivity
In this panel/circle we will reflect on our journeys of transformation (physical, emotional and spiritual), our continued sisterhood (support, dedication and love) over the past 6 years and our vision/dreams of building transnational collectivity. We will continue to discuss this project that is continually in the making with participants of the circle through dialogue. The facilitators will speak to our dialogue/collective efforts from across border/imagining a world without borders and without violence. We speak as MeXicana, Xicana and Native (Navajo-Dine), as Women of Color dreaming of another world possible for ourselves, families and communities and for constructing another world possible.

Casie C. Cobos (Texas A&M University)
See Catalina Bartlett

Yasmina Codina (Movimiento Cihuatl, San Antonio, Texas)
This panel/workshop will focus on how our personal experiences in the public and private sphere are at a constant threshold of something new and in between, a state of Nepantla. We will discuss what motivated our group to come together, our process, and why this third space creation is necessary to ourselves and community. Movimiento Cihuatl is an all womyn collective comprised of sisters, daughters, students, activists, artists, dancers and poets who are grounded in the writings of Gloria E. Anzaldúa. We come together to express our commitment to the promotion of social justice and equality through the art of movement by utilizing dance to claim our sexuality, politics and visions for transformation within ourselves and for our communities.

Elizabeth Cortez (University of Washington, Seattle)
**Title:** Generating Latinas: Online Images and the Mechanisms of the Google Search Engine
I’ll be exploring what it is that users “see” when they search for Latinas/Chicanas by analyzing the images generated by particular racial identifiers. What these search terms and their associated images suggest are the ways in which the mechanisms and interface of the Google search engine index hegemonic cultural deployments of those terms and images in the rendering. In this rendering, it is the frequency of hits or clicks images receives that produce and reproduce hegemonic visualizations of Latinidad/chicanidad. Google Images does not produce or even reflect the visual culture of Latina, but simply systematically rank it according to images’ metadata.

Lisa Cortez Walden (San Antonio, Texas)
**Title:** Unseaming La Boca: Defining Our Terms Entre Academia y Teatro
ABSTRACTS FOR PAPERS, WORKSHOPS, ROUNDTABLES (CONTINUED)

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**ABSTRACTS FOR PAPERS, WORKSHOPS, ROUNDTABLES (continued)**

**Catalina Bartlett**
**Title:** Generating Latinas: Online Images and the Mechanisms of the Google Search Engine
This paper explores what it is that users “see” when they search for Latinas/Chicanas by analyzing the images generated by particular racial identifiers. What these search terms and their associated images suggest are the ways in which the mechanisms and interface of the Google search engine index hegemonic cultural deployments of those terms and images in the rendering. In this rendering, it is the frequency of hits or clicks images receives that produce and reproduce hegemonic visualizations of Latinidad/chicanidad. Google Images does not produce or even reflect the visual culture of Latina, but simply systematically rank it according to images’ metadata.
Using testimonio and interviews with teatristas who teach, Dr. Cortez Walden will provide a model of navigating the worlds between academia and theatre called “unseaming la boca”. As we replace tenure track faculty with guest lecturers, this model may help ensure a dignified working environment and excellence in the classroom.

**Kandace Creel Falcón**  
(University of Missouri-Kansas City, Kansas City)  
**Title: No Topic Is too Trivial: Fusing Anzaldúan Commitments to Social, Political, and Spiritual Transformation in Writing and the Classroom**

Anzaldúa’s work is concerned with recognizing the value in exploring the personal, gaining meaning from everyday experiences, and reflecting on how these values can aid in our social, political, and spiritual transformations. I explore the epistemological utility of Anzaldúa’s commitment to the personal in my scholarly work on Chicana storytelling and my experiences of using her work in the classroom.

**Betsy Dahms**  
(University of West Georgia)  
**Title: Compulsory Heterosexuality and the Inefficacy of the Closet as Construct in Gloria Anzaldúa’s “El Paisano is a bird of good omen”**

Much like This Bridge Called My Back (1981) expanded the concept of feminism, I argue that Anzaldúa’s short story “El Paisano is a bird of good omen” (1982), similarly expands the concept of queer, even before queer theory was in vogue, to contain many types of queerness including but going beyond differences in gender expression and sexuality.

**Marivel T. Danielson**  
(University of Arizona)  
**Title: Say My Name: Transforming Midwestern Chican@ Silence into Anzaldúan Action**

In the spirit of critical testimonio, I invoke Anzaldúa’s “serpent’s tongue” and “shamanistic storytelling” to document my family’s silences, transforming shadows into stories. I address issues of Midwestern Chican@ identity, agricultural labor, family and migration. Anzaldúa’s transformational theory offers a space to make meaning from my stories and their many missing pages.

**Mónica de La Torre**  
(University of Washington, Seattle)  
**Title: Transforming Digital Spaces: The Sound of Chicana Feminisms**

For this presentation, I am proposing to explore how Chicanas are transforming and decolonizing online spaces through digital radio production and podcasting. My research explores the use of media production in the development of Chicana scholarship and feminist community building, both historical and contemporary. Web 2.0 (blogs and social networking sites) is characterized as both continuing the digital revolution and perpetuating the digital divide. Nevertheless, it also permits racialized women and other marginalized groups to harness digital technologies to speak back and broadcast their concerns, which demonstrates the complexities and possibilities of digital technologies that exist alongside stark technological dichotomies.

**Marcos del Hierro**  
(Texas A&M University)

See Catalina Bartlett

**Víctor del Hierro**  
(Texas A&M University)

See Catalina Bartlett

**Berenece Dimas**  
(Texas Women’s University)  
**Title: De Colores Spirit Warrior: A Short Film**

**Berenece Dimas**  
(Texas Women’s University)

See Catalina Bartlett

**Qwo-Li Driskill**  
(Texas A&M University)

See Catalina Bartlett

**C. Alejandra Ellen**  
(University of Arizona)  
**Title: Nepantla, Spiritual Activism, New Tribalism: Social Justice Pedagogy**

In this paper, I argue that Anzaldúa’s conceptualizations of Nepantla, Spiritual Activism and New Tribalism can help develop social justice pedagogies. Nepantla is a space of transformation, an in-between space where one can become aware of something from two different angles. New Tribalism offers an ethical perspective on difference by helping us understand who we are, or how we are defined, by what we include. Based on my experiences teaching in a graduate program in social justice and human rights, I propose that Anzaldúa’s philosophy can help develop social justice pedagogies as sources of transformation.

**Aydé Enríquez-Loya**  
(Texas A&M University)

See Catalina Bartlett

**Lauren Espinoza**  
(El Valle)  
**Title: Dear Gloria, Wish You Were Here: Poetic Postcards from La Frontera**

Lauren Espinoza, Lady Mariposa (aka Verónica Sandoval) and Poeta Power (La Erika) are a trio of poetas a.k.a. The Trinity. We are three women who all hail from the Rio Grande Valley, Gloria Anzaldua’s once home, and are all motivated and inspired by her writing, her life’s work. We present to you a work in progress which will include poetry, songs, music and pictures from her hometown of Hargill and the border regions from Hidalgo, Progresso, Rio Rico, Campucuas Ranch and so on.

**María Fránquiza**  
(University of Texas, Austin)

See Antonieta Ávila

**Frank Galarte**  
(University of Arizona)  
**Title: El Sabor del Amor y del Dolor in Aztlán: Trans* Chicana@ Teorías**

This paper centers the transgender And gender non--Dconforming Chicana@ body, in an effort to begin to form new kinds of theories, with new theorizing methods, as called for in Anzaldua’s essay, “Haciendo Caras, Una Entrada”. I argue that a Queer Chicana@ politics of affect can provide decolonizing possibilities through a reading practice call “el sabor del amor y del dolor” which considers
the racialized, gendered and sexed body as a site of embodied knowledge. Via autohistoria, the positioning of the trans(gendered) body as a site of analysis and knowledge production.

Silvia Galis-Menéndez (Wellesley College)
**Title:** People, Listen to What Your Jotería Is Saying: Using Queerness in Azaldúa Theory to Construct Consciousness and Narrative through Collaborative Art
Gloria Anzaldúa urges all of us, Queers and allies, to use queerness as part of the framework for developing a new Mestiza consciousness—a self-made consciousness that crosses cultures and exists on the various borderlands that characterize our existence. Together a group of queer Latina students and allies have begun to create our transformation through deconstruction and construction. I use Anzaldúa’s framework to discuss the process of using personal narratives to create consciousness by constructing a uniquely cross-cultural artistic representation of queerness.

Victoria Genetin (The Ohio State University)
**Title:** Transforming Feminist Pedagogy: A dialogue with Gloria Anzaldúa and Thich NhatHahn
Using Gloria E. Anzaldúa’s theory of spiritual activism and Thich Nhat Hanh’s philosophy of engaged Buddhism, I propose a new approach to feminist pedagogy that is grounded in the spiritual and the contemplative. In addition to identifying the central characteristics that define a spiritualized feminist pedagogy, I share my experiences of design in teaching a course titled “Holistic Theories of Social Transformation: Spiritual Activism & Engaged Buddhism” where students not only engage in theoretical discussions that bring together Anzaldúa’s spiritual activism and Nhat Hanh’s engaged Buddhism, but experiment with and engage in contemplative practices such as deep listening, bell meditation, visualization, and silence.

Hayley Goldsmith (University of Texas at San Antonio)
**Title:** Anzaldúa’s Intersexed Mestiza: Contending with an Ambiguous Violence
Within this essay I analyze Anzaldúa’s concept of mestiza consciousness that breaks down an imprisoning subject-object duality and has the potential to undo the violence inflicted on intersexed bodies. I argue that Anzaldúa’s Borderlands/La Frontera and Iain Morland’s “What Can Queer Theory Do for Intersex?” work together to explore alternative understandings of this often silenced community. Through the application of border identity and her subtle theory of dualistic violence, I tease out the multilayered violence as it applies to the “half and half,” the intersexed individual, and how mestiza consciousness “ultimately copes by developing a tolerance for contradictions [and] ambiguity.”

Myrriah Gómez (University of Texas at San Antonio)
**Title:** Exposing Inter-Faces/Interfaces: The Faceless Guadalupe(s) of Marion C. Martínez
This paper examines the artwork of Nuevomexicana santera Marion C. Martínez and her decision to “fashion” the image of Guadalupe from computer parts. The connections between Martínez’s mother board art, the images of Guadalupe, and the Los Alamos National Laboratory make clear the way(s) Nuevomexicanas create new inner faces.

Genevieve Gonzáles (San Antonio)
See Yasmina Codina

Marisa González (University of Texas, San Antonio)
**Title:** From Danzante to Dancer: Negotiations of Gendered Spaces
I will impart my personal experiences as a danzante and as a performer for ballet folklórico among other forms of dance. As a queer Chicana in the dance community and spiritual spaces, I have not found a place that exists, institutionally, where I can comfortably develop spiritually, emotionally or physically for my community or myself.

Martha González (University of Washington, Seattle)
**Title:** Chican@ Artivistas at the Intersection of Imagination and Hope
I am a scholar and Chicana artivista (artist/activist) whose research is deeply informed by my experience as a music practitioner. The totality of music experience in many fronts, across borders and in dialogue with transnational communities informs my research methods and scholarly work. I come to find that in all of these fronts imagination and hope is central to self and community transformation. My talk will consist of a discussion of the album title track of “Imaginaries” (May 2012 release on Smithsonian Folkways) and the ways in which imagination has been a tool of alchemy for Chican@ artivistas in East Los Angeles.

Chris Grooms (Collin College, Spring Creek Campus)
**Title:** Anzaldúa’s Aztec Ink
This paper will explore and trace the native origins of Gloria Anzaldúa’s artistic fascination with color, especially ‘cochineal’ red (a native beetle dye) as an ancestral presence in her writing. This pattern in her writing parallels the creative collusion of alphabetic literacy between Aztec and Spanish chroniclers from the sixteenth century, notably the Florentine Codex, and, more viscerally, the Cantares Mexicanos. Her subtle understanding of the musical and rhythmic nature of Aztec syntax and cadence as expressed in extant Aztec texts with color, syntax, and metaphor are reflected in her discussion of the material production of culture for the new mestiza writer. Sensitivity to such ancestral activities and formulas provide Anzaldúa a subliminal tool for expressing and celebrating feminine identity and power.

María del Socorro Gutiérrez-Magallanes (Universidad Nacional Autonoma de México)
**Panel:** Border Crossing and Transformation of Chicanas and Latinoamericanas at UNAM’s PUEG (Mexico 2011)
This is a paper of the meaningful transformation occurring at UNAM’s PUEG via the international circulation of Anzaldúa’s work.
I will present on the contexts the authors I work with emerge from: Aztlan (The Borderlands) for Gloria Anzaldúa and Cuzcatlán (El Salvador) for Roque Dalton and how they could be bridged.

**María del Socorro Gutiérrez-Magallanes**
(Universidad Nacional Autónoma de México)
See Theresa Clark

**George Hartley**
(Ohio University)
**Title: Gloria, My Spirit Guide**
Her eyes caught mine and looked right through me. Electrified, I melted as she called my name and welcomed me into her circle. Projected onto the massive screen, she looked down to me in that wonderful photo—her jeans knee deep in the California surf, that wide smile as she looks into the camera. What I want to speak to in this testimonio is the shamanic impact of Anzaldúa on my life.

**Amanda Jasso**
(University of Washington)
See Emmy Pérez

**Aída Hurtado**
(University of California, Santa Barbara)
**Title: Construction of Mestiza Identities through the Aesthetics of Self**
Anzaldúa describes the negotiation of borders colliding as a “cultural collision”. This paper seeks to address how the aesthetic self emerges from un choque and becomes represented through fashion. While the fashion industry overwhelmingly caters to hegemonic standards of beauty, Chicanas employ their mestiza identities to modify fashion. By analyzing regional patterns, identity construction, and modification, Chicana fashion enhances our understanding of mestiza identities. This raced and gendered aesthetic serves as a tool of survival from hegemonic spaces and offers an alter-native style.
Republic. It focuses on commonalities as well as differences, the most striking one being the fact that race may become selectively invisible in the predominantly white Czech society and in the case of Roma, the largest racial minority in the Czech Republic, be used as an explanation for the existence of social discrimination. Although this implies the cumulative effect of racial and class bias, I argue that in the public discourse these two categories are not only used interchangeably, but often mistaken for each other, preventing thus social and epistemological change aimed at equality, solidarity and - in Anzaldúa’s words – “meeting on common grounds.”

**Nancy Ledesma** (University of California, Berkeley)
**Title: Transforming our Narratives: Chicana Animation & Storytelling**

Nancy Ledesma, an educator, paper maché artist and filmmaker, born and raised in Mexico, migrated to the U.S. in 2003. In spring 2012 she will be graduating from the University of California, Berkeley where her piece entitled “La Llorona” received Honorary Mention at the Eisner Prize in Film and Video. Her work has been shown in local and international film festivals in the United States. Nancy’s artwork explores the forms and contents of cultural memory and familial remembering. She will talk about a series of stop motion clay and paper maché animation films.

**Mayra Lobato** (Independent Artist)
See Emmy Pérez

**Jessica López Lyman**
(University of California, Sta. Barbara)
**Title: Construction of Mestiza Identities through the Aesthetics of Self**

While the majority of Chicana/Latina-owned small business firms are geared towards services and healthcare, those who embark into the world of retail are small in number. Choosing to create fashion merchandise becomes an aesthetic resistance to mainstream capitalist industries. Using Anzaldúa’s theory of mestiza consciousness, this paper argues that the tolerance for ambiguity becomes a vital factor contributing to the success of Chicana/Latina-owned small retail businesses. A case study on De La Luna Designs founded by Virginia Ayala illustrates the importance of mestiza identities, entrepreneurship, and the aesthetic self.

**Mario Lucero** (University of Illinois, Chicago)
**Title: The Ultimate Shadow-Beast**

The purpose of my artwork is to visualize Gloria Anzaldúa’s concept of the ultimate Shadow-Beast, which symbolizes the fear of homophobia, along with her spiritual ideology and interpretation of women’s sexuality. “There is a rebel in me – the Shadow-Beast”, which symbolizes Gloria’s defiance towards patriarchy by threatening the status quo. She elaborates further by stating that “For the lesbian of color, the ultimate rebellion she can make against her native culture is through her sexual behavior,” thus the ultimate Shadow-Beast emerges.

**Sonia Mariscal**
(University of Illinois, Urbana-Champaign)
**Title: Border Crossing and Transformation of Chicanas and Latinoamericanas at UNAM’s PUEG (Mexico 2011)**

“Feminisms Sin Fronteras” will explore how Chicana feminists continued their efforts to engage and articulate a third world feminist identity by reaching out to feminists in Latin America. This was part of an ongoing process of articulating their own Chicana feminist identity which likewise began to affect Latin American feminist’s epistemologies.

**América Martínez**
(University of California, Los Angeles)
**Title: Distorting Friendship at ‘Friendship Park’ A Gathering of a Pueblo, Culture, Music—Despite the Real and Imagined Border Walls**

‘Friendship Park’ also known as El Parque De La Amistad has been a historic meeting place located on the San Diego, California and Tijuana, Mexico international border. This project examines the U.S. immigration policies, specifically on the enforcement of the border and, by extension, the policy of the ‘War on Terror.’ This project will explore themes concerning: anti-immigrant sentiment, the perceived criminalization of People and Immigrants of Color, non-citizen and citizen, and the militarization of the México/U.S. border. I will utilize participant and non-participatory observation and testimonios to contribute to the dialogue about these local policies, structures, and the implications for human rights.

**Elizabeth C. Martínez** (DePaul University)
**Title: Chicana Feminist Publishing**

Following on the theme of transformation, and Gloria Anzaldúa’s ideas about going to and through the physical, emotional and spiritual, we want to offer our experience with feminist publishing and seek to help answer questions and offer ideas/strategies on getting into published and publishing. We hope to demystify the process and explore the fears or uncertainties that sometimes arise around publishing.

**Josie Méndez-Negrete**
(University of Texas, San Antonio)
See Elizabeth C. Martínez

**Lourdes Mendoza** (Wellesley College)
**Title: Queering Immigration: Transgressing the Normative Legal Language and Immigrant Narratives for Women and LGBT People In the “Third” Space**

It is necessary to queer the language of immigration to represent the many women, and LGBT individuals that have been migrating into the country. Whether it is by telling their untold stories or by ensuring that the legal system acknowledges their existence within the various policies, to queer the language allows for a transgression of borders for the many caught in the borderlands as immigrants. By understanding Anzaldúa’s “third” space we can understand where these communities currently lie, and how a transformation/queering of the immigrant narratives would not only help them as they straddle the borders of consciousness, all the while influencing the immigration legal system.

**ABSTRACTS FOR PAPERS, WORKSHOPS, ROUNDTABLES (CONTINUED)**
ABSTRACTS FOR PAPERS, WORKSHOPS, ROUNDTABLES (CONTINUED)

**Monica Montelongo** (Texas Tech University)

**Title: The Anzaldúan Heroine: Mestiza Consciousness in the Classroom**

In this paper, I discuss how Anzaldúa’s mestiza consciousness has become a recognizable trope in Chicana/o cultural production. I term the artistic representation of mestiza consciousness the “Anzaldúan Heroine.” I analyze the character of Ana from Patricia Cardoso’s *Real Women have Curves*, to define the Anzaldúan Heroine, and I discuss the practical application of the Anzaldúan Heroine as a unit of study in the literary classroom.

**Felicia “Fe” Montes**

(Mujeres de Maíz, In Lak’Ech, Santa Barbara and East LA College)

**Title: Xicana Indígena Wombyn Nation: The Emerging Generation**

Felicia ‘Fe’ Montes, Griselda ‘La Rana’ Muñoz, and Berenice ‘Bere’ Dimas will share as an emerging generation of Xicana Indígena wombyn who honor and strive for transformation through intersecting modes of spirituality, healing, arts, and activism. In the spirit of Anzaldúa’s life work, the plática and sharing will be our embodiment of theory in the flesh as we share Xicanista women’s spiritual traditions and our own journey to a Xicana Indígena spirituality and politic. Testimony will be shared along with ceremony with those in attendance as we gather in a circle, honoring ancestors, Anzaldúa, and ourselves.

**Orquídea Morales**

(University of Texas, Pan-American)

See Stephanie Álvarez

**Carmencristina Moreno**

(National Endowment for the Arts National Heritage Fellow)

**Title: What am I going to do with what I have learned**

As an NEA fellow, I have continued to write and produce music about my Mexican-American heritage and life experiences. Believing in “What am I going to do with what I have learned?” I compose songs, produce CD’s and construct educational programs about the history of the United States and Mexico. This mini-lecture will be about how some popular songs have been and are still used to pass on traditions, life lessons, and historical events in both countries. My latest work is: “Canciones de la Revolución Mexicana que mi Padre me enseñó.”/“Songs of the Mexican Revolution that my father taught me.”

**Griselda “La RaNa” Muñoz**

(University of Texas, El Paso)

See Felicia Montes

**Nicole K. Nieto** (The Ohio State University)

**Title: Domestic Altars as Borderlands: Gendered Spaces and the Construction of the AltarNarrative in Women’s Life Histories**

Home altars have long been a site of gendered space in many cultures. This paper utilizes Anzaldúa’s theories of the “borderlands” and nepantla to further examine women’s home altars as sites of liminal space. It is in this borderland that women make meaning out of their lived experiences.

**Carolina Núñez-Puente**

(University of La Coruña, Spain)

**Title: Transforming Genealogies at the G.E.A. Archive: When Borderlands Was (Only) a Poetry Manuscript**

This paper relies on research at the Gloria E. Anzaldúa archive. I compare the Borderlands manuscript, which is only poetry, with its published version, which has two parts: one mainly of multi-genre prose, and another of poems. I wish to invite scholars to read Anzaldúa’s poetry and do research at her archive.

**Fabiola Ochoa Torralba**

(San Antonio)

**Title: entre nos**

“...[Movement] is an archetypal journey home to the self, un proceso de crear puentes (bridges) to the next phase, next place, next culture, next reality.” Gloria Evangelina Anzaldúa. Home, as described by Anzaldúa is a “bridge, the in-between place of nepantla and constant transition.” entre nos is a site specific participatory performance workshop that investigates the concept of home and the interconnections between land, body, and self that redefines home as an integrative space.

**V. June Pedraza** (Northwest Vista College)

**Title: Transformation: Learning to Live by the Seven Pathways of Conocimiento**

“Transformation: Learning to Live by the Seven Pathways of Conocimiento” is a theoretical narrative about healing, transforming, and sharing. In this testimonio, the Seven Pathways of Conocimiento is used as the last component to an eight year battle of addiction and self-injury – and with it brings the final agent – the healing spirit. Therefore, the theory shared is that the Seven Pathways of Conocimiento does help in making you an agent of positive transformation.

**Patricia Pedroza**

(Keene State College)

**Title: La Morena y el Toro/TORITO: A Mestiza Possibility When Serpent Is not the Symbol of Female Sexuality**

This is a solo Nepantla dance performance and presentation that shows the process of transforming cultural traditions into a choreographic piece through the body, the emotional, and the spiritual. Extensive discussion of studio research, academic research, as well as the craft of solo performance will be provided. Inspired by the work of Gloria Anzaldúa and Dance as expression of personal and cultural identity, this presentation maps decolonial oppositional and new mestiza consciousness. Audiences will view mixed metaphors, both from the traditional corrida de toros with folk dancing of toritos de petate from Michoacán, MEXICO. Material for the performance was developed from movement research of gesture, zapateado, indigenous music and dance, color and textures, as well as supported from articles written by feminist and Chicana queer theorists.
Emmy Pérez  
(University of Texas, Pan-American)  
**Title: Poetry and the Shadow Beast: Reclaiming Body Consciousness**  
In this poetry reading, presenters will explore experiences living en El Valle, where the Spanish and English languages are still segregated in many situations; where the militarized border increases barriers between border residents and people throughout the world; where natural environments cannot compete with strip malls; where Mexican American Studies and Anzaldúa event posters have been torn down at her alma mater by anonymous dissenters; where we attempt to live in nepantla to avoid segregating the body from the soul; and where we bridge paths back to our elders by attempting to heal from the root causes of various desconocimientos.

Nancy Pérez  
(Arizona State University)  
**Title: Online Movements: The National Domestic Workers Alliance**  
In this presentation, I will discuss the National Domestic Workers Alliance movement, and how they are using media/internet as decolonizing tools to help address the needs and rights of the workers in the United States. I would like to explore the current transformations taking place in our neoliberal democracy, and how has this movement, along with their strategic alliances and campaign rhetoric (via the internet) successfully approached these changes/shifts in pushing for fair labor rights, in hopes of meeting the corporeal needs of the domestic workers?

Kamala Platt  
(University of Texas, Pan American)  
**Title: The Making of Cultural Poetics of Environmental Justice and Paradigms for Ecological, Cultural & Economic Transformations in an Age of Global Warming**  
“Transformation,” as Anzaldúa conceives it, must look both inward and outward, into the 99%, as well as the 1%....Gloria Anzaldúa’s “body of discourse” is the first bibliographic entry for my project proposal, “The Logic of Poetry, the Poetry of Ecology and the Ecology of Justice: Cultural Poetics of Environmental Justice and Paradigms for Ecological, Cultural & Economic Transformations in An Age of Global Warming.” This work-in-progress, incorporating two decades of trans-disciplinary scholarship on women’s cultural poetics of environmental justice, primarily from Chicanas and South Asian women that provide a reading lens to examine current, environmental and social “sustainability” discourse.

Poeta Power  
(La Erika)  
See Lauren Espinoza

Mirtha Quintanales  
(New Jersey City University)  
**Title: Gloria of the Spirit: Teacher, Friend and Fellow Pilgrim on the Path**  
Gloria Anzaldúa did not only write and speak about spirituality. She practiced it and shared it with others through her work and in a very personal way among the people with whom she came in contact. In the proposed paper the presenter reflects on the many ways her friendship and work with Gloria—as participant and collaborator in Gloria’s creative writing workshops and public readings in the early/1980’s (in San Francisco and later in New York City and other areas on the East Coast) and in her daily living experiences with Gloria as her housemate in two cities—impacted on the presenter’s own spiritual unfolding and approaches to creative work and being in the world.

Gloria Ramírez  
(La Voz, Esperanza Peace and Justice Center, San Antonio, Texas)  
See Elizabeth C. Martínez

Susana Ramírez  
(University of Texas, San Antonio)  
**Title: Nepanteando Son Jarocho: Offering Alternative Visions for Son Jarocho Communities**  
From southern parts of Veracruz, México, son jarocho music is influenced by an interchange of indigenous, African, Spanish, and Arabic cultures. As a jaranera nepantlera, I envision more inclusive jarocho communities complicating rigid understandings of gender/sexuality. By offering multiple testimonios by different jararé@r@s, I will offer alternative visions for son jarocho communities.

Barbara Renaud González  
(San Antonio, Texas)  
**Title: Diidxa: Transforming through the Weaving of Words**  
As part of the panel and to complement the visual art and installation, I will read excerpts from two of my books and thus complement the visual art and installation. Renaud González will read from *Golondrina, Why Did You Leave Me*? and from “Yeshita and La Lluvia.”

Anita Revilla Tijerina  
(University of Nevada, Las Vegas)  
**Title: Anzalduista Love: Using Art, Poetry and Theory to Understand Radical Feminist and Queer Love**  
This presentation will discuss the socially constructed concept of “love” from a feminist and queer (lesbian, gay, bisexual, transgender, and sexually fluid) perspective. Using the work of radical feminist, queer, and/or race scholars, (in particular the work of Gloria Anzaldúa, Tragic Bitches, and bell hooks), I will discuss the way that “love” functions in our individual and collective lives. I will further investigate the ways that contemporary poets, writers, and artists construct and challenge the concept of love and relationships through feminist and queer expression.

José Antonio Rodríguez  
(Independent Artist)  
See Emmy Pérez

Rose Rodríguez-Rabin  
**Title: Unleashing the Untamed Tongue(s)/Activist Literature in the 21st Century**  
This work discusses the impacts of enforcement policies on community cultural maintenance, and local interpretations and the challenges faced by U.S.-Mexico border native activists in communicating their ideologies to a broader public. I will juxtapose Anzaldúa’s theories and literature with the world-wide uprisings taking place today and how Anzaldúa helped “unleash a wild tongue.”
Aliscia Rogers (Texas Women’s University)

Title: Conocimiento Transformation: Wrestling with Nepantla

Exploring the transformation of Mike Foley from professional wrestler into an advocate for the Rape, Abuse, and Incest National Network (RAINN), this presentation puts Anzaldúa’s theory of conocimiento in dialogue with new media studies. Through an analysis of Foley’s shift from apathy to action, I demonstrate how Anzaldúa’s theory can enhance newmedia studies.

Brenda M. Romero

(University of Colorado at Boulder)

Title: Music and Chicana Identity

In this presentation I will discuss my art music compositions and how composing allowed me to express my indigeneity and survive difficult issues in my personal life. Gloria Anzaldúa wrote: “My Chicana identity is grounded in the Indian woman’s history of resistance” (Borderlands 43). Another way that I have used music to encourage societal transformation has been to research and sing New Mexican inditas as a means of understanding how the indigenous female body has been represented in New Mexico, via the emotional and spiritual elements that music can provide.

Irma Vargas Rosas

(University of Texas, San Antonio)

Title: Not so Fast Buck-o!: Gloria Anzaldúa’s ‘Geography of Selves’ Their Colonization by another European in the 21st Century

Drawing on a Chicana third space feminism theoretical framework (Pérez, 1999; Sandoval, 2000), this paper examines how borders have impacted Chican@ identity formation. Particularly useful is Anzaldúa’s concept of “geography of selves” (Keating, 2000). Anzaldúa’s conceptualization is juxtaposed with the work by Blommaert on “sociolinguistic scales.” Using discourse analysis (Gee, 1999), it is found that Blommaert simply imposes a new name on an already existing concept. As such, it is argued that written discourse has no borders. This paper aims to contribute to a wider discussion on border studies and the circulation of discourses.

Gabriel H. Sánchez

(The Raven Press, South Texas College)

See Isaac Chavarría

Irene Mónica Sánchez

(University of Washington)

Title: Testimonio of Transformation: Healing Ourselves, Healing our Communities--The Journey of a Xicana in Graduate School

Throughout the past three years in a Educational Leadership and Policy Studies Program in the area of Higher Education, I have learned much more about what it takes to persist in Graduate School especially as a Xicana holding on to spiritual ways and being and continually shifting. In going through series of transformations, I have learned that I must never forget where I come from. Challenges have risen when my work is not seen as academic, especially when I utilize Gloria Anzaldúa’s work as the basis for my framework in building upon Chicana Feminist Educational Theory/Methodologies.

Verónica Sandoval (Lady Mariposa)

See Lauren Espinoza

Verónica Sandoval (Lady Mariposa)

See Lauren Espinoza

Bianca Mari Sapet (San Antonio, Texas)

Title: “Xochiketzal: Transforming Violence into Flowering Scrolls,” is a multimedia presentation examining violent lyrics associated with traditional Mexican rancheras, corridos, boleros, and polkas. Music is a catalyst, it records our stories, our history; music has the power to change people. Sapet projects lyrics that are detrimental to women and transforms them into beautiful flowering scrolls that are healing and empowering.

Brenda Sendejo (Southwestern University)

Title: Our Lady of Guadalupe/Tonantzin and Spiritual Activism: Ethnographic Narratives of Self Transformation and Social Justice

This paper explores how Texas Chicanas of the post-WWII generation have invoked and rearticulated Our Lady of Guadalupe/Tonantzin in ways that reflect personal transformation and a commitment to social justice in ways distinct from previous generations. Drawing on Gloria Anzaldúa’s work on spiritual activism, I argue that women’s relationships to Guadalupe/Tonantzin are embedded in and reflective of the material circumstances of their social worlds and their commitments to challenging hierarchies of power and promoting social equality as healers, educators, and activists. Through her women change their relationships to their bodies and selves, thereby changing the world (Anzaldúa 2002).

Cristina Serna

(University of California, Santa Barbara)

Title: Border Crossing and Transformation of Chicanas and Latinoamericanas at UNAM´s PUEG (Mexico 2011)

This paper examines the unique challenges as well as benefits posed by feminist and queer research, artistic, and intellectual exchange in the context of border crossings, conversations, and encounters between Chicana and Mexicana activists, academics, and artists in California and Mexico City.

Megan Sibbett (University of Texas at San Antonio)

Title: Shock and Coffee: Elaborating the Subtleties of Anzaldúa’s Theory of Intimate Terrorism

In explicating Anzaldúa’s conceptualization of “intimate terrorism,” a very short section in Borderlands, I unfold one of her more subtle theories. As part of her feminist, queer “architecture,” understanding intimate terrorism transforms our ability to resist mainstream tropes of terrorism and initiates our ability to recognize intimate violence that persist within the mundane. I examine the decolonial recounting of intimate terrorism in another queer Chicana text, Emma Pérez’s Forgetting the Alamo, or, Blood Memory. Through
the work of Anzaldúa and Pérez, I demonstrate historical and contemporary violence entangled with cultural and historical narratives that cloak violence in a “visible invisibility.”

Audrey Silvestre (Independent Scholar)
Title: Not Your Abuelita’s Lotería: We are Talkin’ about Our Jotería
Jotería our version of lotería allows us to explore the dimensions of our intersectional identities/experiences as queer gente. By looking at alternative interpretations of Lotería/Jotería we can re-imagine, heal, and grow. Jotería is a grassroots/D.I.Y art series imagined and created to promote activism and social change through art.

Natalia Thompson (Yale University)
Title: Desde “el afuera”: Transfronteriza Lesbian-feminist Acts of Resistance and Transformation
Lesbian-feminist activists in Latin America engage in what Anzaldúa termed the Coyolxauhqui process in their efforts to reconstruct and re-member bodies marked by patriarchal violence and discourses. Their activism and theorizing offer new insights into the body as a site for resistance and for transformation. Based on ethnographic research with a national network of lesbian-feminist organizations in Mexico and with the collective Las Rebeldes del Afuera in Chile, this paper examines lesbian-feminist politics in Latin America and the development of political practices that contest the neoliberal rights-based demands of mainstream LGBT and feminist groups.

Theresa Torres (University of Missouri, Kansas City)
Title: Spirituality, Scholarship, and Teaching: Following Gloria’s Way of Being the Activist Scholar Professor
Gloria Anzaldúa wrote passionately about her journey to both self-autonomy and building solidarity within communities by crossing borders of sexuality, racial and cultural identity, spirituality, and nationalism. This journey is the creation of a pathway for activist scholars who want to share in the classroom our passions for life, ultimately our spiritualities, enabling us to empower our students to think outside of defined boundaries. The presentation will link spirituality and teaching with creative research and activism for empowering students to work within our communities, particularly with exploited peoples.

Deborah Vásquez (Bihl Haus, San Antonio, Texas)
Title: Sobreviviente: Gunaa Xoo Transforming Life
In this piece, “I present a healing exhibition of recycled work, video, and installation. The paintings and found objects are reinvented so that this empowers. The video, a 10-minute short-take of an altered video, shows a glimpse of each woman telling her story. Centering on the transformative power of art, this roundtable is part of a larger La Guerrillera Project that Deborah Kuetzpal Vásquez created to connect with other consciente guerrilleras. Three presenters use multi-media art to examine violence, transform it into positive power, and send it out into the universe, so we may end this perpetual cycle of violence. The space, the words of the survivors, and the strength of Tehuanas da a luz (brings a rebirth) to our lives, and assists those of us in overcoming the violence we have encountered.

Cathryn Merla Watson
Title: Encrucijadas: Borderland Assemblages, Historical Im/Materialism, and Anzaldúa’s New Mestiza
Since the early 1990s, dialectical and historical materialisms have functioned as central paradigms for understanding the complex relationships between texts and contexts in Latina/o Studies. In this paper, I explore how Anzaldúa’s formulation of the new mestiza challenges this binary analytic and enunciates a more supple model of interpretation that attends to the affective and ghostly facets of various signifying practices.

Stephanie Wheeler (Texas A&M University)
See Catalina Bartlett

Kelli D. Zaytoun (Wright State University)
Title: Conocimiento, Self, and the Move from Oppositional to Coalitional Politics
This paper will engage Anzaldúa’s (2002) concept of conocimiento to build on Cole and Luna’s (2010) claim that coalitional work, particularly the work of dealing directly with differences among group members, creates “broad and inclusive political identities” which serve as effective tools in feminist coalitional strategies. This paper explores conocimiento with Shotwell and Sangrey’s (2009) theory of relational selfhood, and Lugones’ (2006) theory of complex communication to deepen our understanding of the struggle between a subject’s lived sense of separateness and lived sense of solidarity with others. Examples of narratives of self-in-coalition, or conocimiento at work, will also be explored.

Nadia Zepeda
(California State University, Northridge)
See Audrey Silvestre
## ROSTER OF
### Conference Presenters & Participants

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