



Marie Louise Élisabeth Vigée-Le Brun; Vigée-Le Brun. *Self-portrait*. 1790

**Feministas Unidas, Inc.**

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## Message from the Editor

Estimad@s miembr@s de *Feministas Unidas, Inc.*,

Este es un año muy especial para los Estados Unidos ya que, por primera vez en la historia de esta nación, una mujer ha sido nominada para la presidencia de este maravilloso país. Tal hito histórico es, como ha sido señalado en repetidas oportunidades, la consecuencia de la incansable labor de innumerables mujeres que desde hace muchísimos años vienen luchando por la igualdad de los derechos de la mujer. El que una mujer haya sido elegida como candidata a la presidencia de una de las naciones más poderosas del mundo es un claro recordatorio de la importancia de nuestra organización y de nuestra contribución dentro de la misma.

El presente número contiene una entrevista a **Juan Antonio Álvarez Reyes**, director del Centro Andaluz de Arte Contemporáneo, el único museo en España que mantiene una política paritaria tanto en su calendario expositivo como en su colección permanente y el cual, desde sus inicios, ha tenido como prioridad la promoción del arte de mujeres.

Quiero aprovechar esta oportunidad para agradecer tanto al director del centro como a Marta Carrasco Benítez, jefa de prensa del CAAC, por su amabilidad y su generosa ayuda.

Deseándoles un my buen comienzo del año académico las saluda cordialmente

María Alejandra Zanetta  
Editora *Feministas Unidas, Inc.*  
The University of Akron

**Maria Alejandra Zanetta**, Editor for *Feministas Unidas, Inc* is a distinguished professor of Spanish literature and culture at The University of Akron. Her current research focus is on the artistic and literary production of Spanish avant-garde women painters and poets. She is also the chair of the Department of Modern Languages at the University of Akron.

## Message from the President and Vicepresident

Estimad@s soci@s de *Feministas Unidas, Inc.*,

Espero que tod@s hayan comenzado bien el nuevo año académico.

Como siempre, *Feministas Unidas, Inc.* formará parte integral de varios congresos. En especial, queremos mencionar nuestro panel en MLA Philadelphia (7 de enero a las 10:15), “Cross-Dressing Frames: Engendering Visual Narratives and Performing Postfeminist Consciousness.”

Espero que much@s puedan venir para ofrecer su apoyo a Elena Castro, Traci Roberts-Camps, David Francis, y Melissa Huerta.

Además, sería genial si pudieran asistir a la reunión anual de *Feministas Unidas, Inc.* en MLA después del panel. Creo que es muy importante trabajar junt@s para poder difundir nuestra misión y para crecer no sólo como coalición sino también como académic@s.

Además de MLA, les invitamos a asistir a nuestro panel en NeMLA en Baltimore el 23-26 de marzo, “The Female Body in the Public Realm: Territory for Political and Religious Wars,” dirigido por Hilda Chacón. (Si tienen interés en participar en este panel, por favor lean la convocatoria en esta circular).

Queremos también recordarles a tod@s que el premio de ensayo para estudiantes graduad@s celebra su décimocuarto año. Por favor, avísenles a sus estudiantes graduad@s de esta oportunidad. Deben enviar los ensayos a Hilda Chacón para el 1º de noviembre. Para más información, vean el artículo en la página 7.

Les recordamos que en este momento *Ámbitos Feministas* solicita artículos para el otoño de 2017. Pueden mandar sus manuscritos originales a Carmen de Urioste.

Bueno, esperamos que tengan un buen semestre y ¡nos vemos en los congresos!

Rebecca Ulland y Hilda Chacón

Presidenta y Vicepresidenta, *Feministas Unidas, Inc.*

**Rebecca Ulland**, President of *Feministas Unidas, Inc.*, is an Associate Professor of Spanish in the Department of Modern Languages & Literatures at Northern Michigan University. She has been a member of *Feministas Unidas, Inc.* for over ten years and a panelist in the *Feministas Unidas, Inc.* session at the South Atlantic Modern Language Association (2007, 2011). Additionally, she served, on several occasions, on the selection committee for the *Feministas Unidas, Inc.* graduate student essay prize. Her scholarship includes publications and research on post-dictatorship fiction from Argentina.

**Hilda Chacón**, Vice President of *Feministas Unidas, Inc.* is a Professor of Spanish and Latin American literature and culture in the Department of Foreign Languages and Literatures at Nazareth College in Rochester, N.Y. She has been a member of *Feministas Unidas, Inc.* since 2002. Hilda Chacón and María Di Francesco are responsible for obtaining a guaranteed session for *Feministas Unidas, Inc.* at the Northeastern Modern Languages Association (NeMLA) Annual Convention, the largest local MLA branch in the country, starting in 2017. She has served on the selection committee for the *Feministas Unidas, Inc.* Graduate Student Essay Prize. Her scholarship includes publications on Mexican-US cultural exchanges, post-war Central American Literature, gender issues, women's writing, and more recently, digital humanities with a focus on Latin America.

## Message from the Book Review Editor

Estimad@s soci@s de Feministas Unidas, Inc.:

Es para mí un placer comunicarme con tod@s vosotr@s para comentar el tremendo éxito de la sección de reseñas en esta nueva etapa del *newsletter*. Desde aquí mi agradecimiento a l@s reseñador@s, a l@s autor@s que me han enviado sus libros y a las editoriales que responden eficazmente a mis pedidos de novedades. A tod@s, muchas gracias. Para que la sección pueda seguir funcionando así de bien, por favor no se olviden de mandar sus nuevos libros a la dirección postal de mi universidad.

Cordialmente

Carmen de Urioste-Azcorra  
*Feministas Unidas, Inc.* Book Review Editor  
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**Carmen de Urioste-Azcorra**, Book Review Editor for *Feministas Unidas, Inc.*, is a professor of Spanish Literature in the School of International Letters and Cultures at Arizona State University, where she has served as Spanish Graduate Representative (2008-2011). She has taught Spanish and Spanish literature at the Center for Cross-Cultural Study and Gettysburg College. Her research focus is on contemporary Spanish literature, particularly on post-Franco Spain (from 1975). She served as editor of *Letras Femeninas* (2005-2014) and is the director of the Spanish Language, Literature and Culture Program (Seville).

## 14TH ANNUAL FEMINISTAS UNIDAS ESSAY PRIZE COMPETITION FOR GRADUATE STUDENTS 2017

The Executive Committee of *Feministas Unidas, Inc.*, an allied non-profit organization of the MLA, is pleased to announce a call for papers for the 14th Annual *Feministas Unidas, Inc.* Essay Prize Competition for Graduate Students. The *Feministas Unidas, Inc.* Essay Prize is awarded for an outstanding unpublished essay on feminist scholarship on women in the field of literature, the arts, filmmaking, Transatlantic studies or cultural studies in the areas covered by our organization's mission: Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, and U.S. Hispanic Studies.

The purpose of the essay prize is to promote feminist scholarship by those who are entering our profession and are currently graduate students. The prize is the product of collaboration between *Feministas Unidas, Inc.* and the Asociación Internacional de Literatura y Cultura Femenina Hispánica (AICFH). The selection committee is drawn from officers and members of *Feministas Unidas, Inc.* and the editorial board of *Letras Femeninas*. *Feministas Unidas, Inc.* reserves the right not to award the prize in a given year.

Award: \$250 and publication of the essay in an upcoming issue of the journal *Letras Femeninas*. The author of the winning essay must be a member of the Asociación Internacional de Literatura y Cultura Femenina Hispánica (AICFH) at the time of publication of the essay. The winning essay will receive corresponding editorial comments from competition readers as well as from *Letras Femeninas* Editors.

Eligibility: Graduate students who are current or new members of *Feministas Unidas, Inc.* are eligible to submit their original research for the prize.

Guidelines:

- An unpublished paper, written in Spanish, Portuguese, or English
- Length: 18-25 pages, double-spaced, including notes and works cited

- Format: MLA style. Prepare the manuscript according to instructions for “Anonymous Submissions, below”
- Deadline for submission: November 1, 2016

To apply, please submit the following information to Dr. Hilda Chacón ([hchacon6@naz.edu](mailto:hchacon6@naz.edu)) by November 1, 2016. Please include the following information in three separate documents:

- Document 1: name, institutional affiliation, title of essay
- Document 2: author's c.v.
- Document 3 (please be sure that this document DOES NOT contain your name):
  - 200-word abstract of the essay
  - essay

Applications will be assigned a number and evaluated anonymously by a subcommittee composed of members of both *Feministas Unidas, Inc.* and the Asociación Internacional de Literatura y Cultura Femenina Hispánica (AILCFH). Dr. Chacón will not form part of the evaluation committee.

## Focus on the Profession: “Entrevista a Juan Antonio Alvarez Reyes, director del Centro Andaluz de arte contemporáneo” por María Alejandra Zanetta.

**MAZ:** Desde sus inicios, uno de los principales objetivos del Centro Andaluz de Arte Contemporáneo ha sido la promoción de la creación artística contemporánea internacional en sus más variadas expresiones. Una de estas expresiones es el arte de las mujeres. Según tengo entendido el CAAC es el único museo del Estado español que tiene una programación expositiva paritaria, es decir, igual para artistas de ambos sexos ¿Cómo y por qué surgió este compromiso? ¿Hay algún otro museo fuera de España que practique el principio de paridad en su [programación](#)?

**JAAR:** Somos el único museo de España con una programación paritaria, incluso este año tenemos más mujeres que hombres en nuestra programación. Es un compromiso y una obligación visibilizar a la mujer en el arte, no sólo en las programaciones de los museos, sino también incorporar las obras de mujeres a las colecciones permanentes. En Andalucía creo que hemos sido pioneros de muchas iniciativas en relación con el arte de las mujeres. Por poner dos ejemplos en cuanto a exhibición, este museo fue el primero que organizó una exposición de Louise Bourgeois en España, y también organizamos la primera exposición de Carrie Mae Weems en Europa. *Obras de ambas artistas forman hoy parte de la colección del Centro Andaluz de Arte Contemporáneo.*

**MAZ:** En su opinión, en España, ¿existen otras iniciativas similares a la del CAAC que buscan igualar la promoción del arte de mujeres? ¿Continúa siendo difícil para las mujeres artistas en España mostrar su trabajo y capturar el interés de espacios culturales ya sean estos públicos o privados?

**JAAR:** No conozco otras iniciativas similares en el Estado español. En otro orden de cosas, creo que se ha avanzado muchísimo en los últimos tiempos al igual que ha avanzado el papel de la mujer en los distintos ámbitos de la sociedad española. Una cosa no puede ir separada de la otra. Además, durante la transición democrática se

produjo una importante incorporación de la mujer al arte a través de iniciativas galerísticas, comandando grandes galerías españolas como es el caso de nombres como Juana Mordó, Elba Benítez, Helga de Alvear, Soledad Lorenzo o Juana de Aizpuru, por nombrar algunas de ellas. Igualmente ha ocurrido con el mundo del comisariado, sobre todo en los últimos veinticinco años. Por poner un ejemplo claro, la Feria Arco, la más importante en arte contemporáneo de España, de sus cuatro directores, tres han sido mujeres. En cuanto a las artistas, es verdad que la mujer sigue teniendo que pelear mucho más duro para conseguir visibilidad en el mundo del arte, sin embargo creo que se ha avanzado muchísimo en estos últimos años y nosotros ponemos nuestro empeño en que así sea.

**MAZ:** En su opinión, ¿por qué todavía existe una desigualdad entre el arte de hombres y mujeres?

**JAAR:** Desigualdad creativa, desde luego no. En cuanto a la visibilidad, aún queda mucho por hacer, pero al igual que en el mundo de la ciencia, la justicia, el periodismo..., o cualquier otro ámbito.

**MAZ:** Sin caer en esencialismos reduccionistas, ¿reconoce usted puntos en común en el arte de las artistas mujeres que ha sido exhibido en el CAAC y que forma parte de la colección permanente del mismo?

**JAAR:** Creo que hay arte, no de mujeres o de hombres, sino arte, igual que la literatura, el cine, la música..., y luego viene quien firma, el artista. Creo en la obra bien hecha y de calidad. En ese sentido la colección del CAAC, que parte del año 1957, tiene excelentes obras firmadas por mujeres que recorren buena parte de la historia del arte en España con algunas incursiones en lo internacional. Tenga en cuenta, por ejemplo, que la mejor obra de Louise Bourgeois que hay en mi país está en el Centro Andaluz de Arte Contemporáneo, una pieza magnífica cuyo título es "Celda, Arco de histeria", de 1992. A través de la colección del CAAC puede verse la evolución del arte realizado por mujeres. Desde pintoras figurativas como Carmen Laffón a artistas audiovisuales como María Cañas, pasando por otras tendencias que recorren todas las disciplinas del arte con nombres como Salomé del Campo, Cristina Iglesias, Pilar Albarracín, Dora

García, Marta Minujin, Carrie Mae Weems, Fiona Tan, Ruth Morán, Cristina Lucas, Angeles Agrela, Lara Almárcegui.... Cada artista de nuestra colección tiene una personalidad y sus obras hablan por si misma. El único punto en común sería la calidad.

**MAZ:** En los últimos años, ¿ha surgido alguna tendencia específica común en el arte de mujeres? ¿Qué están haciendo ahora las mujeres desde el punto de vista artístico? ¿Se pueden identificar nuevos espacios/conceptos/tratamientos artísticos debido a las mujeres artistas? Estoy pensando, por ejemplo, en el tratamiento del cuerpo femenino que ha sido representado tradicionalmente desde una mirada masculina.

**JAAR:** Desde finales del XIX y mucho más tras el período entre guerras, el deseo de las mujeres ha sido rehabilitar la historia protagonizada por ellas mismas y sobre todo intentar reubicarse dentro de la producción cultural general de la sociedad, con especial atención al arte y las artistas. Desde mediados del siglo XX, y sobre todo a partir de la segunda ola del feminismo, muchas artistas se han hecho más visibles. En Europa la revolución de Mayo del 68 en Francia produjo preguntas sobre los antiguos modelos sociales a las que artistas como Agnés Vardá, intentaron responder. Desde entonces se han intentado dinamitar los estereotipos de género, denunciado a través del arte cuestiones tan importantes como la violencia de género, el sexismo en el ámbito de la ciencia, las guerras, el colonialismo (la obra de Fiona Tan), el racismo (la obra de Carrie Mae Weems), o la instrumentalización del cuerpo femenino (la obra de María Cañas). Muchas artistas han utilizado su cuerpo para plantear cómo es la relación de la mujer con la sociedad (la obra de Pilar Albarracín), por lo que sí, hay nuevos conceptos y tratamientos artísticos, y en las últimas décadas, hay que destacar la presencia de la mujer en todo lo referido a las prácticas de archivo, que es una de las líneas de investigación más importantes de los artistas de hoy día.

**MAZ:** ¿Encuentra usted algunas características distintivas del arte andaluz contemporáneo en general y dentro del arte andaluz contemporáneo de artistas mujeres?

**JAAR:** En este mundo global en el que nos movemos, el arte se ha universalizado más que nunca. Quizás, creo que una de las características del arte contemporáneo andaluz es la diversidad de soportes y disciplinas: desde pintura, a escultura, pasando por la fotografía, videocreación, instalaciones..., en una amplísima diversidad de propuestas que ha enriquecido la creación en Andalucía en los últimos tiempos. Sin duda el mundo digital ha influido muchísimo en las nuevas propuestas, donde además, singularmente, tienen una presencia muy activa y destacada las mujeres.

**MAZ:** En cuanto a la política que determina la adquisición de obras para el fondo permanente del Centro, ¿también existe una política paritaria? ¿Cuáles son los criterios que determinan la adquisición de obras para los fondos permanentes del CAAC?

**JAAR:** El Centro Andaluz de Arte Contemporáneo tiene una comisión asesora compuesta por expertos a los que se presentan siempre los proyectos del museo así como el programa de adquisiciones. En los últimos años, además, hemos tenido la suerte de haber recibido varias donaciones importantes y depósitos que han ido incrementando la colección permanente del CAAC. La misma política paritaria de programación se extiende por supuesto a la de adquisiciones.

**MAZ:** En su opinión, ¿cuáles serían algunas de las artistas españolas actuales de obligado conocimiento y reconocimiento?

**JAAR:** No debo como director de un museo destacar a algunas sobre otras porque afortunadamente hoy hay muchas mujeres interesantes en el arte contemporáneo español. Creo que la mujer está teniendo cada vez más protagonismo y su visibilidad es definitiva, aunque aún queda mucho por hacer, sobre todo en la incorporación a las colecciones, tanto privadas como públicas de arte contemporáneo. Como ejemplo de que esta visibilidad es palpable, hay que destacar, por ejemplo, la celebración de la Bienal de Arte de Mujeres que, organizada por la Asociación Mujeres en las Artes Visuales, desde marzo a diciembre de 2016 se celebra en distintas ciudades de España y cuyo planteamiento es reunir iniciativas que tengan a las mujeres y al género

como eje de reflexión, debate y creación. Este tipo de iniciativas y debates hace treinta años eran impensables.

**Juan Antonio Álvarez Reyes**, es el Director del Centro Andaluz de Arte Contemporáneo (Sevilla), donde ha comisariado cerca de 20 exposiciones (individuales como las de Fiona Tan, Andreas Fogarasi y Ruth Ewan o bien colectivas como *Sin realidad no hay utopía*, *La chanson* o *Abstracción y movimiento*) y ha reordenado la colección del museo, trabajando en aumentarla mediante diversas vías.

Su formación académica incluye una licenciatura en Geografía e Historia con una especialidad en Historia del Arte, por la Universidad Complutense de Madrid y cursos de Doctorado en el Departamento de Arte III (Contemporáneo) de la Facultad de Geografía e Historia de la Universidad Complutense de Madrid.

Como crítico de arte dirigió *El Periódico del Arte*, durante 1998-2002 y colaboró con diversos artículos en ABCD, suplemento cultural del diario ABC, y en diversas revistas de arte, especialmente de Artecontexto. Anteriormente fue crítico de *Diario 16* (1995-1997) y ha escrito en otras muchas publicaciones nacionales y extranjeras, como Lápiz, Exit, W:art, Artecontexto, Flash Art, además de haber sido corresponsal de *The Art Newspaper*, *Le Journal des Arts* e *Il Giornale dell'Arte*.

Anteriormente a la dirección del CAAC, fue director del Centro de Arte Párraga (Murcia), durante 2002-2004. Como comisario independiente ha organizado, entre otras, las siguientes exposiciones: *La casa, su idea* (Comunidad de Madrid, 1996), *El yo diverso* (Fundación La Caixa, Barcelona, 1997), *Ciudades sin nombre* (Comunidad de Madrid, 1998), *Escenarios* (Injuve, Madrid, 2000), *Mas vivas muertas que nunca* (MEIAC, Badajoz, 2002), *Monocanal* (Museo Reina Sofía, CGAC, Centre d'Art Santa Mónica, Koldo Mitxelena, Museo Patio Herreriano, CajAstur, Casa Díaz Cassou y Centro José Guerrero, 2003), *Esfuerzo* (Koldo Mitxelena Kulturunea, 2004), *Sesiones Animadas* (CAAM, Las Palmas, y Museo Reina Sofía, Madrid, 2005), *Actions Tour* (Nit Niu, Mallorca, 2005), *Historias animadas* (Caixaforum, Barcelona, Sala Rekalde, Bilbao, Le Fresnoy, Lille, Jeu de Paume, París, 2006), *En un mundo mágico* (Nit Niu, Mallorca, 2006), *Fantasmagoría* (Fundación ICO, Madrid, 2007), *Madrid Abierto 07* (Intervenciones en el espacio público, Madrid, 2007), *Geopolíticas de la animación* (Centro Andaluz de Arte Contemporáneo, Sevilla, 2007 y Museo de Arte Contemporáneo de Vigo, 2008), *Los Límites del Crecimiento* (Sala Alcalá 31, Comunidad de Madrid, 2007), *Try Again* (Las Casas Encendidas, Madrid y Koldo Mitxelena Kulturunea, San Sebastián, 2008), *Discoteca Flaming Star* para el Centro de Arte Dos de Mayo. 2009 y *La vida en ningún lugar* (Matadero Madrid. 2010).

## Book Reviews

DEBRA BLAKE

Facio, Elisa and Irene Lara, eds. *Fleshing the Spirit: Spirituality and Activism in Chicana, Latina, and Indigenous Women's Lives*. Tucson: The U of Arizona P, 2014. 272 pp.

Differing from works that often focus on Chicana and Latina practices related to Catholicism or Catholic female symbols, *Fleshing the Spirit: Spirituality and Activism in Chicana, Latina, and Indigenous Women's Lives* distinguishes between religion and spirituality. Although spirituality is often an element of religion, many individuals who do not affiliate with a particular religious institution consider spirituality as an essential element of their lives; others may attend church or believe in a particular religion's doctrines or principles, but still define their spirituality apart from institutionalized religion. Chicana, Latina and Indigenous women raised within Catholic or Christian doctrine, often experience disjunction as women of color recognizing the on-going (neo)colonial, patriarchal, heterosexist, and racist practices of these institutions. Therefore, it is not surprising when the editors, Elisa Facio and Irene Lara, reveal in the introduction that "for most of the contributors in this volume forging a personal and communal spirituality is distinct from engaging in an official religion" (4). Spirituality is defined variously by the contributors; however, overall, it refers to how they direct, balance, understand, respect and give meaning to all aspects of their lives and those of others. In addition, a number of contributors in this anthology are not limited to one belief or practice. Instead, they integrate syncretic beliefs culled from Indigenous, Catholic, Hindu and/or Buddhist practices, and integrate social activism and feminist principles. Finally, the writings differ in format and style from an academic study by including poetry, short stories, dreams, and journal entries.

The essays in the anthology draw heavily from Gloria Anzaldúa's concepts as their spiritual nexus and inspiration, especially the serpent state, spiritual activism, and *nepantla*, a liminal transformative existence. Another major emphasis of the writings, relates to overcoming the Western binary that privileges the rational mind over the emotional body or

the spiritual senses. Many writings also feature autobiographical and testimonial segments that provide lived experiences as evidence of spiritual practice, what Anzaldúa refers to as “*autohistoria-teoria*” (Keating 2005, 6) and Cherríe Moraga calls “theory in the flesh” (1983, 23). The editors’ use of the phrase “Fleshting the Spirit” in the title, builds on Moraga’s thinking to emphasize how spirituality is embodied and expressed in everyday life activities such as teaching, mothering, healing, and social activism. Writings throughout *Fleshting the Spirit* also address the significance of Guadalupe/Tonantzin, the Temazkal (sweat lodge), and how spiritual beliefs and practices aid in overcoming or transgressing academic, familial, and religious tensions and conventions.

Following North American Indigenous practices, the editors organized the anthology in sections titled after the four directions: the East, Place of the Sun, features writings that call for or exemplify new ways of thinking, believing and acting; the West, Place of the Women, includes essays associated with feminine energies and cyclical endings; the North, Place of Elders, contains writings that reflect over time and achieve mature realizations; and in the final section, the South, Place of Youth, the writers look back on significant childhood events or people in their youth that influenced them.

The most compelling essays interweave theory and history and elucidate their significance by incorporating how the authors’ spiritual beliefs inform their teaching, social justice work, sexuality, or parenting practices. For example, Maria Figuero’s essay, “Toward a Spiritual Pedagogy along the Borderlands,” discusses her concept of serpentine versus linear pedagogies that encourage students to “read, think, feel, discuss, and think again” rather than merely read and listen to lectures (36). She relates two examples when she overcame fears of academic repercussions and introduced spiritual activities in class, ultimately finding that students became more alert and engaged.

Another essay that provides substantial praxis to support the theory and history is Irene Lara’s “Sensing the Serpent in the Mother: *Dando a Luz la Madre Serpiente*: Chicana Spirituality, Sexuality and Mamihood.” Like Figuero, Lara also employs serpentine knowledge, earthly, nonlinear, erotic, self-loving, transformative, and representative of feminine wisdom, to enact methods of parenting and to remain sexually active and fulfilled despite the demands of motherhood and academia. She calls her activist theory the

“Methodology of the Erotic Spirit and Spiritually Activist Erotic Mothering” (128) and relates her actions to prevent the mind/body/soul split in her young daughters and to engage in self-reflection and conscious transformation with other mothers in the support group “Panocha Platicas” (126). Significantly, Lara also calls for further dialogues about the marginalization of sex and sexuality and how healing the split empowers women.

Alicia Enciso Litschi’s writing, “Chicana in the Zendo: Love and Power on the Spiritual Path,” provides an insightful retrospection on idealization of spirituality as a cure-all and on race and racism in alternative practices such as Buddhism. She discusses her own “romance” with a Buddhist master in seeking to become a Zen priest as the answer to her dilemmas with Catholicism and, eventually, her disillusionment upon realizing she was used as an ethnic favorite. The anthology closes with Patricia Gonzales’s informative “medicine story,” her journey to become a *partera* (midwife) and to heal her own womb (220). In addition to her own learning and healing journey, in “Anatomy of Learning: *Yauhtli, Peyotzin, Tobacco, and Maguey*,” Gonzales chronicles and historicizes traditional Native Mexican medicinal practices that began before the conquest of Mexico and continue today through the oral tradition.

Overall, the entries are uneven in quality. Several essays focus primarily on reiterating ideas by well-known authors and quote them excessively. One or two essays provide primarily a factual account lacking theory, reflection or significant discussion of how the writers experience or understand the concept of “fleshing the spirit.” The entire anthology could benefit from thorough editing for grammar, spelling and word choice, which the university press should have provided. In addition, the sub-title notes that the collection contains writings by Chicana, Latina and Indigenous women; however, few Latinas (i.e. women not of Mexican heritage) are featured. Hopefully, future works will include a wider range of authors whose history or heritage responds to spiritualities practiced by Latinas from Central and South American countries, the Dominican Republic, and Puerto Rico, and consider other spiritual practices, such as Afro-Cuban *santería*.

Nonetheless, the anthology is a worthy contribution to the fields of Chicana feminist thought, religious studies, and Chicana/o, Latina/o and Indigenous studies. It furthers the conversation about a subject that has long been marginalized, because it does not follow

standardized religions and it challenges Western concepts of rational and recognized thought and behavior. Most importantly, it opens the door to a wider deliberation of how Chicana, Latina and Indigenous women contemplate and perceive themselves as sacred.

Debra Blake

*University of Minnesota*

#### ANA FERNÁNDEZ

Fernández, Pura, ed. *No hay nación para este sexo. La Re(d)pública trasatlántica de las Letras: escritoras españolas y latinoamericanas (1824-1936)*. Madrid: Iberoamericana, 2015. 396 pp.

El volumen colectivo editado por Pura Fernández, *No hay nación para este sexo. La Re(d)pública trasatlántica de las Letras: escritoras españolas y latinoamericanas (1824-1936)*, desarrolla una dinámica tertulia–transatlántica a su vez para los propios participantes del proyecto—entre los ensayos que lo componen y que expanden el árbol genealógico de la literatura de mujeres con la incorporación y análisis del proceso de producción de redes culturales y literarias femeninas desde 1824 hasta 1936, redes que tradicionalmente se habían considerado de naturaleza y producción masculinas. El objetivo de este trabajo se centra en “plantear la necesidad de un diálogo crítico a partir de la propia experiencia de contacto cultural trasatlántico practicado por aquellas mujeres que buscaban ingresar en una República de las Letras ya periférica respecto de los centros de prestigio literario internacionales y desde los márgenes del descentramiento, en el que aún permanecen” (13). Los ensayos exponen los orígenes, estrategias y medios usados por las autoras protagonistas para generar la producción de estas redes culturales, sociales y filantrópicas, así como el efecto e impacto que los diversos tipos de conexiones tienen en la construcción de la identidad femenina entre los que se cuentan la creación de alianzas afectivas y la entrada en espacios tradicionalmente vetados con los que ser parte, ser, de la República de las Letras. El texto recoge diecisiete ensayos secuenciados cronológicamente según su temática de Pura Fernández, William Acree, Noël Valis, Akiko Tsuchiya, María Nelly Goswitz, Aurélie Vialette, Maryellen Bieder, Pablo Mora, Ana Peluffo, Ángeles Ezama Gil,

Mariselle Meléndez, Javier Lluch-Prats, Marcia Castillo Martín, Ana Cabello, Christine Rivalan Guégo, Carmen Rodríguez Martín y Claudia Cabello-Hutt.

El carácter poliédrico y lenticular del volumen ocasiona que con frecuencia los ensayos confluyan en vértices comunes y comparten aristas que se complementan y enriquecen al coincidir temas, argumentos, ideas y autoras analizadas, haciendo partícipe al lector también de esta interesante, rica y dinámica tertulia intertextual. Los aspectos que se discuten son numerosos y de variada índole pero giran siempre en torno y desembocan en el argumento central del texto que analiza el papel que tuvieron las redes intelectuales y afectivas, tanto públicas como privadas, en el proceso de construcción de la identidad femenina en el segmento temporal concreto en el que se enmarca el proyecto. Entre los temas claves que se tratan destacan: la relación entre identidad e impacto de las conexiones personales en el reconocimiento profesional y vital de las autoras, y la repercusión de esta relación en la creación de la subjetividad femenina, especialmente tratado en “Llegar a ser la que se es construcción de la identidad y relaciones personales en las escritoras del 27” (Castillo Martín); la centralidad del signo femenino en la construcción de las naciones americanas y el modo en el que se articula el cambio de poder a través del afecto y la economía doméstica femenina desarrollado especialmente en “Los hilos del deber femenino. La aguja y la economía simbólica de Guerra en perspectiva transnacional: 1810-1910 en el Río de la Plata” (Acree) y “La Argentina moderna mujeres de letras en el entorno del primer centenario de la nación” (Lluch-Prats); el impacto de las dinámicas sociales y políticas generadas por el sistema patriarcal y el apoyo o censura de los agentes masculinos a la participación de las mujeres de letras en las redes culturales y en la vida pública como argumenta Valis en “Patronazgo masculino y visibilidad de las escritoras románticas españolas y norteamericanas”. Varios ensayos inciden en el análisis e importancia de la creación de lazos afectivos y sororiales entre las mujeres de letras, ya fuera a través de la habilitación de espacios de encuentro públicos, como revistas y periódicos, asociaciones, salones y tertulias literarias, conferencias y viajes, o privados como relaciones epistolares. Las fuertes alianzas que se forjaron favorecieron la visibilización social, la agrupación y la solidaridad de género y sirvieron como plataforma para situar a la mujer en la esfera pública intelectual, cultural y profesional, como se desarrolla en los ensayos “Género, asociacionismo y discurso antiesclavista en la obra de

Faustina Sáez de Melgar (1834-1895)" (Tsuchiya), "Del salón finisecular y las Veladas Literarias de Juana Manuela Gorriti al salón virtual. Escritoras Latinoamericanas del Diecinueve (ELADD)" (Nelly Goswitz), "‘Eminencias hembras’: Emilia Pardo Bazán y las redes literarias sociales e intelectuales de mujeres de letras" (Bieder) y "Tendiendo redes: la presencia de las mujeres en la Unión Iberoamericana y el Centro Iberoamericano de Cultura Popular Femenina (1905-1936)" (Ezama Gil). Aunque el proyecto se centra principalmente en las redes trasatlánticas, el volumen recoge otros ensayos que desarrollan la creación de alianzas internas y continentales, por ejemplo entre México y Estados Unidos en el ensayo "Laura Méndez de Cuenca en Estados Unidos escritura y profesionalización de una cronista, maestra, y editora romántica (1891-1898)" (Mora), poniendo énfasis en la idea de que la lucha por los derechos de las mujeres y la defensa de la subjetividad femenina traspasa fronteras, océanos y lenguas.

La vasta investigación llevada a cabo por las ensayistas y presentada en el volumen inciden en la idea de que las mujeres de letras no eran ni tan escasas como tradicionalmente se ha creído, ni estaban tan avanzadas a su tiempo como se establece con tanta frecuencia al referirse a las mujeres de letras de los siglos pasados, sino que eran mujeres que querían ser y que en la medida de lo posible participaron activamente en los acontecimientos culturales y literarios de su tiempo. *No hay nación para este sexo* es un texto indispensable en el corpus bibliográfico del estudio de mujeres de letras de los siglos diecinueve y primeros años del veinte en España y Latinoamérica en el que se presentan nuevos puntos de vista, se expanden o cuestionan otros ya establecidos y se abren nuevas puertas para enriquecer y continuar la investigación sobre las letras femeninas y las conexiones trasatlánticas.

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#### CRISTINA HERRERA

Martínez, Erika M., ed. *Daring to Write: Contemporary Narratives by Dominican Women*. Athens: U of Georgia P, 2016. 217 pp.

Erika M. Martínez's edited volume of fiction and nonfiction by contemporary Dominican women writers living on the island and in the United States is a welcome addition to the fields of literature, Latina/o Studies, women's studies, and Caribbean Studies. There is no shortage of literary genius in the book, from the selections themselves, as well as a foreword by acclaimed Dominican-American writer, Julia Álvarez and translations by Latina writer, Achy Obejas. While these area studies have been firmly established as important disciplines within the academy, as evidenced by the growing number of graduate programs in Caribbean and Latina/o Studies, it remains all the more remarkable that this text is the first volume to feature writings solely by Dominican women, some well-known, others not. One of the important contributions of this book is its delineation of a rich literary tradition of Dominican women writers that has received little critical attention. For this accomplishment, Martínez's fine editorial work merits much praise.

The book is divided into four sections entitled "The People Who Love Me," "I'm Not From Here and I'm Not From There," "That's Not Me Anymore," and "The Countries Beyond," with fictional works and critical essays that address themes like nostalgia, longing, familial relationships, racism and discrimination, and identity. Martínez carefully organizes the selections according to what she identifies as "four different lenses—love, identity, gender, and migration" that steer the direction of the volume (3). While many contemporary volumes of Caribbean women's writing are overwhelmingly represented by U.S.-born writers of Dominican descent who write in English, *Daring to Write* features a number of selections from island-based writers, whose works have been deftly translated by Obejas. In the introduction, Martínez notes the difficulties faced by Dominican women writers in the literary world, suggesting that the writers featured in this collection resist their erasure through their desire to "face the blank page and fill it with their words" (3). Like its title suggests, this collection dares to overturn what Martínez considers an overarching silence surrounding Dominican women's voices. This anthology thus gives voice to both emerging and established Dominican women writers and sheds light on the multiple and complex experiences faced by this demographic.

Section one, "The People Who Love Me," broaches painful topics such as familial relationships, physical abuse, and forgiveness. The opening essay by well-known writer, Angie Cruz, is characteristically graceful and honest in recalling the complex relationship she

had with her now-deceased father. In another particularly resonant essay contributed by the editor, Martínez speaks of her heart-wrenching experiences with colorism within her family as well as an attempted suicide when she was a young woman. This unflinching account of her second-class treatment by her mother, in contrast to the favoritism shown to her lighter-skinned sister, points to the anthology's insistence on unveiling the harmful and degrading politics of skin color and race among Dominican society.

The following section, "I'm Not From Here and I'm Not From There," addresses the in-between identity spaces occupied by Dominican women on the island and in the United States, a state of limbo as a result of migration, social class, and race. The excerpt from Nelly Rosario's essay, "Feasting on Sancocho Before Night Falls, a Meditation," adopts culinary language and a cookbook style to document the preparation of a signature Dominican food item, sancocho, and its symbolic association with multiethnic Dominican identity. In a similar vein, the translated short story by Lissette Rojas, "An Heiress From Arroyo Hondo," also illuminates the political ambience of life on the Dominican Republic for Black Dominicans, particularly the country's history of anti-Blackness and anti-Haitian racism, a sentiment that continues in the present.

In the third section, "That's Not Me Anymore," writers probe the complex web of gender and sexuality, including an essay that can be considered one of the volume's more insightful contributions, "Pero, M'i ja, Where Did You Get That From?" by Dulce María Reyes Bonilla. The only selection that addresses queerness, Bonilla thoughtfully and critically confronts Dominican taboos surrounding non-heteronormative sexuality, as well as her own mother's difficulty in accepting her daughter's lesbianism. Fictional pieces, such as "Greñas" by Kersy Corporan, broach problematic Dominican standards of beauty that align "good" hair with whiteness and "bad" hair with Blackness. Section 4, "The Countries Beyond," concludes the volume with works that tackle themes of travel, the Dominican diaspora, and the meanings of Dominican identity beyond the island nation. Woven within this section are tales of family relationships, a recurring theme throughout the collection that underscores its significance as a trope in Dominican women's writing.

Erika M. Martínez's painstaking work in authentically conveying the diversity of Caribbean women's writing is vividly captured in the selections comprising this volume.

*Daring to Write* fills a void within the existing field of Dominican literature that has far too often overlooked the many contributions made by women. While Martínez deserves credit for producing the first book of its kind, there are some concerns with which readers and scholars may grapple. Martínez's decision to not include original Spanish works, instead choosing translations by Achy Obejas, was undoubtedly made to accommodate a larger readership. Yet the lack of original Spanish language contributions omits the significant nuances of language and speech that are intimately connected to racial, gender, and national identity. The noticeable absence of queer voices, with the exception of one essay, does not give a full picture of the wide range of sexual and gender identities that overlap with Dominicanness. Martínez's book should be lauded as a much-needed contribution, but until scholars account for the diversity of speech patterns, gender, and sexual identity among Dominican women writers, more work remains to be done.

Cristina Herrera

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#### BRENDA ORTIZ-LOYOLA

Rangelova, Radost. *Gendered Geographies in Puerto Rican Culture: Spaces, Sexualities, Solidarities*. Chapel Hill: U.N.C. Department of Romance Languages, 2015. 217pp.

Puerto Rican cultural production has consistently employed the image of the house as a metaphor of the nation. This practice has made scholars overlook the presence of other spaces that complement, contrast with or contest the supremacy of the house and the family as a locus of Puerto Rican national identity. Radost Rangelova's *Gendered Geographies in Puerto Rican Culture: Spaces, Sexualities, Solidarities* aims to fill the existing gap through the study of the factory, the beauty salon, and the brothel as spaces "contesting the official Puerto Rican cultural nationalist discourse on gender and nation" (11-12). Relying on a perspective that incorporates feminist geography, Rangelova analyzes novels, short stories, and films in order to uncover how everyday spaces become sites of struggle when women attempt to establish bonds of solidarity that cross class, gender, and race lines.

The author chooses the factory, the beauty salon, and the brothel for their connection to women's sexuality and labor. Similar to the house, these spaces are dominated by women's presence but regulated by a patriarchal discourse that renders women's economic and sexual independence as a threat to virility and the need to control women's behavior as indispensable to the nation-building project.

In the second chapter, Rangelova explains the relationship between gender and labor from the beginning of the 1910s. The author notes that during the first decades of the twentieth century women workers such as Luisa Capetillo developed strategies to address the issue of marginalization from multiple spaces. Taking advantage of her role as a reader in a tobacco factory and as a labor organizer, Capetillo used her writings and her speeches to challenge class and gender exploitation. The manuscript, the factory, the public forum, and the stage were all sites from which she inspired the adoption of new ideas about gender, family relations, and the nation. Although the *granja modelo*, Capetillo's utopic vision of the future society, is not among the spaces mentioned, Rangelova clearly shows how the denunciation of women's subordinated position in the house and in the workplace was central to Capetillo's discourse. Despite previous efforts, by mid-twentieth century women's exploitation was intensified as government policies on birth control were implemented in factories. Massive sterilization program were carried out in order to advance a notion of national progress that affected women's reproductive rights. Within this context, Rangelova affirms that Ana María García's documentary *La operación* constitutes a reflection on women's struggles that is absent in films that portray their deplorable working conditions as a much-needed sacrifice.

Rangelova then turns to the concept of *la gran familia puertorriqueña*, one of the pillars of Puerto Rican cultural nationalist discourse. Analyzing representations of the family house, the author points out that not all attempts to question the white middle-class discourse are effective. Characters that speak from a gender, racial, and class position might contest some of the elements of the national discourse but their claims rarely challenge all social constructions. A complete rearrangement of family relations is necessary. Rangelova asserts that successful examples can be found in Magali García Ramis's novel *Felices días tío Sergio* and Paco López's video "Ligia Elena." In *Felices días tío Sergio* the female character learns about the possibility of an alternative order thanks to uncle Sergio,

a communist, independence supporter, and homosexual whose presence highlights the discriminatory nature of discourse on the nation. Traditional hierarchies are also disturbed in “Ligia Elena” through the romantic relationship between a white woman from a well-to-do family and an afro-descendant musician. Based in Rubén Blades’ song, López’s video associates domestic happiness with racial integration and a physical space (a house) located outside white middle-class society.

The chapter titled “Gendering and Queering the Beauty Salon” introduces the beauty salon as a “site for the construction of subversive models of gender and sexuality” (123). Rangelova sees beauty rituals (hairstyle and makeup choices) and women solidarity in Carmen Lugo Fillipi and Mayra Santos Febre’s short stories “Milagros, calle Mercurio” and “Hebra rota” as instruments that empower women and challenge patriarchal notions of respectability and femininity. Beauty salons encourage women to share their experiences and concerns but also to seek advice. In this space the hairstylist, the author argues, becomes a central figure for her counseling role. Her emotional labor helps to develop a supporting network that promotes the formation of affective bonds between her and her patrons. The queering aspect of this relationship remains, however, elusive. The chapter reveals the beauty salon as a refuge from violence and patriarchy, but the homoerotic interpretation is based on acts that can be better described as identification with fellow females rather than sexual attraction.

The last chapter centers on the brothel and the figure of Isabel la Negra, arguably the most famous Puerto Rican prostitute. As in previous chapters, Rangelova examines texts in which the brothel becomes an alternative space and others in which it ends up reinforcing dominant discourses or denying any possibility of a different social and racial order. She considers Isabel’s blackness, sexual power, and economic influence as a form of agency that suggests a national model based on feminist solidarity and racial unity. Nevertheless, the author concedes that in texts such Manuel Ramos Otero’s “La última plena que bailó Luberza” corruption and women-to-women exploitation pose the brothel as microcosm of Puerto Rican society rather than a liberating space.

*Gendered Geographies in Puerto Rican Culture: Spaces, Sexualities, Solidarities* makes a significant contribution to Puerto Rican studies. Rangelova’s insightful analysis

acknowledges the importance of spaces not commonly recognized by the literary canon and identifies its subversive potential while avoiding their idealization. As a result, the reader will realize that more than a total disruption, the spaces discussed reproduce the tensions, negotiations, and reformulations present in the discourse on Puerto Rican identity.

Brenda Ortiz-Loyola

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#### PEPA ANASTASIO

**Sieburth, Stephanie. Survival Songs. Conchita Piquer's Coplas and Franco's Regime of Terror. Toronto: U of Toronto P, 2014. 257 pp.**

Stephanie Sieburth's *Survival Songs: Conchita Piquer's Coplas and Franco's Regime of Terror* is a rigorous scholarly work, but it is also a suggestive exercise of the imagination that supports the thesis defended in the 1970s by Manuel Vázquez Montalbán and Carmen Martín Gaite: that the *copla* is a polysemic genre, and its study is fundamental to understanding 20<sup>th</sup> Century Spain. In this book Sieburth suggests that Concha Piquer's *coplas*, and the very crucial act of singing along with them, may have helped survivors of the Spanish Civil war to process the painful emotions that resulted from the conflict and from the repression that ensued. This main argument is supported by examining different psychotherapy theories in the context of traumatic events, by carefully studying the historical circumstances of 1940s Spain, and most importantly, through an insightful analysis of the songs' lyrics and of Piquer's performances both on stage and in recordings. Sieburth puts into context and analyzes the most famous songs of Concha Piquer to claim that "popular music is one of the most potent, and most easily available, mechanisms for ordinary people without access to psychotherapy to work through trauma, blocked mourning and chronic fear, and that this is why Piquer's *coplas* have been described as survival tools during the Franco dictatorship" (8). An attentive reader of Manuel Vázquez Montalbán, Sieburth shares his Gramscian approach to popular culture: the receiver of popular culture is a critical and creative participant who is able to use popular artifacts in the way that suits their expressive

and emotional needs, regardless of the ideology that dominates in the creation of the artifact.

The book, as the author herself explains, focuses on how “the defeated” may have engaged with *coplas*. There is no doubt that the Nationalists and the regime of intimidation they imposed after the war, targeted a large number of citizens and turned them into direct victims of fear, repression and silencing. However, in my opinion, it does not follow from this that the rest of the population should be considered “winners” of the conflict. In this respect, the reader wishes that Sieburth had found a more nuanced way to describe the social reality of postwar Spain. This notwithstanding, it is clear, and Sieburth illustrates it in the first chapter with extensive historiographical references, that those citizens who had sided with the Republic suffered far greater physical and psychological threats in the aftermath of the war. Those threats, as the author suggests, are common to terror regimes and Sieburth contextualizes the traumatic experience of Spanish Republicans with the experiences of victims of the Holocaust and of several Latin American dictatorships. The first chapter thus concentrates on describing those physical and emotional threats (trauma, blocked mourning and chronic fear), and suggesting how popular culture may have functioned as survival mechanism.

The second chapter outlines a brief history of the *copla* and its development, emphasizing its relation to flamenco structures, and to the tradition of Spanish popular poetry. Sieburth pays attention to the formula crystallized by the renowned team: Rafael de León (lyrics) and Manuel Quiroga and Antonio Quintero (composers). The last part of this chapter presents an overview Concha Piquer’s career, identifying aspects of her performance that made her the most popular and respected artist in the 1940s and 50s.

Chapters 3-7 offer an insightful and original reading of six of the most popular *coplas* by Concha Piquer (“La Parrala”, Ojos verdes”, “Tatuaje”, “Romance de la otra”, “Romance de valentía” and “La Ruiseñora”) to illustrate the book’s main premise. Sieburth pays attention to the lyrics, the musical structure of the songs, as well as the way they are performed by Concha Piquer, to highlight how the different songs maybe have worked to address different emotional threats. Chapter 8 looks specifically at the act of listening, singing, and acting out Concha Piquer’s songs, and how it may have provided the defeated

with the tools necessary to find meaning in their lives. In this respect, it's interesting how the book emphasizes the important role of radio as the technology that made *coplas* available to be enjoyed individually and collectively by audiences across class, politics, gender, and sexual divides.

There are several very interesting aspects in Sieburth's analysis. One, already mentioned, is the correlation she sees—and demonstrates—among terror regimes in different parts of the world and at different times in the 20<sup>th</sup> century. Also interesting is the analogy the author establishes throughout the book between the processes of complicated grief (which were made possible by the identification with the stories narrated in the songs by Piquer), and the processes of public mourning that have been possible in the 21<sup>st</sup> Century thanks to efforts of the Association for the Recovery of Historical Memory, and the Law of Historical Memory passed in 2007.

Another aspect that I find remarkable is the attention the book pays to questions related to gender and sexuality. This is especially evident in the chapter on "Romance de la otra" which Sieburth discusses in the context of practices of control of female behavior during the early years of the Franco regime. She notes, for example, how the regime created a legal situation that, along with situations of extreme poverty and social ostracism, placed women in a state of perpetual marginalization (151), to then suggest that the songs of Concha Piquer may have been an outlet to overcome this situation, at least in psychological terms. Also in this chapter Sieburth points to the possibility that Spanish gay men, marginalized and outlawed by the regime, identified with the verses sang by Piquer. Here, and in other sections of the book, she suggests that Rafael de León was gay, and points to the need to lift the veil of the secrecy over the personal life of the lyricist, something that, in her opinion, would contribute "to our understanding of the *copla* and of the history of gay life in Spain" (196).

At the beginning of the book Sieburth expresses surprise that hers is the first academic book about the *copla*, and in the conclusion she suggests the importance of establishing a sociological perspective of the genre to help our understanding of how popular music functioned in the forties and fifties. She also invites scholars to conduct an oral history of the reception of the *copla* (196). In this respect, the reader of *Survival Songs*

wishes that the book itself would have made an effort in that direction and presented some direct testimony that would back up the book's recurrent use of the conditional tense to express probability in the past.

*Survival Songs: Conchita Piquer's Coplas and Franco's Regime of Terror* presents an extensive bibliography concerning the *copla*, and the carefulness of its references is indeed welcome, especially since books published to date on Concha Piquer and on *copla* have not attempted to create a necessary scholarly bibliography. To sum up, the publication of *Survival Songs* is great news for those interested in analyzing the relevant place of popular practices in the social history of Spain. Also worthy of celebration is the fact that the book has been recently translated and published in Spanish. All of this should be an incentive for scholars to continue producing studies about popular music in Spain.

Pepa Anastasio  
Hofstra University

## Call for Papers and Contributions

### ***REVISTA CANADIENSE DE ESTUDIOS HISPÁNICOS (2018):***

Proposals are sought in Spanish or English for one issue 2018 of the *Revista de Canadiense de Estudios Hispánicos*, to be devoted to the study of manifestations of literary suicides in Hispanic Literature (Spain and Spanish America). In the case of authors committing suicide, we welcome proposals emphasizing the links between suicide, reality and the author's literary production: How does an author's work is contemplated from a suicide perspective? From a gender point of view, the differences between female and male suicidal authors may also be explored. Likewise, we are interested in an approach to the way the author's death by own hand affects the reception of published works: What ideas on suicide prevail at different times and in different spaces, influencing textual interpretation? In Spain, the voluntary deaths of Mariano José de Larra and Angel Gavinet and, more recently, that of poet Paula Sinos, show the close relation between suicide and literary creation. In Spanish America, among other authors, the cases of José María Arguedas, Alejandra Pizarnik, José Asunción Silva and Alfonsina Storni are well known, as well as the deaths of characters such as Allende (in Sábato's *The Tunnel*) and Cuéllar (in Vargas Llosa's "The Cubs").

The *Revista Canadiense de Estudios Hispánicos* is a scholarly, peer-reviewed journal, published by the Canadian Association of Hispanists. We welcome submissions that consider, among other topics, the following:

- Original textual interpretations on literature and suicide.
- Characters, plots, figures, tropes, influences.
- Gender issues, regarding authors as well as characters.
- Critical and theoretical approaches to the reception of literary works, which consider the circulation of ideas on suicide at the time of publication.
- Impact of the awareness of the author's suicide on reading.

For the full editorial guidelines:

<https://uottawa.scholarsportal.info/ojs/index.php/rceh/about/submissions#authorGuidelines>

Proposals should be submitted by **October 1, 2016** to the issue's guest editors  
[rita.degrandis@ubc.ca](mailto:rita.degrandis@ubc.ca) y [mgrilloarbulu@mtroyal.ca](mailto:mgrilloarbulu@mtroyal.ca)

**The Seventh Annual University of Alabama Languages Conference entitled  
“Exchanging Ideas and Experiences Through Language.”**

**February 17-18, 2017, The University of Alabama, Tuscaloosa, Alabama.**

The graduate students of The University of Alabama's Department of Modern Languages & Classics, in collaboration with the graduate students of the Department of Education, the Department of English, and TESOL program, invite papers for our seventh annual University of Alabama Languages Conference entitled “Exchanging Ideas and Experiences Through Language” to be held February 17-18, 2017, at Hotel Capstone and The Ferguson Center of The University of Alabama.

**Keynote Speakers:** Dr. Bill VannPatten (Linguistics) and Dr. Rubén Gallo (Literature)

Dr. Bill Van Patten is a Professor of Second Language Acquisition at Michigan State University. His research goals include the unification of linguistic and non-linguistic approaches to studying language acquisition in addition to linking the disciplines of second language acquisition theory and language teaching. He is the author or co-author of various publications such as Key Terms in Second Language Acquisition (2010) and Making Communicative Language Teaching Happen (2003), among numerous textbooks of both Spanish and French.

Dr. Rubén Gallo is an award-winning writer and scholar who is currently the Walter S. Carpenter, Jr., Professor in Language, Literature, and Civilization of Spain at Princeton University. He is the author of Freud's Mexico: Into the Wilds of Psychoanalysis (2010), an essay about Freud's fantasies about Mexico, as well as Mexican Modernity: the Avant-Garde and the Technological Revolution (2005), an essay about the Mexican avant-garde's fascination with machines, among other publications. He is a member of the board of the Sigmund Freud Museum in Vienna, and in 2009 he was the Freud-Fulbright Visiting Scholar in Psychoanalysis in Austria.

**Proposals** about all languages are welcome in, but are not strictly limited to, the following topic strands:

- Sociolinguistics
- L1, L2, L3 acquisition and pedagogy
- Languages in contact
- Historical and comparative linguistics
- Non-verbal communication; sign language
- Language as presented in literature, film and music
- Voices in literature
- Feminism, gender identity
- Alterity
- Storytelling, mythology, memory

Proposals are invited for individual papers or presentations of 20 minutes in length. Please email abstracts in English of up to 500 words as a Microsoft Word document attachment to [ualanguagesconference@gmail.com](mailto:ualanguagesconference@gmail.com)

Please include the following information for each presenter:

- Name, affiliation, and email address
- Title of presentation
- Multimedia requests, if any

Suggestions for panels of three or four presenters are especially encouraged. Along with a description of the panel proposed, please submit one panel proposal accompanied by individual abstracts for all presenters and provide the professional information requested above for each member. The conference information can also be found on the departmental website <http://mlc.ua.edu>. The deadline for proposal submission is October 1, 2016.

## XI Coloquio Nacional sobre las Mujeres: Feminismos, decolonialidad y otras intersecciones

4 al 6 de abril de 2017, UPR-RUM

Conferenciantes magistrales: Ariadna Godreau, Amárilis Pagán y Anayra Santory

El equipo coordinador del XI Coloquio nacional sobre las mujeres invita a la comunidad en general a someter propuestas para participar u organizar actividades que promuevan el diálogo y el debate entre lxs participantes sobre temas relacionados con los feminismos en y fuera de Puerto Rico. Se considerarán propuestas para diversas actividades: ponencias, talleres, mesas redondas, mesas de información o exhibición, tableros, actividades teatrales y performeras, películas y otras participaciones artísticas. Las propuestas pueden contemplar participaciones individuales en alguna modalidad mencionada o la organización de una de ellas en su totalidad. Se considerarán propuestas relacionadas con el eje temático y con otros temas afines a los objetivos del Coloquio, tales como:

- Feminismos e interseccionalidades
- Feminismos y decolonialidad
- Feminismos, movimientos y subjetividades cuir
- Feminismos y marxismos
- Mujeres y solidaridades
- Mujeres y medios
- Mujeres y violencia
- Mujeres y trabajo
- Mujer y salud
- Mujeres y clase
- Mujeres, raza y etnia
- Mujeres y sexualidades
- Mujeres, tecnología y ciencias
- Niñas y adolescentes
- Mujeres y diásporas
- Mujeres e instituciones educativas

- Mujeres a través de la historia
- Mujeres en la literatura
- Mujeres en el cine
- Mujeres y multiculturalidad
- Mujeres y globalización
- Mujeres y espiritualidades
- Mujeres y testimonios
- Mujeres y contra-culturas
- Mujeres y comedia
- Mujeres y resistencia

Las propuestas deben promover el diálogo entre lxs participantes, así como indicar, cuando aplique, sugerencias para impulsar acciones de política pública o de gestión activista.

La extensión máxima de la propuesta es 250 palabras. Debe incluir: nombre/s completo/s, correo electrónico, número de teléfono, dirección postal, afiliación institucional (si aplica), mini-bio (máx. 75 palabras), requerimientos de proyector digital o conexión a internet, si aplica. Las propuestas de ponencias aceptadas no deben exceder las 8pp a doble espacio. Los eventos artísticos aceptados no deben excederse de 1 hora. Los talleres aceptados no deben excederse de 1.5 horas. Una selección arbitrada de las actividades será compilada en las Actas del XI Coloquio.

Enviar propuesta en formato Word a: [coloquiomujeres@yahoo.com](mailto:coloquiomujeres@yahoo.com) en o antes del 28 de octubre de 2016.

**Fecha límite** para someter propuestas: **28 de octubre de 2016.**

Notificación a proponentes: 9 de diciembre 2016.

Confirmación de asistencia de proponentes aceptadxs: 17 de febrero de 2017.

Fecha temprana pago cuota de inscripción: 24 de febrero de 2017.

Fecha final pago cuota de inscripción: 3 de marzo de 2017

Docentes con plaza: \$60

Otrxs profesionales: \$50

Docentes temporerxs: \$35

Estudiantes graduadxs: \$25

Público general: Gratis

Activistas, artistas independientes y líderes comunitarixs pueden participar gratuitamente.

## **2017 Special Section of *Letras Hispanas* on “Contemporary Iberian Ecocriticism and New Materialisms”**

**Editor: Luis I. Prádanos, Miami University**

The global proliferation of ecocriticism and environmental humanities is significantly enriching the depth and scope of literary and cultural studies worldwide. Iberian cultural scholars will definitely benefit from participating in this vibrant global debate as well as contributing to it. This special section aims to provide a platform for consolidating the theoretical and critical convergence of Iberian cultural studies and environmental humanities. We will consider essays dealing with contemporary Iberian cultural manifestations that are informed by theoretical and critical approaches related to the environmental humanities in general (e.g. ecocriticism, ecofeminism, animal studies, posthumanism, new materialisms, etc.)

***Letras Hispanas: Revista de Literatura y Cultura*** is a peer-reviewed, open-access online journal. Authors must submit a detailed abstract (300-500 words in English or Spanish) by **March 1<sup>st</sup>** to the special section editor, Luis I. Prádanos ([pradanli@miamioh.edu](mailto:pradanli@miamioh.edu)). Please indicate in your email the subject line “Special Section of *Letras Hispanas*.” Authors will be selected for inclusion in the Special Section based on the strength of their abstracts, but publication is contingent upon review of the completed manuscript.

**All completed manuscripts must be submitted by June 1<sup>st</sup>.**

Manuscripts will be accepted in English and Spanish. All submissions should be between 5000 and 8000 words in length (including the List of Works Cited) and must adhere to the latest edition of the *MLA Style Manual*. All submissions will be subject to the regular double-

blind review process of *Letras Hispanas* (the special section editors are responsible for finding external reviewers) and will follow the standard norms and processes for peer-reviewed publications.

**AATSP-ONTARIO ANNUAL CONFERENCE: “(Un)Conference: Traditional Platforms and Informal Interactions for the Research and Teaching of Spanish and Portuguese Languages, Hispanic and Luso-Brazilian Cultures and Literatures.”**

November 5, 2016, The University of Western Ontario. London, Ontario, Canada.

The Ontario Chapter of the AMERICAN ASSOCIATION OF TEACHERS OF SPANISH AND PORTUGUESE (AATSP-ON) invites you to participate in its annual conference, supported this year by the Department of Modern Languages and Literatures at the University of Western Ontario <http://www.uwo.ca/modlang/>. This year's theme will be *(Un)Conference: Traditional Platforms and Informal Interactions for the Research and Teaching of Spanish and Portuguese Languages, Hispanic and Luso-Brazilian Cultures and Literatures*. The conference will be held on **Saturday, November 5, 2016** at the University of Western Ontario in London, Ontario Canada.

For over 95 years, the AATSP has promoted research and teaching in Spanish and Portuguese languages, Hispanic and Luso-Brazilian cultures and literatures, as well as the diffusion of other related languages, at all educational levels. The Ontario Chapter, the only one in Canada, organizes an annual conference for the exchange of ideas and experiences amongst Spanish and Portuguese language teachers.

Presenters have the option of submitting proposals for **one** of the following two:

- **Conference:** Traditional academic paper of 15-20 minutes that allows us to learn about recent developments and trends in the research and teaching of Spanish and Portuguese languages, Hispanic and Luso-Brazilian cultures and literatures.
- **Unconference:** Welcome to My Classroom: Great Ideas for Teaching and Learning in Action (10-20 minutes). A participant-oriented event of your design in which we are allowed hands-on engagement in activities related to teaching and learning in

Spanish and Portuguese languages, Hispanic and Luso-Brazilian cultures and literatures. The idea here is promoting direct interactions and exchanges of knowledge between presenter/attendees.

Please send a proposal of 250 words in word document form to [vwolff@uwo.ca](mailto:vwolff@uwo.ca) by October 17, 2016. Include name, affiliation, and title of the presentation.

**Curated Unconference:** As part of the organization of the conference, discussion topics of interest will be collected. A review of these issues as a large group will open the conference.

**World Café:** To close the conference, smaller groups of participants will discuss the different topics and summarize conclusions/outcomes. The hope is that this will serve as a bridge for the next annual conference of the AATSP-ON, or for the development of different online communities of researchers and teachers of Spanish and Portuguese languages, Hispanic and Luso-Brazilian cultures and literatures.

\*An invited keynote speaker is also planned for the conference.

**Conference fees:** \$75 for professors, independent researchers, and other professionals. \$55 for students or other part-time faculty. If the presentation is a joint-effort (more than one presenter for the topic) then an additional \$20 fee per extra presenter applies. All other conference attendees (audience) are required to pay a fee of \$25.00 (general public) or \$15.00 (students).

Presenters and attendees can send their fees in advance, or pay upon registration at the conference site. Please make your cheque or money order payable to AATSP-ON, and send it to the following address: Dr. Victoria Wolff, Department of Modern Languages and Literatures, Arts and Humanities Building, Room 3R02, London, Ontario, Canada, N6A 3K7. Another option is to send an e-transfer to the name of AATSP-ON to [m.morpaw@gmail.com](mailto:m.morpaw@gmail.com).

Please note that all presenters are required to hold up-to-date membership in the larger AATSP organization <http://www.aatsp.org/>.

\*Refreshments and lunch will be served and a certificate of participation will be available.

For more information, please write [vwolff@uwo.ca](mailto:vwolff@uwo.ca).

### **“Conversatorio: Rethinking difference beyond language, culture, and indigeneity.”**

**30th-31st March 20, Newcastle University, Newcastle, United Kingdom.**

This 2-day international event held from 30th-31st March 2017 will adopt an innovative format, which we are labelling *conversatorio*, by combining a round table with a keynote speech and a number of formal papers. The aim is to create a space in which CLACS members of diverse disciplines and at all stages of their research might critically engage with emergent debates concerning knowledge and understanding of cultural difference, in Latin American regions where a large percentage of indigenous peoples prevail. The event will facilitate a dialogue that examines how approaches to the study of difference might go beyond the use of such reifying concepts as culture, language, and indigeneity, in order to rethink and potentially refine the theoretical tools we employ.

To submit an abstract please complete the web form on the conference’s webpage:

<http://www.ncl.ac.uk/clacs/news/item/conversatorio-rethinking-difference-beyond-language-culture-and-indigeneity>

The Deadline to submit your abstract is **Friday 28th October 2016**.

### **“Damsels in Redress 2017. Women in Contemporary Fairy-Tale Reimaginings.”**

**April 7-8<sup>th</sup> 2017, Queen’s University, Belfast, Northern Ireland.**

**Keynote Speakers:** Professor Diane Purkiss (University of Oxford); Dr Amy Davis (University of Hull)

With the ever-growing profusion of fairy-tale reimaginings across literature, film, television, theatre, and other artistic forms, a continuing concern among critics today is the portrayal of women. How do these reimaginings represent women’s roles? To what extent do they

redress portrayals that have been considered problematic from a feminist standpoint in traditional tales? To what extent do they perpetuate those portrayals? What constitutes a feminist reimagining? How have the fairy-tale heroine, the witch, the (step)mother, the (step)sister, and the fairy godmother evolved since the dawn of second-wave feminism?

This conference aims to foster interdisciplinary scholarship by bringing together a range of ideas about the representation of women in contemporary reimaginings of traditional fairy tales, such as those from the Brothers Grimm and Charles Perrault. We welcome proposals that explore this representation from a variety of perspectives and fields of study, including but not limited to literature, film, television, theatre, gender, feminist, and queer studies. We also welcome creative exploration on the theme of the fairy tale and how this theme can be interpreted with regard to women.

Topics might include but are not limited to:

- Feminist revision
- Subversive female characters
- The witch figure
- Women in Disney adaptations
- Physical depictions of women
- Mother/daughter relationships
- Sexuality and gender
- LGBTQI relations
- Marriage and Prince Charming
- Voice and agency

Please submit a title and an abstract of no more than 250 words, and a bionote of up to 50 words, to [damselsinredress2017@gmail.com](mailto:damselsinredress2017@gmail.com) by **1st November 2016**.

## **The NeMLA Women's and Gender Studies Caucus Best Essay Award:**

The NeMLA Women's and Gender Studies Caucus invites submissions for the "Best Essay in Women's and Gender Studies Award." The award is given for a paper presented at any session of the previous NEMLA Convention using women and/or gender-centered approaches. This essay may not be submitted to another contest for the duration of the award's deliberation. The winning paper will be considered for publication in *Modern Language Studies*.

### **Criteria for all Caucus Essay Awards**

Submitted essays should be between 7,000 and 9,000 words (there is a 10,000 word limit, notes and works cited included). Unrevised paper presentations are not accepted and will be returned. The author's name, address, and academic affiliation should appear only on a separate cover sheet. If this information appears elsewhere, the submission will be disqualified.

Each caucus prize offers a \$100 cash award. Prize-winning essays will automatically be considered for publication by *Modern Language Studies*; all essays are subject to MLS's double-blind review.

**Send entries to [wgsnemla@gmail.com](mailto:wgsnemla@gmail.com) by November 15, 2016, with "NeMLA WGS Essay Submission" in the subject heading.**

## **The Northeast Modern Language Association (NEMLA) 2017 convention: "Translingual and Transcultural Competence: Toward a Multilingual Future in the Global Era":**

**March 23-26, 2017, Baltimore, Maryland.**

The Northeast Modern Language Association (NEMLA) 2017 convention will take place in Baltimore, Maryland and will be hosted by The John Hopkins University, with the continued administrative support of the University at Buffalo, SUNY.

The theme of the conference complies with the outcomes of a report produced by the Modern Languages Association (MLA), our umbrella organization, in light of the tragic events

of 9/11. This tragedy, whose effects still reverberate across US society, also brought into relief the difficulties in the U.S. of communicating with and comprehending other cultures and languages. As a consequence, different initiatives emerged at the Congressional level including legislative proposals to address the deficit in language and international expertise. The MLA report reads, “In the context of globalization and in the post-9/11 environment, then, the usefulness of studying languages other than English is no longer contested... At one end, language is considered to be principally instrumental, a skill to use for communicating thought and information. At the opposite end, language is understood as an essential element of a human being’s thought processes, perceptions, and self-expressions; and as such it is considered to be at the core of translingual and transcultural competence. While we use language to communicate our needs to others, language simultaneously reveals us to others and to ourselves. Language is a complex multifunctional phenomenon that links an individual to other individuals, to communities, and to national cultures.” Hence, in the spirit of this scholarly inquiry, we welcome debates that may help us to better understand and embrace the United States’ vast cultural and linguistic diversity, as well as that of the rest of the world.

The convention will feature approximately 400 sessions, as well as dynamic speakers and cultural events.

To register for the convention please visit the link:

<https://www.buffalo.edu/nemla/convention/register.html>

## FEMINISTAS UNIDAS Inc. in Congresses

**FEMINISTAS UNIDAS, Inc en el MLA 2017: “Feminismos y estudios de géneros en América Latina y España: cruzando fronteras.”**

**January 5-8, 2017. Philadelphia, Pennsylvania.**

Desde la concepción de un movimiento feminista masivo en la década de los 60 hasta hoy día, el concepto de qué es feminismo ha continuado evolucionando. Hoy día, este término no sólo incluye las preocupaciones de las mujeres sino también las de todos los géneros. Las discusiones más recientes (Butler, Ludmer, Olea, etc.) sugieren que el concepto de género mismo no siempre tiene fronteras fijas. El propósito de este panel es explorar cómo estas nociones de feminismos y de géneros cruzan no sólo cuerpos sino también las fronteras nacionales, regionales, étnicas, culturales, etc.

Para más información sobre el panel de Femeninistas Unidas en la convención MLA 2017, visitar la página de la convención: <https://www.mla.org/Convention/MLA-2017>

**NeMLA. Panel de Feministas Unidas: The Female Body in the Public Realm: Territory for Political and Religious Wars.**

**March 23-26, 2017, Baltimore, Maryland.**

As globalization settles in across the planet, the female body continues to be the territory parexcellence where political and religious wars are fought. From the Balkan war to the femicides of Ciudad Juárez and the women facially disfigured by acid throwing, the female body continues to be perceived as a threat in the public sphere. This panel explores scholarly ideas on feminist conceptualizations of the female body in the public realm in Spanish-speaking societies dealing with political or religious wars. This discussion has relevance because expressions of violence against the female body continue to happen every day.

Link to submit an abstract to accepted sessions:

<https://www.buffalo.edu/nemla/convention.html>

**Deadline** to send abstracts is **September 30, 2016** and the conference will take place on March 23-26, 2017 in Baltimore, MD, hosted by The Johns Hopkins University. Abstracts are submitted online.

**XXVI Annual Conference of the AILCFH: “Crossing Borders/Cruzando Fronteras.”**

**November 10-12, 2016, Houston, TX.**

**TRAVEL INFORMATION:**

**FLIGHTS TO HOUSTON**

**Houston has 2 major airports**

Right now there are very low fares to Houston, but this will change because there are many events in November, and it is Veteran's Day weekend.

**Bush Intercontinental Airport– IAH**

Houston is a major hub for United Airlines. Sometimes you will find cheaper rates by booking directly through [www.united.com](http://www.united.com), as well as a greater number of non-stop flights, although many other airlines also fly non-stop to IAH. A taxi from IAH costs about \$70 (without the tip), but there is regular service with the Super Shuttle for \$23 rt.

(<http://www.supershuttle.com/Locations/HoustonIAH>)

**Houston, Hobby Airport (HOU)**

We also suggest that you search for flights to Hobby Airport (HOU). Southwest Airlines has hundreds of flights daily to HOU, but these are only booked through [www.southwest.com](http://www.southwest.com).

These flights will not turn up on other travel sites like Expedia. HOU is also serviced by American Airlines. Hobby is closer to downtown Houston. The Super Shuttle is \$22 rt. A taxi is approx. \$35.

**HOTELS**

**HOTEL ZAZA**

We recommend Hotel Zaza, a premier hotel where the conference will take place. It is directly across the street from the Museum of Fine Arts, and Hermann Park, and a block from the Museum of Natural Science and The Contemporary Arts Museum. They are offering

us a special rate of \$189.00, for a room either with one king-size bed or 2 queens, for a hotel that usually charges about \$350.00. We have reserved a block of rooms for the conference participants. You must reserve by October 10, 2016 or else the hotel will release the rooms, and this popular hotel is already fully booked. Our conference coincides with the Houston Cinema Arts Festival which has events in the Museum of Fine Arts. The hotel offers spacious rooms and coffee and tea service, with coffee pots located throughout the hallways. They also have a shuttle to local restaurants and sites. Kindly reserve by calling: **844-246-8651**. Group rate for the 26th Annual Conference of the International Association of Hispanic Feminine Literature & Culture

<http://www.hotelzaza.com/#houston>

NOTE: Some members have had complications reserving at Hotel Zaza. It is better to call the hotel directly, instead of the toll-free number. Call [713.526.1991](tel:713.526.1991) and ask for the AILCFH rate, with the initials instead of the full name of the association.

### **Wyndham Medical Center Hotel and Suites**

This hotel is located in the Houston Medical Center. To reach the conference you would walk two blocks to the Houston Light Rail, which has a stop at the Museum with a 5 minute ride. They also have a shuttle. The Wyndham is offering us a special rate of \$149.00 for double rooms. They also have a king suite for \$159.00 that has a separate living room with a sofa-bed, appropriate if 3 people would like to share. The Houston Medical Center is the largest in the world and keeps growing and growing, so there is construction directly across the street for the expansion of the Texas Children's Hospital, but they have assured me that there is no work before 8 am or after 5 pm. Make a reservation by calling 1-713-528-7744 or 1-800-996-3426 by 5:00 P.M. on Wednesday, October 19, 2016 for group 26th Annual Conference of the International Association of Hispanic Feminine Literature & Culture.

<http://www.wyndhamhoustonmedcenter.com/>

### **Best Western Plaza Medical Center**

The Best Western chain offers basic lodging that is clean and secure. They are offering us rates of \$119.99 for single rooms and \$129.99 for doubles. They offer a complete breakfast at no additional cost. It is next door to the Wyndham so transportation and noise

conditions are the same. Their shuttles leave once per hour, and only service the hospitals so that you could take it to Memorial Hermann and cross the park on foot if you were to choose that option. Make your reservation at (713) 522-2811 by October 10 for the group Hispanic Literature

[http://book.bestwestern.com/bestwestern/US/TX/Houston-hotels/BEST-WESTERN-Plaza-Hotel--Suites-at-Medical-Center/Hotel-Overview.do?iata=00171890&propertyCode=44520&cm\\_mmc=BL-\\_Google-\\_GMB-\\_44520](http://book.bestwestern.com/bestwestern/US/TX/Houston-hotels/BEST-WESTERN-Plaza-Hotel--Suites-at-Medical-Center/Hotel-Overview.do?iata=00171890&propertyCode=44520&cm_mmc=BL-_Google-_GMB-_44520)

### **Breakfast**

We will offer a light breakfast at the back of the rooms during the first sessions of the morning.

Please note that in order to attend the conference, you must be a member of the AILCFH.

<https://www.2checkout.com/2co/buyer/orderpage?sid=541196>

### **GENERAL SCHEDULE**

The conference will begin at 8:30 on Thursday and end mid-afternoon on Saturday. Cherrie Moraga will speak on Saturday. If you must leave on Saturday, try to find flights after 4. We have about 150 participants so scheduling in just 3 days is very tight. We will have a social gathering on Saturday evening for those who stay. You might also want to allow time to visit certain cultural attractions, such as the Menil Collection and the Rothko Chapel.

## Treasurer's Report

**July 1, 2015 - June 30, 2016**

**Submitted by Mayte de Lama**

### Bank of America Account

Beginning Balance- July 1, 2015:	\$17,475.01
<b>Debits:</b>	
Essay Award	
	\$250.00
MLA Cash Bar	\$236.50
Ámbitos Feministas (print journal) by The Merrick PC	\$693.00
E-chapters data base annual fee (Digital Pathways)	\$239.00
Expenses paid by Inma Pertusa	\$30.55
Domain & Packages with journals	\$69.97
<b>Total Debits:</b>	<b>\$1,519.02</b>
<b>Credits</b>	
Membership checks deposited	\$515.00
<b>Total Credits:</b>	<b>\$515.00</b>
Ending Balance as of June 30, 2016:	\$16,470.99

**PayPal Account**

Beginning Balance- July 1, 2015:	\$3,707.17
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**Debits:**

PayPal transaction fees	\$65.99
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**Credits:**

Membership payments received	\$1,390.00
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Ending Balance as of June 30, 2016:	\$5,031.18
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## Membership in Feministas Unidas, Inc.

January 1, 2016—December 31, 2016

Welcome to the New Year!,

Each new year is a time for renewal, resolutions, and growth!

Speaking of renewals...Did you renew your membership in *Feministas Unidas, Inc.*?

Did you resolve to be kind to others? You could sponsor a Graduate Student or a New Faculty Member!

Did you vow to meet new people? Well, why not do so by sharing our coalition with new colleagues and taking Membership Forms or Fliers to conferences?

Please pay your dues: <http://membership.feministas-unidas.org>

Help our coalition grow!

## Membership Form Feministas Unidas, Inc.

Founded in 1979, *Feministas Unidas, Inc.* is a non-profit Coalition of Feminist Scholars in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, and U.S. Hispanic and Latino Studies. Our Coalition publishes an enewsletter in the spring and fall, and an annual critical peer-reviewed journal, *Ámbitos Feministas*, in the Fall. As an allied organization of the MLA, *Feministas Unidas Inc.* sponsors several panels at the annual convention, as well as at other academic meetings (SAMLA, NeMLA, etc.). As an interdisciplinary alliance, we embrace all fields of studies and culture relating to Hispanic women.

To renew on-line, go to: <http://membership.feministas-unidas.org>

To pay by check print this form and mail it with check payable to: *Feministas Unidas, Inc.*

Membership is for JAN-DEC of each Calendar Year

Year(s) for which you are renewing/joining

JAN-DEC 2016

Yearly Dues

Professor (\$20)	\$ _____
Associate Professor (\$20)	\$ _____
Assistant Professor (\$15)	\$ _____
Instructor (\$10)	\$ _____
Graduate Student (\$10)	\$ _____
Other (\$10)	\$ _____
Institution (\$25)	\$ _____
For all International Airmail Postage, please add \$5	\$ _____
Sponsor a Graduate Student (\$10)	\$ _____
Contribution to Scholar Funds (any amount)	\$ _____
TOTAL	\$ _____

NAME \_\_\_\_\_

(NEW or UPDATED ONLY) E-Mail (please print clearly) \_\_\_\_\_

(NEW or UPDATED ONLY) Preferred mailing address \_\_\_\_\_

If you are sponsoring a young scholar or graduate student with membership in *Feministas Unidas, Inc.*:

Individual that you are sponsoring \_\_\_\_\_

E-Mail address (please print clearly) \_\_\_\_\_

Preferred mailing address:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Send this form with a check in U.S. funds payable to *Feministas Unidas, Inc.* to:

Prof. Mayte de Lama

919 Creek Crossing Trail

Whitsett, NC 27377 (inquiries or e-mail corrections to: [mdelama@elon.edu](mailto:mdelama@elon.edu))

Change or update your personal/professional data at <http://fu.echapters.com>

**Feministas Unidas, Inc.  
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2014-2016**

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**Official Web Site**  
<http://feministas-unidas.org>

## Feministas Unidas, Inc.

Founded in 1979, *Feministas Unidas, Inc.* is a non-profit Coalition of Feminist Scholars in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, and US Hispanic/Latin@ Studies. As an allied organization of the Modern Languages Association since 1981, *Feministas Unidas, Inc.* sponsors panels at the annual convention. As an interdisciplinary alliance, we embrace all fields of study relating to Hispanic women.

***Feministas Unidas, Inc.* Membership:**

Institutions \$25 per year  
Individuals \$20 per year  
Students \$10 per year

Send the renewal form (follow the link below) along with a check in U.S. funds payable to *Feministas Unidas, Inc.* to:

Mayte de Lama  
Treasurer and Membership Recorder  
Elon University  
919 Creek Crossing Trail  
Whitsett NC 27377  
mdelama@elon.edu

Renewal form. Membership also payable on-line at:  
<http://membership.feministas-unidas.org>

Renewal form. Membership also payable on-line at:  
<http://membership.feministas-unidas.org>

**Ámbitos Feministas** is the official critical journal of the coalition *Feministas Unidas, Inc.*.  
ISSN 2164-0998.  
MLA and EBSCO indexed.  
Peer Reviewed. Printed. Published annually in the fall.

**Ámbitos Feministas** aims to foster critical exchanges on the current status of feminist studies in relationship to creative work (literature, film, plastic arts) by contemporary Hispanic, Iberian, Luso and USA Latino women.  
For information on contributions go to:  
<http://ambitosfeministas.feministas-unidas.org>

***Feministas Unidas, Inc.* Newsletter** is part of the permanent collection of the Library of Congress.  
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