

# Feministas

U n i d a s



Graciela Iturbide

A Coalition of Feminist Scholars in Spanish,  
Spanish-American, Luso-Brazilian, Afro-Latin American,  
and U.S. Latina/o Studies

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# Acerca de la artista

## GRACIELA ITURBIDE

### Curriculum Vitae

Born in Mexico City. In 1962 she attended at the University of Cinematographic studies at the Universidad Autónoma, where she was trained by Manuel Alvarez Bravo, who invited her to be his assistant in 1970. She has been a member of the Mexican Salon of Plastic Arts, the Foundation of Contemporary Arts and the Mexican Council of Photography. Iturbide has received grants from The Mexican Council of Photography and the Guggenheim Foundation and she was part of the Sistema Nacional de Creadores de Arte, CONACULTA, FONCA.

By the end of 1975, she had presented her work in more than 60 collective expositions in Mexico, the United States, France, Ecuador, Cuba, Austria, Switzerland, Italy, Spain, Germany, Sweden, Poland, Nicaragua, India and Japan. She presented her first solo show in the Casa de la Cultura in Juchitan, Oaxaca in 1980. She is one of the most prolific Mexican photographers with a number of individual exhibitions in foreign countries, including the Museum of Modern Art, San Francisco, and Museum of Photographic Arts, San Diego, United States of America; and most recently the Images of the Spirit (tour and catalogue), Philadelphia Museum of Art, 1998; Cuaderno de Viaje, Museo Carrillo Gil, Mexico City 1999; Musco de Arte Moderno, Buenos Aires, Argentina, 2000; India-Mexico, Museo del Antiguo Colegio de San Ildefonso, Mexico City, 2002, and Graciela Iturbide, Andersen Gallery, Rome, Italy, 2002.

Iturbide won the first prize at the Photography Biennale of the National Fine Arts Institute (1980), and at the International Organization of Workers of the ONU for the portfolio El empleo o su carencia (Chile, 1986). Between 1987 and 1991 she received the following prizes: W. Eugene Smith; the first prize for the Mois de la Photographic in Paris; the Hugo-Erfurth in Leverkusen, Germany; the first prize in Hokaido, Japan, and the prize form the city of Arles, France.

She was a resident artist in Beaux- Arts, Paris, France in 1995; Kleberg Foundation, San Antonio, Texas, United States and Civitella Ranieri, Italy in 2001; Atlantic Center for the Arts, Florida, 2002. Iturbide was invited by the Metropolitan State College of Denver as Richard T. Castro Distinguished Visiting Professor, Denver, Colorado, 2002.

Books that feature her work include: *Avandaro*, (1971, Editorial Diogenes, S.A.); *Los que viven en la arena* (1981, Instituto Nacional Indigenista); *Sueños de papel* (1985, Rio de Luz, Fondo de Cultura Económica); *Juchitán de las Mujeres* (1989, Ediciones Toledo); *En el nombre del padre* (1981, Ediciones Toledo); *Fiesta Und Ritual* (1994, Ediciones Benteli Verlag); *La forma y la memoria* (1996, Musco Marco Monterrey); *Images of the Spirit* (1997, Aperture); *Graciela Iturbide* (2001, Phaidon); *In the Mother's Eyes* (2001, Ediciones Stemmler); *India-Mexico* (2002, DGE Ediciones) and *Pájaros* ( 2002, Twin Palms Publishers).

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Pages 2 - 5

- About the artist (2)**
  - Letter from the President (4)**
  - Letter from the Editor (5)**
- 

Pages 6-9

- Feministas Unidas Prize (6)***
  - Minutes of the Business Meeting (7-8)**
  - Feministas Unidas Treasurer's Report (9)***
- 

Pages 10-12

- Candidacy (10)**
  - Call for Feministas Unidas**
  - Sessions at the MLA (10)**
  - Member News (11-13)**
- 

Pages 19-22

- Publications (13)**
  - Book Reviews (14-19)**
  - Letra Hispánica (20-21)**
- 

Pages 22-30

- Renewal Form (22)**
  - Information Form (23)**
  - Membership List (24-30)**
-

Letter From The President /Carta de la Presidenta

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## Carta de la Presidenta

April 2003

Dear Feministas Unidas Members,

The raging snowstorm outside my window as I write this note on April 23 is further testimony to the winter that simply wouldn't end. This is a little extreme even for Rochester. Our nation's war in Iraq also puts a chill in the air and causes all of us concern and worry, no matter what our position is, for or against this military intervention.

Nevertheless, the workings of our organization of feminist scholars are cause for celebration and optimism. We had a luxurious setting at the "W" New York Times Square Hotel for our annual business meeting / party at the MLA in New York in December. Fifteen of our members found their way from the convention hotels to Times Square, and I want to call your attention to the meeting minutes that are printed in this newsletter. The most important decision made at the meeting was to use one of our two Allied Organization sessions for our business meeting at the 2003 MLA in San Diego. The vote to do so, rather than to hold the meeting outside of the MLA schedule as we have done up until now, followed a lengthy discussion of the pros and cons of continuing with our traditional format. Our goal in trying the new arrangement is to make our meeting and our organization more visible to new members and to make it more convenient for all to attend. In 2003, then, we will have the business meeting and a panel of research papers. In 2004, if we continue with this plan, we will have the business meeting and a pedagogy / professional practice workshop. Patricia Greene will preside over the 2003 meeting as our incoming president for 2004 and 2005.

In collaboration with our colleagues at *Letras Femeninas* we successfully ran the Second Annual Feministas Unidas Essay Contest for Younger Scholars this winter. Congratulations to our winner Amy Bell of Texas Wesleyan University, who submitted an essay titled "Razing Their Voices: Carmen de Burgos's Subtextual Revisions of the Works of José Zorilla and Gustavo Adolfo Bécquer in *El veneno del arte*." More information on Amy and an abstract of her essay are printed in this newsletter. A warm thank you to our members Alda Blanco and Lynn Talbot for joining me in judging the submissions.

I want to call your attention to the Feministas Unidas election of officers that we are holding this spring in accordance with our by-laws. I encourage everyone to participate by voting, and I remind you that you must be a current (2003) member in order to vote. We continue to search for a candidate for the position of Secretary / Newsletter Editor, which we were unable to fill in this election cycle. A special election can be held at such time as a candidate is identified.

I hope that the end of the semester and the (eventual) coming of spring finds all of you well and looking forward to the summer months.

Paz en la tierra.  
Beth Jörgensen, Presidenta

## Carta de la Editora

22 de abril de 2003

Queridas/os colegas:

Es difícil escribir en tiempos tan aciagos, supongo que además de ser aún más autocríticos deberíamos tratar de ayudar más a los demás. Sin embargo tengo que admitir que todavía no he logrado conectarme con un “non-profit organization” para enviar más fondos a La Luciérnaga. Y hay tantas organizaciones similares en la Argentina...

Quisiera agradecerle infinitamente a Graciela Iturbide por habernos facilitado la impactante foto de la tapa. También debo agradecerle a Gary Keller el apoyo a lo largo de los últimos dos años, ya que le debo la impresión del Newsletter al Hispanic Research Center...

Justamente, por la falta de apoyo institucional pedí el relevo, ya que me parecía que la organización se merece lo mejor y al depender de la buena voluntad de la gente, todo se atrasa... Por ejemplo, gracias al “know how” de Daniel Gilfillan pude descubrir el error que me impedía exportar pdf's. También a él le debemos la última actualización del portal...

Tenemos una candidata para vicepresidenta. Por favor envíenme ([cynthia.tompkins@asu.edu](mailto:cynthia.tompkins@asu.edu)) un mensajito apoyando su candidatura cuanto antes.

Como verán, habrá una sola sesión en el MLA, como el tema es muy interesante, espero que muchos/as de uds. envíen propuestas...

Otro detalle tentador que surge de Candyce es subvencionar a las colegas que recién se iniciaran. Apoyémosla.

Como siempre, es grato ver las actividades de nuestras/os colegas y comprobar cuánto se está publicando en el campo.

Quisiera agradecerle muy especialmente a las colegas cuyas reseñas aparecen en este ejemplar. En teoría, tenemos otras seis para diciembre. Les ruego se comuniquen conmigo tanto si desean que su libro sea reseñado como si quisieran reseñar los de los demás.

Finalmente, quisiera agradecerle el constante apoyo a Beth, entre otras cosas le debo las Actas y el haberse acordado de las elecciones...

Como siempre, mi eterno agradecimiento a Christine Henseler, por la matriz...

Les deseo un verano reparador, largo y fructífero. Un abrazo.

Cyn



# Premio Feministas Unidas

## Feministas Unidas Essay Prize

The Executive Committee of Feministas Unidas is pleased to announce a call for papers for the Second Annual Feministas Unidas Essay Prize competition for younger scholars.

The Feministas Unidas Essay Prize is awarded for an outstanding unpublished essay of feminist scholarship on women writers in the areas covered by our organization's mission: Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American and U.S. Hispanic Studies.

Graduate students, instructors, lecturers and untenured assistant professors who are current or new members of Feministas Unidas are eligible to submit their original research for the prize. The purpose of the essay prize is to promote feminist scholarship on women writers by those who are entering our profession or who are in the early stages of their professional career.

The prize carries an award of \$100, and publication of the essay in the December issue of the journal Letras Femeninas. The author of the winning essay must be a member of the Asociación de Literatura Femenina Hispánica at the time of publication of the essay.

We invite submissions according to the following guidelines: An unpublished paper completed in the year 2002. Length: 18-25 pages, double-spaced, including notes and works cited. Format: MLA style  
Languages: Spanish or English

Deadline for submission: February 15, 2003  
Announcement of award: April 15, 2003

Items to be submitted: essay; 200-word abstract of the essay; author's c.v.  
Submit all materials to the chair of the selection committee in one of the following ways: one hard copy and as an e-mail attachment; OR one hard copy and one copy on diskette.

Prof. Patricia Greene  
Vice-President, Feministas Unidas  
Dept. of Romance and Classical Languages  
Michigan State University  
East Lansing, MI 48824

e-mail: madrid@msu.edu

The selection committee is drawn from officers and members of Feministas Unidas and the editorial board of Letras Femeninas. Feministas Unidas reserves the right not to award the prize in a given year.

# Minutes FU Business Meeting

Minutes from the Annual Meeting of Feministas Unidas.  
December 27, 2002, New York City

Beth E. Jorgensen, FU President presiding

Our business meeting was held at the W New York Times Square Hotel, with fifteen Feministas Unidas members in attendance. What follows is the meeting agenda with notes as to decisions made for the coming year.

1. Financial Report

Membership renewals  
Newsletter costs

Candyce Leonard reported through Beth that membership renewals for 2003 are starting to come in slowly.

As of November 1, 2002 our treasury was in a healthy state with balances at that time of: \$2600.52 in the General Fund; and \$2155.00 in the Scholarship/Essay Prize Fund. A more detailed report was printed in the Fall 2002 newsletter. The Spring 2002 newsletter expenses totaled \$896.48, so we do not anticipate any problem covering the cost of the fall newsletter.

2. Second Annual Feministas Unidas Essay Prize, 2003

Information about submission dates and procedures were reviewed. These had already been put out on the list serve this fall.

3. FU participation in conferences in 2003

2002 was a good year for FU panels at a variety of conferences including AILFH, AATSP and others.  
Upcoming opportunities for FU members to organize and propose panels to represent our work:

AATSP, July 31-Aug. 5, 2003, Chicago. \*\*The website lists new proposal submission deadlines for the 2003 meeting: Oct. 15, 2002. We'll have to think ahead in late summer 2003 for the 2004 meeting.

Asociación Internacional de Literatura Femenina Hispánica, Oct. 23-26, 2003, Florida Atlantic University, Boca Raton, FL. Submission deadline April 1, 2003. Beth agreed to put out a call for proposals using the themes determined by AILFH for the conference, and to organize them and submit them as a panel or two.

Regional MLAs

Asociación de Escritoras de España y las Américas (every two years)

Asociación de Colombianistas, 2003 in Barranquilla.

4. Newsletter Editorship

Beth announced that Cynthia Tompkins, who has served as Secretary-Newsletter Editor for almost eight years, has decided to step down. She will remain in the position for the Spring 2003 newsletter, but would prefer that the new officer take on the Fall 2003 issue. Our biannual election for association officers this spring will therefore seek candidates for both Vice President and Secretary-Newsletter Editor. Candyce Leonard, Treasurer since 1999, is willing to continue in that capacity. Our by-laws stipulate that her name be placed on the ballot as well.

*Feministas Unidas* Minutes

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5. MLA 2003: Session topics and organizers

Proposed topics: The following topics were proposed in response to a list serve call for ideas:

a) Theory/Research session

1. Women Writing in Minority Languages of Spain and Latin America (Linda White)
2. Theater as a Political Act: Hispanic Theater and Women Playwrights (Candyce Leonard)
3. Feminism and the Hispanic World (key issues for the 21<sup>st</sup> Century), (Lisa Vollendorf)

b) Pedagogy/Professional Practice workshop

1. Teaching Hispanic Theater by Women Playwrights: The Act, the Action, the Audience (Candyce Leonard)
2. Bridging the Gap: Feminist Theory and Hispanic Women's Writing (Lisa Vollendorf)

After considerable discussion and some modification of the proposed topics a vote was taken that approved the following title for our Research Papers panel at MLA 2003: "Bridging the Gap: Feminist Theory and Hispanic and Luso-Brazilian Women's Writing." Lisa Vollendorf and Peggy Sharpe will chair the panel.

We also discussed at length the logistics of our annual business meeting and party, which have taken various forms and have incurred a range of costs in recent years. The members are concerned that we lose many potential participants in the meeting, including new members, because the meeting does not appear in the MLA program and is sometimes located off site of the main hotels. After considerable further discussion, a motion was made by Patricia Klingenberg to use our second time slot in 2003 for our business meeting, rather than scheduling the meeting outside of the conference times and places. The motion was seconded and the vote passed unanimously. This will be a business meeting, not a cash bar. Beth will submit the paperwork for this event. Patricia Greene, incoming President in December 2003, will preside.

In 2003, therefore, there will be no pedagogy / professional practice workshop, and if we decide next year to continue the business meeting as a regular session we will alternate research panel and pedagogy / professional practice workshops each year. In the years when there is no pedagogy workshop it was suggested that part of the business meeting time be used to share syllabi and teaching experiences in an informal way.

6. Other business

No additional new business was introduced.

Meeting minutes submitted by Beth Jorgensen.



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**MID-YEAR TREASURER'S REPORT 2003**  
Submitted by Candyce Leonard

15 April 2003

We have fully enacted our Premio Feministas Unidas with our Spring 2002 Essay Competition, and are immensely pleased with your response in supporting the Fund with your continued contributions. The interdisciplinary nature of our organization makes Feministas Unidas unique and allows us to explore a virtually unlimited number of fields of study relating to Hispanic women. Please encourage colleagues in other departments at your school to join, and consider the option of sponsoring a younger scholar.

Previous Balances	(1) General Fund	\$ 2,600.52
	(2) Scholarship Fund Balance	<u>2,155.00</u>

Credits	(1) Dues, donations & dividends	\$ 2,492.00
	(2) Scholarship Fund	145.00

Subtotals	(1) General Fund	\$ 5,092.52
	(2) Scholarship Fund	2,300.00

Disbursements:	(1) Fall 2002 newsletter	\$ 837.13
	(2) MLA business meeting	95.29
	(3) Spring 2003 newsletter (partial)	72.13 ( <u>\$1,004.55</u> )

<b>CURRENT BALANCES:</b>	(1) General Fund	\$ 4,087.97
	(2) Scholarship Fund	\$ 2,300.00

# Candidacy

Dear Friends and Colleagues,

I have been a member of Feministas Unidas for several years and would like the opportunity to serve the organization as its Vice-President and future President. As currently I have no major administrative responsibilities at my institution I have the time to dedicate to Feministas Unidas and would welcome the opportunity to work on behalf of this vital organization.

I am particularly interested in working with others to develop strategies to increase our membership and thus raise our profile within the MLA. I will examine the efforts of our previous leaders and build upon their successes. One strategy I supported was the decision to hold an open meeting in lieu of one academic session at the next MLA conference in hopes of drawing a broader audience of concerned feminists. I supported this proposal, because we need this type of change to improve our visibility. Additionally, I think we should do more to attract graduate students to Feministas Unidas. I look forward to many more productive conversations that will help us to continue serving our constituency at the same time that we work toward attracting new members.

Margarita Vargas  
The State University of New York at Buffalo

# Call 2003

Call for Papers for Feministas Unidas session at the 2003 MLA in San Diego

Title of Session: New Approaches to Conducting Feminist Research

Description: This session addresses the problem of conducting research on writers from the Spanish and/or Portuguese traditions whose works challenge Anglo-centric theoretical constructs.

Deadline for submission of abstracts: February 28, 2003

Contact:

Lisa Vollendorf, Romance Languages, Wayne State University ([l.vollendorf@wayne.edu](mailto:l.vollendorf@wayne.edu));

Peggy Sharpe, Modern Languages, University of Mississippi ([psharpe@olemiss.edu](mailto:psharpe@olemiss.edu))



## Noticias

**Carlota Caulfield** ganó el Premio de Poesía Dulce Ma Loynaz por su manuscrito Movimientos metálicos para juguetes abandonados. Nota de prensa: <http://www.eldia.es/2002-12-11/cultura/cultura7.htm>



**Maryellen Bieder** ha publicado, "Divina y perversa: La mujer decadente en Dulce dueño de Emilia Pardo Bazán" en *Perversas y divinas: La representación de la mujer en las literaturas hispánicas*. Ed. Carme Riera, Meri Torras and Isabel Clúa. Barcelona: Universitat Autònoma de Barcelona, 2002. 7-19.



**Susana Chávez-Silverman** ha publicado el ensayo "Gendered Bodies & Borders in Contemporary Chicana/o Performance and Literature" en el libro, *Velvet Barrios: Popular Culture & Chicana/o Sexualities*, Edited by Alicia Gaspar de Alba (New York: Palgrave/St. Martin's Press, 2003). Además ha dado "performances" de su libro *Killer Crónicas: Versiones del sur* (Univ. of Wisconsin Press, en prensa) en la conferencia "Revolution & Resistance: the State of Chicana/o Art and Activism" (UC Riverside, Feb. 2003) y en la Universidad Complutense (Madrid), además de la VI. SAAS Conference, "American Mirrors: (Self) Reflections and (Self) Distortions" en Vitoria, España (Abril 2003).



**David William Foster** está preparando una monografía sobre fotografía urbana contemporánea en Buenos Aires, que incluye las prominentes fotógrafas feministas Gabriela Liffschitz y Adriana Lestido, quien ha sido nombrada Guggenheim Fellow. Además, Foster se ha ganado una designación como Senior Fulbright Specialist para dictar un seminario de posgrado intensivo en la Universidad Nacional de Córdoba y en la Universidad Nacional de Río Cuarto, ambas en la Argentina, sobre cultura urbana latina. Se trata de su tercera beca Fulbright en la Argentina y la sexta que ha obtenido.



**Ester Gimbernat González** ha publicado *La poesía de mujeres dominicanas a fines del siglo XX*. Lewiston, New York: The Edwin Mellen Press, 2002. 223 pages. Vol 74 Hispanic Literature Series. ISBN 0-7734-7023-9.



**Flora Gonzalez** quisiera anunciar la publicación de la antología bilingüe de poesía de Excilia Saldaña *In the Vortex of the Cyclone: Selected Poems by Excilia Saldaña. A Bilingual Edition*. Eds. and Trans. Flora Gonzalez Mandri y Rosamond Rosenmeier. University Press of Florida, 2002. La colección incluye un prólogo de Nancy Morejón y un epílogo de Cintio Vitier.

Al respecto, Vera Kutzinski, de Yale University afirma: "A much-needed contribution to Afro-Cuban and Caribbean studies."

Asimismo, Cola Frazen, la traductora de Jorge Guillén señala: "A wonderful book, strong, with enormous energy, fast-paced, truly poetic, with a varied and rich vocabulary ranging from the vernacular to the exalted."



**Maria Inés Lagos** ha publicado "Sujeto mujer y gobierno militar en *Conversación al sur* de Marta Traba." *Las grietas del proceso civilizatorio. Ana Pizarro, editor. Santiago: LOM, 2002. 53-68* y "Female Voices from The Borderlands: Isabel Allende's *Paula* and *Retrato en sepia*". Special Issue on Isabel Allende Today, eds. Rosemary G. Feal and Yvette E. Miller. *Latin American Literary Review* 30, no.60 (2002): 112-127..

Lagos ha publicado además: "Conflicting Body Signs in Rosario Ferré's 'La muñeca menor'." *Revista de Estudios Hispánicos* 37 (2003): 167-87 y "Relatos de formación de protagonista femenina en Hispanoamérica: desde *Ifigenia* (1924) hasta *Hagiografía de Narcisa la bella* (1985)." *Narrativa Femenina en América Latina: Prácticas y perspectivas teóricas*. Sara Castro-Klarén, ed. Frankfurt (Germany): Iberoamericana / Vervuert, 2003. 237-57.

La Dra. **Luzma Umpierre** ha presentado "La poesía como forma de apoyo y sobrevivencia: mi relación literaria con Sandra María Esteves," Ponencia en el Congreso homenaje a Roberto González Echevarría y José Ferrer Canales (U. de Puerto Rico, 23 de noviembre 2002). Además, ha publicado los siguientes poemas: "On A Stolen Book," "The Cat's Meow," y "Misfortunes" en la revista *Desde el límite*, Internet Journal of Puerto Rican Literature. Umpierre también ha presentado una ponencia sobre "el ghetto académico" en NEMLA, el 7 de marzo de 2003. La Dra. Umpierre ha tenido una trilogía de artículos publicados en MELUS (27.4, Diciembre, 2002) que tratan sobre su vida y su poesía. La revista tiene un artículo de Umpierre sobre el exilio y la justicia social, y una entrevista y artículo sobre el trabajo de Umpierre escritos por Maria Di Francesco. Umpierre dio una lectura de poesía en abril en Suffolk University en Boston y habló sobre el tema de los crímenes de odio en la academia. Umpierre también dará una lectura titulada "I'm Still Standing" en la Universidad de Cincinnati en mayo del 2003. Lo siguiente aparecerá en la revista *Mirabile Dictum* de Bryn Mawr College:

Dr. Luzma Umpierre, MA 1976, Ph.D. 1978 in Spanish Language and Literature, has made two important donations this year in support of Latino studies at Bryn Mawr. The first is a vibrant print made in 1996 by Santa C. Barraza, one of the country's most important contemporary Chicana artists. The print, titled *Cihuatcteo con Coyolxauhqui y la Guadalupana*, is a limited edition silkscreen in eight colors with rich Hispanic and Aztec-derived motifs.

Santa C. Barraza is an artist from the South Texas borderlands and an Associate Professor at the Art Department of Texas A&M University at Kingsville. In her work, she combines family folklore, mythology and history to tell of women's strengths and sacrifice for their families and society. This print includes the Aztec moon goddess with heart exposed, the Guadalupana as an image of both humility and power and the fertile motif of the maguey cactus, which is a source of medicine, food, drink and clothing to early peoples in Mexico. Other works by Barraza can be found on her website: [www.santabarraza.com](http://www.santabarraza.com).

The second donation is a collection of 250 books of contemporary Latino poetry and literature. Many of the volumes are limited edition, hard-to-find works by influential writers, including Sandra Esteves, Marjorie Agosin, and Rosamaría Roffiel. Because of her influential role in the modern Latino literary scene, Dr. Umpierre received many of these books as gifts from the authors, as shown by the authors signatures and dedications found on many of the title pages. Luzma Umpierre has published seven books and hundreds of articles of poetry, literary criticism, and human rights advocacy, including her widely anthologized book of poems *En el país de las maravillas: Kempis puertorriqueño*, and her innovative collection of essays on Puerto Rican writers, *Nuevas aproximaciones críticas a la literatura puertorriqueña contemporánea*.

**Margarita Vargas** ha publicado "Relational Identity in Myrna Casas' *El gran circo Eukraniano*." *Latin American Theatre Review* 36.2 (Spring 2003): 5-19. Junto a David E. Johnson ha traducido "Miranda and the Salvation of the Shipwreck." By Lisa Block de Behar. *The New Centennial Review* 3.1 (Spring 2003): 1-23. Reseñó además Galván, Felipe y Gabriela Inclán, antologadores. *Teatro, mujer y Latinoamérica*. (Puebla, México: Tabulado IberoAmericano, 2001) 256 pp. *Latin American Theatre Review* 36.2 (Spring 2003): 192-194.



**Sally W. Thorton** ha traducido una colección de cuentos, editada por Eliana Cazaubon Hermann, intitulada English Translations of Short Stories by Contemporary Argentine Women Writers, publicada por The Edwin Mellen Press, 2002.

**Anita Vélez-Mitchel** y Dan Franklin actuaron en Voice of an angel, corto dirigido y producido por Joshua Marston (15 min, 2001), sobre la pieza Mi otro mundo, de Dan Franklin, que recibiera el premio al Best American Short: Silver Images Film Festival. Para más información, dirigirse a <http://www.latinofilm.org/films/hort/usa/voiceofanangel.html>

## Publicaciones

### Christine Henseler

*Contemporary Spanish Women's Narrative and the Publishing Industry:* As in other countries, the effects of commercialization in Spain are changing the direction of publishing. Arguing that women face a particularly complex situation because the inclusion of their work is still considered a novelty in a male-dominated field, Christine Henseler examines the strategies of Spanish women authors in the face of market forces.

In a consumer economy that places books in supermarkets and mega-bookstores and in which novels are promoted and read more for entertainment than for their literary merit, women's books tend to be more highly regarded when they cater to feminist, erotic, or commercial niche markets.

Henseler examines the visual creation of the seductive female body inside and outside the texts and the verbal application of this female figure on a narrative level in the works of authors including Paloma Díaz-Mas, Lourdes Ortiz, Cristina Peri Rossi, Esther Tusquets, Almudena Grandes, and Lucía Etxebarria. She looks at novels of seduction, award-winning novels, and novels sold on the basis of an author's prior reputation, as well as advertisements, literary prizes, and reviews. She also draws on interviews with authors to provide insider views of contemporary Spanish publishing.

*Contemporary Spanish Women's Narrative and the Publishing Industry* reveals the ways women writers are reacting—both textually and promotionally—to the changing demands of the publishing industry and the construction of a literary canon.

Christine Henseler is an assistant professor of Spanish in the Department of Modern Languages and Literatures at Union College in Schenectady, New York. Her scholarly articles have appeared in several Spanish-language journals.

A volume in the series Hispanisms, edited by Anne J. Cruz  
Supported by a grant from the Program for Cultural Cooperation between Spain's Ministry of Education and Culture and United States Universities  
May 2003  
176 pages. 6 x 9 inches. 10 photographs.  
Cloth, ISBN 0-252-02831-7. \$29.95  
For more information see <http://www.press.uillinois.edu/s03/henseler.html>

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## Book Reviews / Reseñas

Debra A. Castillo and María Socorro Tabuena Córdoba, *Border Women: Writing From La Frontera*. Minneapolis and London: University of Minnesota Press, 2002. 257 pp.

La colaboración de Debra A. Castillo, profesora de estudios Romances y literatura comparada en la universidad de Cornell y María Socorro Tabuena Córdoba, investigadora y directora regional en el Colegio de la Frontera Norte en Juárez ha resultado en un excelente estudio sobre la escritura de mujeres de ambos lados de la frontera. El libro comienza con una anécdota del filósofo francés Etienne Balibar viajando como turista en México. Balibar cuenta que tomó conciencia de la complejidad de la frontera entre México y Estados Unidos mientras se tomaba una cerveza con un pescador de Pátzcuaro. Balibar comprendió que las fronteras no funcionan igual para todos cuando el pescador le explicó que cada vez que intentaba cruzar al otro lado se veía frustrado porque "hace falta una letra, entiéndete amigo." A lo largo de los ocho capítulos, Castillo y Tabuena Córdoba exploran la importancia de la letra irrecuperable que prohíbe la entrada al Norte. El aporte principal de este texto es que estudia la frontera entre México y Estados Unidos no solamente como una línea metafórica sino como un espacio físico y real.

Las autoras trazan la discusión metafórica al texto clásico *Borderlands/La Frontera* (1987) de Gloria Anzaldúa. El trabajo de Anzaldúa, como resaltan Castillo y Tabuena Córdoba, ha influido enormemente en la conceptualización de la frontera en la academia estadounidense desde la década de los 80. Señalan que para los que exploran estudios fronterizos del lado mexicano, es difícil concebir a la frontera simplemente como una metáfora. Castillo y Tabuena Córdoba ahondan en estas cuestiones al leer la escritura de mujeres de ambos lados de la frontera. Han seleccionado cuentos y textos fragmentarios no sólo por su vitalidad sino porque tratan de la necesidad de repensar la teoría fronteriza desde la zona misma de la frontera como territorios dinámicos donde se mueven personas de carne y hueso con una multiplicidad de identidades.

Incluyen autoras reconocidas internacionalmente como Helena María Viramontes, Sheila y Sandra Ortiz Taylor, y María Novaro, escritoras que forman parte del canon Chicano como Norma Cantú, Alicia Gaspar de Alba, y Demetria Martínez, y escritoras como Rosario Sanmiguel, Rosina Conde, y Regina Swain que escriben desde México y que nos obligan a repensar lo que hemos leído hasta ahora sobre la frontera Norte-Sur. El análisis de las obras de estas escritoras sirve como punto de partida para elaborar una teoría feminocéntrica y binacional.

Más aún, *Border Women* entabla un diálogo con críticos de ambos lados de la frontera Norte-Sur, entre ellos, Homi Bhabha, Gayatri Spivak, Norma Alarcón, Nelly Richard, Walter Mignolo, Claire Fox, y Guillermo Gómez Peña. Como Anzaldúa, la representación de la frontera en la obra de Gómez-Peña ha ejercido una fuerte influencia tanto en EUU como en la crítica cultural de la ciudad de México como resalta en los trabajos de Nestor García Canclini. Castillo y Tabuena Córdoba observan, sin embargo, que algunos artistas mexicanos rechazan la representación fronteriza de Gómez-Peña por no corresponder a su realidad inmediata del lado mexicano: «The actual border, so distant from mainstream centers of theory production in both the United States and Mexico, offers itself all too neatly as the very metaphor of this desired fluidity for thinkers who have lived with their backs to its concrete reality» (38).



Castillo y Tabucena Córdoba señalan que a pesar de la creciente atención teórica en la zona fronteriza, la literatura del lado mexicano se ha estudiando mucho menos tanto en México como en Estados Unidos. Se ha visto marginada en México debido, en gran parte, a su posición geográfica con respecto al resto del país – y ha sido marginada por la academia estadounidense, donde el interés se ha limitado a la escritura Chicana. Es importante resaltar el hecho de que la literatura de la frontera (del lado estadounidense) ocupa un espacio dominante mientras que la literatura fronteriza mexicana se ve desplazada a un rol subordinado. Si bien la literatura Chicana es una expresión de una cultura de minoría en EEUU, visto desde una perspectiva transfronteriza, resalta la disparidad. A pesar de tener una distribución limitada dentro de la cultura dominante estadounidense, los textos Chicanos tienen una enorme ventaja cuando se comparan con las extraordinarias dificultades a que se enfrentan los escritores mexicanos con respecto al establecimiento dominante mexicano (centrista) y frente a las discusiones teóricas internacionales. A través de este estudio, vemos que la experiencia del pescador de Pazuaro sobre quién cruza la frontera aplica tanto a personas como a textos literarios.

*Border Women: Writing From La Frontera* es un importante estudio que ojalá sirva de modelo para explorar ambos lados de la frontera Norte-Sur.

"La frontera es un espacio muy violento. Te golpea por todas partes. El hecho de estar junto a los Estados Unidos y tener a la Migra vigilándonos todo el tiempo. La frontera es como la habitamos y como caminamos por todos los espacios. Nos permea por todos lados. Ahí nos confundimos y nos mezclamos todos: ricos y pobres, mexicanos, chicanos y gringos, cholos y chorchos, hombres y mujeres, homosexuales y heterosexuales; primer mundo y tercero. La frontera es violenta, pero fascinante. Cuando descubres todos sus rincones, no te puedes separar de ella."

- Rosario Sanmiguel

Susana S. Martínez  
DePaul University



Sandra Cisneros. *Caramelo*. New York: Knopf, 2002.

Caramelo is Sandra Cisneros's long-awaited second novel, published more than ten years after her celebrated works *The House on Mango Street* and *Woman Hollering Creek and Other Stories*. Fans of the latter will recognize Cisneros's "awful grandmother" and her family from their brief appearance in "Mericans," a short story from the collection. In *Caramelo*, Cisneros develops a long family saga of comings and goings from Mexico to Chicago to San Antonio and back, searching through memory and family stories for identity and home.

Sandra Cisneros is a Chicana poet and writer from Chicago who is best known for her 1983 work, *The House on Mango Street*, in which her young heroine, Esperanza, longs for a home of her own only to discover that she must create one for herself through her writing. Like Esperanza, the characters in *Caramelo* long for home, continually crossing political, cultural, linguistic and temporal borders in their efforts to create one. Cisneros interweaves the stories of Lala, the young narrator who struggles to develop her own identity as she enters adolescence, with the stories of Lala's mother, father, grandfather and especially her hated "awful grandmother," whose caramelo rebozo provides the title for the novel.

Cisneros crosses many borders to tell this multigenerational family saga of memories and loss, secrets and revelations. *Caramelo* begins on Route 66, symbol for generations of American mobility as the great American highway linking the industrialized east with the wide-open spaces of the west. It is the starting point for the Reyes family's yearly trip to Mexico City to visit the "awful grandmother." Cisneros stresses how this yearly pilgrimage and continued contact with Mexican culture unite and sustain the Reyes family, connecting the diverse cultures of the Mexico City of Lala's grandparents, the Latino neighborhoods of Chicago and the strong Chicano community of San Antonio. More important than the political borders that the Reyes family crosses are the temporal ones. Lala narrates family stories that begin in the time of the Mexican Revolution of 1910, continue north of the border through Lala's father's participation in World War II, her brother's decision to enlist to fight in the Vietnam War, and finally finish with Lala's parents' thirtieth wedding anniversary party and family reunion. Cisneros concludes the novel with a very real chronology of border crossers and border crossings from the 1519 meeting of Cortés and Moctezuma to Pope John Paul II's canonization of Juan Diego in 2002, interweaving Mexican and U.S. politics, documenting changing U.S. immigration policy, and celebrating popular cultural figures from Cri-Cri to Elvis. Lala's stories rescue and reinterpret long-forgotten family tales, translating them for her generation, as when she retells the story of the "awful grandmother's" life, stripping it bare of sentimentality to reveal the source of the long conflict between Lala's mother and her grandmother.

The Mexico described in *Caramelo* is the Mexico of Lala's grandparents' generation, a country of memory. Return to this remembered Mexico is impossible, except through story. The Reyes family comes to terms with the changes in their lives in different ways as home comes to mean family rather than any one location in Mexico or in the United States.

Brenda Watts  
Southwest Missouri State University



Coonrod Martínez, Elizabeth. *Before the Boom: Latin American Revolutionary Novels of the 1920's.* New York: University Press of America, 2001.

With her focused study of the Latin American Vanguardia movement, Elizabeth Coonrod Martínez discovers and reveals early experimental models for Boom narrative. Coonrod Martínez challenges the analytical tendency to treat Boom literature as something of a Big Bang phenomenon, a literary trend of unknown origins taking form within a void, before becoming solid critical matter. Coonrod Martínez explores the continuum, from revolutionary trends finding abstract expression in Vanguardia prose to political and societal milieus fostering complex narrative techniques in the Boom period. Coonrod Martínez recognizes the critical nod to poetic precursors of the Boom; what she offers is an exploration of Vanguardia narrative, as the generative root of some novelistic techniques adopted by Boom writers.

*Before the Boom* features a close reading of four novels of the Latin American Vanguardia: *El café de nadie* by Aqueles Vela (Mexico, 1926); *Los siete locos* by Roberto Arlt (Argentina, 1929); Pablo Palacio's *Débora* (Ecuador, 1927); and *La casa de cartón* by Martín Adán (Perú, 1928). The author organizes her study geographically, providing the reader with an overview of the literary movements taking form in particular countries during the experimental time of the 1920's and 1930's.

Coonrod Martínez centers her study of *El café de nadie* on Vela's involvement with the Estridentista movement in Mexico. According to Coonrod Martínez, Vela seeks a new discursive mode, "he rebelled against traditional form to reveal the chaos of contemporary society" (19). The author locates an early model for Boom narrative in the abstract mode of expression launched by Vela. Vela is the member of the Estridentista group who converted revolutionary poetics into novelistic techniques; the work of Estridentista poets has received a greater deal of critical attention, so Vela's role as precursor to Boom fiction is coming to light in this study.

The novel of Roberto Arlt, *Los siete locos*, is studied in Coonrod Martínez' work in the context of competing literary camps: the "Boedo" and the "Florida" (46). Arlt's influence on subsequent Boom novelists emerges from his writing social commentary into his novels, with new narrative modes serving as the means to a political end.

The chapter on Ecuadorian author, Pablo Palacios, identifies his juxtaposition of intertwining monologues, as a key innovation serving as a precursor for Boom narrative. Coonrod Martínez notes that the Vanguardia movement did not flourish in Ecuador; the writer she studies, however, has a lasting impact because of his novel's meta-textual reflection on the painful act of creation by an author.

The final chapter of Coonrod Martínez' study details Martín Adán's search for new expressive possibilities in language. Coonrod Martínez describes Adán's narrative as a series of metaphorical images of life, according to the author's perception: "Through images, Adán shows that while the old is lost, it can be remade a better reality" (93). The study relates poetic trends with Adán's narrative techniques, establishing a vital link between pre-Boom innovators in poetry and Boom novelists.

Coonrod Martínez opens each chapter of her study with a presentation of the literary movements surfacing in particular regions; she intricately traces the relationships between competing literary reactions to social stimuli, as well as referencing the cultural climate abroad. What results is a complete study of the innovative trends in Latin American Vanguardia narrative, as well as a detailed presentation of the moment surrounding each writer's literary production.

Deanna Mihaly  
Emory & Henry College

Suez, Perla. *El arresto*. Buenos Aires: Grupo Editorial Norma, 2001. 90 pp.

Following the success of her first novel, *Letargo*, Perla Suez (renowned author of children's literature and founder of *Piedra libre*, a journal specializing in children's literature) again addresses an adult readership. *El arresto* is a coming-of-age story that could easily bear the subtitle "así me nació la conciencia," for the novel narrates both the political awakening and growing ethnic awareness of the protagonist. I do not use this phrase, borrowed from Latin America's most internationally recognized testimonial work, haphazardly. Perla Suez's recent fiction in many ways functions as a literary testimony, bearing witness to social injustices in both the agrarian context of Entre Ríos and that of factory and industry workers in the urban setting of Buenos Aires. At the same time, the author chronicles the experience of Russian-Jewish immigration in Argentina as well as themes of political imprisonment and torture. Although *El arresto* specifically references the tumultuous period of civil unrest that took place in 1919, the novel eerily echoes more recent episodes of violence and anti-Semitism that have taken place in Argentina.

With vaguely autobiographical elements (in interviews the author has cited her father's stories as the basis and inspiration for her tale), Suez renders the collective experience of historical events through the personal travails of the protagonist. The short novel, set in the first decades of the twentieth-century, subverts the traditional dichotomy of civilization (city) and barbarism (country). Instead, *El arresto* depicts Buenos Aires as a turbulent city in which there is no room for competing ideologies (57). Lucien Finz leaves his home in rural Argentina in order to study medicine in the metropolis. Despite his insistence that "No me meto en política" (45), Lucien becomes unwittingly caught up in the chaos and violence of la semana trágica. During this period of intense agitation, workers' strikes with demands for better wages and working conditions were met with severe repression. At the same time, armed civilian groups violently attacked leftists and carried out pogroms in Jewish neighborhoods, especially against the Russian population. It is within this climate that the protagonist endures his own personal semana trágica, as a political prisoner he becomes painfully aware of "la otra cara de la vida" (89). Lucien suffers brutal interrogation, cruel mockery, and savage torture not only for his tenuous associations with maximalistas (both his uncle and his friend, Luigi, are activists) but also for the mere fact of being Jewish and the son of a Russian immigrant. Nevertheless, as my reference to the phrase "how I came to consciousness" implies, this novel avoids the rhetoric of victimization and instead depicts the protagonist's growing political awareness and conscious resistance.

The book is divided into four sections. A brief opening chapter relates the protagonist's childhood in the rural village of Villa Clara. A longer section details Lucien's illicit adolescent affair with his brother's wife, a relationship that terminates with Lucien's departure for the city. The two remaining chapters recount his unwarranted arrest, subsequent imprisonment, and sudden awakening to the socio-political climate to which he has fallen prey. Throughout the fragmented narrative Perla Suez employs an elegant poetic prose. Shifts from first to third person accompany frequent changes of narrative voice. At the same time the author adeptly incorporates a wide variety of linguistic registers—excerpts from prayer books and official legal documents take their place alongside intimate correspondence, interior monologues, and dream sequences. *El arresto* will be of interest not only to those who specialize in Argentine literature and contemporary Latin American women's narrative, but to anyone who appreciates a beautifully constructed, lyrical tale.

Janis Breckenridge  
University of Chicago





Buchanan, Rhonda Dahl, cd. *El río de los sueños*.

*Aproximaciones críticas a la obra de Ana María Shúa*. Washington, DC: Agencia Interamericana para la Cooperación y el Desarrollo, 2001, 340 pp.

En su obra multifacética y revolucionaria, la escritora argentina Ana María Shúa invita a explorar aspectos de la realidad argentina a través de historias no siempre reconocidos por la misma población — las “pequeñas historias que palpitan por debajo de” la alegoría nacional (Flori). Entrando en tales ambientes se encuentran protagonizadas respuestas a la deformación que produce el abuso del poder y a los aspectos absurdos de la vida moderna tecnológica, temas y textos que al mismo tiempo revelan cómo las personas subyugadas participan en mantener los límites que de/forman sus vidas. Específicamente se destaca el tema del atrapamiento discursivo al que da giros textuales la escritora para sugerir nuevos modos de auto/conocimiento. Identificándose con sus propios protagonistas en cuanto a la confusión y violencia que produce “este mundo extraño en el que vivimos,” Shúa describe sus textos como “[u]n intento más de extraer un modesto cosmos personal del caos de la experiencia” (Entrevista 316).

*El río de los sueños* abarca veinticisés ensayos analíticos, una entrevista entre Buchanan y Shúa, y dos bibliografías — una acerca de las obras de Shúa y la otra de fuentes secundarias. Organizada en ocho apartados según textos y temas, la colección proporciona una muy anticipada oportunidad de re-analizar la insistente y penetrante subversión de las convenciones y discursos sociales que ha logrado Shúa, cuya producción literaria incluye novela, cuento, relato brevísimos, poesía, teatro, ensayo, literatura infantil, textos de humor y leyendas con raíces en la tradición oral judía, el guión cinematográfico e incluso un recetario. Y en cuanto a tal variedad, como clarifican los críticos, sobresale la manera en que refuta Shúa las fronteras convencionales entre estos géneros.

Se ve en la selección de ensayos el deseo de ofrecer una variedad de acercamientos tanto para el público académico como para los lectores generales; algunos análisis son teóricos mientras otros describen aspectos de interés cultural. Se incluyen críticos que tratan determinados textos (Corbatta y Flores de Molinillo con *Soy paciente*, Beard, Gliemmo sobre *Los amores de Laurita*, y Flori sobre *La muerte como efecto secundario*), mientras otros emplean análisis temáticos (Drucaroff sobre “la narración de los cuerpos,” en varios textos de Shúa, Marjorie Agosín acerca del empleo de lo fantástico para subvertir mitos y códigos históricos, y Verolín sobre el elemento de tragicomedia en los cuentos populares e infantiles). En su totalidad sobresale en este volumen la alta calidad de las selecciones que constan de un menú de lecturas que agrandan por reconocer al público variado de Shúa. Es recomendable tanto para especialistas en la literatura argentina y la literatura escrita por mujeres como para estudiantes avanzados en los mismos campos.

Judith Richards  
Universidad de Park en Parkville, Missouri

1. Los caminos de la existencia: acercamiento práctico a la reflexión filosófica.

Profesor Angel Ponceña González

Del 30 de junio al 30 de julio.

Lunes y miércoles de 17 a 19 h.

Curso práctico de análisis de la filosofía como “saber” o como arte para la resolución de conflictos vitales, desde la lectura de textos de filósofos. Temas: los distintos modos del pensar, el nacimiento de la reflexión en Heráclito, postmodernidad, trascendencia, el camino de la política, el de la expresión, etc.

2. Por un mundo de iguales: identidad y diferencia.

Profesores Malena Rimedio y Eduardo Núñez

Del 30 de junio al 30 de julio.

Martes y jueves de 17 a 19 h.

Estudio de la construcción social de “otros” significativos (el bárbaro, el infiel, las brujas, el aborigen, el inmigrante, etc.) por medio de análisis de textos. Históricamente, las relaciones con estos grupos sociales se han caracterizado por la dominación, el exterminio, la exclusión y la objetivación. La pregunta clave será: ¿es posible construir relaciones de igualdad entre diferentes?

3. Cine documental y de denuncia social en España: lo local y lo global.

Profesor Steven Marsh

Del 2 al 30 de julio.

Miércoles y jueves de 19 a 21:30 h.

Curso práctico con proyección de películas y basado en el análisis de textos. Se investiga el fenómeno del cine de denuncia social que se ha producido en España en los últimos años: Fernando León, José Luis Guerín, Iciar Bollaín, etc., y sus antecedentes nacionales e internacionales: Ken Loach, etc. Temas: ficción o realidad?, la ciudad y la globalización, la memoria histórica, lo privado, lo público y lo político, los astilleros van a Hollywood, etc.

6 y 7. Racismo, etnicidad e inmigración: Un cine de denuncia. La ficción testimonial y las realidades cambiantes en Europa. La globalización y la nación-estado. Transformación demográfica, migración y representación cultural. Flores de otro mundo, Bollaín 1999 y Poniente, Gutiérrez 2002.

8. Clases sociales: Lo local y lo global. La globalización en casa \_ Los astilleros van a Hollywood. El cine de Fernando León de Aranoa. Transnacionalismo, el paro y la teoría de las estrellas de cine. El caso insólito de Javier Bardem. Barrio (1997), Los lunes al sol (2002)

9. Género, posindustrialismo y la vuelta al hogar: Voces de mujeres y la masculinidad: tradición y novedad, lo autóctono y las nómadas, continuidades y discontinuidades. Solas (Zambrano, 1999)

10. Conclusiones y reflexiones.

4. Curso de formación de profesorado de español como lengua extranjera.

Spanish as a Second Language: Teaching Methodology and Culture.



Del 1 de julio al 31 de julio  
De lunes a viernes de 15 a 17 h. (46 horas).  
En español.  
Readings and course work in Spanish.  
Tres unidades/three seminars:

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Profesora Marian Villoria Moreno  
Teaching Methodology and Linguistics.  
Four hours per week. Practical course on the teaching of Spanish as a foreign language (instruccional methods, objectives, evaluation criteria, etc).

4.2 Cultura y sociedad en la España del siglo XXI.  
Profesor Juan María Carreño Díaz  
21st Century Spanish Culture and Society.  
Three hours per week. Workshop on contemporary Spanish culture and society in its global context.  
Approach to Spanish media through the analysis of up-to-date news information

4.3 El Quijote: escenificación y la aventura del sujeto humano.  
Profesor José María Arbizu  
El Quijote: the adventure of the human being.  
Three hours per week. Practical course (students read Don Quijote) based on an analysis of the life story of El Quijote and Sancho in its socio-historical context. This work of the Modern period, by Miguel de Cervantes, is considered by many literary critics to be one of the most significant books in world literature.

5. Curso de percepción estética.  
Profesor José Barroso.

Del 4 al 27 de agosto.  
De Lunes a Jueves, de 15 a 17 h.

Seminario comparativo de literatura, arquitectura, pintura y música. Obras de Manrique, Borromini, Velázquez y Debussy, entre otros.  
Técnicas de comprensión para leer, mirar un cuadro, observar una obra arquitectónica y escuchar música.  
Estrategias para una hermenéutica individual.

\*\*\*\*\*  
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**We hope this gives you an overview of *Feministas Unidas*, and we invite you to join us.**

Please fill out the preceding form or for more information contact:

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**Feministas Unidas**

*Feministas Unidas* is a Coalition of Feminist Scholars in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, and U.S. Hispanic Studies. Since it was founded 20 years ago, *Feministas Unidas* has published 19 volumes of its Newsletter, which appears in April and December, and as an Allied Organization of MLA has sponsored panels at the Annual Convention. We are also an Associated Organization of the M/MLA.

At the MLA and the M/MLA, our sessions have dealt with many aspects of women's writing in Spanish and Portuguese, feminist theory, and the conditions for our teaching and research. We also meet at the MLA to conduct the official business of *Feministas Unidas* and to get to know one another informally. We keep archives to document the history of *Feministas Unidas* and we collect our syllabi from courses on women, a project that will culminate in a book publication. Lately we have worked toward setting up regional caucuses. Lou Charnon-Deutsch directed a bibliographic project for *Feministas Unidas* entitled *Hispanic Feminist Criticism: An Annotated Bibliography*. (New York: *Feministas Unidas*, 1994.) This annotated bibliography of feminist theory and criticism is an invaluable tool for the membership and the larger profession.

President Beth Jorgensen, of Rochester University leads this important network of feminist scholars in Hispanic studies. Our members include professionals at many stages: we are directors of graduate programs, administrators, department chairs, as well as librarians, creative writers, graduate students, and independent scholars.

For women with less professional experience, membership in *Feministas Unidas* can provide a comfortable entry into the academic world; for senior members, it may offer the chance to engage in mentoring a new generation of feminist scholars.

**About our newsletter**

Our Newsletter publishes a variety of information for members: job vacancies; fellowship and prize competitions; announcements of books, films, and videos; notices of members' research projects; conference announcements and publication opportunities; and pertinent reprints from other publications. The Newsletter functions as the tie that connects us during the year, and both Linda Fox, who edited the newsletter for 16 years, and Cynthia M. Tompkins at Arizona State University, have consistently produced a highly informative publication.

**What is our objective?**

The Women's Caucus of the MLA serves the general needs of its many constituents, and so, like our counterpart associations Women in German and Women in French, we in *Feministas Unidas* have come together in an attempt to address the particular concerns of women working in our specific areas of research and teaching.

*Feministas Unidas Members*

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