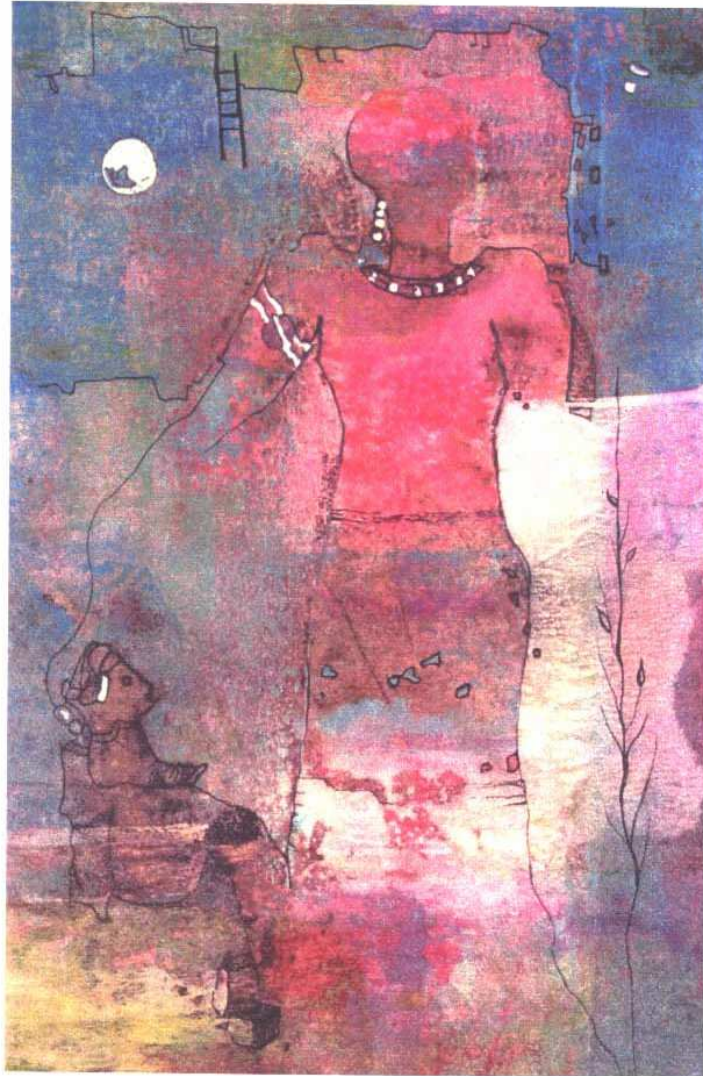


Feministas

U n i d a s



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

Spring 2004



Volume 24, 1

About the Artist

Verónica Leiton , artista plástica, nació en Santiago de Chile en 1964. Estudió Ciencias de la Comunicación, teoría del color, orfebrería, y diversas técnicas en pintura. Trabajó durante 10 años en el medio publicitario en Chile como realizadora de fondos, producción y dirección de arte. Actualmente realiza diferentes técnicas: dibujo, acrílico, grabado, óleo, monoserigrafía y técnica mixta. En los veinte años que lleva dedicada a la pintura, ha expuesto su obra en importantes foros, como por ejemplo: Museo José Luis Cuevas, México Distrito Federal; Museo Casa Redonda, Chihuahua; Instituto Cultural de México en San Antonio, Texas y Chicago, USA. Galería Adair Margo, El Paso, Texas; Festival de Arte de Miami, Florida, en galerías de Santiago, Chile y La Habana, Cuba. Una de sus últimas presentaciones fue la exposición EL PEQUEÑO COLOR, con más de 30 obras en pequeño formato, en el Museo del Chamizal de Ciudad Juárez y VIAJE DE COLORES inaugurada en DALI Caf -galer a, en abril del 2004.



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Letter from the President

April 2003

Dear Feministas Unidas Members,

I write this on a beautiful spring day, just a week and half before the end of our semester here at Rochester. I send my best wishes that everyone is wrapping up a successful and productive term, and that the summer months hold the promise of travel, research, writing and maybe even some vacation.

It is a pleasure to announce the success of the Third Annual Feministas Unidas Essay Contest for Younger Scholars. Our Vice-President Margarita Vargas ably organized the contest, sending out the calls for papers, coordinating the formation of a panel of judges and handling all the communications required between our organization and those who submitted papers. On behalf of the Executive Board of Feministas Unidas and our entire membership, I extend warm congratulations to Jana Francesca Gutiérrez of Auburn University, who submitted the prize-winning essay titled "Family Free: The Female Artist and the City in Dulce María Loynaz's *Jardín*." Please see the more detailed announcement of the prize and the abstract of the essay that are included in the newsletter, and watch for the published article in the Fall issue of *Letras Femeninas*. We again thank Ksenija Bilbija and our other colleagues at *Letras Femeninas* for their collaboration in the contest. A special thank you to Lynn Talbot, Debbie Castillo and Kata Beilin for serving as judges this year.

We were all sorry to hear that the annual conference of the Asociación Internacional de Literatura Femenina Hispánica has been cancelled for Fall 2004 due to reasons outside of the association's control. Most of us have attended at least one of their conferences over the years, and many of us consider the AILFH conference to be one of the most stimulating and enjoyable of those that we regularly attend. It has also served as a place where FU members get together and participate in panels that we have sponsored. In that regard, the Twentieth-Century Literature Conference in Louisville, KY (February 24-26, 2005), offers an opportunity to organize a panel or two under our auspices, and three of our members Miryam Criado, María Claudia Andre and Cristina Pinto Bailey have already volunteered to do so. Please keep your eye out for calls for papers that will be posted through our list serve.

Finally, the Executive Committee will be organizing an election this fall for a new Vice-President. Margarita Vargas will begin a two-year term as President starting at the December 2004 MLA meeting, and I will be signing off on a very enjoyable three years in the position. The Executive Committee welcomes nominations for the position of Vice-President, which carries a two-year term and leads to a two-year term as President according to our by-laws. Please contact me with nominations or self-nominations. My e-mail is: ERLINK "mailto:bjgn@mail.rochester.edu" bjgn@mail.rochester.edu

Best wishes,
Beth Jörgensen

Carta de la editora

Mayo de 2004

Queridas/os colegas:

¡Mis disculpas por el atraso! Y sin embargo, para que este número saliera, ha sido necesaria la colaboración de un enorme equipo. Quisiera agradecerle a Daniel Gilfillan por escanear la obra que aparece en la tapa y muy especialmente a Eric Miller por haberme ayudado con la tapa y las listas... y a Gary Keller, como siempre, por permitirme imprimir en el Hispanic Research Center.

Vaya mi agradecimiento a Verónica Leiton, otra transandina, por permitirnos reproducir una obra suya en la portada, y a Carmen Amato, por su valiosa intercesión en cuanto a la conexión con artistas que trabajan en el norte de México.

Quisiera agradecerle a Candyce, como siempre, por las listas, las etiquetas y el apoyo. A Margarita Vargas, por haber tomado las actas de la reunión en el MLA y encargarse del proceso del premio al mejor ensayo.

Respecto a la posibilidad de unir ambas organizaciones, como Vice y futura Presidenta de AILFH, me aseguré de que se discutiese la posibilidad en la conferencia anual que tuvo lugar en Boca Ratón. Aunque no toda la membresía de AILFH se considera feminista, hay un gran porcentaje que pertenece a ambas organizaciones... Si gustan, el diálogo sobre el tema continuará.. Entre otros detalles tangenciales, descubri que *Letras femeninas* publica artículos sobre producción cultural. Por favor, envíen sus artículos a Ksenija Bilbija...

Beth se encargará de recibir las nominaciones para las elecciones, que se realizarán electrónicamente a principios del otoño. Quisiera tentarlas, estos puestos ofrecen muchas recompensas... El newsletter ofrece la alegría de algo tangible...

La ola de reestructuraciones institucionales ha tenido un impacto nefasto sobre la conferencia del 2004 de la Asociación de Literatura Femenina Hispánica. Sin embargo, me complace enormemente invitarlos/as a la del año entrante a realizarse en Tegucigalpa, Honduras, del 19 al 22 de octubre del 2005, enfocada en el tema del **Feminismo: Canon y Marginalidad**. Favor de dirigirse a la siguiente dirección para más datos.

<http://ixbalameditores.org/Conferencia/index.htm>

Finalmente, quisiera desearles un fructífero verano ...
un abrazo

Cynthia Tompkins



Feministas Unidas Prize 2003

Amy Bell
Texas Wesleyan University

“Razing Their Voices: Carmen de Burgos’s Subtextual Revisions of the Works of José Zorilla and Gustavo Adolfo Bécquer in *El veneno del arte*”

Carmen de Burgos (1867-1932) was a fin de siècle Spanish woman author who, despite having enjoyed a wide readership and having been a well-known figure in literary circles at the turn of the century, remains virtually ignored by many scholars and critics of Hispanic literature of our time. In this article I join the small, but growing, number of feminist scholars who have turned their attention to the pioneering Spanish author. My aim is to show that with her short novel *El veneno del arte* (1910), a text that pertains to the early stages of her literary career and that constitutes one of her early departures from journalism, Carmen de Burgos creates a work that initially seems simple, but is in fact fraught with complex subtexts in which the author resists common representations of men and women in male art. In *El veneno del arte* the author invalidates several disturbing male and female literary prototypes, in particular José Zorilla’s womanizing don Juan and angelic doña Inés, and Gustavo Adolfo Bécquer’s often incorporeal, unattainable, or cruel heroines. Burgos goes about disarming these literary paradigms by showing the dangers or unpleasant consequences of women’s and men’s uninterrogated acceptance of and/or adherence to these standards and by creating characters that defy these categorizations altogether. It is possible that even Burgos herself might not have realized the extent of her involvement in the process of intertextualization and revision, but the fact remains that a careful perusal of *El veneno del arte* betrays the author’s discomfort with women’s place in the literature of the dominant culture, a discomfort that leads her to experiment with literary formulas.

Feministas Unidas Prize 2004

Jana Francesca Gutiérrez
Auburn University

Finally Free: The Female Artist and the City in Dulce María Loynaz's *Jardín*

The feminist attitude Loynaz displays in *Jardín* is tied to the city metaphor. Intertextual references to fairy tales, the Bible, and telluric tales written by men hint at the need to revise fictional landscapes from a female point of view. This is evident in the novel's emphasis on female creation. Traditional female outlets of expression (for example fashion, family and home) do not please her. Bárbara resists becoming a work of art by eschewing societal norms. She thrives only when she gains artistic control in a fictional metropolis she herself envisions. The protagonist flounders in almost every environment. Her childhood home haunts her. Civilized society rejects her. Nature, indistinguishable from herself, threatens and eventually kills her. But she imagines a utopian tropical city with a Cuban flair. The idealized city of her dreams reflects her desire to construct Havana artistically; thus, the metropolis represents a metatext. Her vision of a perfect city contrasts with her failure in the male-fashioned cities of the modern world. In summary, examination of the urban trope in *Jardín* shows a marked difference between male and female city models. A feminist reading of the novel suggests Loynaz's argument on behalf of female authorship.



Publications

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WOMEN WRITING RESISTANCE

ESSAYS ON LATIN AMERICA AND THE CARIBBEAN

Jennifer Browdy de Hernandez ,editor

Preface by Elizabeth Martinez

Whether forced into the Diaspora by structural forces, or participating in political struggles “at home,” the women in Women Writing Resistance are connected by their struggles against injustice. Eighteen acclaimed writer-activists are featured in this indispensable collection of essays on art, feminism, and activism.

“In this volume some of the finest women writers of Latin America and the Caribbean give us history re-told, language and identity refigured, and resistance writ large and loud. Their visionary thinking and beautiful, clear voices tell us what we urgently need to hear and know. The sheer force of word and spirit gathered within these pages helps us vision the world we should work for.”

— Elizabeth Alexander, author of *The Venus Hottentot*

“While fiercely speaking against acts of state terrorism, neo-colonialism, racism, and patriarchy that pervade Latin America and the Caribbean, the writers in Women Writing Resistance also bring to light other atrocities against humanity, such as the Jewish Holocaust, the Vietnam War, IMF/World Bank policies, and the Iraqi War. It reminds us of how transnationally connected the region is, and how important it is to view local struggles in relationship to broader regional and global developments.”

— Kamala Kempadoo, editor, *Global Sex Workers: Rights, Resistance, and Redefinition and Sun, Sex, and Gold*

JENNIFER BROWDY DE HERNANDEZ has taught classes in Latin American and Caribbean women’s writing at Simon’s Rock College in Massachusetts for nearly a decade, and was director of the 2000 conference, “Women, Writing, and Resistance in Latin America and the Caribbean,” which included presentations by Julia Alvarez, Margaret Randall, Marjorie Agosín, Emma Sepúlveda and others.

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Contributors Marjorie Agosín, Julia Alvarez, Gloria Anzaldúa
Ruth Behar ,Rosario Castellanos,Michelle Cliff, Edwidge Danticat
Ruth Irupé Sanabria, Jamaica Kincaid, Aurora Levins Morales
Rigoberta Menchú, Cherríe Moraga, Judith Ortiz Cofer
Alicia Partnoy, Raquel Partnoy

Noticias

Ksenija Bilbija

Yo soy trampa: Ensayos sobre la obra de Luisa Valenzuela, Buenos Aires: Feminaria, (2003)

Carlota Caulfield

During the Fall 2002-2003 she was a Visiting Research Scholar at the Institute of Romance Studies at the University of London. Her latest publications are:

As editor:

-*Alejandra Pizarnik, Dos Letras*. Barcelona: Colección Biblioteca Íntima, March Editor, 2003.

-*From the Forbidden Garden. Letters from Alejandra Pizarnik to Antonio Beneyto*. Bucknell UP, 2003.

-Editor and co-translator (with Stacy McKenna) of Antonio Beneyto's *Còdols in New York*. InteliBooks, Corner, 2003.

-Co-Editor (with Jaime D. Parra) and (one of many translators) of *The Other Poetry of Barcelona*. Spanish and Spanish-American Women Poets. Poems in English, Catalan and Spanish. InteliBooks: Corner, 2004.

Books of poetry:

-*Movimientos metálicos para juguetes abandonados*. Primer Premio de Poesía Hispanoamericana "Dulce María Loynaz" 2002. Consejería de Cultura de Islas Canarias, 2003.

-*The Book of Giulio Camillo / El Libro de Giulio Camillo / Il Libro de Giulio Camillo*. InteliBooks, Eboli Poetry, 2003.

-*Poesía cubana del siglo XX*. Jesús J. Barquet y Norberto Codina, editores. México: Fondo de Cultura Económica, 2002.

-*So Luminous the Wildflowers*. An Anthology of California Poets. Edited by Paul Suntup. Introduction by Michael Paul. Tebot Bach, 2003.

-*Las poetas de la búsqueda*. Jaime D. Parra, ed. Zaragoza: Libros del Innombrable, 2003.

-*Poesía erótica escrita por mujeres. Breviario de los sentidos*. Luzmaría Jiménez Faro, ed. Madrid: Torreozas, 2003.

Ellen Mayock

University Press of the South publicara este verano su libro *The 'Strange Girl' in Twentieth-Century Spanish Novels Written by Women* (ISBN: 1-931948-22-4). El libro examina el desarrollo de la protagonista española creada por escritoras españolas desde justo antes de la Guerra Civil hasta hoy en día y evalúa el impacto de otros feminismos en la trayectoria del feminismo español (específicamente relacionado a la literatura).



Cristina Ferreira Pinto

Gender, Discourse, and Desire in Twentieth-Century Brazilian Women's Literature

This study by Cristina Ferreira-Pinto explores the poetic and narrative strategies twentieth-century Brazilian women writers use to achieve new forms of representation of the female body, sexuality, and desire. Female writers discussed include: Gilka Machado, Lygia Fagundes Telles, Márcia Denser, and Marina Colasanti. While creating new forms, these writers are also deconstructing cultural myths of femininity and female behavior. In order to understand these myths, the book also presents new readings of some male-authored canonical novels by José de Alencar, Machado de Assis, Manuel Antônio de Almeida, and Aluisio Azevedo.

The specific focus on female sexuality and desire acknowledges the intrinsic link between sexuality and an individual's sense of identity, and its importance for female identity, given the historical repression of women's bodies and the double standard of morality still pervasive in many Western cultures.

In the discussion of the strategies Brazilian female poets and fiction writers employ, Ferreira-Pinto addresses some social and cultural issues that relate to a woman's sense of her own body and sexuality: the characterization of women based on racial features and class hierarchy; marriage; motherhood; the silencing of the lesbian subject; and aging.

Ferreira-Pinto's analysis is informed by the works of various and diverse critics and theoreticians, among them Hélène Cixous, Teresa De Lauretis, Adrienne Rich, Gloria Anzaldúa, Georges Bataille, and Wilhelm Reich.

Cristina Ferreira-Pinto Bailey, Texas State University-San Marcos, was born and raised in Rio de Janeiro, Brazil and holds a PhD in Brazilian and Spanish American literatures from Tulane University. Her major fields of research are Brazilian literature and feminist theory. She has published numerous essays in academic journals in Brazil, the United States, and Spain.

Purdue Studies in Romance Literatures 29

204 pages

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Luzma Umpierre

Dará una lectura de poesía y charla en North Florida University como parte de la celebración del mes de la poesía en abril, 2004. El grupo de discusión de estudios puertorriqueños del MLA celebrará un homenaje a la Dra. Umpierre durante la convención de diciembre 2004 en Philadelphia.

Two of Umpierre's poems form *The Margarita Poems* (including the most irreverent) have been selected for the *Norton Anthology of Latino Literature* which will have 1,800 pages and will be used in academic courses in the USA and Canada. Her article on Puig and her aunt Carmen (*Hispania*) is being used as a required reading at the University of Kent in England.

Reseñas

Foster, David William. *Queer Issues in Contemporary Latin American Cinema*. Austin: University of Texas Press, 2003.

It has been a long road to the present proliferation of critical books on Gay and Lesbian issues in art in general. I remember how in the 1980's I began to teach Gay and Lesbian texts in my courses at both the graduate and undergraduate levels at Rutgers University and how difficult it was to find any criticism written on the subject. The frustration let me do develop my own theory of reading to teach these texts which I called homocriticism. I knew back then that it was impossible to present a whole picture of Latin American Literature and Culture after 1950 without dealing with Gay and Lesbian texts and contexts. I remember teaching the Cuban documentary "Conducta impropia," included in this book, in a course on the Caribbean at the graduate level at SUNY Brockport in 1992 and how the teaching of this film was used by the university against me to show how "perverse" my methods of teaching were.

Foster's collection is a welcomed addition to these studies which have mostly tended to avoid Latin American culture, and a personal vindication for me. In 2002, I attended a conference at Ohio University where I heard Foster develop many of the themes that he touches upon in this book. His presentations were not only convincing but true gems in the art of teaching. I was happy then to see him complete these supremely skilled lessons in the form of a book. The array of films included in this collection is vast: from classics like "Fresa y chocolate" and "Doña Erlinda y su hijo," to lesser know works like "Plata quemada," which deals with the relationship between two bank thieves. The purpose of Foster's essays is to unveil the richness of the themes of sexual identity and difference within film in Latin America. The mere existence of this myriad of films, that touch upon this subject matter, is laudatory within the limits of a patriarchal culture that wishes to obliterate any sign of "deviance." Hearing Foster present the elements of this book in Ohio was an emotional high for me since it validated years of insisting on inclusion, an inclusion that Foster also sees as not only necessary but a must. His chapters on Argentinean and Brazilian films are true gems as they reveal aspects of the art of film making in these countries that corrosively treat both historical facts as well as cultural taboos. Same sex relationships are not seen as utopia nor are they devoid of the corollary of political times in which they occur in the films. I was specially taken by his analysis of "Plata quemada" a film not known to me before hearing Foster in Ohio and reading about it in this collection of essays. Gay life does not exist in a void as this film projects. The discussion of this film not only touches upon the subject of queerness but the damaging homophobia, so pervasive in Latin America, and how it lives internalized even in the most openly Gay characters as Foster teaches us in his detailed analysis.

Some of these essays offer important historical contrasts, like the chapter on the film "The disappearance of Garcia Lorca." In his essay Foster, shows how the growth of fascism intersected with the poet's openness about his sexuality generating a clash that cost the writer his life in 1936. What is surprising to see in the film is the depiction of Lorca in negative terms as a "role model" and the insistence on "vindicating" the poet for the heterosexual world. Foster carefully peels off the many layers of the film and the political implications of the denial of Lorca's life as a Gay man.

The collection deals with 14 films in five chapters that are meticulously written in a way that I admire. This collection is not an "obscure" book of essays, difficult to "handle" but a masterful teaching lesson plan by Foster for all of us who love cinema and the representation of our lives and cultures as they deal with homophobia and queer life. Two thumbs up to this collection!

Luz María Umpierre
Independent Scholar



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 Narcisca 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 María 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 *Cihuatceco con Coyolxauhqui y la Guadalupeana*, 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 Guadalupeana 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.

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 Rosamaria 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: Tablado IberoAmericano, 2001) 256 pp. *Latin American Theatre Review* 36.2 (Spring 2003): 192-194.



The present anthology includes translations of some of Saldaña's major works, like her extraordinary autobiographical long and almost epic poems 'Monólogo de la esposa' [The Wife's Monologue] and "Mi Nombre (Antielegía familiar)" [My Name (A Family Anti-Elegy)], the most powerful poems of this collection. In them, Saldaña placed herself "as a woman of the African diaspora at the center of her poetic self-identification" (5). Memory, history, Caribbean geography, invocation and homage to her ancestors (in particular to her grandmother as an Afro-Cuban mythical figure), rebellion and rituals are evoked in these poems. These poems show a strong link to the poetry of Nicolás Guillén (her mentor and predecessor), but Saldaña's integration of African and Hispanic cultural traditions in poetry, as *mestizaje* in "The Wife Monologue" and "My Name (A Family Anti-Elegy)" is different. She not only makes clear the strength of the feminine heritage in the Caribbean basin, as González Mandri observes, but she rejects the male tradition "and foregrounds a female tradition in an act of poetic self-definition" (6).

Another remarkable poem included in this volume is the erotic letter "Mi fiel" [My Faithful One]. Together with Nancy Morejón, she is one of the best exponents of black and mulatto women's erotic poetry exploring the rejection-recuperation of the Afro-Cuban female body. Saldaña's lyrical, ludic and ironic rendering of an erotic memoir situates her also among some of the most important women's voices in Cuban erotic literature like Mercedes Matamoros (1851-1906) and Carilda Oliver Labra (1922-).

Other poems included in this anthology are a selection of her beautiful, colloquial and musical children's poetry or "Nanas" [Lullabies], her playful and paradoxical "A través del espejo" [Through the Looking Glass] in the mode of Lewis Carroll, and other representative poems of her unique voice such as "Paisaje Anónimo" [Anonymous Landscape] and "Tengo sed, abuela" [I'm Thirsty Grandmother].

A short but powerful "Afterword" by the Cuban poet Cintio Vitier serves as a closing celebratory piece of *In the Vortex of the Cyclone*. It is a lyrical testimony of Excilia Saldaña's life and work. The translators also included a Glossary of Afro-Cuban terms they left intact in the English translation and an excellent bibliography.

Readers will find this selection and translation of Excilia Saldaña's poems enlightening. Flora M. González Mandri and Rosamond Rosenmeier's book is an important addition to the bibliography on Cuban and Latin American women writers.

Carlota Caulfield
Mills College



The Female Body: Perspectives of Latin American Artists, by Raysa E. Amador Gómez-Quintero and Mireya Pérez Bustillo. Westport, CT: Greenwood Press, 2001.

The confluence of corporeality and subjectivity has proven to be one of the most engaging perspectives within gender discourse, feminism, and cultural studies over the last two decades. Despite its growth, however, this type of inquiry has not yet produced many studies on the body within the context of Latin American literature and the arts. Hence, the co-authored monograph by Raysa E. Amador Gómez-Quintero and Mireya Pérez Bustillo is a highly welcome addition to this rapidly expanding field of investigation. The book examines how Latin American and Latina writers and artists have constructed the female self through the grid of woman's body, its immediate surroundings, and the plethora of relationships negotiated by the body with the world. For the most part, the study focuses on canonical female figures from the twentieth century: Frida Kahlo, Tina Modotti, and Angelina Beloff. In the last chapter, it addresses more-recent artists and writers, including Ana Mendieta, Marta María Pérez Bravo, Crisitina García, and Julia Álvarez. The corporeal framework maintained throughout the text allows the authors to explore women's positionality through myriad representations and settings. From a fragmented marginality evinced in novels, diaries, memoirs, photographs, and performances, these women move to the forefront of discourse; insisting on the body as a site of self-reflection and self-promotion, they negotiate their place in the intricate sociopolitical context.

The book's introduction by Elena Poniatowska is a fortunate and singularly appropriate feature of this study, since her own oeuvre has focused on the lives of the first three women. In fact, the first chapter addresses Poniatowska's two novels, *Querido Diego, te abraza Quiela* (which explores Angelina Beloff's ten-year relationship with Diego Rivera) and *Tinísima* (describing the turbulent life of Tina Modotti). For the authors, Poniatowska's groundbreaking role lies in the fact that she used personal narratives to validate women's place in history. Poniatowska constructed the writing subject beyond the confines of gender, presenting female selves in their social roles of political activists, artists, and lovers. Contesting official body politics, Poniatowska redeemed the artists' physicality, simultaneously corroborating their creative female persona. She rehabilitated women's gaze and voice by underlying their creativity, their emotions, and their life stories.

Although the second chapter claims to investigate Angelina Beloff's representations in Poniatowska's *Querido Diego, te abraza Quiela* and Beloff's own *Memorias*, it tends to focus more on the latter text, written by the aged Beloff, and published in Mexico in 1986. There, an amalgam of visual and written materials gives rise to a resolute, professionally active female subject, who remains in control of her destiny. Beloff from her own diaries shares an equal physical space with her younger and somewhat less responsible lover, Rivera, sending her work to galleries and reaping similar fruits of appreciation in the artistic world. In contrast, the authors note that Rivera himself immortalized his partner as a kind, fragile, and giving individual, strongly reminiscent of the traditional ideal of female passivity and perseverance. Curiously enough—since Beloff's memoirs came out two years after *Querido Diego*—Poniatowska's narrative comprises both views, painting a picture of an independent nomad living in the shadow of Rivera's charisma, and that of an individualist engulfed by her love for this dynamic and highly sought-after man.

The third chapter returns to Modotti, addressing the issue of shifting gaze in the artist's life and work. Barely touching on Poniatowska's *Tinísima*, this section focuses on Modotti as the historical figure. After tracing Modotti's life and her professional relationship with Edward Weston, it proceeds to examine her influence on Mexican photography, and particularly her innovative gaze focused on sociopolitical issues and the intimate motifs of economically disadvantaged women and children. The authors argue that Modotti's photographic eye, full of respect and compassion towards Mexican laborers and their harsh living conditions, has changed our vision of the world and particularly, of Mexico

Unfortunately, this influential perspective of a strong female subject became overshadowed by personal events involving the death of Modotti's young lover and communist party leader, Julio Mella. Drawing from a variety of sources, the authors describe how nude photographs of Modotti, taken by Weston years before, became part of a sensational account of a tragic romance in the Mexican mass media. Ironically, while in her art Modotti exposed women's private bodies to formulate a socialized and politicized subject, her own corporeality turned into a journalist trophy, shifting from the political to the disproportionately private and sentimental.

The fourth chapter probes Frida Kahlo's lifelong process of self-construction through the images of physical pain, suffering, and her love towards Rivera, as depicted in her diary and paintings. The study analyzes how a horrific bus accident from childhood emblazoned Kahlo's artistic imagination with an awareness of her body, an interest already initiated with her pre-medical studies. The authors argue that Kahlo repeatedly objectified her corporeal self in drawings and paintings, dissolving its unity through partition, dismemberment, and mutilation. Far from becoming objects of desire, her nude heroines draw attention to their status as victims of violence. Furthermore, the authors draw comparisons between Kahlo's form of self-expression and the tradition of Mexican religious art of the 'retablo' or 'ex-voto,' which consists of a holy image, a graphic representation of an either miraculous or threatening event, and a text explaining what happened. In a similar fashion, Kahlo's work invariably invokes the question of 'what happened?' by means of shocking anatomical imagery, scars, surgical instruments, and blood.

Chapter five differs from the rest of the study in that it approaches two Latina writers, Julia Álvarez and Cristina García, as well as three visual artists, Ana Mendieta, Marta María Pérez Bravo, and Amalia Mesa-Bains. In *The Time of the Butterflies* by Álvarez, and *Dreaming in Cuban* and *The Agüero Sisters* by García, speculate on women's self-consciousness and identity in a politically volatile era. In each case, across time and continents, notions of homeland and feminine genealogy are central to the development of the self and female empowerment. Similarly, but through photographs and the performances, Ana Mendieta and Marta María Pérez Bravo read the image of woman's body — where they are both the subject and object at once — as imbued with allusions to the Afro-Cuban religion of Santería. Central to Mendieta's work is the sense of loss and rupture caused by her exile from Cuba, as well as her search for ways to link the body with the universe, by fusing with the earth. Pérez Bravo focuses on the isolated parts of her body, juxtaposing them with the ritual objects of Santería. Disregarding corporeal wholeness in favor of fragmentation re-defines body parts as cultural sites and new frontiers for female corporeity. Elaborating on traditional Chicano altars, Mesa-Bains explores the composition of gender and contemporary Chicana identity. Her focus on migration, dislocation, loss, and separation of families who have crossed the border, is a way to investigate this culturally specific nomadic self.

If there is a problem in *The Female Body: Perspectives of Latin American Artists*, it is perhaps the lack of a clear connection between the subjects chosen for this study. It is not obvious why the authors decided to examine these writers and artists and not others. Also, because the last chapter comprises five different subjects, none of them are examined in depth to the extent of the first three women in the preceding sections. These shortcomings notwithstanding, *The Female Body: Perspectives of Latin American Artists* is a valuable and long-awaited examination of female corporeality in Latin America. It is an excellent source of information both for graduate courses in Hispanic literatures and cultures, and gender studies in general. Its in-depth focus on internationally renowned icons and its examination of lesser-known contemporary artists makes it interesting both for beginners and specialists on the subjects of gender, corporeal studies, and art in the Latin American context.

Aldona Bialowas Pobutsky
Oakland University



Creación y resistencia: La narrativa de Diamela Eltit, 1983-1998. María Inés Lagos, editora. Santiago de Chile: Universidad de Chile, Facultad de Filosofía y Humanidades, Centro de Estudios de Género y Cultura en América Latina (CEGECAL), Editorial Cuarto Propio, 2000.

El volumen se propone el análisis de la obra más reciente de la escritora chilena Diamela Eltit, obra ha alcanzado trascendencia internacional y que ya posee una importante materia crítica que la discute. La colección no incluye trabajo crítico sobre *Mano de obra* (2002), texto que es posterior a la publicación del volumen. Como Lagos indica en el prólogo, ese interés merecía una nueva colección de artículos después del volumen publicado también por Cuarto propio en colaboración con Para Textos en 1993, *Una poética de literatura menor: la narrativa de Diamela Eltit*, compilado por Juan Carlos Lértora, quien también contribuye en el volumen de Lagos.

Esta nueva colección incluye nueve artículos y una breve introducción de Lagos, los que se ocupan fundamentalmente de la obra de Eltit post-dictadura: *Vaca sagrada* (1991), *Los vigilantes* (1994), *Los trabajadores de la muerte* (1998) y *El infarto del alma* (1994), este último en colaboración con la fotógrafa Paz Errázuriz. La colección se abre con un informado artículo de Mary Louise Pratt, que propone una reflexión sobre las formas en que la dictadura pinochetista definió y mistificó el espacio de la mujer chilena bajo su gobierno, así como la serie de respuestas con que distintos grupos de mujeres (sociedad civil, intelectuales y artistas) respondió a esa visión oficial, en “rechazo de la cultura del miedo” y mediante “modalidades innovadoras de acción social” (24). Pratt incluye un interesante informe sobre el trabajo de Pia Barros y sus talleres de escritura, iniciativa que corre paralela y en muy distinta dirección que las del CADA (Colectivo Acciones de Arte) en el que participa Eltit. Le siguen la contribución de Randolph Pope sobre *El cuarto mundo*; Claudine Potvin sobre *Vaca sagrada*; tres trabajos sobre *El infarto del alma*, de Jo Labanyi, Sandra Lorenzano y Julio Ramos; un análisis sobre *Los vigilantes* de la editora, María Inés Lagos, y por último dos trabajos sobre *Los trabajadores de la muerte*, de Juan Carlos Lértora y Francine Masiello.

El conjunto formula una serie de claves para la lectura de Eltit que se complementan y entran en diálogo entre sí. La contribuciones de Claudine Potvin y María Inés Lagos proponen un marco crítico feminista para la reflexión de un discurso que es leído como feminista. Potvin hace un inventario de las formas que el cuerpo se registra en *Vaca sagrada*: el “cuerpo vivo”, el “cuerpo violentado”, y el “cuerpo en agonía”, e interpreta esta tematización que encuentra central en el texto de Eltit. Por su parte, Lagos se interesa por reflexionar sobre “la voz de la madre”, voz que Lagos encuentra frecuentemente ausente en las letras hispanoamericanas, pero que se explora en el texto analizado. Lagos repasa esas ausencias, así como plantea sustanciales comparaciones dentro del paradigma literario hispanoamericano: la Respuesta de Sor Juana Inés de la Cruz (1691) y el drama *La malasangre* de Griselda Gambaro (1981) le permiten pensar y discutir cuestiones retóricas y formales del texto de Eltit *Los vigilantes* (voz, poder y lenguaje, estructura y construcción del final narrativo).

El trabajo de Jo Labanyi propone pensar la escritura de Eltit desde las teorías desarrolladas por Deleuze y Guattari, particularmente en su *Capitalismo y esquizofrenia (Anti-Edipo, 1984; Mil planicies, 1996)*. Labanyi no solamente hace un excelente trabajo cuando piensa la escritura de Eltit en relación con estas teorías, sino que la propia presentación de la conceptualización de Deleuze-Guattari constituye uno de los muchos méritos de este artículo. Esta lúcida reflexión provee una aplicación cuidadosa de estas teorías al análisis crítico literario, y contribuye a la clarificación conceptual en otros ensayos de la colección que buscan relacionar a Eltit con las propuestas críticas de Deleuze-Guattari. En la introducción a su trabajo, Labanyi establece la importante relación que la narrativa de Eltit mantiene con una de sus principales críticas, Nelly Richard. Otros artículos de la colección hacen alguna referencia similar en este sentido (por ej., la contribución de Mary Louis Pratt).

El artículo de Randolph Pope, que glosa la escritura de Eltit a través de un complejo entramado de referencias mitológicas, filosóficas y literarias, también incluye una lectura paralela de los textos de Alberto Fuguet y de Diamela Eltit, aunque no se discute la distinta naturaleza de las intervenciones de estos dos protagonistas de la cultura contemporánea chilena ni se los relaciona con las corrientes culturales que la sociedad post-dictadura presenta. Un artículo dedicado a estas relaciones y particularmente al impacto que la crítica de la *Revista Cultural* ha tenido en el conocimiento y la reflexión posterior de la obra de Eltit hubiera constituido sin lugar a duda una importante contribución para el análisis de la escritura de Eltit y de su tiempo.

Sandra Lorenzano propone una reflexión centrada en el lector, un poco a la manera de la teoría de la recepción, buscando establecer qué conductas se promueven en el acto de lectura de *El infarto del alma*. La puntualización de Lorenzano sobre la relaciones de “desaparición” que existen en esa sociedad chilena entre locos y detenidos-desaparecidos le permite abrir un interesante espacio analítico. Por su parte, Julio Ramos identifica una coincidencia notable entre el concepto del “Neobarroso” del poeta Néstor Perlongher y el uso de ese juego de palabras en la obra de Eltit, y aplica esta conceptualización al análisis comparativo de una importante porción de su obra.

Dos contribuciones sobre *Los trabajadores de la muerte* cierran el libro, una de Juan Carlos Lértora, que hace un puntilloso análisis temático-estructural, y la otra de Francine Masiello, que propone una renovadora visión sobre la obra de Eltit. Para Masiello, Eltit se propone centralmente la representación de sujetos populares en su producción literaria. Estos nuevos sujetos de la narración literaria que pertenecen a los sectores marginados de la sociedad, anuncian “la posibilidad de reconfiguraciones éticas y artísticas” (167-8). Masiello relaciona este nuevo protagonismo con la materialidad narrativa, es decir, las propias condiciones de la posibilidad de narrar: quiénes y en qué circunstancias se puede producir una narración.

Es interesante notar que la colección no incluye artículos producidos en universidades chilenas y sólo uno de una universidad latinoamericana (UNAM), a pesar de que la publicación se hizo en Chile. Esta característica dice probablemente más sobre las condiciones de la producción crítica y del saber que experimentamos hoy en día en las academias dedicadas al estudio de las letras hispanoamericanas, que del propio diseño u objetivos de esta compilación.

Claudia Ferman
University of Richmond



Caulfield, Carlota and Jaime D. Parra, Eds. *The Other Poetry of Barcelona: Spanish and Spanish-American Women Poets*. Intro. Jaime D. Parra. Oakland: InteliBooks, 2004. pp. 204.

Mi poesía es un coro de muchas voces y
una piel con múltiples tatuajes. Soy una
poeta-arqueóloga y celebro el proverbio
Zen “Todo es lo mismo; todo es
diferente.”
(Caulfield 145)

El epígrafe de Carlota Caulfield capta el carácter esencial de la antología que ha resultado de su colaboración con Jaime D. Parra. Caulfield, profesora de estudios hispánicos en Mills College y autora de once recopilaciones de poesía, trabajó con Parra, autor de *La simbología: grandes figuras de la ciencia de los símbolos, Místicos y heterodoxos* y redactor de *Las poetas de la búsqueda*, para llevar a cabo *The Other Poetry of Barcelona: Spanish and Spanish-American Women Poets*, una singular antología de poesía contemporánea cuyo intento es reunir a las “otras voces” de Barcelona. Tanto en el título de la antología como en la introducción de la misma, Parra indica que, a pesar de las innegables diferencias de estilos, gustos y preferencias lingüísticas de las autoras—algunas escriben en español, otras en catalán—la ciudad de Barcelona les sirve a todas de musa común. Les ha hecho posible que sigan inventando y desarrollándose como artistas.

The Other Poetry of Barcelona: Spanish and Spanish-American Women Poets abarca una introducción de Parra acerca del proyecto, reseñas biográficas y fotos de las 17 autoras incluidas. Como nos explica Parra, las poetas—españolas, catalanas, y latinoamericanas—se reúnen y unifican en el espacio urbano de la capital catalana para tratar tres corrientes vigentes: la búsqueda trascendental, lo común y cotidiano, y la intertextualidad y el arte minimalista. Esta antología bilingüe, la cual nos ofrece una traducción tanto de la introducción como de los poemas, es una edición excelente, no sólo para los estudiantes principiantes, sino también para los viejos iniciados.

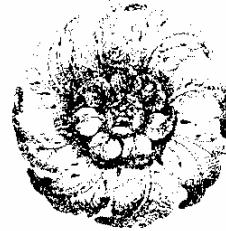
Neus Aguado, Carmen Borja, Teresa Shaw, Rosa Lentini, Marga Clark y Gemma Maña son algunas poetas dedicadas a la primera vertiente, la búsqueda trascendental y la vida interior. El poder simbólico de la noche, la muerte y lo sagrado las ayudan a sobrepasar los límites del conocimiento. Para ellas, la poesía ilumina la oscuridad de la experiencia humana. Aguado francamente apunta esta búsqueda al recordarnos de una Santa Teresa de Jesús descuidada cuando escribe, “Compadres de alguna fiesta inconclusa/ a la que llegué con excesivo retraso./ Llegué descalza como una antigua carmelita/ y mis hábitos—siempre fueron malos—impregnados de ron” (137).

Si las autoras de la primera corriente hacen hincapié en la búsqueda de un más allá filosófico e intelectual, las autoras de la segunda corriente hacen hincapié en los límites concretos que existen entre mundos reales, o sea, abarcan el espacio del ambiente urbano. Aunque todas—Concha García, M. Cinta Montagut, Esther Zarraluki, Teresa Pascual—enérgicamente cantan sus versos, quizás la voz más resuelta es la de la colombiana, Anabel Torres, cuando escribe en “Una mortaja,” “La tarde/ desciende/ una mortaja para cubrir la ciudad/ bebé amoratado/ cianótico/ abandonado sin ruido en cualquier quicio” (181-182).

Las poetas de la tercera y última corriente—Ana Nuño, Nicole d’Amonville, Gemma Ferrón y Carolota Caulfield—hacen resaltar la relación entre textos y el arte minimalista. Caulfield, quien también contribuye su poesía a la antología, demuestra la tercera vertiente en “V,” “DE INDÉNTICOS HILOS ES MI TRAJE HISTÓRICO/ que agradece la zozobra en la piel, su sueño de sandalias aladas” (145). En un lenguaje sencillo y no afectado, hace patente la estrecha relación entre la escritura y el contexto social e histórico en el cual escribe.

Además de iniciarnos en la poesía "otra" de Barcelona, se observa en la selección de los redactores el deseo de aproximarnos a las poetas de carne y hueso quienes la escriben. Las breves reseñas biográficas que acompañan a citas y fotos de las autoras funcionan para familiarizarnos con los intereses que les obligan a escribir. Leyendo sus versos y viéndolas retratadas tanto en fotos como en sus obras, queda claro que para todas, Barcelona no sólo les ha servido como punto de referencia sino también como un puente entre culturas y siglos. Allí nosotras, sus lectoras, las encontraremos y gozaremos de ellas.

Maria DiFrancesco, Ithaca College



Ana Sofía Pérez-Bustamante Mourier. *Mercuriales*. Ferrol: Fundación Caixagalicia, 2003.

This collection of poems won the Prize Esquíu de Poesía. The book begins with a quote from Cirlot's Dictionary of Symbols. It is an appropriate beginning for the collection since the main axis of the work is a journey to interpret her life. The initial poem "Sandalias de Mercurio": reads: "Yo nací justo el año/ de la Desolación de la quimera/ y la muerte de Marilyn,/ suscrita a las aladas sandalias de Mercurio." The first poem plays with the notion of mercury itself as an element to describe the rise of the poet or the poetic art.

The collection is composed of several sections: Teorías del fondo del espejo, Las altas superficies, Parábolas de los trabajos y los días and Teorías del reposo. In the first segment, other voices are called to decipher the rise of the poet and her art like "Perséfone y las rosas." The poet struggles with her demons: sleep and dreaming of the past: "No no quiero soñar" the poetical voice asserts since the world of dreams brings painful memories of childhood violence: "nos persiguen las bombas bombas bombas." In the second section, her poem: "Geminis ante el altar de dios desconocido" reads like a prayer. But what is the poetical voice asking for? This question bears an answer in the second poem of that section where she challenges the unknown god to rise and join life. The poem "Fragua de Vulcano(y Brindis)" takes us closer to an underlying theme not so evidently in the collection: the rise of Christ, his disciples, his conquering death. The parallel pattern must be followed by the poet and her voice. So on one level in this collection, the poet plays with symbols of pagan literatures while on a second less obvious level it also deals with a Christian motif. The book ends with "Lira de apolo" as to state that the rise of the poet must also come to an end in death. The journey of the poet and her voice end, in spite of its raise and travels, in muteness which is the end of life.

This is an interesting collection for those who love archetypal poetry.

Luzma Umpierre
Independent Scholar



Caulfield, Carlota, ed. *From the Forbidden Garden: Letters from Alejandra Pizarnik to Antonio Beneyto*. Trans. Carlota Caulfield and Angela McEwan. Lewisburg: Bucknell UP, 2003.

Carlota Caulfield's epistolary collection gives readers a glimpse into the creative mind of Argentina's celebrated and oft-misunderstood poet Alejandra Pizarnik. Collaborating closely with Spanish artist and author Antonio Beneyto, the original recipient of these personal letters, Caulfield successfully fulfills her mission of "building a new bridge" between Pizarnik's works and her readers (22). Thanks to meticulous research and smart organization, *From the Forbidden Garden* promises to be a delightful and insightful book for any reader interested in Hispanic letters, women's studies, and the creative process.

It is apparent from the start that this project has been a labor of love for the editor. She mentions working personally with a select group of renowned scholars, writers, and artists, all of whom embraced her own enthusiasm for Pizarnik's correspondence as a tool for better understanding the poet's lyrical expression. Caulfield, an Associate Professor of Hispanic Studies at Mills College, is well apt for leading the campaign given that, in addition to her prolific scholarly contributions, she also is a talented poet herself. Therefore, she approaches her subject knowledgeably, seeming always to anticipate a variety of reader expectations. She provides thorough introductions as well as extensive bibliographies and expanded notes; perhaps more importantly, she knows when to step aside and let the reader simply experience the texts. Caulfield remains as faithful to the originals as possible. She also restrains from delving obsessively into salacious personal matters such as Pizarnik's mental illness and consequent suicide. She takes instead a more distanced approach, one that echoes the tone of Pizarnik's own letters. Thus the texts speak for themselves with only judicious and illustrative editorial intrusion.

Caulfield's serious academic endeavor reads as pleasantly fiction. The one-sided narrative of Pizarnik to Beneyto lends an air of mystery to the epistolary tale. The reader can resolve any narrative tension by consulting the editor's abundant notes, glossary, and bibliographies, which clearly mark this book as a scholarly work. Nevertheless, at times the letters take on a subdued romantic tone, although the storyline itself is rather technical, concentrating primarily on professional matters between the two writers—mutual acquaintances, creative mentors, the mechanics of writing, as well as the joys and frustrations of publication—. One definitely appreciates a burgeoning intimacy but not of an amorous nature. Quickly they abandon "the ridiculous formal you" (31). So too does the language evolve. Pizarnik first greets Beneyto using his first and last names; she also signs her first letter with her full name (29-30). Already by the second letter, she addresses him as "Dear Friend" (30). Two years later she calls him "My Dear Antonio" and signs off with "A hug from your Alejandra" (60). A transcontinental friendship bonds Pizarnik and Beneyto together forever.

The letters serve as a testament to the very special relationship that transpired between two talented and passionate people who, although never able to meet face to face, formed an inspiring professional camaraderie.

Alejandra Pizarnik, as evidenced by these letters, was connected to the international literary scene of her time. She corresponded with some of the most acclaimed writers of the twentieth century, from Jorge Luis Borges and Octavio Paz to Olga Orozco and Julio Cortázar. She helped Beneyto gain entry into the Spanish American scene, and in return he introduced her writing to Spanish peers such as Ana María Matute. Pizarnik speaks eloquently and playfully in her letters. She reserves acerbic comments for editors, journalists, and critics. Mainly she comes across as an exuberant, intelligent, attentive and sensitive master of her craft.

The voice is familiar to fans of her poetry, yet in these letters she abandons the artifice of her poems (which she labels “approximations”) and is therefore much more candid and accessible, yet no less enchanting.

The letters mainly focus on artistic opinions and the determination of similarities and differences that unite and separate the pair of writer-friends. They each, for example, embrace multimedia expression, communicating through visual mediums and the written word. Sometimes personal issues come to the surface.

Here too one notes coincidences. Pizarnik and Beneyto both disliked acknowledging the passage of time, most specifically with respect to their birthdays, and they shared a curiosity in dualities such as twins and doppelgangers. The personal tone of these letters, however, does not ever lead to intimate confessions. There are some secrets: a jealous lover, unfinished projects, Pizarnik’s fateful decision to end her life, what could have been. . .

The reader is left in the end with echoes of their collaboration and friendship in the form of the letters, all carefully edited by Caulfield.

From the Forbidden Garden piques the modern reader’s curiosity. The book’s arrangement evokes the feeling of reading a personal scrapbook; photographs, news clippings and drawings combine beautifully with the letters so as to represent the totality of Pizarnik’s persona. One can only fault the absence of more content. Perhaps a fully bilingual presentation would have better served the editor’s purpose, for translations always fail to capture the full essence of the original. Moreover, Caulfield has a tendency in her enthusiasm to exaggerate Pizarnik’s legacy. Surely she is an influential twentieth-century Hispanic poet, certainly among the top echelon of female Hispanic poets. Yet Caulfield appears to subjectively esteem her “as one of the greatest Latin American poets of the twentieth century” (14). Similarly Caulfield deems Beneyto’s stories as “on the same level with such masters of fiction as Borges and Cortázar” (16). She likewise fails to explain fully her metaphoric title. These minor shortcomings do not taint an otherwise marvelous contribution to modern feminist and Hispanic scholarship. The book makes a welcome addition to present-day scholarship on Alejandra Pizarnik. Hopefully this collection represents only the beginning of Caulfield’s excavation of Pizarnik’s personal archives. It is ironic, then, to read Pizarnik’s comment (“I confess that nothing interests me less than the articles about my books”), since uncovering letters such as these will certainly increase the amount of critical approaches to her fascinating lyrical voice (45).

Jana F. Gutiérrez
Auburn University



Minutes of the Business Meeting

Minutes
Feministas Unidas organizational meeting
December 27, 2003
MLA - San Diego, CA

The first order of business was to determine the topic of the pedagogy session for the 2004 MLA meeting, scheduled to take place in Philadelphia. Roselyn Costantino and Dara Goldman agreed to coordinate a session entitled "Teaching for Peace: Feminisms, Resistance, Citizenship."

Magdalena Maíz Peña, longstanding member of FU and Sara Cooper, an Assistant Professor at Chico State expressed an interest in serving as co-secretaries of the organization.

At the meeting the question about joining forces with the Asociación Internacional de Literatura Femenina Hispánica was raised. Members discussed the pros and cons, and I was charged with looking into the issue.

The other issue we discussed was the dwindling number of members. The association has approximately 200 members. Is this a good size for our type of organization? At the Women's Caucus meeting I attended on December 28, FU is perceived as the strongest and most well-run women's organization affiliated with the MLA.

Margarita Vargas

Elecciones Elecciones Elecciones

Queridas/os colegas: ha llegado el momento de elegir un/a nueva/o vicepresidenta/e...

Pueden encontrar los Bylaws en el volumen 19.1 (Spring 1999):7-8 del Newsletter. Hay que considerar que en ese momento carecíamos tanto del website como del listserv, que pueden agilizar el proceso, aunque no se si convendría enmendar los bylaws...

Aparentemente, estamos atrasados, las/los urjo a que por favor envíen sus nominaciones (y statements) cuanto antes para circularlos por el list-serv.

Para ver un ejemplo de los statements de la elección anterior, dirjense al vol 21.1 (Spring 2001): 40-43 del newsletter, que está en el webpage.

Cito: Article 5: ELECTION OF NATIONAL EXECUTIVE COMMITTEE:

The President, Vice-President, Treasurer, and Secretary-Newsletter editor shall be elected for a two-year term by the general membership. A ballot for this purpose shall be distributed by mail, either with the Newsletter or separate from it, by April 30 in the year before the term of office is to begin. If an office is unfulfilled at any time, elections may be held following a schedule determined by the Executive Committee.

Nominations for these offices shall be submitted in writing to the Secretary-Newsletter editor at the time of the Annual Meeting or by mail before 1 February of the year in which elections are to be held. Nominations from the floor at the Annual Meeting are accepted, as are self-nominations. A simple majority of votes shall determine the winner. In case of a tie vote, or if no one receives a simple majority, ballots shall continue to be taken until a winner emerges.

The term of office shall begin on January 1 and run through December 31. The Vice-president will automatically assume the position of President following the two-year of office. The Secretary-Newsletter editor and Treasurer may be reelected to their offices. The outgoing president may become a candidate for an office other than president immediately following her term.

Article 6: DUTIES OF THE MEMBERS OF THE EXECUTIVE COMMITTEE

2) The Vice-president shall act as president in the absence of the President; shall carry out directive tasks assigned by the President and/or Executive Committee; shall become the President in the year following the two-year term as Vice-Presidentxx



Secretaria

De acuerdo a los Bylaws (19.1(Spring 1999):7-8.:

3) the Secretary-Newsletter editor shall keep the minutes of the Annual Meeting of the coalition and of any Executive Committee meetings called; shall be in charge of arrangements for Annual Meeting; shall be in charge of the correspondence of the coalition and Executive Committee.

Dado que desde 1999 y gracias a Christine Henseller, progresamos de word processing a desktop publishing y que además, desde el 2000 contamos con un website, las especificaciones han cambiado desde que me hice cargo (Otoño 1996). Por eso que amalgamo los requisitos presentados en su momento por Linda Fox, quien llevó la revista desde su inepción a las necesidades actuales:

Qualifications:

- Desktop publishing (Pagemaker, u otro sistema similar para preparar el newsletter. Puedo enviar zips con números anteriores a fin de re-utilizar los templates que generó Christine Henseller).
- Acrobat (Adobe) u otro sistema a fin de exportar los archivos al portal.
- Scanner
- E-mail accessibility
- University/College support (this entails permission to use a university account—funds supplied by Feministas Unidas—for such expenses as duplication of the newsletter and postage—both first-class and bulk permit, if possible).
- Arrangement with a printer which may include labor such as placing tabs and mailing labels on the newsletters

Helpful to have:

- Experienced and dedicated staff support.
- Pool of graduate students or work-study student access to help prepare Newsletter for mailing (to avoid paying the printer, see above).

Responsibilities:

- For April and December issues: Writing and compiling of information pertaining to Hispanic/Luso Brazilian feminist concerns (including items sent by members—"noticias", "publicaciones", etc.).
- December only: Compiling information about the Feministas sessions at MLA (tentative announcement of sessions in the April issue, final copy for the December issue, including information about the Business Meeting/Reception held at MLA annually; and a list of other MLA sessions in which Feministas members are involved).
- December only: Publication of the papers for the non-workshop session at MLA so that members may read them in advance. If possible set them up on the website too.
- General service as "clearinghouse" of information about Feministas Unidas, which includes forwarding information through the listserv.
- Keep Feministas Unidas Newsletter archives, which I would mail.
- Update Feministas Unidas website (different sections) and keep complete files of published newsletters.

Reviews were added to the Newsletter during my tenure. Elizabeth Horan was in charge of them for some time but I've been distributing the materials lately. I'd be willing to go on with this duty, or pass it on, depending on the wishes of the new editor.

Expressions of Interest:

If you are interested in assuming this national position, please contact the current editor, Cynthia Tompkins at: cynthia.tompkins@asu.edu

602 263 5375 (h); 480 965 6446 (o); 480 965 0135 (fax).

Cynthia will be glad to serve as resource/support person during the transition and first issues compiled by the new Editor.



MID-YEAR TREASURER'S REPORT 2004

Submitted by Candyce Leonard

26 April 2004

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 or graduate student.

PART ONE: GENERAL FUND

Previous Balance	\$ 4,786.00
Credits (dues, donations & dividends)	<u>2,411.00</u>
Subtotal	\$ 7,197.00
Less (1) Fall 2003 newsletter	\$ 959.00
(2) MLA business meeting	<u>523.00</u>
General Fund Balance	\$ 5,715.00

PART TWO: SCHOLARSHIP FUND

Previous Balance	\$ 2,330.00
Donations since Fall 2003 newsletter	<u>215.00</u>
Subtotal	\$ 2,545.00
Less: Essay Award 2004	200.00
Scholarship Fund Balance	\$ 2,345.00

Feministas Unidas Sessions at the MLA

Teaching for Peace: Feminisms, Resistance, Citizenship

Chair: Roselyn Costantino

Moderator and Respondent: Dara Goldman

"Teaching Peace (Feminism, Youth culture and Resistance"
Michelle Joffroy, Assistant Professor, Smith College

"Contemporary Mayan Women Speak of Peace, Resistance and
Citizenship"
Ann Sittig Metropolitan Community College, Nebraska

"Talking Dirty in the U.S. University Classroom: Pedagogies of Peace
and Humanity"
Roselyn Costantino, Associate Professor of Spanish and Women's
Studies, Pennsylvania State University Altoona

Business Meeting

December 30, 2004
Room and Time TBA



Important Note: The e-mail address list below was derived from the hardcopy membership forms or e-mail messages that you have sent to me. This does not mean that the main database housed at Florida Univ by Asunción Gómez is up to date with your correct e-mail address—you must subscribe yourself since we no longer are able to do this manually. The procedure is to write to the request address: femunidas-request@clio.fiu.edu. You should write “subscribe” (or “unsubscribe”) as the subject and body of your message, and you should get a message back saying that you are now subscribed. Thank you, Candyce Leonard, Membership Recorder and Treasurer.

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Check our website at: <http://www.asu.edu/languages/femunida/f02/index.htm>

New Member/Renewal Form for JAN-DEC 2004 _____ (please check year/s)
JAN-DEC 2005 _____

Feministas Unidas is a Coalition of Feminist Scholars in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, and U.S. Hispanic Studies. Now in our 24th year, Feministas Unidas publishes a Newsletter in April and December, and as an Allied Organization of MLA sponsors panels at the Annual convention. Our organization is interdisciplinary and inclusive of all fields of studies relating to Hispanic women.

- Professor**
- Associate Professor**
- Assistant Professor**
- Instructor**
- Graduate Student**
- Other**

[If this is a renewal, please write only your name and any changes in other information]

Name _____

E-Mail Address (please print clearly) _____

Preferred Mailing address: _____

I would like sponsor a young scholar or graduate student with membership in Feministas Unidas:

Individual that you are sponsoring _____

E-Mail name (please print clearly) _____

Preferred mailing address: _____

- Dues Scale:
- (1) Professor & Associate Professor \$20
 - (2) Assistant Professor & Other full-time \$15
 - (3) Instructor, Graduate Student, Part-time and Other \$10
 - (4) Institutions \$25 For all International Airmail Postage, please add \$5

SCHOLARSHIP FUND—Please indicate the amount of your contribution toward Premio Feministas Unidas Essay Prize Competition for Younger Scholars: _____

Send this form with a check in U.S. funds payable to Feministas Unidas to

Candyce Leonard, Treasurer
PO. Box 7332
Wake Forest University
Winston-Salem, NC 27109-7332
e-mail: leonaca@wfu.edu

IMPORTANT NOTE: In addition to writing your e-mail address on this form for our general database files, please also send all new or corrected e-mail address to the following list request address: femunidas-request@clio.fiu.edu You should write "subscribe" as the subject and body of your message, and you should get a message back saying that you are now subscribed. Many thanks for your help in keep our list updated.