



Nina Allender, *Victory* (1920)

Feministas Unidas, Inc.
Newsletter Spring 2019 Volume 39.1

Table of Contents

MESSAGE FROM THE EDITOR	3
MESSAGE FROM THE PRESIDENT	4
MESSAGE FROM THE BOOK REVIEW EDITOR.....	5
MESSAGE FROM THE SECRETARY	6
BOOK REVIEWS.....	7
LEE BEBOUT	7
CUEVAS, T. JACKIE. <i>POST-BORDERLANDIA: CHICANA LITERATURE AND GENDER VARIANT CRITIQUE</i> . RUTGERS UNIVERSITY PRESS, 2018. 171 PP.	7
MARÍA CLAUDIA ANDRÉ	8
DRIER, KATHERINE S. <i>CINCO MESES EN LA ARGENTINA DESDE EL PUNTO DE VISTA DE UNA MUJER (1918 A 1919)</i> . ED. MARÍA GABRIELA MIZRAJE; TRAD. CYNTHIA M. TOMPKINS. CUARTO PROPIO, 2016. 283 PP.	8
DAVID WILLIAM FOSTER.....	10
ESTRADA, OSWALDO. <i>TROUBLED MEMORIES: ICONIC MEXICAN WOMEN AND THE TRAPS OF REPRESENTATION</i> . STATE UNIVERSITY OF NEW YORK PRESS, 2018. xv, 244 PP.....	10
GLORIA BODTORF CLARK	11
JUÁREZ-ALMENDROS, ENCARNACIÓN. <i>DISABLED BODIES IN EARLY MODERN SPANISH LITERATURE: PROSTITUTES, AGING WOMEN AND SAINTS</i> . LIVERPOOL UNIVERSITY PRESS, 2017. 201 PP.	11
NORMA ALLOATTI.....	13
MISERES, VANESA. <i>MUJERES EN TRÁNSITO: VIAJE, IDENTIDAD Y ESCRITURA EN SUDAMÉRICA (1830-1910)</i> . UNIVERSITY OF NORTH CAROLINA/DEPARTMENT OF ROMANCE STUDIES, 2017. 240 PP.....	13
CYNTHIA TOMPKINS	14
SELIMOVIĆ, INELA. <i>AFFECTIVE MOMENTS IN THE FILMS OF MARTEL, CARRI, AND PUENZO</i> . PALGRAVE MACMILLAN, 2018. 263 PP.	14
ANNOUNCEMENTS.....	17
CALL FOR PAPERS AND CONTRIBUTIONS.....	18
FEMINISTAS UNIDAS INC. IN CONGRESSES	19
TREASURER'S REPORT	21
MEMBERSHIP FORM FEMINISTAS UNIDAS, INC.....	22
FEMINISTAS UNIDAS, INC.....	23

Message from the Editor

Dear members of *Feministas Unidas, Inc.*,

First of all, I want to wish all of you a Happy New Year and a great Spring semester.

This Spring issue does not include an interview. The interviews will be featured once a year in the Fall issue.

I want to take the opportunity to congratulate both Professor Sharon Keefe-Ugalde for winning the Adela Zamudio award and Paola Uparella for winning the Annual Feministas Unidas Essay Prize competition for graduate students. Congratulations!

I also want to thank Ana Corbalán for her outstanding work as secretary of *Feministas Unidas* and for her dedication and commitment to our organization. Thank you Ana!

In addition, I want to thank Inmaculada Pertusa for all these years of taking care of *Feministas Unidas's* website. Thank you Inma!!

I would also like to welcome our new secretary Marta Boris Tarré.

All the best

Maria Alejandra Zanetta.
Feministas Unidas, Inc. Newsletter Editor
The University of Akron
Zanetta @uakron.edu

Maria Alejandra Zanetta, Editor for *Feministas Unidas, Inc* is a distinguished professor of Spanish literature and culture at The University of Akron. Currently her research focuses on the artistic and literary production of Spanish avant-garde women painters and writers. Her latest books, *La otra cara de la vanguardia: estudio comparativo de la obra artística de Maruja Mallo, Ángeles Santos y Remedios Varo* (The Edwin Mellen Press, 2006) and *La subversión enmascarada: análisis de la obra de Maruja Mallo* (Biblioteca Nueva, 2014) comparatively analyze the visual manifestations of these women painters that result from the competing theories of gender and sexuality central to the various ideological struggles of the period.

Message from the President

Estimad@s colegas y amig@s de Feministas Unidas,

Espero que hayan tenido la oportunidad de disfrutar las fiestas y de aprovechar el receso vacacional. El año se inicia muy favorablemente tras el éxito de nuestro panel anual en el congreso del MLA que este año tuvo lugar en Chicago. El cash-bar que organizamos junto a Women's Caucus, Women in French, y Women in German constituyó asimismo una oportunidad para el afianzamiento de nuestra comunidad feminista, y estamos decididas a continuar dicha tradición. Durante el citado evento hicimos entrega del premio Adela Zamudio al mejor ensayo publicado en 2017 a la profesora Sharon Keefe-Ugalde (Texas State University) por su artículo titulado "Las poetas de la generación del 50 y la imaginaria indumentaria."

También anunciamos el premio al mejor ensayo escrito por un/a estudiante graduada, galardón que correspondió a Paola Uparella (University of Notre Dame) por su artículo titulado "Guaman Poma y la güergüenza colonial." Aprovecho la oportunidad para animar a la membresía a participar en ambos premios durante el año en curso. Las bases pueden encontrarlas en nuestra página web: <http://feministas-unidas.org>

Quisiera asimismo agradecer la espléndida labor de Ana Corbalán a lo largo de los años como secretaria de *Feministas Unidas*. Ana ha sido uno de los pilares de nuestra asociación, y su generosa entrega, energía y profesionalidad siempre fue más allá de las exigencias de ese importante puesto. Estoy segura de que la vamos a echar de menos, pero seguiremos contando con ella como socia activa, sin duda, de nuestra asociación.

El puesto ahora queda en las manos de Marta Boris Tarré, gran profesional que toma las riendas del secretariado de *Feministas Unidas*. Me alegra mucho poder contar con Marta para este puesto, y le doy formalmente la bienvenida en nombre de la asociación.

Pronto van a recibir información vinculada a los eventos y conferencias venideras, pero les recuerdo en particular que por favor renueven su membresía de modo que puedan seguir recibiendo información y que sigamos dando continuidad a nuestra importante labor feminista. Pueden acceder a información sobre el pago en la sección "membership" de nuestra página web.

Con mis mejores deseos para el nuevo año, les envía un caluroso saludo,

Tina Escaja
Feministas Unidas, Inc President
University of Vermont (UVM)
tina.escaja@uvm.edu

Tina Escaja, Presidenta de Feministas Unidas, Inc, ejerce la cátedra de literatura Iberoamericana en la Universidad de Vermont y la dirección del programa Gender, Sexuality and Women's Studies en la misma institución. Como investigadora ha publicado extensamente sobre género y tecnología en la poesía española y latinoamericana contemporánea. Sus trabajos poéticos trascienden el formato en papel e integran proyectos que involucran variantes multimedia, robótica y de realidad aumentada.

Message from the Book Review Editor

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

Es para mí un placer comunicarme con tod@s vosotr@s para comentar el tremendo éxito de la sección de reseñas en esta nueva etapa del *newsletter*. Desde aquí mi agradecimiento a l@s reseñador@s, a l@s autor@s que me han enviado sus libros y a las editoriales que responden eficazmente a mis pedidos de novedades. A tod@s, muchas gracias.

Para que la sección pueda seguir funcionando así de bien, por favor no se olviden de mandar sus nuevos libros a la dirección postal de mi universidad.

Cordialmente

Carmen de Urioste-Azcorra
Feministas Unidas, Inc. Book Review Editor
Arizona State University
carmen.urioste@asu.edu

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

Message from the Secretary

Querida membresía, me gustaría dar las gracias a todos por la calurosa bienvenida que he recibido de parte de todos y todas. Espero poder estar a la altura de mi predecesora Ana Corbalán, la cual tan bien ha desempeñado las funciones de secretaria para FU. También espero poder conocerlos en persona entre congresos y otros eventos intelectuales en el futuro. Gracias de nuevo a todos.

Marta Boris Tarré
Feministas Unidas, Inc. Secretary
University of Idaho
martab@uidaho.edu

Marta Boris Tarré se graduó de su Doctorado en Romance Languages in Spanish en The University of Alabama en el año 2012. Actualmente trabaja como Associate professor en University of Idaho desde el 2012 donde imparte clases de literatura y cine peninsular. Sus áreas de investigación son la Trata Humana para la explotación sexual tanto a nivel sociológico como su perspectiva en el cine y la literatura; las percepciones culturales entre el mundo islámico y el mundo no islámico con un énfasis en las conversiones religiosas al islam; y por último la enseñanza del español en las profesiones. La Dra. Boris Tarré tiene publicaciones en todas sus áreas de investigación, la más reciente su libro *Spanish for the Professions* (2016), editado por Cognella Inc., en colaboración con Dr. Lori Celaya.

Book Reviews

LEE BEBOUT

Cuevas, T. Jackie. *Post-Borderlandia: Chicana Literature and Gender Variant Critique*. Rutgers University Press, 2018. 171 pp.

With *Post-Borderlandia: Chicana Literature and Gender Variant Critique*, T. Jackie Cuevas makes a critical intervention into the body of scholarship concerning Chicana/o/x LGBTQ literature. Over the last two decades, works like Catriona Rueda Esquivel's *With Her Machete in Her Hand* (2006), Richard T. Rodriguez's *Next of Kin* (2010), and Sandra Soto's *Reading Chican@ Like a Queer* have explored how queer sexuality is expressed in, policed within, and gives shape to the reading of Chicana/o/x literature. Cuevas builds upon and departs from this scholarship. Without turning critical attention away from sexuality and desire, Cuevas focuses analytical acumen toward non-conforming gender expression and performance. For Cuevas, gender nonconformity offers a different, more fundamental challenge to the social order than queer sexuality: "Fear of queer sexuality can bring out the homophobic sexuality police, but gender nonconformity can disrupt the social order by bringing one's ontological status as a categorizable human being into question" (3). The critical impulse of *Post-Borderlandia* is underwritten by a series of interlocking questions: How does gender presentation shape understandings of sexuality? What is the relationship between gender presentation and gender identity? How does one engage in gender critique without falling into the limits of gender binaries? In order to address these questions, Cuevas deploys a gender variant critique to make "gender nonconformity an explicit question in order to understand its relation to queer sexuality and Chicana identities, experiences, and representations" (4).

Cuevas opens and closes *Post-Borderlandia* with a retelling and reading of the case of the San Antonio Four, a group of women falsely accused of, imprisoned for, and exonerated for raping two young girls. Cuevas locates the crux of the prosecution (and persecution) not simply in the homophobia that targeted the Four as lesbians but on their gender nonconforming presentation. Indeed, their lawyer advocated feminine attire (i.e. dresses) to make them appear less threatening to the jury. This case exposes how gender variance and its policing are not simply rooted in literary study but impact the lives of people every day. The introduction and conclusion also explore Cuevas's concept of the post-Borderlands through an examination of Gloria Anzaldúa's foundational texts and holdings in Anzaldúa's archive at the University of Texas, Austin. For Cuevas, *Post-Borderlandia* signals a recognition that Anzaldúa's borderlands theory has become a default in contemporary Chicana studies and calls for Chicana/o/x studies to push beyond the limits and blindspots of the borderland's paradigm. For Cuevas, this means examining characters and texts that "disidentify with Chicanidad and queerness through resignifying the relationship between the two at the intersection of gender variance and genderqueerness" (11). Pairing explorations of the gender variance (e.g. San Antonio Four) and post-Borderlands theory (via Anzaldúa) gives the organization of *Post-Borderlandia* a circular feel—readers end almost where they begin.

In the body chapters, however, Cuevas moves in reverse chronological order to excavate the archive of gender nonconformity in Chicana literature. The first chapter, "Chicana Masculinities," engages the Chicana butch performances of Adelina Anthony and the Butchlalis of Panochtitlan, showing how Chicana butch should not be read through the

historical paradigm of white lesbianism. For Chicanas, butch-femme “has been a sustained way of being lesbian or queer within a predominantly working-class Chicana context” (54). The next chapter, “Ambiguous Chicana Bodies,” offers an intriguing reading of the character Turtle from Helena María Viramonte’s *Their Dogs Came with Them*. Through Turtle’s gender variance, Cuevas examines queer time in the novel and the ghosts of those excluded from dominant narratives of Chicana/o history. The third chapter, “Transing Chicanidad,” explores the novels of Felicia Luna Lemus and examines how characters are unreadable when it comes to gender constructs, thus forging a genderqueerness. The final chapter, “Brokeback Rancho,” turns to *Caballero* by Jovita González and Eve Raleigh (Margaret Eimer). Cuevas’s reading of the queer character Luis Gonzaga and the novel’s queer production accomplishes three objectives: it recovers *Caballero* as queer artifact, explores González as a contributor to a queer archive, and traces queerness in the Mexican American imaginary (103-04). Together these four body chapters work as intriguing and useful case studies for Cuevas’s theorization of gender variance in the post-Borderlands era.

With *Post-Borderlandia*, Cuevas collects an archive of gender variance in Chicana literature. By suturing these works together with thoughtful and lucid analysis, Cuevas offers readers a previously unrecognized tradition of Chicana gender nonconformity. Here, *Post-Borderlandia* is indebted to and advances the work of Emma Pérez’s *The Decolonial Imaginary* (1999), exposing a history and present that may be occluded when the focus of the critical gaze is sexuality or desire and not gender variance. While readers will certainly find value in Cuevas’s analytical acumen, some may wonder which other Chicana texts could have been brought under this lens: how might a gender variant critique be marshalled to examine Chicana and non-Chicana characters and open new possibilities within Chicana/o/x cultural productions? In this way, Cuevas has done the significant work of illuminating what had long been ignored. Beyond scholarly applications, readers will find *Post-Borderlandia* useful in augmenting their teaching repertoire. I plan to use Cuevas’s analytical frame in my Chicana/o/x literature courses, and I recommend the book for adoption at the undergraduate and graduate levels for relevant Chicana/o/x studies courses—indeed, *Post-Borderlandia* is a must for classes on gender in Chicana/o/x studies and Chicana/o/x intersectionality.

Lee Bebout
Arizona State University

MARÍA CLAUDIA ANDRÉ

Drier, Katherine S. *Cinco meses en la Argentina desde el punto de vista de una mujer (1918 a 1919)*. Ed. María Gabriela Mizraje; trad. Cynthia M. Tompkins. Cuarto Propio, 2016. 283 pp.

Publicado originalmente en 1920 en Nueva York, el diario de viaje de Katherine Sophie Drier, plasma, desde la atenta mirada femenina, una minuciosa vivisección de la sociedad porteña de principios del siglo pasado. Según el prólogo de la editora, María Gabriela Mizraje, Drier (1877-1952) nace en Brooklyn, en el seno de una familia acaudalada de ascendencia alemana de la cual hereda un gran talento artístico y una marcada pasión por reivindicar los derechos de la mujer y del proletariado; cualidades que la llevan a recorrer varias ciudades de Europa en calidad de promotora cultural, sufragista, curadora, artista y escritora. Mizraje, además de contextualizar la crónica de Drier en lo referente al período histórico y político en el cual esta llega a la Argentina, describe los diferentes aspectos de su personalidad que

impulsan su curiosidad intelectual así como su aguda capacidad de observación para captar la idiosincrasia de una cultura tan distinta de la propia.

La introducción, a título de biografía, por Cynthia M. Tompkins—traductora del texto—, ofrece un completo retrato de Drier mediante el que se revela, por un lado, la fortaleza de su carácter y su espíritu emprendedor y, por otro, su motivación personal por hacer del arte un instrumento de cambio moral y social. Basándose en estos principios, y con el firme propósito de familiarizar al público estadounidense sobre nuevas tendencias de vanguardia y el arte experimental, en 1920, a la par de Man Ray y Marcel Duchamp, funda la *Société Anonyme, Inc.* Hasta su disolución en 1951, la asociación—bajo la dirección de Drier—organiza conferencias y exhibiciones y solventa la obra de los más destacados artistas del movimiento *avant-garde*, entre otros, Joan Miró, Wassily Kandinski, Piet Mondrian y Ferdinand Léger. Otros de sus más notables logros son la traducción al inglés de las memorias de Elizabeth D. Van Gogh, hermana del artista, publicadas en 1913 bajo el título *Personal Recollections of Van Gogh*; la publicación de *Five Month in the Argentine: From a Woman's Point of View*, sus crónicas de viaje a la Argentina; y *Western Art and the New Era, or An Introduction to Modern Art* (1923), texto que escribió para promocionar y difundir el arte moderno.

Siguiendo el formato tradicional de las crónicas de viaje, la narración abarca una diversa cantidad de temas que van conformando, a través de múltiples perspectivas, un calidoscopio del complejo entramado político y social de la ciudad de Buenos Aires y sus habitantes. Desde su perspectiva personal, como mujer moderna e independiente, Drier, además de censurar el conservadurismo de la sociedad bonaerense y el apego de la mujer argentina a la tradición patriarcal, condena la actitud machista y el constante acoso de los hombres en el espacio público. Del mismo modo, y tamizado por la ideología socialista, su relato despliega una ácida crítica ante la condición de la mujer obrera, la segregación de las clases sociales y la explotación del proletariado, reportando en detalle los sucesos históricos que culminan con la represión brutal de los trabajadores durante Semana Trágica en 1919. En sus páginas, Drier rastrea la historia y define los logros de las socialistas y anarco-feministas más destacadas del momento—a quienes llega a conocer personalmente—, Julieta Lantieri-Renshaw, Alicia Moreau de Justo, Paulina Luisi y Juana Rouco. Con fervorosa admiración elogia el liderazgo femenino en los movimientos sociales y su organización, los cuales, en su opinión, son un vivo ejemplo del apoyo y de la solidaridad entre los trabajadores.

Sus relatos hablan de Argentina, pero también de los Estados Unidos y Europa. Todo lo visto y visitado es motivo de comparación y de reflexión crítica, sin embargo, al tomar como referencia el modelo de feminidad y la dinámica de género de su propia cultura, al igual que muchos de sus coetáneos, elabora juicios que bordan en el racismo propio del discurso colonizador. Al mismo tiempo, trata con inteligencia temas tan controversiales como la explotación infantil, el control de la natalidad, la corrupción económica y el peso de la religión, desde un punto de vista objetivo y claramente informado.

En síntesis, el diario de viaje de Katherine S. Drier resulta de gran valor al ubicar a la mujer, sus luchas y desafíos como centro del relato, aportando con ello, una visión más completa de aquellos aspectos la historia social y cultural, frecuentemente ignorados por los cronistas masculinos. Su habilidad como narradora se refleja en una prosa espontánea, lúcida y de fácil acceso que nos invita a valorar el significativo aporte de la mujer en la lucha por los derechos civiles y por la igualdad social en América Latina.

María Claudia André
Hope College

DAVID WILLIAM FOSTER

Estrada, Oswaldo. *Troubled Memories: Iconic Mexican Women and the Traps of Representation*. State University of New York Press, 2018. xv, 244 pp.

Women have always served as icons of cultural identity in Latin America, whether as the Christian Virgin Mary, political icons (La Monja Alférez, Manuela Sáenz, Eva Perón), folkloric figures (La Difunta Correa), fictional characters (María, Amalia, Iracema, Cecilia Valdés), or even as satiric figures (La India María, Catita), not to mention miscellaneous popular icons (Carmen Miranda, Tongolele), as well as globalized advertising images (Chiquita Banana). Many of these figures have been examined in detail, often in exemplary scholarly depth. While one might be tempted to dismiss most as superficial in import, often essentially trivial figures like Carmen Miranda may be examined from multiple perspectives that shed considerable understanding of national, continental, and international cultural processes. And in the cases of truly important figures, such as Eva Perón, critical fields of knowledge may be organized around that icon, as evinced by the extensive research bibliography associated with her.

Mexico is no exception in providing a dense field of female cultural icons, and as Estrada writes, “As icons, all of them have become symbols of national identity—associated with the Conquest of Mexico, the colonial era, the birth of the nation, the Mexican Revolution, and the postrevolutionary era” (3). Estrada goes on to characterize how, while all icons are likely to have routes identifiable in terms of specific sociohistorical circumstances, abiding icons transcend originating parameters to take on successive embodiments characterized by evolving meanings, increasingly diverse, increasingly complex and most characteristically as energetically contested sites of the societal imaginary, one might add. This is certainly the case with the Virgen de Guadalupe, a figure forged in crucible of a founding Mexican Creole identity and efficiently marshalled for successive inflections of that identity, such that, until very recent decades, along with the figure of the national President, she was essentially uncontested as the paragon of the nation. Yet, one sees the fascinating reinterpretations of the Virgen in Chicana identity politics, most especially with the Chicana feminist and lesbian appropriations of her figure.

Estrada undertakes to examine the complexities of five Mexican cultural icons. It is significant that he does not focus primarily on only major literary figures, whether authors like Sor Juana Inés de la Cruz (such figures are doubly important: their lives are iconic, and their works are iconic and provide icons) or fictional personages. It is not just that there is already an extensive bibliography on many of them, but that the cultural realm offers so many to choose from. Estrada’s five choices are unquestionably prime figures and constitute very much of a centering canon: Malinche, Sor Juana, Leona Vicario, Adelita, and Frida Kahlo. The first two and the last one are expected and necessary choices, and Adelita indexes the figure of the *soldadera* and the revision of women’s roles in Mexican society that can be traced back to the important role women played in and on the margins of combat during the Mexican Revolution. Leona Vicario (1789-1842) is a less obvious. Although known to Mexicans as a “secret messenger” of the protracted revolutionary struggle against Spain and as an exemplar of those individuals of social and wealth and privilege who supported the Creole insurrection, she hardly enjoys the iconic role of Mexican identity associated, say, with Frida Kahlo. Yet her iconicity is central in referencing a particular mythification of the female endorsement of patriarchal projects, especially as a model for the domestic fortress and patriotic hearth.

Estrada's approach to these icons is to examine in depth important cultural texts that engage with the complexity of these female icons, from like soap operas that recycle received ideologies to deconstructive works of fiction in which there is an inquiry into the process of iconization and a layered portrayal of the clash between nationally serviceable icons and the contradictions of female empowerment in explicitly male-centered societies and their official histories. The result makes for exceptionally interesting critical readings. *Troubled Memories* may well serve as a model for parallel studies of female icons and feminist sociocultural discourses in other Latin American national traditions.

David William Foster
Arizona State University

GLORIA BODTORG CLARK

Juárez-Almendros, Encarnación. *Disabled Bodies in early Modern Spanish Literature: Prostitutes, Aging Women and Saints*. Liverpool University Press, 2017. 201 pp.

Encarnación Juárez-Almendros' meticulous study of women's roles in early modern Spanish literature opens our eyes to a vanished world of discrimination, neglect, and false beliefs. This volume sets out to analyze the roles of women as represented in both literature and personal writings in the late fifteenth to seventeenth centuries from a feminist and disability perspective. In particular, the author focuses on the ways in which the female body was conceptualized, controlled, and denigrated by the social construction and conformity of the time. She theorizes that having a female body in early modern Spain was to be subject to a cognitive and socialized framework of disability. Women were consigned to being inferior by males in power in ecclesiastical, legal, governmental, as well as informal settings. Simply as a result of their embodiment, women endured rejection, stigmatization, lack of freedom and scant personal development.

The introduction provides a significant overview of Disability Studies, which situates this analysis within the parameters of theoretical approaches on this topic. The chapters that follow scrupulously examine early medical, religious and literary texts that illustrate the culture and beliefs that resulted in the conclusion that women's bodies were weak and inferior. Juárez-Almendros consults examples of early Spanish literature to survey and analyze the representation of prostitutes and syphilitic female bodies over time, noting a change from strong female characters in the fifteenth century to repulsive sub-human beings with defective bodies in the seventeenth century. She concludes that the presence of syphilis in women of early modern Spain was used by religious and moral powers to justify the inferior role of women in society and was "used as a significant trope to express alterity and rejection of difference in the period (75).

A further analysis of early modern Spanish literature reveals a disparaging view of aging women, those whose wizened features and gnarled joints are testimonies to their defective and unproductive bodies. Early modern Spanish authors generally presented aging women in a degrading way, as comic figures or witches. Juárez-Almendros notes that *Compendio*, a fifteenth-century medical text, warns its readers to be wary of aging women (85). Aging women often served as healers and midwives, positions which were downplayed, brought into disrepute, and mistrusted. Juárez-Almendros explores the relationship between the Spanish Inquisition and the treatment of aging female bodies, citing the persecution of

some aging women as witches in order to discredit the work of female healers, who were in competition with the work of well-educated doctors. Juárez-Almendros examines several literary figures who symbolize this struggle between traditional and university-trained healers, such as Celestina (from *La Celestina* by Fernando de Rojas), Trotaconventos (from *Libro de buen amor* by Juan Ruiz, Arcipreste de Hita), Cañizares (from *Coloquio de los perros* by Miguel de Cervantes), and Aldonza de San Pedro (from *El Buscón* by Francisco de Quevedo), tracing how the devaluation of aging women grew through the centuries. In each instance the women are depicted as useless, immoral, dangerous, and in conflict with the dominant societal standard. The author concludes that aging women are “emblematic of fictional disability in early modern Spanish literature” (107).

In the last section of the book, Juárez-Almendros connects her research in the history and culture of disability in early modern Spain to the first-person testimony of Teresa de Ávila (1515-1582), a Carmelite nun who was canonized in 1622, and who may have suffered from ecstatic epilepsy. She recorded her pain and suffering, as well as her dynamic and ecstatic visions and experiences in the narrative, *Libro de la vida*. Juárez-Almendros executes a complex analysis of this text, which she feels demonstrates Santa Teresa’s efforts to bridge the gap between her physical symptoms and her mystical episodes and is both a “public apology and elucidation of the incidents of her body” (119). In addition, it is noteworthy that Teresa de Ávila recognized the early modern concept of female weakness, but at the same time asserted her resistance to it by testifying to her total acceptance of her own physical embodiment. Juárez-Almendros explains that her purpose in writing a disability analysis of Teresa de Ávila’s text was to add to the understanding of how complex individual impairments interconnect with accepted belief systems and social discrimination (151).

This book adds a unique perspective to the body of work on early modern Spain and women. The feminist disability approach to narratives about disabled female bodies gives the reader intimate access to prostitutes, disabled and aging women through their embodiment as well as through their interactions with the world around them. It helps the reader to place the women in both a historical and physical context and to understand their struggle with the male imposition of such beliefs as imperfection, stigmatization, subjugation, and lack of freedom. Juárez-Almendros’ examination of Teresa de Ávila’s singular text, *Libro de la vida*, is the culmination of an enlightening look at women and disability in early modern Spain. In Teresa de Ávila the reader observes her acceptance of her very being and finds a key to how she used that being to move beyond embodiment to enlightenment, that is, to insight, understanding, awareness, wisdom, learning, and mystical experience. Her complex embodiment yielded a complex spirit. This book is an exemplary feminist study of the causes and effects of disability, natural or imposed, on women in early modern Spain.

Gloria Bodtorf Clark
Penn State Harrisburg

NORMA ALLOATTI

Miseres, Vanesa. *Mujeres en tránsito: viaje, identidad y escritura en Sudamérica (1830-1910)*. University of North Carolina/Department of Romance Studies, 2017. 240 pp.

Suele considerarse a los relatos de viaje una lectura interesante y amena, que transporta a quien lee a otros sitios y lugares. Pero más allá de una lectura del regocijo y la pretensión de conocimiento que puede sentirse al acompañar un tránsito u otro, quienes estudiamos estos relatos intentamos leer también entrelíneas, procuramos desentrañar los intersticios del discurso, aspiramos a dilucidar las fórmulas de esa retórica del desplazamiento. Y estas cuestiones sostienen los argumentos de Vanesa Miseres en *Mujeres en tránsito*.

En su estudio vamos a hallar un elaborado y sagaz análisis de los libros de Flora Tristán, Juana Manuela Gorriti, Eduarda Mansilla y Clorinda Matto de Turner, cuatro mujeres decimonónicas que en su tránsito, ya en tierras sudamericanas, ya por Europa o Estados Unidos, decidieron plasmar sus experiencias, observaciones, goces, desazones, pesadumbres, en escritos que luego se comparten con un lectorado amplio. Cuatro autoras que han sido investigadas antes, pues la producción literaria de ellas excede la temática del viaje y, con sus novelas, artículos periodísticos, ensayos, han contribuido al desarrollo del campo cultural decimonónico lo suficiente como para que los estudios académicos les presten tan merecida atención.

En este sentido, Miseres revisa lo que se ha dicho sobre ellas en los últimos años y pone en cuestión muchas de las interpretaciones que ha aportado la crítica para acercarnos nuevas miradas, tal como lo remarca el veredicto del jurado del “Premio Roggiano” que otorgó el *Instituto Internacional de Literatura Latinoamericana* (IILL) a este libro, como el mejor de crítica literaria publicado en 2017. El dictamen señala que en *Mujeres en tránsito* se proponen “nuevas cartografías que remodelan sures y nortes, por medio de una escritura amena y sutil”. En efecto, los mapas que Miseres recorre junto a las escritoras decimonónicas nos acercan a sus escritos y también al contexto histórico donde los produjeron. Esta cabal aproximación se funda, por un lado, en un aparato crítico actualizado, lo que acerca los debates más recientes en la temática y facilita en los ámbitos hispanohablantes la circulación de las últimas investigaciones en lengua inglesa. Por otro lado, el puente “transatlántico” que establece Miseres en la selección del corpus (una autora francesa y tres sudamericanas), y en el cruce de recorridos (internos en el continente e interoceánicos), le permite incorporar nuevos estudios latinoamericanos y abrir los espacios recorridos a una mirada “transnacional”. Esto es sugerente porque ayuda a no perder de vista relaciones sin fronteras, lo que sí ocurre cuando se revisan textos de una sola autora y lo que es habitual hallar en estudios sobre el siglo XIX, considerado el de la formación de los estados nacionales, en análisis enriquecedores que se han impregnado con el imaginario construido sobre el cuerpo femenino y su lugar en el contexto nacional pero que no traspasan conceptos tales como el de “madre republicana”.

Por otra parte, el acento puesto en analizar cómo cada autora construye los imaginarios americanos, que hace foco en la condición femenina de estos relatos que se insertan en una temática desarrollada mayormente por varones, agrega una visión ampliada sobre esos montajes. En particular, Miseres retoma los tópicos donde las autoras refieren las condiciones de vida de sus congéneres o de individuos en situación de subalternidad, según los van observando mientras viajan, lo que, al final, le permite afirmar que son los desplazamientos los que generan las reflexiones de estas cuatro autoras y no tanto sus

propias raíces (su raza, su etnia, su pertenencia social). Su punto de vista está focalizado en las “rutas”, como ella misma lo indica:

[...] *Mujeres en tránsito* ha buscado señalar las operaciones y discursos que se despliegan y reorganizan en ese movimiento continuo (de sujetos, de ideas, de conceptos) que condiciona el viaje y ha destacado los modos de ver y de pensar que se van gestando en el propio viaje y no son simplemente un resultado final de éste. En lugar de señalar identidades fijas a las cuales el sujeto se acerca o se aleja en su desplazamiento, los espacios que operan como comienzo y destino de los viajes aquí referidos también son vistos como parte integrante de este proceso de formación del pensamiento viajero. (208)

Lo que también remite al inicio de su obra, cuando ella vincula sus experiencias como mujer migrante, interesada en “mujeres que viajan”, pero más aún en los condicionantes actuales para cualquier mujer viajera, a partir del asesinato de las dos jóvenes mendocinas en Ecuador y la generación de “contrasentidos” en los discursos que comunicaron este aciago hecho. Desplazamientos propios que Miseres ha hecho desde su lugar natal, primero a la gran ciudad (Rosario, Argentina) donde accedió a las puertas de entrada de un camino más largo en el espacio de la crítica literaria, que ahora desarrolla en ámbitos académicos lejanos a su origen (Universidad de Notre Dame, Estados Unidos).

Mujeres en tránsito es una muestra de lo ya recorrido por Miseres, y algo más importante, es una invitación a acompañar a su autora a seguir atravesando esas

[...] líneas de fuga posibles de romperse y recomenzar en cualquier orden y momento a fin de seguir descubriendo estas conexiones trazadas entre mujeres viajeras desde los inicios de las literaturas nacionales en Sudamérica hasta las obras más recientes [...] (209)

En suma, Vanesa Miseres nos convoca a completar y complejizar nuestras propias aproximaciones a los relatos de viajeras, nos convida a revisar cómo las mujeres del siglo XIX, a través de sus escritos, explicitan relaciones culturales e identitarias que no siempre coinciden con los registros de homogeneidad cultural, tan presentes en el canon literario decimonónico.

Norma Alloatti
Universidad Nacional de Rosario

CYNTHIA TOMPKINS

Selimović, Inela. *Affective Moments in the Films of Martel, Carri, and Puenzo*. Palgrave Macmillan, 2018. 263 pp.

Inela Selimović's *Affective Moments* sets out to draw attention on “Argentina’s most prominent, prolific, and internationally reputable women directors” (1). Selimović’s book offers three sets of comparisons: Chapter Two: Minors and Homebound Violence encompasses Albertina Carri’s *La rabia* (2008), Lucrecia Martel’s *La ciénaga* (2001), and Lucía Puenzo’s *El niño pez* (2009); Chapter Three: Remediations and Affect includes Carri’s *Los rubios* (2003), Martel’s *La mujer sin cabeza* (2008) and Puenzo’s *Wakolda: El médico alemán* (2013); lastly, Chapter Four: Bold Boredoms, Libidinous Affects: focuses on Puenzo’s *XXY* (2007), Carri’s *Géminis* (2005), and Martel’s *La niña santa* (2004). By focusing on affect, Selimović’s book provides “a unique and multilayered insight into distinctly imagined

approaches to memory (individual, social, and historical), violence (political, emotional, and sexual), and desire (incestuous, homoerotic, and intergenerational)" (4).

In contradistinction to Laura Podalsky's groundbreaking *The Politics of Affect and Emotion in Contemporary Latin American Cinema* (2011), which argues that "certain contemporary films invite us to feel differently" (9-10), *Affective Moments* turns from the spectator to the "the ways in which the presence of pronounced--but reticent--affect complicates emotional bonding or emphatic relations in the diegetic worlds" (10). Indeed, Selimović sets out to answer questions such as:

How does affect shape the meaning of these particular films or endow certain moments in them with sociocultural significance? What kind of aesthetic newness do these filmmakers generate at the core of and beyond the NCA (New Argentine Cinema) by distinctly privileging affect over basic emotions? What can concentrated manifestations of affect reveal aesthetically about these film's sociopolitical commitments? (10).

Since emotions and their relationship to affect have been studied from a variety of disciplines, Selimović chooses to focus on encounters in which "affect arises in the midst of *in-between-ness*: in the capacities to act and be acted upon" (11). The excellent introduction explores the notion of affect palimpsestically interconnecting Gilles Deleuze, Patricia Clough, Melissa Gregg, Gregory J. Seigworth, Erin Manning, and Brian Massumi among others (10).

In Chapter 2 "the representation of physical and emotional violence, which stems from homebound territories in each film, is diffidently countered through intersubjective intensities that clash with... physical/emotional hostilities, abuse, and disrespect" (17). While affective moments center upon the figure of the minor, vulnerability and agency arise from "her socially constructed otherness:" an autistic child in *La rabia*, the indigenous maid in *La ciénaga*, and interracial (and I would add, inter class) female bonding in *El niño pez* (17).

Selimović's well researched contextualization of *La rabia* seems to miss the fact that an Argentine audience would automatically place Poldo and Pichón as "cuidadores"/ caretakers of neighboring *estancias*, owned most probably by absent landowners who reside in urban areas, most likely Buenos Aires, which explains their morose existence in a fallow land. Perhaps the most interesting point in this chapter is that far from being a source of pleasure, scopophilia functions, "as a compelling source of confusion, threat, and loss" (41). Furthermore, while "at the mercy of the adults [the child characters are] not completely beyond the realms of personal agency" (42). A striking observation regarding *La ciénaga* stems from Massumi's suggestion that "affect is not in time, it makes time, it makes time present, it makes the present moment" (53), because Selimović contends that the indigenous maid, who "informs Momi of Mecha's fall, seeks to stop [the] bleeding, and ultimately arranges Mecha's ride to the hospital... 'makes the present moment' by framing and actualizing it at the outset of the film. Along these lines, Selimović's analysis of *El niño pez* stems from the notion that affect arises from "*in-between-ness*," as she argues that "the protagonists' resistance toward their oppressive home in Buenos Aires originates from their erotic intensity [which] engenders a complexly bound yet displaced intersubjectivity that brims with emotional interest, angst, and commitment--that is, affective dwelling" (62).

Chapter 3 centers around "the adult protagonist's intimately paradoxical struggles over abandonment and attachment to relatively recent past" (17), though the past in question ranges from Nazi settlement in Argentina after WWII, to the most recent period of state terror (1976-1983), and its aftermath. Selimović explores Carri's "affective ethnographic processes" (95) by setting the "series of self-reflexive devices" in Carri's *Los rubios* (2003)

against the subsequent book *Los rubios: cartografía de una película* (2007). Furthermore, this counterpoint allows for a “remedial connection [that] generates affective moments that are closer to what Raymond Williams captures under the ‘structure of feeling,’ a category containing the difference between the ‘livable and articulable’” (96). For instance, the letters sent by Carri’s parents while incarcerated “function to remediate some mnemonic layers that continuously remain broken, incomplete, or ‘dismantled’ in the film” (106). Unsurprisingly, Selimović’s analysis of *La mujer sin cabeza* concludes by remarking that Martel “reemphasize[s] localized humanity affectively at its flagrant worst” (126). The chapter ends with a riveting study of the similarities, differences and correspondences between Puenzo’s film *Wakolda: El médico alemán* (2013) and the novel *Wakolda* (2009), amongst them, the role of silence and its effect on the different characters.

Finally, in Chapter 4 affective moments interact with “leisurely boredom in *Géminis*, compulsory boredom in *XXY*, and active monotony in *La niña santa*” (19). Selimović sets out to prove that “affective moments in these films indeed ‘provide access to knowledge;’ [signal] novel insights [regarding] memory, desire, and violence [and] engender subtle critiques of sociopolitical and cultural importance” (20). By exploring the interconnection between desire, which is “always focused,” and mood, which “is always dispersed” (178) in *XXY*, Selimović concludes that Alex’s desire to remain the same, “opens the potential for the initiation of the ‘secure emplacement’ of the protagonist’s intersex selfhood” (182). Selimović resorts to Deleuze and Guattari’s *Anti-Oedipus* in her study of Carri’s *Géminis*, which allows her to prove that, “if desire is repressed; it is because every position of desire, no matter how small, is capable of calling into question the established order of society” (183-84). Lastly, illicit desires punctuate Martel’s *La niña santa*; however, in exploring Amalia’s relationship to tactility, Selimović focuses on the way her affective engagement toward Jano, which is expressed through touch, overturns his initial actions, “turning him into an object of her inquisitive curiosity [and] also of agentic kinesthesia” (204).

In other words, Inela Selimović’s *Affective Moments* is a joy to read. In times of publish or perish rarely do we encounter such a rich, multilayered, and thoroughly researched book. Indeed, though the reference to Martel and Puenzo may seem off putting given the critical attention that their films have received, Selimović surprises us as her theoretically infused multidisciplinary approach yields original and profound insights.

Cynthia Tompkins
Arizona State University

Announcements

Implementation of Secure Encrypted Connections to our eChapters

We are pleased to announce that we have implemented secure encrypted connections for your [eChapters.com](https://www.fu.echapters.com) system via HTTPS. This protects all your data from being intercepted when being transmitted from the server to your computers. It also protects your login values from being captured in route.

Unfortunately, this change may cause a failure if you try to access your site with an address that includes "www". Your browser may complain if you use this address: <https://www.fu.echapters.com/>

So you and your users need to make sure the address specified is as follows: <https://fu.echapters.com/>

Call for Papers and Contributions

Bridges Across Cultures. 4th International Conference on the Arts and Humanities.

June 24th-28th, 2019, Maiori, Italy.

The “Bridges” conference provides an international venue and opportunity for academicians and professionals from various arts and humanities-related fields from all over the world to come together and learn from each other.

This conference serves as a place for scholars and experts with cross-disciplinary interests related to arts and humanities to meet and interact with members within and outside of their own particular disciplines.

TO SUBMIT A PAPER PLEASE PROVIDE BY EMAIL:

*A 200-word abstract

* A cover letter listing name (last, first), academic affiliation, title of the paper, telephone number, address & email.

All areas of arts and humanities are invited, but of particular interest are papers in the following fields: American Studies, Art History, Ethnic Studies, Film, History, World Literature, Popular Culture, Postcolonial Identities, Religion, Theatre, Visual Arts and Cross-disciplinary areas of arts and humanities.

Please send submissions to H.J. Manzari at bridgesacrosscultures@gmail.com

(mention area of your paper in the subject line). Reading time for papers is limited to 20 minutes. All papers MUST be in English. The deadline for submissions is **March 31st, 2019**.

Letras Femeninas

Letras Femeninas (<http://www.letrasfemeninas.org>) es el órgano oficial de la Asociación Internacional de Literatura y Cultura Femenina Hispánica.

Publica colaboraciones de los socios de número de AILCFH en forma de artículos críticos sobre literatura femenina y reseñas de libros escritos por mujeres. Las socias pueden enviar también poemas, piezas teatrales y narraciones por duplicado y a doble espacio, especificando el nombre y el país de origen de la autora.

Los artículos críticos deben oscilar entre las 17 y las 25 páginas a doble espacio y deben ser enviados por duplicado y de acuerdo con las normas editoriales establecidas en la última edición de The MLA Handbook for Writers. Deben venir acompañados de una breve sinopsis y de un sobre dirigido a quien lo remite, con la franquicia correspondiente en sellos sueltos o cupones internacionales. La cuota anual para pertenecer a la AILCFH incluye la suscripción a *Letras Femeninas*.

Envíe sus colaboraciones a: Prof. Dianna Niebyski, Letras Femeninas Editor University of Illinois at Chicago, Department of Hispanic and Italian Studies a dcn@uic.edu pero con copia a amarin25@uic.edu.

Ámbitos Feministas

Revista crítica multidisciplinaria anual de la coalición *Feministas Unidas Inc.*

An annual peer-reviewed multidisciplinary journal of criticism pertinent to current feminist issues in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, Caribbean, U.S. Hispanic and Latino Studies. The editors of *Ámbitos Feministas*, a multidisciplinary journal of criticism pertinent to current feminist issues in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, Caribbean, U.S. Hispanic and Latino Studies, invite unpublished critical essays in English, Spanish, and Portuguese on literature, film, art, plastic arts, music, gender studies, history, etc., relating to contemporary Hispanic/Luso/Latina women writers and artists. Original unpublished creative work (short stories, poetry) is also encouraged. The accepted papers will appear in the next annual fall volume.

Submit original and cover letter as Word attachments to carmen.urioste@asu.edu

Editorial Guidelines for Submissions:

A current membership to the coalition *Feministas Unidas Inc.* (<http://feministas-unidas.org>) is required of all authors at the time of submission and must be kept until the end of the process. [Membership information](#)

Manuscripts should be double-spaced and between 17-25 double-spaced pages in length, including all notes, as well as the Works Cited. They should be formatted using Times New Roman Size 12 and 1" margins.

For review purposes, originals should contain no reference to the author. Include a one page cover letter with author's information: name, rank, academic affiliation, email, postal address, essay's title, and a brief bio (8-10 lines) with latest publications.

Essays in Spanish, Portuguese or English, need to conform to the most recent versions of the MLA Style Manual and the MLA Handbook for Writers of Research Papers.

The end notes will be at the end of the essay, and they should not be inserted automatically. Please manually use numbers in superscript in the text and then refer to them in the end notes section.

Feministas Unidas Inc. in Congresses

FEMINISTAS UNIDAS, INC. en NeMLA 2019: Intersectional Feminism in the Age of Transnationalism

March 21-24, 2019 Gaylord National Resort Center, Washington, D.C.

This panel is organized by Feministas Unidas, a coalition of feminist scholars in Spanish, Spanish- American, Luso-Brazilian, Afro-Latin American, and U.S. Hispanic and Latino Studies. At our panel, we will discuss the ways in which transnationalism and feminism intersect in literature and film. What is the future of intersectional feminism in the age of transnationalism? How do literature and film help us understand the challenges that the feminist struggle will encounter in this era of growing interconnectivity? What positive and negative effects does the weakening of the nation-state model as a result of globalization have on the fight against gender-based discrimination? How do works of art by about women address the transformations in gender roles that are implicit in transnational experiences?

Chair: Olga Bezhanova, Southern Illinois University

- “The transformative Experience of the New Continent in Maruja Mallo’s Art.” Maria Alejandra Zanetta, The University of Akron
- “Nationalism and Feminism, Friends or Foes?” Olga Bezhanova, Southern Illinois University
- “The Positive Valence of Decadence in Lucrecia Martel’s Salta Trilogy.” Java Singh, Jawaharial University
- “Cisneros’s *The House in Mango Street* and Woolf’s *A Room of One’s Own*: Creating your Own Space.” Maria Davis, Emory University.

Treasurer's Report

July 1, 2018 – December 31, 2018

General Fund (including the Scholarship Fund. See below for a specific breakdown of the Scholarship Fund monies). **Submitted by Olga Bezhanova**

	In	Out
Previous Balance	\$18,302.55	
Membership dues through PayPal	\$390	
PayPal fees		\$19.06
Membership dues through mail	\$50	
Costs for Ambitos		\$1,515.06
Digitalization of archive		\$100
Essay Award (2 nd recipient)		\$125
Adela Zamudio prize, 2 nd place		\$200
Total:	\$16,783.43	

Scholarship Fund

	In	Out
Previous balance	\$2,305	
Contributions	\$10	
Grad Essay Award		\$250
Current Balance	\$2,095	

Membership Form Feministas Unidas, Inc.

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

To pay by check print this form and mail it with check payable to: *Feministas Unidas, Inc.*
 Membership is for JAN-DEC of each Calendar Year

Year(s) for which you are renewing/joining	JAN-DEC 2019
Yearly Dues	
Professor (\$20)	\$ _____
Associate Professor (\$20)	\$ _____
Assistant Professor (\$15)	\$ _____
Instructor (\$10)	\$ _____
Graduate Student (\$10)	\$ _____
Other (\$10)	\$ _____
Institution (\$25)	\$ _____
For all International Airmail Postage, please add \$5	\$ _____
Sponsor a Graduate Student (\$10)	\$ _____
Contribution to Scholar Funds (any amount)	\$ _____
TOTAL	\$ _____

NAME _____
 (NEW or UPDATED ONLY) E-Mail (please print clearly) _____
 (NEW or UPDATED ONLY) Preferred mailing address _____
 If you are sponsoring a young scholar or graduate student with membership in *Feministas Unidas, Inc.*:
 Individual that you are sponsoring _____
 E-Mail address (please print clearly) _____
 Preferred mailing address: _____

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

Dr. Olga Bezhanova
Associate Professor of Spanish Literature'
Dept. of Foreign Languages & Literature
Southern Illinois University, Edwardsville
2333 Peck Hall, Edwardsville, IL, 62026

Inquiries or e-mail corrections to: obezhan@siue.edu. Change or update your personal/professional at <http://fu.echapters.com>.

**Feministas Unidas, Inc.
Executive Board,
2018-2020**

President

Tina Escaja
University of Vermont (UVM)
Tina.Escaja@UVM.edu

Vice President

Cynthia Tompkins
Arizona State University
Cynthia.Tompkins@asu.edu

Book Review Editor

Carmen de Urioste-Azcorra
Arizona State University
carmen.urioste@asu.edu

Secretary

Marta Boris Tarré
The University of Idaho
martab@uidaho.edu

Treasurer

Olga Bezhanova
Southern Illinois University, Edwardsville
obezhan@siue.edu

Ámbitos Feministas

Carmen de Urioste-Azcorra, Editor
Arizona State University
carmen.urioste@asu.edu

Inmaculada Pertusa,
Associate Editor
Western Kentucky University
inma.pertusa@wku.edu

Magdalena Maiz-Peña,
Associate Editor
Davidson College
mapena@ davidson.edu

Newsletter

María Alejandra Zanetta
The University of Akron
Zanetta@uakron.edu

ListServ Moderator/News

Marta Boris Tarré
The University of Idaho
martab@uidaho.edu

Official Web Site

<http://feministas-unidas.org>

Feministas Unidas, Inc.

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

Feministas Unidas, Inc. Membership:

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

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

Olga Bezhanova
Treasurer and Membership Recorder
Associate Professor of Spanish Literature
Dept. of Foreign Languages & Literature
Southern Illinois University, Edwardsville
2333 Peck Hall, Edwardsville, IL, 62026

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

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

Ámbitos Feministas is the official critical journal of the coalition *Feministas Unidas, Inc.*

ISSN 2164-0998.

MLA and EBSCO indexed.

Peer Reviewed. Printed. Published annually in the fall.

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

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

ISSN 1933-1479 (print)

ISSN 1933-1487 (on line)

It is published biannually (October and February) by Publication on-line

Feministas Unidas, Inc. Newsletter welcomes books for review. Send books and other materials for review to:

Carmen de Urioste-Azcorra, Book Review Editor
SILC-Spanish Program; Box 870202; Arizona State University Tempe, AZ
85287-0202
carmen.urioste@asu.edu

For member-related news and information to be published in the Newsletter, please contact:

María Alejandra Zanetta, Newsletter Editor
Zanetta@uakron.edu