“Though we tremble before uncertain futures may we meet illness, death and adversity with strength, may we dance in the face of our fears.”

—Gloria Anzaldúa

April 2013

Society for the Study of Gloria Anzaldúa

El Mundo Zurdo

Plenary Speakers Chosen: Cindy Cruz and María Fránquiz

María E. Fránquiz is a Maxine Foreman Zarrow Endowed Faculty Fellow in Education and Assistant Dean for Faculty Development in The University of Texas at Austin's College of Education. In her role as assistant dean, she provides support for faculty in the areas of research and teaching. Her academic appointment is as full Professor in the Department of Curriculum and Instruction. She is also affiliate faculty in the Center for Mexican-American Studies. Dr. Fránquiz is a teaching consultant for the National Writing Project and teaches undergraduate and graduate courses on the theoretical foundations of bilingual education, biliteracy and culture, Latino children's literature, and writing in bilingual contexts. Her research is based on ethnographic examination of language and literacy practices in K-12 classrooms. Previous professor positions were at the University of Colorado in Boulder.

Left: Aztec gods Queszacoatl and his rival, Tezcatlipoca. According to the legend, Tezcatlipoca was the first to create the sun and earth only to be turned into a jaguar by Queszacoatl.

Above Right: Painting by Beatriz Gúzman Velasquez (2009)

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Nascha N. Gemein and
Comparative Indigeneities of the Americas
El Mundo Zurdo Plenary Speakers Chosen, cont.

(1995-2002) and at The University of Texas at San Antonio (2002-2008). Her published works include Inside the Latin@ Experience, A Latino Studies Reader (co-edited with Norma E. Cantú in 2010) and Scholars in the Field: The Challenges of Migrant Education (co-edited with Cinthia S. Salinas in 2004). Other publications include chapters in academic handbooks, chapters in edited books, and articles in peer-reviewed professional journals. Since 2007, Dr. Fránquiz has served as editor of The Bilingual Research Journal, the premier journal in the field of bilingual education.

Cindy Cruz is an assistant professor in the Department of Education at UC Santa Cruz. She is a critical ethnographer and her work with LGBTQ street youth is grounded by her use of testimonio methodologies, U.S. Third World feminisms, and critical pedagogy. She received her doctorate from UCLA in 2006, was a postdoctoral fellow at Cornell University through 2008, and is a member of the Decolonial Feminisms Research Group at UC Berkeley and the Human Rights and Decolonial Feminisms Research Cluster at UC Santa Cruz. Her work has been recognized with the Antonia Castañeda Prize from the National Association of Chicana and Chicano Studies in 2012 and the 2012 Best New Article of the Queer SIG of the American Educational Research Association. Her work can be read in Excellence & Equity in Education, Curriculum Inquiry, QSE: The International Journal of Qualitative Studies in Education, Chicana/Latina Education in Everyday Life: Feminist Perspectives on Pedagogy and Epistemology (edited by Dolores Delgado Bernal and Sofia Villenas), Theory into Practice, the Encyclopedia of Lesbianism, Body Movements: Pedagogy, Politics and Social Change (edited by Sherry and Svi Shapiro), and the Los Angeles/Berkeley-based queer ‘zine JOTA.

El Mundo Zurdo 2013
Activism, Philosophy & Pedagogy
An international conference on the work of Gloria E. Anzaldúa

The Society for the Study of Gloria E. Anzaldúa seeks submission of proposals for papers, panels of 3-4 papers, roundtables, workshops, and/or performances for its 5th International Conference on the work and life of Gloria Anzaldúa.

Guidelines: Proposals must include: 250-word abstract and a 100-word abstract suitable for publication in the conference program book. Panel proposals must include: proposals and abstracts from each paper and the name, address, phone numbers, e-mail addresses and institutional affiliations of each participant; audio-visual needs; and the contact information of the panel organizer to include name, address, phone number(s), e-mail address, and institutional affiliation.

We welcome proposals involving all facets of Anzaldúa’s life and work as they pertain to the conference theme: "ACTIVISM, PHILOSOPHY AND PEDAGOGY." The following tracks are merely suggested conceptual groupings for panel and performance presentations:

- BORDERS—explorations of border theory, borderlands ethos and other concepts of the Anzaldúaan thought focused on this key concept of her work in relation to the conference theme.
- GENDER AND SEXUALITY STUDIES—El Mundo Zurdo and the Atravesados, key to Anzaldúa’s thinking and application of her philosophical work in terms of "Activism, Philosophy, and Pedagogy."
- EDUCATION—pedagogical concerns surrounding her literary and philosophical works as well as her activism.
- INTERNATIONAL AND TRANSFRONTERA—The status of Anzaldúa studies at the international level that adheres to the conference theme.
- SPIRITUALITY—Exploration of Anzaldúa’s spiritual teachings with special regard to the theme of El Mundo Zurdo 2013.

Proposal Deadline: MAY 15, 2013
*Strictly Enforced*

Conference to be held
November 14-16, 2013 University of Texas, San Antonio- Downtown Campus
501 César E. Chávez Boulevard
San Antonio, TX 78207

Questions or concerns can be addressed to: gloria.anzaldua.society@gmail.com or cantun@umkc.edu.
We are seeking your submissions of artwork that engages the world of Gloria E. Anzaldúa, embraces the thoughts and questions she opened up for us during her lifetime, and that are politically charged and aesthetically innovative. If chosen, your artwork might be used in promotional materials pertaining to El Mundo Zurdo 2013. Suggested concepts of Anzaldúa's life and work:

- BORDERLANDS
- QUEER IDENTITY
- SEXUALITY
- EDUCATION
- INTERNATIONAL AND TRANSFRONTERA EXPERIENCE
- SPIRITUALITY
- ART, LITERATURE
- BORDER CROSSING
- MEZTIZAJE
- NEPANTLA
- MITA' Y MITA'
- SPIRITUAL & PHYSICAL WELLNESS

There are no fees for entry and no monetary payment for use of the image. SSGA committee will jury selections and notify as specified. If the artwork is selected for use on the program book cover, post and t-shirt, the artist must be willing to allow rights for reproduction for educational purposes by the SSGA, without restrictions, and submit the image in the requested Vector format.

All submissions must be uploaded as digital files (.jpeg or .tiff at 300 dpi or higher) to https://elmundozurdo2013.summittable.com/submit.

Questions or concerns can be addressed to: gloria.anzaldua.society@gmail.com or cantun@umkc.edu.
With *Comparative Indigeneities*, the contributors have provided a multidisciplinary anthology on critical aspects and terminological discussions of hemispheric indigenous movements within the dynamics of nationalist and transnational conceptualizations. Fueled by the mostly Chicana/o indigenismo movement of the 1960s, indigenous hemispheric approaches have taken multiple forms and engaged discourses surrounding the concepts of mestizaje and indigeneity, sovereignty and autonomy, borders and migration, as well as spirituality and healing. The editors' goal in fostering a hemispheric dialogue is to advance the "decolonization of indigenous epistemologies and ontologies while simultaneously forging relationships between native and non-native scholars" (14). The research presented in this collection demonstrates the complex relationships and causalities of external and internalized colonial forces, various forms of resistance and autonomy, and consequent political options and choices. Most importantly, it engages with and expands the intersections of mostly separate North and Central/South American discourses on indigeneity and mestizaje.

The anthology compiles twenty-one brief articles to provide rich insights into a variety of discourses and issues, as well as respective methodologies. Part One deals with the connotations and applications of indigenismo/indigenism and mestizaje and their impact on indigenous identities. Penelope Kelsey (ch 1) discusses notions of an American Indian nationalism beyond racialized settler definitions. Along similar lines, Peter Garcia and Enrique Lamadrid (ch 6) illustrate how the ritual of Indita singing deliberately uses hybridity and unites old traditions and present adaptations to counteract or heal experiences of cultural schizophrenia.

Lourdes Alberto (ch 2) and George Hartley (ch 3) explore the potential Chicana/o indigeneity for undermining borderlands discourses that treat boundaries as formative element in identity formations. Similarly, Jasmine Mitchell (ch 5) criticizes the idealized Amerindian and the concept of peaceful European and mestizaje interaction as foundational Brazilian myths. Of particular interest is David

**BOOK REVIEW:**

**COMPARATIVE INDIGENEITIES OF THE AMÉRICAS**

Surveying the Latina theatre movement in the United States since the 1980s, *La Voz Latina* brings together contemporary plays and performance pieces by innovative Latina playwrights. This collection of varying styles, forms, themes, and genres includes work by Yareli Arizmendi, Josefina Baez, The Colorado Sisters, Migdalia Cruz, Evelina Fernandez, Cherrie Moraga, Carmen Pelayo, Carmen Rivera, Celia H. Rodriguez, Diane Rodriguez, and Milcha Sanchez-Scott, as well as commentary by Kathy Perkins and Caridad Svich on the present state of Latinas in theatre roles.

In *Borderlands/La Frontera: The New Mestiza*, Gloria Anzaldúa writes about the significance of spirituality as part of the mestiza consciousness, adding to a fuller understanding of Chicanas feminism. Among the plays examined, in the works about la indigena and Cherrie Moraga, the editors draw parallels to Alzaldúa’s words in *Borderlands: La Frontera*, noting that the playwrights’ vision is closely aligned to the insight that Anzaldúa shared with us, understanding that despite “the struggle of identities, the struggle of borders is our reality still, and “one day the inner struggle will cease and a true integration take place.” (43-44) *La Voz Latina* expands the field of Latina theatre while situating it in the larger spectrum of American stage and performance studies? In highlighting the ethnic and cultural roots of the performance artists, the collection provides historical context as well as a short biography, production history, and artistic statement from each playwright. For an announcement from U of Illinois Press on this publication, please contact me at ecramirez7@yahoo.com.

By: Elizabeth C. Ramirez

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**Book Announcement: LA VOZ LATINA**

I am pleased to announce that *Theatre Journal* has just listed my latest book, *La Voz Latina: Contemporary Plays and Performance Pieces by Latinas*, in cooperation with the University of Illinois Press and co-edited by Catherine Casiano.

By: Elizabeth C. Ramirez
Continued from pg. 4

McNab's presentation of Métis indigeneity as a concept of mixed identity with a less destructive impact then the mestizo concept (ch 4). McNab stresses that the Métis’ explicit heterogeneity, not only in cultural heritage, but in languages, religions, patri—and matrilineal descent, and an understanding of miscegenation as a neutral component (67-68), can withstand attempts by the nation state to use Métis identity as a tool to erase indigeneity. Instead, the Métis demonstrate relative success in a process of nation-building, drawing from the concept of storytelling as "spirit memory" (77). McNab thus provides a helpful impulse for the discourse on mestizaje and ways to reconceptualize it.

Part Two examines migrations and the limits and possibilities of transnationalized identity formations. Bianet Castellanos (ch 7) and Walter Little (ch 8) focus on displaced Mayans who interpret their migrant experiences and choices based on their belief systems, for instance their reverence for the Virgin of Guadalupe as symbol of Mexican mestizaje and nationalism. Little's explanations concerning Mayan ritual specialists in the U.S. who perform the ritual elements of the Nimab'äl K'u'x Mayab' and its associated calendar as a decolonial project are especially fascinating. While migrants may understand their misfortunes as the consequence of leaving behind ancestral connections, the ritual practice connects them to home. Diana Da Silva (ch 9) outlines how organizations founded by Wixárika students in Tepic, Mexico, combat discrimination, stereotyping, and commercialization to provide an indigenous vision for their youth, while Arturo Aldama (ch 10) uncovers waves of nativism and racial xenophobia in the U.S. Southwest as a fear of an indigenous and mestiza/o reconquest.

Part Three traces the concepts of autonomy and sovereignty with a focus on countries without federally recognized indigenous sovereignties, which makes this part probably the most valuable one for Anglophone readers. Natividad Chong's (ch 11) comparative examination of the current state of ethnopolitics in Bolivia, Ecuador, and Mexico is outstanding. Ethnopolitics, argues Chong, are the third stage after independence and nation-building (174-175) and challenge the homogenizing nationalist movement towards a multicultural national identity and a pluralist participatory democracy. Chong identifies two major factors for the success of a multicultural transformation, i.e. the state recognition of ethnic diversity and the awareness among indigenous peoples of the possibilities of political organization (176).

Of particular interest is also Bettina Ng'weno's (ch 13) examination of the instable concept of Afro-Latino indigeneity in Haiti and Colombia, which further contributes a necessary, mostly overlooked perspective. Claiming indigeneity to the Americas facilitates rights of citizenship and autonomy, but sever their identification with Africa and Blackness, complicating questions of originality and land claims. Part Three closes with Byrt Weber and Ana Duarte's (ch 12) analysis of Mayan resistance and ongoing domestic autonomy based on self-subistence during colonial history on the Yucatan Peninsula, Victoria Bomberry's (ch 14) discussion of the Indigenous Autonomy Day in Bolivia, and Lourdes Nájera's (ch 15) analysis of maintained ethnicity and decreased autonomy and organization among the Zapotec community in Yalalag.

Part Four addresses cultural revitalization and art as decolonizing processes, especially through storytelling in its various forms and applications. Gabriel Estrada (ch 16), Debra Blake (ch 17), and Dylan Miner (ch 19) provide insightful readings of various artists' works and related media to illuminate queer literatures as embedded within oral traditions, Mayan counter-narrations to violent neocolonialism, and the expression of hemispheric solidarity building among indigenous, Chicano/a, and working-class movements. Scott Morgensen (ch 18) discusses media used by Native American AIDS organizers in the U.S. and Canada to promote indigeneity, indigenous gender perceptions, and pan-Indian spirituality. Interweaving family and personal histories, Sandra Gonzales (ch 20) and Luis Urrieta Jr. (ch 21) consider the dynamic and often conflict inducing aspects of identity, internalized colonial separatism, and intergroup aggression. Part Four confirms storytelling as a subversive, balancing, and healing activism among indigenous peoples.

Published in English, this refreshing anthology about the Américas facilitates a much needed contribution to the diversification of U.S. and Canadian indigenous discourses and draws attention on alternative conceptualizations and approaches as in Bolivia or Ecuador, for instance. It also highlights indigenous and mestiza/o networking and solidarity as well as the resilient essence of adaptive cultures, all of which is quickly overlooked and hesitantly integrated into the Anglophone discourse.

Reviewed by Mascha N. Gemein; University of Arizona
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Change the future.
Find other great books on Indigenous Peoples via our Secure Bookstore.
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About SSGA

Established in 2005 and housed at the University of Texas at San Antonio (UTSA), The Society for the Study of Gloria Anzaldúa (SSGA) provides a place for scholars, artists, students, and the community to come together with the intention of engaging in the spiritual work of Chicana feminist Gloria Evangelina Anzaldúa

ATTENTION MEMBERS: If you have any events, workshops, articles, papers, artwork, etc. that you would like to include in next month's newsletter, please contact us with the information provided above. DEADLINE: May 20, 2013

"Being Mexican is a state of soul—not one of mind, not one of citizenship. Neither eagle nor serpent, but both. And like the ocean, neither animal respects borders."

--Gloria Anzaldúa