EL MUNDO ZURDO 2019

PLANETARY CITIZENSHIP: ANZALDUAN THOUGHT ACROSS COMMUNITIES, HISTORIES, CULTURES

TRINITY UNIVERSITY • SAN ANTONIO, TEXAS • OCTOBER 31 – NOVEMBER 2, 2019

SOCIETY FOR THE STUDY OF GLORIA ANZALDUÁ
EL MUNDO ZURDO 2019
PLANETARY CITIZENSHIP: ANZALDUAN THOUGHT ACROSS COMMUNITIES, HISTORIES, AND CULTURES

THE INTERNATIONAL CONFERENCE ON THE LIFE AND WORK OF GLORIA ANZALDÚA
The Society for the Study of Gloria Anzaldúa
Trinity University
October 31 – November 2, 2019

INTERNET ACCESS ON CAMPUS:
NETWORK NAME: TUSecure  USERNAME: yuff  PASSWORD: cu4678u

USE OUR OFFICIAL HASHTAGS SO WE CAN SEE YOUR PHOTOS:
  #EMZ19 #ElMundoZurdo2019

Program designed by Natasha Sahu
October 2019

Dear Participants and Guests:

Welcome to Trinity University. Thank you for joining us for El Mundo Zurdo 2019, a conference on the life and work of Gloria Anzaldúa. The theme of the conference, *Planetary Citizenship: Anzaldúa across Communities, Histories and Culture* has drawn participants from a number of disciplines and institutions of higher learning across the country. Your work recognizes and extends the legacy of the legendary Tejana thinker and scholar, Gloria Evangelina Anzaldúa. The impressive program and the cultural events are testament of the current interest in Anzalduan studies.

Since 2007, The Society for the Study of Gloria Anzaldúa (SSGA) has provided a space for scholars and artists along with community members to come together and build on Anzaldúa’s legacy. This is the third gathering at Trinity University and we know you will continue to find inspiration and a receptive space to share your ideas and vision for a world where Anzaldua’s urging to “do work that matters,” can be realized.

At the 2018 conference, we celebrated the 30th anniversary of the publication of *Borderlands/La Frontera: The New Mestiza*. El Mundo Zurdo 2019 looks to the impact her work has had and to the relevance of her work for the 21st century across our diverse communities, histories, and cultures.

May your participation in the conference provide deep growth, transformative thinking, and shifts in perspectives. I wish you the best as you exchange ideas and build new connections.

Best wishes for your time at Trinity University,

Danny Anderson
President
October 31, 2019

Dear El Mundo Zurdistas:

I am elated to welcome you to El Mundo Zurdo 2019. For the past 12 years, the Society for the Study of Gloria Anzaldúa (SSGA) has hosted the EMZ conference and issued newsletters to provide a space for scholars and artists along with community members to come together and build on Anzaldúa’s legacy. It is always bittersweet to consider the logros, the accomplishments, of the Society in fulfilling our mission. We have aspired to create a space for dialogue and growth as we, empowered by the work of Anzaldúa and the Society, go forth in the world and live the reality of la Nueva Mestiza.

After deliberations that considered various topics, the organizing committee chose the conference theme for EMZ 2019. Our lively discussion as we began planning EMZ 2019, focused on our current situation and ended with a consensus as we agreed on a theme. The theme for El Mundo Zurdo—2019 Planetary Citizenship: Anzaldúan Thought across Communities, Histories, and Cultures—reflects our concern with the current state of affairs in our nation and in our communities. The subtitle of our conference highlights our commitment to engaging Anzaldúa’s work at all levels—the community, the past, and our current cultural realities. We chose to be inclusive, in Anzaldúan fashion, and integrate the academic scholarly endeavor of many of our members and the community activist actions of all of us.

As in the past, Aunt Lute will publish the proceedings from EMZ 2019. Our eternal gratitude to Aunt Lute Books for keeping Anzaldúa’s legacy alive through their commitment to publishing cutting-edge women of color writing and for providing the invaluable support to the editors of the volumes who are on the SSGA Publications Committee. In your packet, you have a copy of El Mundo Zurdo 7: Selected Works from the 2018 Meeting of the Society for the Study of Gloria Anzaldúa. We invite you to read and enjoy the papers and to submit your own work for El Mundo Zurdo 8.

Finally, we invite you to enjoy EMZ 2019. De todo corazón, I thank each and every one of you for your contributions, for being nepantleras, and for your daily actions to make this a better world for all of us.

On behalf of the SSGA Organizing Committee,

¡Gracias! …y ¡Adelante!

Norma E. Cantú, Ph.D.
Founder and Director, Society for the Study of Gloria Anzaldúa
Norine R. and T. Frank Murchison Distinguished Professor of the Humanities
Exhibit Opening: Thursday October 31, 2019 6 p.m.
On view until Friday, November 15, 2019.

The Movement Gallery
1412 E Commerce St, San Antonio TX 78205

Curated by Rebel Mariposa, Jess Gonzales and Eliza Perez.


Participating Artists: Alexandra Robinson, Andrea Rivas, Anel Flores, Cordelia Barrera, Cynthia Jane Treviño, Elva Salinas, Estafania Trejo, Jesusa Maria Vargas, Juan C. Escobedo, Julie Treviño, Karen Bravo, Kieran Myles-Andrés Tverbakk, Laura Rios Ramirez, Liliana Wilson, Maria Alvarado, Maritza Torres, Mónica J. Alaniz-McGinnis, Sara Smith and Sarah Castillo
Día de los Muertos Around San Antonio

DÍA DE LOS MUERTOS CON ESPERANZA
Friday, November 1, 2019  |  5pm – 11pm
Rinconcito de Esperanza (816 S. Colorado St., San Antonio, TX 78207)
Join the Esperanza Peace & Justice Center for our annual Día de los Muertos celebration! Free and open to the public. We will have a community altar/ofrendas exhibit, face painting, live music, a community procession, calavera poetry readings, local artist vendors, food, pan de muerto, and more! Our women’s clay cooperative MujerArtes will have their studio open so folks can visit, purchase their Day of the Dead artwork, and view demos to learn how the women create their clay artwork. For more info, call 210.228.0201.

DÍA DE LOS MUERTOS AT THE PEARL
Friday-Saturday, November 1- 2, 2019 | 5pm – 9pm
303 Pearl Pkwy, San Antonio, Texas 78215
The Historic Pearl honors the lives of lost loved ones with the third annual celebration of Día de los Muertos on November 1 and 2 from 5 to 9 p.m. Commemorate the rich, traditional Mexican holiday with altars (ofrendas) by local and regional artists, music, a procession, art-making, and more! The event is free and open to the public (Día de los Muertos attire and face painting are encouraged).

CELEBRANDO TRADICIONES: DÍA DE LOS MUERTOS
Friday, November 1, 2019  |  6pm – 11pm
Guadalupe Cultural Arts Center (1301 Guadalupe St., San Antonio, TX 78207)
Join us at the Guadalupe Patio and participate in art-making workshops, face-painting, and visit community altars while enjoying pan de muerto y chocolate. Performances by the Guadalupe Dance Company, Mariachi Azteca de América, Guadalupe Dance Academy and Mariachi Academy. Our Día de los Muertos Altar Exhibit in Galería Guadalupe will be open from 10am – 10pm. For more info check out www.guadalupeculturalarts.org or call 210-271-3151.

MUERTITOS FEST: MESTIZO
Friday, November 1, 2019 | 6-10:30pm  and  Saturday, November 2, 2019 | 12-4pm
SAY Sí (1518 S Alamo St. San Antonio, 78204)
Enjoy the exhibits, altars, festive food and artisan booths. Participate in hands-on art activities and our family-friendly best-dressed contest or be entertained with a procession as well as live musical and dance performances! For more info, call (210) 212-8666.

DAY OF THE DEAD SAN ANTONIO
Saturday, November 2, 2019 | 2pm-11pm
La Villita Historic Arts Village (418 Villita St, San Antonio, TX 78205)
Enjoy hands-on, family-friendly activities in Las Catrinas Plaza. Explore Día de los Muertos altars and see colorful skull sculptures. Experience culinary delights from premier chefs from Mexico and San Antonio in the Barrio Gastronómico. Have your face painted with the traditional and historic calavera design.
DÍA DE LOS MUERTOS ON THE OLD SPANISH TRAIL
Saturday, November 2, 2019
Centro Cultural Aztlan (1800 Fredericksburg Rd. Ste. 103, San Antonio, TX 78201)
12pm – 6pm (Altars in businesses along Fredericksburg & N. Flores on the Old Spanish Trail)
5 pm a Día de los Muertos procession from Deco HEB to the Deco
6pm – 10pm Centro Cultural Aztlan’s 42nd Annual “Altares y Ofrendas” exhibit; Live music performances including: Volcan, I Ching Gatos, Juan y Armando Tejeda, Tallercito de Son, and Network for Young Artists.
“Avenida de los Muertos” Artisan market, food trucks, face painting, pan de muerto, ¡y más! For more info, call (210) 432-1896.

DÍA DE LOS MUERTOS AT THE MEXICAN CULTURAL INSTITUTE
Saturday, November 2, 2019 | 6pm-9pm
Institute of Texan Cultures and El Instituto Cultural de Mexico
6:00pm: Visit the altars at the Institute of Texan Cultures where the procession will begin.
7:00pm: Follow the Carnaval de los Muertos from ITC to El Instituto Cultural de Mexico in a candlelit procession. 7:30pm: The procession will end at the El Instituto Cultural de Mexico with a feast of pan de muerto, tamales, and hot chocolate. Altars at the ICM will be dedicated to migrant children and to Mr. Tom Frost.

DÍA DE LOS MUERTOS AT SAN ANTO CULTURAL ARTS
Saturday, November 2, 2019 | 6pm-8pm
San Anto Cultural Arts (2120 El Paso St. San Antonio, TX 78207)
Join the procession from our Centro @ 2120 El Paso St. to the recently restored Peace & Remembrance mural @ 1013 S. Trinity St. We will honor those who have passed away from violence this year with music and poetry. Bring your ofrendas y fotos for our altar. Light refreshments will be served. Email elplacazo@sananto.org for more info.

DÍA DE LOS MUERTOS AT THE HISTORIC MARKET SQUARE
Friday-Sunday, November 1-3, 2019 | Multiple Times
Historic Market Square (514 W. Commerce St. San Antonio, TX 78207)
Celebrate a three-day long event with the private businesses of The Historic Market Square and The City of San Antonio. On Friday, Enjoy movie night at the plaza stage and a concert by 2018 Latin Grammy Winner Roger Velasquez and The Latin Legends. Día De Los Muertos weekend continues with live music, fiesta foods, working artists, folklórico dancing, and a procession on November 2 and 3, from 12 pm to 6 pm at The Historic Market Square! For more info, check out the Facebook page: https://www.facebook.com/events/2402705900002448
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**FRIDAY November 1, 2019**

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<tr>
<td>8:00 AM-5:00 PM</td>
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| 5:00 PM – 11:00 PM | **Altar**: This year, the Society for the Study of Gloria Anzaldúa's 2019 El Mundo Zurdo Conference meets the weekend of Día de los Muertos. We believe it is most appropriate for this year's Altar, or Ofrenda, for Gloria Anzaldúa to be in the heart of the community, with the Esperanza Peace and Justice Center, the organization that first brought her to San Antonio in 1989. The altar for Gloria Anzaldúa was created by members of the Society for the Study of Gloria Anzaldúa and was inspired by the Anzaldúa Archives at the University of Texas at Austin. The exhibit is open to the public during their annual community celebration. | Casa de Cuentos  
Esperanza Peace and Justice Center  
816 S. Colorado |
| 8:30-8:45 AM   | **Blessing**: Kalpulli Ayolopaktzin and Cecilia Aragón                                      | Fiesta Room              |
| 9:00-10:00 AM  | OPENING PLENARY — “Borderlands/La Frontera in the Rio Grande Valley: Poetry & Art Workshops Beyond University Walls”  
ROOM: Fiesta Room  
**Moderator**: Norma E. Cantú  
**Participants**: Victor Cruz, Celeste De Luna, María Luisa García, Emmy Pérez, Joan Pinkvoss, and Verónica Sandoval — “Lady Mariposa” | Fiesta Room |
| 10:00 – 10:30 AM | **BREAK**                                                                                | Fiesta Room              |
| 10:30 -11:45 AM | **CONCURRENT SESSIONS 1. A-C**                                                           |                           |
| 1. A. Room: Tehuacana | **PANEL**: Anzaldúan Artistic Expressions  
**Moderator**: Yndalecio Isaac Hinojosa  
   1. Angelina Sáenz, “Atrevidas Atravesando Nuestras Fronteras Cotidianas”  
   2. Yvette Chaírez, “Trauma as Non-ordinary Reality: Using Anzdulán Thought in Recuperating Painful Memories”  
   3. Erika Zavala, “The Trojan Burra/Mula of Gloria Anzaldúa: Characterizing ‘the Other’ and Facing Challenges in Education” |
| 1. B. Room: Dicke-Smith 218 | **PANEL**: The Coyolxauhqui Imperative: ‘Making (W)Holy’ Through Poetry  
**Moderator**: Carolina Hinojosa-Cisneros  
   1. Viktoria Valenzuela, “Unbirth Me: A Conocimiento as M(other)”  
   2. Samantha Ceballos, “Nepantlera of Blackout Poetry: A Conversation on Art as Healing”  
1. C. Room: Fiesta Room
PANEL: Testimonio, Relationships, and Mythic Realities in El Mundo Zurdo: New Fiction and Poetry from Queer Tejana Writers
Moderator: Luella L. D’Amico

1. Maribel Rubio, from “Works in Progress”
2. Anel I. Flores, from “Works in Progress”
3. jo reyes-boitel, from “Michael + Josephine”
4. ire’ne lara silva, from “The Light of Your Body”

12:00-1:15 PM LUNCH Ruth Taylor Theater Courtyard
1:30 - 2:45 PM CONCURRENT SESSIONS 2—A-E

2. A. Room: Tehuacana
PANEL: Anzaldúa: Literary Uses, Approaches, and Translations
Moderator: Thayse Madella

1. Inmaculada Lara-Bonilla, “Transfrontera Relations: The Phenomenology of Reading in Gloria Anzaldúa’s Nepantla and Josefiná Báez’s el Ni¿."
2. Cecilia Macias-McCardle, “Decolonial Pedagogies and the Teaching of Martínez’s Each & Her”
3. Mauricio Patrón Rivera, “Geographies of Translation"  

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2. B. Room: Dicke-Smith 218
PANEL: Interdisciplinary Anzaldúan Incursions
Moderator: Laura Lomas

1. Stephanie Álvarez, “Mujeres Honoring the Legacy of Anzaldúa in the Río Grande Valley; From Zines, Annual Celebrations, Libraries, Courses at the University to Year-Long Celebrations”

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2. C. Room: Dicke-Smith 320
READING: Rewriting the Miswritten: Speaking in Tongues through Anzaldúa Borderland Theory, Chola Nepantla Praxis, Spirituality, Queer Theory and Poetry
Moderator: Linda Heidenreich

1. César L. De León, “Florecita: Poetry Selections from a Manuscript in Progress Centered around Jotería along the Border”

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2. D. Room: Northrup 312
WORKSHOP: Bailando Entre Medio
Moderator: Barbara Renaud González Fabiola Torralba, “Bailando Entre Medio”

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2. E. Room: Northrup 332
POETRY: “When Space and Cuentos are Queer.” Poetry by the Participants of Queering Cuentos, Aunt Lute’s 2019 Summer Poetry Workshop
Moderator: Verónica Sandoval, “Lady Mariposa”
Poets: Victor Leo Cruz, María L. M. García, Priscilla Luera, Rolando Serna, Dakota Rose Serna, Mar Torres
### 2:45 – 3:00 PM

**BREAK**

**Fiesta Room**

### 3:00 - 4:15 P.M.

#### CONCURRENT SESSIONS 3  A-E

#### 3.A. Room: Tehuacana

**PANEL:** Subalternos y Nepantleros  
**Moderator:** Erika Zavala

**NOTE: PAPERS WILL BE DELIVERED IN SPANISH**

1. **Elia Hatfield**, "Gloria Anzaldúa: de sujeto atravesado subalterno a lo marginal en el centro"
2. **Carlos "Martin" Vélez Salas**, "Reflexiones ante los futuros neplanteros translingües del español en San Antonio, Texas"

#### 3.B. Room: Dicke-Smith 218

**PANEL:** Migrations and Transfronteras  
**Moderator:** Anel Flores

1. **Estee Hernández, Ashley Rosado** and **Kelly Ramírez**, "Forging a Colectiva as a Libera
tory Methodology"
2. **Bernardita M. Yunis Varas**, "Anzaldúan Thought in Articulating Methodologies of Embodied Experience to tell a Recovery Story of (Colonial & Forced) Migration"
4. **Natalie Amador Solis**, "Transnational Spiritual Activism between Los Angeles and Mexico City: Queering Chicanx/Mexican Art and Aesthetics"

#### 3.C. Room: Dicke-Smith 320

**WORKSHOP:** The Journey home to the self: El trabajo de nuestra alma  
**Moderator:** Samantha Ceballos

**Ricardo L. Franco**, "The Journey home to the self: El trabajo de nuestra alma."

#### 3.D. Room: Northrup 312

**PANEL:** Poesía Nueva of the Borderlands: On Faith, History, and Identity  
**Moderator:** Adrianna Santos

**ire’ne lara silva, Natalia Treviño, Rodney Gomez,** and **Octavio Quintanilla**

#### 3.E. Room: Northrup 332

**PANEL:** The Borderlands of Identity in the Nuevo South  
**Moderator:** Brenci Patiño

1. **T. Skye Phinizy**, "Resistance and Privilege: An intersectional Anzaldúan Self-Analysis"
2. **Angie Contreras**, "The Generational Divide: Being My Parents' Navigator"
3. **Soph Margulies**, "Who Am I?: Understanding My Borderlands Using Poetic Inquiry"

### 4:15-4:30 PM

**BREAK**

**Fiesta Room**

### 4:30-5:45 PM

#### Concurrent Sessions 4  A-D

#### 4.A. Room: Tehuacana

**PANEL:** Re-constructing Identities through Autohistoria-teoría, Borderlands Art Practice, and Border Mobile Art Museums  
**Moderator:** Sarah Piña
2. Leslie C. Sotomayor, “Transformation through Autohistoria-teoría and conocimiento”

4. B. Room: Dicke-Smith 320
   ROUNDTABLE: Ni Aquí Ni Alla: First Generation Latina College Students Navigating la Frontera between Academia and la Cultura de la Raza
   Moderator: Alonzo Silavong
   Participants: Chelsea R. Barron Dávila-Conaway, Jacqueline Cantú Contreras, and Brittany Hudson

4. C. Room: Northrup 312
   POETRY: Fronterizas: Dispatches from Border Writers
   Moderator: Philis M. Barragán Goetz
   Participants: Octavio Quintanilla, Isaac Chavarría, Carolina Monsiváis, and Christopher Carmona

4. D. Room: Northrup 332
   PANEL: Arte Mestizo en el RGV
   Moderator: Leslie “Nicky” Martinez
   1. María L. M. García, “Community Art•iculation”
   2. Regina Pérez Kamel, “Borderlands Theories & Art History Methodologies”

FRIDAY NIGHT:
CULTURAL EXPERIENCE: DIA DE MUERTOS EN SAN ANTONIO
(SEE: LIST OF VARIOUS EVENTS ACROSS TOWN)

SATURDAY, November 2, 2019

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| 8:00 AM – 8:45 AM  | Special Session: Coyolxauqui ReMembered  
                  | Moderator: Claudia García-Louis          | Tehuacana |
|                    | Participants: Laura Rios & Cecilia Aragón |             |
| 9:00 AM - 10:15 AM | Concurrent Sessions 5 A-E                 |             |

5.A. Room: Tehuacana
   PANEL: Theoretical Matters: Anzaldúa’s Concepts and Nepantlera Subjectivity
   Moderator: Sam Stoeltje
   1. Sonya Alemán, “Mapping out the Latina gaze through Anzaldúa’s concepts of conocimiento, nepantla, and mestiza consciousness”
   3. Ethan Trinh, “Breaking down the Coatlicue State to See a Self: Queer Voices Within a Circle”
5.B. Room CSI: Dicke-Smith 218

PANEL: Liberatory and Decolonial Pedagogies

Moderator: Philis M. Barragán Goetz

1. Alicia Reyes-Barriéntez, “Gloria Anzaldúa, Paulo Freire, and bell hooks: Education as Liberatory Praxis for Students of the Borderlands”

5. C. Room: Dicke-Smith 320

ROUNDTABLE: Gloria Anzaldúa en México: Translation and Higher Education

Moderator: Mauricio Patrón Rivera

Participants: María del Socorro (Coco) Gutiérrez-Magallanes, Ana Lorena Carrillo Padilla, Cora Jiménez Narcia and Javier Alejandro Camargo Castillo

5. D. Room: Northrup 312

PANEL: Anzaldúan Perspectives in Higher Education: Corridos, Research Methods, Ethnic Studies, and Beyoncé

Moderator: Gloria Gonzales

1. Sylvia Mendoza Aviña, “Corridos as el mundo zurdo Praxis in a Chicana/o Studies Community College Classroom”
2. Nancy Huante-Tzintzun, “Pedagogies of shedding, crossing, and moving: Teaching Ethnic Studies courses with support of Anzaldúa’s concepts of entering the serpent, la facultad, and atravesada.”
3. Alma Itzé Flores, “Beyoncé’s Path of Conocimiento”

5. E. Room: Northrup 332

PANEL: Teaching with Anzaldúan Pedagogies

Moderator: María Franquiz

1. Tala Khanmalek, “Archive of Logs: Anzaldúa, Diabetes, and Bodily Difference”
2. Andrew Uzendoski, “Anzaldúa and Allyship: Using the Archive to Teach Borderlands as an Ally”

10:15 AM to 10:30 AM  BREAK  Fiesta Room

10:30AM to 11:45 AM  CONCURRENT SESSIONS 6  A-E

6. A. Room: Tehuacana

PANEL: Anzaldúa as Philosopher: Doing Work that Matters

Moderator: Rita Urquijo Ruiz

1. Mariana Alessandri, “Gloria Anzaldúa, Chicana Existentialist”
3. Alexander Stehn and Mariana Alessandri, “La Mexicana en la Chicana: The Mexican Sources of Anzaldúa’s Philosophy”

6. B. Room: Dicke-Smith 218

PANEL: Creating a Space for Teaching and Resistance

Moderator: Laura Rendón

1. Mercedes Ávila, “Toward a Nuevomexicana Consciousness: An Exploration of Identity through Education as Manifest through the Colonial Legacy”
3. **Sylvia Mendoza** and **Lisa Mendoza Knecht**, "Using Theory in the Flesh to Create a Children's Book Featuring a Fat, Brown Protagonist"  

6. C. Room: Dicke-Smith 320  
**PANEL:** Anzaldúa Pedagogies and Food Justice in the Borderlands  
**Moderator:** Margaret Cantú-Sánchez  
1. **Candace K. de León-Zepeda**, “Decolonizing the Teaching of Composition, Literature and Creative Writing: Using Anzaldúa Thought to Construct/Deconstruct a Graduate Curriculum”  
2. **Victoria Navarro Benavides**, "Re-envisioning the Notion of Home in the Borderlands—Chicana/Latina First-Generation College Graduates”  
3. **Angela Vela**, "Food Justice in Anzaldúa’s Borderlands"  

6. D. Room: Northrup 312  
**PANEL:** Autohistorias: Testimonio, Oral Histories, and Autoethnography  
**Moderator:** Elsa Ruiz  
1. **Karla O'Donald, Miryam Espinosa-Dulanto** and **Freyca Calderon-Berumen**, “*Testimonio* in Teacher Education Programs”  
2. **Polet Campos-Melchor**, "A Queer Xicana’s Testimonio of Attending a Hispanic Serving Institution”  

6. E. Room: Northrup 332  
**ROUNDTABLE:** Knowing Gloria Anzaldúa: Personal Recollections  
**Moderator:** Gabriella Gutiérrez y Muhs  
Participants: **Juanita Díaz-Cotto, Mariana Romo-Carmona, Joan Pinkvoss and Liliana Wilson**  

| 12:00 -1:00 PM | **CLOSING PLENARY:** meXicana Fashions in the Borderlands  
**ROOM:** Fiesta  
**Moderator:** Norma E. Cantú  
Aída Hurtado, Rachel González-Martín, Gabriella Gutiérrez y Muhs, Domino Pérez and Micaela Díaz-Sánchez |
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<td><strong>CLOSING CEREMONY:</strong> Kalpulli Ayolopaktzin and Cecilia Aragón</td>
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| 2:00-4:00 PM | **POST CONFERENCE PLÁTICA**  
**Words, Images & Artifacts:**  
A Gloria Anzaldúa Archival Exhibit  
A plática on the exhibit of Anzaldúa’s drawings and her archive  
Participants: Norma E. Cantú, Graciela Sánchez,  
Inmaculada Lara-Bonilla, Coco Magallanes and Liliana Wilson  
**Esperanza Peace and Justice Center**  
922 San Pedro Ave |
PROGRAM

FRIDAY NOVEMBER 1, 2019

Blessing 8:30 AM – 9:00AM  ROOM: FIESTA
Kalpulli Ayolopaktzin and Cecilia Aragón

Welcome
Norma E. Cantú for the Society for the Study of Gloria Anzaldua

Opening Plenary Panel—9:00 A.M. -10:00 A.M.  ROOM: FIESTA

*Borderlands/La Frontera* in the Rio Grande Valley: Poetry & Art Workshops Beyond University Walls


**Moderator**: Norma E. Cantú

As global citizens, we need to work outside of traditional academic spaces. The participants in the Opening Plenary Panel discuss the challenges of implementing grant-funded poetry and art projects in B/borderland communities, where community gathering spaces are scarce. The 2019 Rio Grande Valley Poetry & Art Project with Aunt Lute Books, underwritten by an AKR Foundation grant, hosted poetry workshops for LGBTQIA+ participants and allies at a public library and poetry & art workshops for young women, including new mothers, at two alternative high schools. All workshops used *Borderlands/La Frontera* as a primary text.

Concurrent Session 1 – 10:30 A.M. -11:45 A.M. (1-A—1-C)

1-A Room: Tehuacana  Title: *Anzaldúan Artistic Expressions*

**Moderator**: Yndalecio Isaac Hinojosa

**Angelina Sáenz**, Poeta
“*Atrevidas Atravesando Nuestras Fronteras Cotidianas*”

Poems responding to *Borderlands/La Frontera* will be read. The themes in the book continue to inform my cotidianidad as a Chicana, mother, educator, writer, cultural activist, Budista y compañera. The pain, outrage and illumination in both the book and poems are relevant to our continuing crisis on our metaphorical and actual borders.

**Yvette Chairez**, University of Texas, San Antonio
“*Trauma as Non-ordinary Reality: Using Anzaldúan Thought in Recuperating Painful Memories*”

In the tradition of Gloria Anzaldúa, I am attempting an autohistoria-teoría to re-examine a shared memory my cousin and I have of an apparition of our dead abuelo appearing at our abuelita’s front door one summer day in 1987. He was a domestic abuser and child sexual predator, and staunchly protected by the women in our family. Using a feminist methodology, I evaluate this “memory” as a moment of “nonordinary reality,” linking
Anzaldúa’s concepts of ensueños and nepantla with trauma studies to assess the opposing impacts it has had on my life and my cousin’s.

**Erika Zavala,** Texas Tech University  
“The Trojan Burra/Mula of Gloria Anzaldúa: Characterizing ‘the Other’ and Facing Challenges in Education”

This paper argues that Gloria Anzaldúa’s literary artwork and legacy offers an example of a Chicana who managed to surpass the significant obstacles in the social arena and, at the same time, managed to overcome educational challenges in a university environment. By exploring feminist perspectives based on the identity and the theory of the subaltern found in *Borderlands /La Frontera*, this study analyzes the way Anzaldúa’s work underscores the need for visibility and representation of Chicanx/Latinx women in higher education. Through her artwork, Anzaldúa offers a blueprint for transparency and exposure of the subaltern woman in a hegemonic world.

**1-B Room: Dicke-Smith 218**  
**Title: The Coyolxauhqui Imperative: ‘Making (W)Holy’ Through Poetry**  
**Moderator:** Carolina Hinojosa-Cisneros

**Viktoria Valenzuela,** Our Lady of the Lake University  
“Unbirth Me: A Conocimiento as M(other)”

*In Bed: A Postpartum Romance,* is a collection of poems about healing after cesarean section birth. This poetry collection speaks to the fragmentation and dismemberment of postpartum healing with the Coyolxauhqui Imperative in place as decolonized conocimiento and postpartum healing. Valenzuela has selected seven of her poems that lyrically describe her inner moments of Chicana m(other)ing, new marital romance, and postpartum body trauma from C-section birth. Her testimonio seeks to not be silenced when it comes to the reality of interpreting and reinterpreting herself through poetic conocimiento. She is her own shaman as she writes poetry, the bridge, between life and death.

**Samantha Ceballos,** Our Lady of the Lake University  
“Nepantlera of Blackout Poetry: A Conversation on Art as Healing”

In my presentation I will discuss how we can heal ourselves of trauma through the use of blackout poetry. The power to take a negative occurrence in a piece of text and transform the words into a work of art thus enacts healing through piecing together Coyolxauhqui. The poems presented are created from recent newspaper clippings varying in subject matter. By using art as medicine, we heal ourselves from the traumas carried in/by/on the body. As Anzaldúa writes in *Light in the Dark*, “the healing of our wounds results in transformation, and transformation results in the healing of our wounds” (19). We are a part of the ongoing process of alleviating trauma, art is a way of coping.

**Carolina Hinojosa-Cisneros,** Our Lady of the Lake University  
“Theopoetics of Conocimiento and Spiritual Activism Toward a Decolonial Pedagogy: ‘Un Jale Bruto’”

In my presentation I explore Anzaldúa’s theopoetics of conocimiento and spiritual activism toward a decolonial pedagogy. By utilizing a holistic and critical approach in the classroom, we can reclaim the tension between hope and trauma with a collective imagination toward a liberative praxis. In *Luz En Lo Oscuro* Anzaldúa posits, “creating theories of nearly unconscious processes va ser un jale bruto” (96). The theopoetics presented from *Luz En Lo Oscuro* act as the bridge we cross when bearing witness from our collective imagination. Through Anzaldúa’s theopoetics, we re-member Coyolxauhqui back together. We become shamanistic pedagogical healers in reconstructing “our dismembered psyches” (22).
Maribel Rubio, Independent Writer
“from Works in Progress”
I will be reading from the second book I am currently writing and discussing the implications of neglect, emotional, and verbal abuse from the perspective of a child in her formative years until early adulthood. The main purpose for this project is finding and acknowledging the pain caused to the children and healing through anecdotal discussions of the characters’ lives. Looking into the teachings of the grandmother and applying her strength and resolve in their own lives, their paths change leading to self-actualization, forgiveness, and permission to move on and succeed in life through love and acceptance.

Anel I. Flores, Independent Scholar/Author/Artist
“From Works in Progress”
While for all women, our sexuality, gender variance, gender exploration, and body love is viewed by many as residing in the margins, on the fringe and shamed, I word to produce truths of how the butch/queer/nonman/mujer- “me”- labors to learn, to wonder, to survive, to maneuver, to birth, and to celebrate body, family, self, existence, future, and celebration. I will offer an access point to investigate how sensory, spirit, environment and memory are recalled in the body through my writing in my novel in progress, Sol, Behind the Rain Curtain and my graphic memoir in progress, Pintada de Rojo.

jo reyes-boitel, Independent writer
“From Michael + Josephine”
__Michael + Josephine__ (a novel in verse) is an unexpected love story between St. Michael the Archangel (reimagined as a queer woman), and Josephine, a multiethnic Latina who works as a disaster relief worker. Love is easily dismissed as they struggle with their own hurts at the face of personal and political arenas. But allowing love to grow gives each the chance to heal and place new importance on personal and community connection. I will discuss the power of self-love and healing in a time where others would have us without our power; how speaking can dismantle what holds us down.

ire’ne lara silva, Independent Writer
“From The Light of Your Body”
I’ll be reading an excerpt from a new short story and discussing the development of my new project, a collection of thirteen short stories, tentatively titled _The Light of Your Body_, that explores healing the wounds of the conquest, the importance of art, and how stories inhabit the body—the mythologized, sexualized, historicized body. My work up to this point has been concerned with healing—through opening dialogues about grief and loss, about chronic illness and mortality, about sex and sexuality, about violence and culture, and about how we create ‘maps’ for affecting transformation.

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**12:00-1:15 LUNCH—RUTH TAYLOR THEATER COURTYARD**
In her life-long search to theorize historical and personal experiences of in-betweenness Gloria E. Anzaldúa devised theories in which border, borderlands, bridges, divides, nepantla are centerpiece terms and notions of a phenomenology of decolonial change. These concepts often address not only issues of location, but also of relationality in processes of colonization/ decolonization and migration. Similarly, other Latina writers and thinkers, such as Afro-Dominican York author and performer Josefina Báez, have explored the spaces, conditions, subjectivity and relations of in-betweenness in the context of migration through the concept of el Nié and ‘bliss,’ imagined, not territorial, but relational spaces and states. Both authors as well connect the inhabiting of such spaces with the intimate (yet collective) practices of reading and writing, which is the focus of this paper.

Decolonial pedagogies founded in Gloria Anzaldúa's writing seek to break down the violent power structures students and teachers operate within. My narrative paper will examine a lesson I delivered on Each and Her, by Valerie Martínez, during which I self-censored. I investigate how emotional responses to challenging content can be considered part of the learning process. Decolonial pedagogies can reframe teaching epistemologies to welcome affective facets of teaching practice and provide critical tools for reflection.

In this paper, I propose that “geographies of translation” offer a way of revisiting the feminist theories of translation in transcultural contexts. In order to support my assertion, I use the work on my translation, from Spanglish to Spanish, of Anzaldúa’s “Geographies of Selves,” the fourth chapter of her book Light in the dark / Luz en lo oscuro, based on my research journal for this task. My hypothesis is that Anzaldúa’s work deploys in itself an exercise of reading as translation, and therefore it gives guidelines for its own translation to other languages such as Spanish. The result should be a useful translation for specific reading communities and their located geographies.

This presentation will attempt to offer an overview of the tireless work done by numerous mujeres to honor Anzaldúa’s legacy in her hometown the Río Grande Valley. Their commitment...
to honoring Anzaldúa’s legacy emerges from multiple places but mostly out of a deep desire to ensure that: 1. more Valley community residents have access to Anzaldúa’s work outside of the college campus and 2. that more students do not leave her alma mater Pan American College, legacy institution of now University of Texas Rio Grande Valley, without having the opportunity to engage in Anzaldúa’s work.

Michaela Django Walsh, Bowling Green State University
“Partiendo la madre: Borders, Thresholds, and Performances of Crossing”

This paper theorizes the physical and symbolic space of the border through the lens of the caminata nocturna, a simulated border crossing experience hosted by an indigenous community known as the Hñähñu on their ancestral lands, 700 miles from the physical US/Mexico divide. Here the border is both spiritual and symbolic, sacred and brutal. Drawing from an Anzaldúan critique of power that unsettles hegemonic historical accounts, I argue that the caminata not only upturns naturalized notions of the border, but it also performs a claiming and reclaiming of place from the subaltern perspective of a community whose existence predates the formation of the US and Mexican nation states.

Gloria Gonzales, University of Texas, San Antonio
“Las Invisibles: The Women of the Tejano Music Industry”

This presentation is based on interviews with women in the Tejano music industry. Using Anzaldúa’s concept of conocimientos, I chart the experiences of women inside the Tejano music industry. They experience the conocimientos whether their chosen field within the industry be in production, public relations, or one of the other fields. Each of the women experience the conocimientos in a different way because each journey is unique. Experiencing the conocimientos may be very painful but the outcome is always enlightening. Anzaldúa’s conocimientos are the guiding light that take women to the spaces where their talents and contributions can be fully valued.

2-C Room: Dicke-Smith 320       Title: Rewriting the Miswritten: Speaking in Tongues through Anzaldúa Borderland Theory, Chola Nepantla Praxis, Spirituality, Queer Theory, Poetry, and Music
Moderator: Linda Heidenreich

César L. De León, University of Texas, Rio Grande Valley
“Florecita: Poetry Selections from a Manuscript in Progress Centered around Jotería along the Border”

“De esas cosas no se habla/ escribe,” “Make your writing ‘universal’,” “people have written about being gay before,” “oh, another poem about the border, that’s really popular right now.” If this sounds familiar, then you know that the only answer to any of these comments is to keep writing and creating art and scholarship about our experiencias. For my presentation I’ll be reading selections from my manuscript in progress which intersects with Anzaldúa’s queer and border theories in relation to gender, identity, family, and community.

Erika M. Garza-Johnson, South Texas College
“Bitter con Glitter: Healing as a Nepantlera in Trump’s Border Crisis”

The act of bridging oneself through spirituality, through pre-colonial and colonizer spiritual and religious practices, writing in stasis, prayer as poetry, healing the broken pieces, can seem a daunting and impossible task. In my working manuscript entitled Bitter con Glitter, a broken and depressed woman who feels the weight
of many roles, tries to heal in the heartlessness of Trump’s America. Wading through the headlines, the river of apathy, I try to heal the border wound that “scrapes against itself and bleeds.”

**Priscilla Celina Suárez**, McAllen Public Library
“Jukebox in la Frontera: A Reflection on the Music and Invisible Borders of South Texas”

I am from la Frontera in South Texas that appears in Anzaldúa’s works. The same region that has most recently been captured by the lens of the media, with misconceptions telling false narratives of our current transitions. In my presentation, I will share poetry (from regional poets and my own) that document the realities we’re living, and the music that finds its way into our stories.

**2-D Room: Northrup Hall 312**
**WORKSHOP: Bailando Entre Medio**
**Moderator:** Barbara Renaud González

**Fabiola Torralba,** Independent Scholar
“Bailando Entre Medio”

*Bailando Entre Medio* is a movement-based workshop where participants will be invited to explore Gloria Anzaldúa’s concept of nepantla through a semi-structured improvisation dance practice. Individuals of all ages, abilities, and experience are invited to learn about movement research and how this can facilitate an embodied approach to theoretical based understanding.

**2-E Room: NH 232**
**Title:** "When Space and Cuentos Are Queer," Poetry by the Participants of Queering Cuentos: Aunt Lute’s 2019 Poetry Workshop
**Moderator:** Verónica Sandoval ‘Lady Mariposa’

**Poets:** Victor Leo Cruz, María L. M. García, Priscilla Luera, Rolando Serna, Dakota Rose Serna, Mar Torres

This poetry reading and plática brings together the participants of a three-week summer poetry workshop. Through Anzaldúa’s poetry and theories, participants unpacked the complicated tapestry of todos los cuentos that define them. They composed poetry that encapsulated their movimientos de rebeldía, their politicization, their resistance, their survival, and their own naming. The writers of Queering Cuentos are of all ages, of varying identity, of varying writing experiences with various levels of prior exposure to Anzaldúa scholarship. Through the cuentos they tell of their lives, audience members will come to feel and see what life is like in the Rio Grande Valley 32 years after *Borderlands/La Frontera: The New Mesitza.*

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**BREAK 2:45-3:00 P.M.**

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**Concurrent Session 3 – 3:00 P.M. -4:15 P.M. (3-A—3-E)**

**3-A Room: Tehuacana**
**Title:** Subalternos y Nepantleros
**Moderator:** Erika Zavala

**NOTE: PAPERS WILL BE DELIVERED IN SPANISH**

**Elia Hatfield,** Lamar University
“Gloria Anzaldúa: de sujeto atravesado subalterno a lo marginal en el centro”

Anzaldúa como personaje literario se ha movido entre la biografía, el ensayo y la poesía, textos que revelan la intimidad de una autora disponible siempre a sus lectores. En esta ponencia revisaré algunos escritos de Borderlands/La frontera: la nueva mestiza que revelan a la narradora como sujeto movible desde espacios fronterizos hacia lo que Carlos Monsiváis ha llamado, Lo marginal en el centro. Parto desde los análisis culturales de Monsiváis quien propone una serie de actos propios del sujeto en la narrativa. Además, me serán de gran utilidad los estudios del argumento general de Spivak, ¿Puede hablar el subalterno? Propuesta que apunta al silenciamiento estructural del subalterno dentro de la narrativa histórica.

Carlos “Martin” Vélez Salas, Trinity University
“Reflexiones ante los futuros neplanteros translingües del español en San Antonio, Texas”

Partiendo de una revisión de conceptos neplanteros en Borderlands/La Frontera, this bridge we call home y en Light in the Dark, reflexiono sobre el futuro translingüístico del español en San Antonio, Texas. Intersecto estas reflexiones con los conceptos de translingüismo y el habla del pueblo propuestos por activistas bilingües para programas de español en EEUU y con epistemologías y contribuciones de educación intercultural indígena multilingüe en las Américas. Al final, presento ejemplos recientes a nivel post-secundario de programas bilingües en Colorado con un énfasis en borders and language y la intersección de Mexican American Studies con Educación Bilingüe en Texas.

3-B Room: Dicke-Smith 218   Title: Migrations and Transfronteras
Moderator: Anel Flores

Estee Hernández, Texas Christian University; Ashley Rosado, Florida State University, Kelly Ramírez, Fulbright Fellow
“Forging a Colectiva as a Liberatory Methodology”

Estee, a doctoral student, sought assistance with her dissertation data. Via institutional financial support, she selected two undergraduate students, Ashley and Kelly, to help. The three of us formed a research colectiva: we met once a week, over one academic year, to review transcripts, analyze data, and generate theory. In this paper, we offer our individual testimonios, explicating our scholarly positionalities. We, then, delineate a Chicana feminist paradigm, that we generated as a team, and which guided our approach to analysis and theorizing. Finally, we offer the ways we believe our colectiva presents an opportunity to engage in liberatory scholarship.

Bernardita M. Yunis Varas, University of Colorado, Boulder
“Anzaldúan Thought in Articulating Methodologies of Embodied Experience to tell a Recovery Story of (Colonial & Forced) Migration”

This paper begins to develop methodologies for writing a recovery project in an effort to tell the (his)stories of (colonial and forced) migration of a family from Latin American (Chile) to the United States, and previously from Palestine to South America. Through this paper, the author makes the claim that narrating this journey through performative writing, autoarcheologies, oral histories, and other forms of embodied retellings grounded in Anzaldúan and Women of Color Feminist thought is vital for developing a narrative that is true and begins to do justice to the journeys embarked on by this diasporic Palestinian Chilean family.

Smadar Lavie, University of California, Berkeley
“Who Can Publish Auto-Historia-Teoria with the Anger it Deserves? -- Unclassified Lloronas and the Academic Text”

Anzaldúa’s autohistoria-teoria presents subaltern theorization and autoethnography as testimony. Nevertheless, subaltern women scholars from the Global South, not part of the North American “women of color” classification of Latinas, African-Americans, and Asians, are expected to use the U.S.-U.K. formula of dispassionate scholarship. The underlying assumption for the unclassified woman scholar from the Global South is that she comes from her country’s cosmopolitan elite and is required to deploy the detached Northern social science language. This paper calls academic publishers to remove the elite label from the unclassified WOC scholar’s authorship and publish her in the emotive Anzaldúa auto-ethnography of bearing witness.

**Natalie Amador Solis, Harvard University**

“Transnational Spiritual Activism between Los Angeles and Mexico City: Queering Chicanx/Mexican Art and Aesthetics”

In the artistic interchange between Mexico City and Los Angeles, contemporary Chicanx and Mexican artists and designers are actively crossing the U.S.-Mexico border to create trendsetting activist and aesthetic movements. Often centered around the queering and indecenting of traditional religious symbolism, these artistic productions exemplify spiritual activism. In analyzing the performance art of the LA Chicanx artist Rafa Esparza invoking "la herencia de Coatlicue" in Mexika Hi-Fem and the Mexican designer Barbara Sanchez-Kane decolonizing gender through fashion, I illustrate the spiritual activist nature of these “new images of identity” and the importance of reclaiming Chicanx/Mexican art and aesthetics.

**3-C Room: Dicke-Smith 320 WORKSHOP**

**Title: The Journey home to the self: El trabajo de nuestra alma**

**Moderator: Samantha Ceballos**

**Ricardo L. Franco, Boston University, School of Theology**

"The Journey home to the self: El trabajo de nuestra alma."

The workshop is organized around three learning time/spaces: First, I will give an overview of the stages as described by Anzaldúa and will share my own Path of Conocimiento through a drawing. After that, participants will be encouraged to choose a channel of expression (drawing, play dough, Legos, decorating a masquerade mask) or whatever means they feel comfortable with to express/depict/describe/enact their ongoing process of inner work and public acts. In the final part of the workshop, they will share voluntarily about insights, questions, or future explorations prompted by the activity. I will provide materials.

**3-D Room: Northrup Hall 312**

**Title: Poesía Nueva of the Borderlands: On Faith, History, and Identity**

**Moderator: Adrianna Santos**

**ire’ne lara silva, Independent Artist; Natalia Treviño, Northwest Vista College; Rodney Gomez, Independent Artist; Octavio Quintanilla, Our Lady of the Lake University**

“Poesía Nueva of the Borderlands: On Faith, History, and Identity” features new work by Natalia Treviño, Rodney Gomez, Octavio Quintanilla, and ire’ne lara silva. As poets profoundly influenced by Anzaldúa’s ideas on borderlands and shaped by lived realities of frontera-life as well as the crossing and re-crossing of borders, these new works examine how borders of many kinds—geographical, political, linguistic, creative, sexual/gender, historical, cultural, and spiritual—affect intersecting identities. Treviño’s Virgin X explores the
many faces of La Virgen. Gomez' Ceremony of Sand journeys through our wounded histories. Quintanilla's FRONTEXTOS resist anti-immigrant rhetoric and policies. silva's CUICACALLI/House of Song is a love song to our indigenous ancestry.

3-E Room: Northrup Hall 332   Title: The Borderlands of Identity in the Nuevo South
Moderator: Breci Patiño

T. Skye Phinizy, Mary Baldwin University
“Resistance and Privilege: An intersectional Anzaldúan Self-Analysis”

Anzaldúa’s nepantlera exists in each of us as a manifestation of cultural resilience. As proud citizens of the borderlands, many of us exist in a constant state of opposition against the demand to assimilate ourselves into the dominant Anglo-culture. We find means of resistance in even our smallest personal choices, often defining ourselves by the power of our self-agency. Through self-analysis, I evaluate the consequences of my own privilege as a white-passing Latina within the context of this self-agency and in doing so, illustrate the formation of a contradictory identity in which I have become both nepantlera and her oppressor.

Angie Contreras, Mary Baldwin University

Being a first-generation American holds a different weight to each person. Because I was the first child to be born on the ‘right’ side of the border, I have always served as my parents navigator. My being an interpreter has highlighted the divisions between us. While the U.S. and Mexico border is a physical separation between two nations, my borderlands are a symbol of divided identity and culture between myself and my immigrant parents. In this presentation I explore the generational disconnect between first generation U.S. Central Americans and their immigrant parents using Gloria Anzaldúa’s concept of Nepantla to illuminate the complexities of living in the in-between.

Soph Margulies, University of South Florida
“Who Am I?: Understanding my Borderlands using Poetic Inquiry”

This project itself stems from my experiences when being asked “Where are you from?”. Which for most is an easy question as they think to where they have lived most of their lives or where they were raised, but for me, it is one that has caused the struggle of the inner: Paraguayan, queer, Anglo in power. A manifestation of the Borderlands from a continuous inability to have a tangible “home” or “belonging.” A clash between my psyches has created “una herida abierta where the Third World grates against the first and bleeds.” An herida que quiero cerrar.

BREAK 4:15 P.M. - 4:30 P.M.
Concurrent Session 4 – 4:30 P.M. - 5:45 P.M. (4-A—4-E)

4-A Room: Tehuacana  Title: Re-constructing Identities through Autohistoria-teoría, Borderlands Art Practice, and Border Mobile Art Museums  
Moderator: Sarah Piña

Christen Sperry García, University of Texas, Rio Grande Valley  
“Engaging in Borderlands Art Practice through Performance, Making, and Performative Writing”

Border artists, who reside in-between worlds, see the border as a “locus of resistance, of rupture, and of putting together the fragments,” they disrupt “the neat separations between cultures and create a “new culture mix, una mestizada” (Anzaldúa & Keating, 2015, p. 47). Using Anzaldúa’s conception of a border artist coupled with “under-visible” borderlands spaces, I engage in performative, visual, and digital processes through testimonios that, in turn, theorize on borderlands. A liminal space of image, media, and text, this presentation pushes the boundaries of a border artist through an exploration of borderlands art practices.

Leslie C. Sotomayor, The Pennsylvania State University  
“Transformation through Autohistoria-teoría and conocimiento”

I write about creating my autohistoria through art making, curating, and developing educational encounters that aim to decolonize racist patriarchal systems within academia. Autohistoria-teoría is a holistic, informed, critically-reflective, and healing process to become actively involved in challenging traditional western autobiographical modes.

Lilia Cabrera, Brian Dick, and Christen Sperry García, University of Texas, Rio Grande Valley  
“Museo Me Vale: A Borderlands Mobile Art Museum Traveling the Rio Grande Valley”

An example of Anzaldúa and Keating’s (2015) conception of a “border artist,” Museo Me Vale is a collectively-run, decolonial mobile art museum that travels the Rio Grande Valley. Me vale is Spanish (Mexican) slang for I don’t care. However, the literal translation of the Spanish verb valer means to be worth, to have value. Local communities and artists are involved in the process of designing and building a mobile museum as well as presenting “objects of value” by the communities and artists’ works that might not be valued or shown in Western elitist art institutions. Residing in-between value and indifference, Museo Me Vale is both a pedagogical and performative event.

4-B Room: Dicke-Smith 320  ROUNDTABLE  
Title: Ni Aquí Ni Allá: First Generation Latina College Students Navigating la Frontera between Academia and la Cultura de la Raza  
Moderator: Alonzo Silavong

Participants: Chelsea R. Barron Dávila-Conaway, University of Texas at San Antonio; Jacqueline Cantú Contreras, University of Texas at San Antonio; Brittany Hudson, University of Texas at San Antonio

Latina first-generation college students often find themselves on la frontera between the White-dominated culture of academia and la cultura de la raza. Congruent with Anzaldúa’s (2012) description of life on la frontera, women in this borderland face criticism from both academic culture and la raza and can experience feelings of fear, shame, anxiety, vulnerability, and alienation. This roundtable solicits discussion related to these experiences and means of navigating this frontera from an Anzaldúan perspective.
4-C Room: Northrup Hall 312  Title: Fronterizas: Dispatches from Border Writers  
Moderator: Philis M. Barragán Goetz

Octavio Quintanilla, Our Lady of the Lake University; Isaac Chavarría, South Texas College; Carolina Monsiváis, South Texas College; Christopher Carmona, University of Texas, Rio Grande Valley

This is a creative panel of poetry and prose presenting work by three border writers: Isaac Chavarría, Carolina Monsiváis, Octavio Quintanilla, and Christopher Carmona. This panel will present work that addresses how history affects our current political times through writing. This panel will look at the history of anti-Latinx policies and violence, specifically over the last hundred years and how that continues to shape how Latinx people are viewed and treated in this country. This panel will present work that both challenges and addresses the tropes of Latinx peoples as criminals, illegal immigrants, and perpetual aliens in the United States by sharing poetry and stories that showcase the borderlands as a cultural and social intersection that blends cultures creating characters and stories unique to la frontera.

4-D Room: Northrup Hall 332  Title: Arte Mestizo en el RGV  
Moderator: Leslie “Nicky” Martínez

María L. M. García, University of Texas, Rio Grande Valley

“Community Art•iculation”

As I read a description of who was allowed to formulate artistic interpretations and descriptions of art, Anzaldúa’s theories of breaking from inherited forms of cultural tyranny towards women and all people seen as other by the dominant culture became clearer. Who is allowed to practice and develop artistic abilities at a young age? Is the community at large active in reclaiming the arts as a way to heal mind and spirit from oppression in the herida abierta of the RGV, where a new culture of expression could be created? I explore actions of local artists consciously creating spaces for silenced voices to emerge.

Regina Pérez Kamel, University of Texas, Rio Grande Valley

“Borderlands Theories & Art History Methodologies”

If Eurocentric views are predominant throughout, then it is very much likely that we have been missing important key aspects needed for adequate interpretations of artistic expressions resulting from mestizaje. As an art history graduate student, I would like to explore the potential within Anzaldúa’s theories to formulate new languages and methodologies to provide alternative analysis structures. I believe that in a global world experiencing constant cultural exchange borderlands theories help us understand how imperative it is that we conduct ourselves with the highest regard and respect for our differences given that they ultimately grant us with the most beautiful level of complexity as citizens of this planet.

Pepe García Gilling, University of Texas, Rio Grande Valley

“Nepantleros with a Camera: Cine Mestizo del Rio Grande Valley”

The borderlands have been depicted throughout many different art forms, the one I will focus on will be The art of filmmaking. The Rio Grande Valley has a relatively obscure film industry, and much like the rest of the RGV’s culture and people, it’s one of a kind. Not Mexican only. Not American only. Del Valle. Valluco filmmaking. My presentation will focus on some of the films that have been made in the Valley, who makes them, under what context, how they compare to other borderland films, and how Anzaldúan border theories tie into the “nepantlería” that I believe some of these films possess.
SATURDAY NOVEMBER 2, 2019

SPECIAL SESSION -- 8:00 A.M.—8:45 A.M.  
ROOM: TEHUACANA

Title: Coyolxauqui ReMembered  
Laura Ríos-Ramírez, Martinez Street Women’s Center  
& Cecilia Aragón, University of Wyoming  
Moderator: Claudia García-Louis

In this presentation, Laura Ríos and Profesora Cecilia Aragón come together to offer a demonstration of how the role of researcher and performing artists recreate Danza Azteca to address the subject of a new formulation in Chicana indigeneity. The audience will participate in a dance tradition through improvisational physical movements, music, chant, and ceremonial blessings, in what Huerta calls the concepts of “embodied knowledge” and “sensuous identifications” (Huerta, 2009). Woven into the performance, Aragón offers insights into the historical, philosophical, spiritual, and contemporary additions, as Ríos performs the choreographic foundations.

Concurrent Session 5 – 9:00-10:15 (5-A—5-E)

5-A Room: Tehuacana  
Title: Theoretical Matters: Anzaldúa’s Concepts and Nepantlera Subjectivity  
Moderator: Sam Stoeltje

Sonya Alemán, University of Texas San Antonio  
“Mapping out the Latina gaze through Anzaldúa’s concepts of conocimiento, nepantla, and mestiza consciousness”

A recent development in the field of Latina/o media studies is the construct of the Latina gaze (Báez 2018) a negotiated viewpoint that accounts for the hybrid, intersectional and transnational positionalities that allows Latinas to recognize, challenge, and at times, accept depictions of themselves as Other. Because Latinas are bound within intersecting ideologies of patriarchy, heteronormativity, white supremacy, colonialism, and capitalism, the Latina gaze is “one of potential resistance,” (Báez 2018, 19). This paper further theorizes the transgressive possibilities and limits of a Latina gaze (Báez, 2018) in a post-racial, post-feminist, post-colonial, neo-liberal and transnational media landscape by looking to Anzaldúa’s concepts of conocimiento, nepantla, and mestiza consciousness to map out the tolerance for ambiguity, contradictions and hybridity that emerge as a result of fluctuating degrees of oppositional consciousness and critical media literacies.

Lupe Flores, Rice University  
“Otherworldly Assemblages: Mapping More-than-Human Sociality in the Archival Writings of Gloria E. Anzaldúa”

This paper analyzes and places Anzaldúa’s archival writings alongside feminist critiques of the Anthropocene by mapping her creation of multispecies and spiritual worlds/experiences through “more-than-human sociality” (Tsing 2014). It situates Anzaldüan thought within post-anthropocentric standpoint theories that go beyond human experience through her nepantlera subjectivity (Keating and Merenda)
2013); it incorporates the concepts of assemblage (Deleuze and Guattari 1980) and “cosmic spirit matters” (Schaefer 2018) to interpret Anzaldúa’s pre- and post-Borderlands writings through nagualismo and posthuman imagery as worlding tactics in nepantla and her Coyolxauhqui imperative. How can Anzaldúa’s patchwork of multispecies self-arrangements, human/nonhuman worlds, expand our understandings of nos/otras and inform our storytelling and collaborative survival in El Mundo Zurdo?

Ethan Trinh, Georgia State University
"Breaking down the Coatlicue State to See a Self: Queer Voices Within a Circle"

Marginalized queers have experienced the “Coatlicue State” (Anzaldúa, 2012). Seeing and being seen in front of the public are painful to us. We feel ashamed due to stereotypes placed by the heteronormativity and heterosexism. In this small space, I hope to accomplish one simple thing: break down different layers of shame to ask for understanding and empathy. This dialogue written is to embrace us--queer marginalized voices--in schools and academia. This dialogue will thus hope to open doors to discussions to insiders and outsiders of this circle with a suggestion to connect at the end: hugging (author, 2018).

5-B Room: Dicke-Smith 218  Title: Liberatory and Decolonial Pedagogies
Moderator: Philis Barragan

Alicia Reyes-Barriéntez, Texas A&M-San Antonio
"Gloria Anzaldúa, Paulo Freire, and bell hooks: Education as Liberatory Praxis for Students of the Borderlands"

Freire and hooks challenge traditional models of learning that impose oppressive methods of knowing on students. Anzaldúa offers a framework for the decolonization of the self within the context of occupation. What do these works have in common in terms of a liberatory education? How might we engage Anzaldúaan theory in conjunction Freire and hooks in helping us to imagine an education of freedom for students of the borderlands? What methodologies must we incorporate in the classroom? This essay considers strategies to incorporate in the classroom to enhance borderland students’ learning experiences and guide them toward liberation as they navigate their sense of being as planetary citizens in a perpetual state of transition or double consciousness.

Brianda De León, University of Texas at San Antonio & Joshua Anzaldúa, University of Texas at San Antonio
“Surviving Remolinos: How to Reimagine the Whirlwinds of Academia as First -Generation Doctoral Students”

Gloria Anzaldúa (1987) said, “the mestizo[a/x] and the queer exist at this time and point on the evolutionary continuum for a purpose (p.107).” Anzaldúa (2002) asserts being Chicana is no longer enough in the development of a mestiza consciousness. This paper seeks to explore our emerging scholarly identities as nepantlerxs in academia navigating spaces that are by design not meant for us to occupy. We recognize that our mestiza consciousness will play a prominent role informing our pedagogy and epistemologies; therefore, we use this paper to help uncover our paths of conocimiento together as academic hermanxs.

5-C Room: Dicke-Smith 320  ROUNDTABLE
Title: Gloria Anzaldúa en México: Translation and Higher Education
Moderator: Mauricio Patrón Rivera

María del Socorro (Coco) Gutiérrez- Magallanes, Benemérita Universidad Autónoma de Puebla (BUAP); Ana Lorena Carrillo Padilla, BUAP; Cora Jiménez Narcia, Universidad Nacional Autónoma de México (UNAM); Javier Alejandro Camargo Castillo, Tecnológico de Monterrey (Campus Ciudad de México)
In this round table we want to share the impact that the translation of Gloria Anzaldúa’s *Borderlands/La Frontera. The New Mestiza* into Spanish with the title *Borderlands/La Frontera. La Nueva Mestiza*, has had in Mexico in different higher education spaces. The translation is being read and incorporated into the curricula in different research and art projects, cátedras and feminist pedagogical practices in higher educational spaces throughout Mexico and beyond. In this round table we want to share our bridging experiences of cultural translations, teachings, pedagogies, as they relate to Gloria Anzaldúa’s work translated into Spanish and its pertinence, relevance and impact in Mexico.

**5-D Room: Northrup Hall 312  Title: Anzaldúan Perspectives in Higher Education: Corridos, Ethnic Studies, and Beyoncé**

**Moderator:** Gloria Gonzales

**Sylvia Mendoza Aviña,** University of Texas at San Antonio

“Corridos as *el mundo zurdo* Praxis in a Chicana/o Studies Community College Classroom”

I explore the use of Anzaldúa thought and corridos as an example of an el mundo zurdo praxis in a Chicana/o/x studies community college classroom in Southern California. Anzaldúa’s Borderlands theory and corridos serve as examples of philosophical, historical, and creative texts that document the experiences of Mexican and Chicanx communities and provide the opportunity to engage in an Anzaldúa pedagogical praxis. I use el mundo zurdo as a way to challenge myself as an educator to imagine and create liberatory practices and curriculum in Chicana/o/x studies classrooms that makes room for music, storytelling, resistance, creativity, and art. This presentation features corridos created by the community college students that documents their realities and imaginings of a better world.

**Nancy Huante-Tzintzun,** California State University, Sacramento

“Pedagogies of shedding, crossing, and moving: Teaching Ethnic Studies courses with support of Anzaldúa’s concepts of entering the serpent, *la facultad*, and *atravezada*.”

Chicana Feminist Epistemologies contribute to the growing archive of pedagogies of resistance and transformation in Ethnic Studies (Calderon et al., 2012; Delgado-Bernal et al., 2012). These pedagogies are committed to naming and opposing colonial practices in teaching. In this piece, I explain how Anzaldúa’s (2007) concepts entering the serpent, *la facultad*, and *atravezada* inform my pedagogy in Ethnic Studies. These concepts offer tools of reflection for me as a Women of Color educator by providing language and strategies that help me make sense of student’s reactions and responses as well as my own educator *testimonio* (Latina Feminist Group, 2001).

**Alma Itzé Flores,** California State University, Sacramento

“Beyoncé’s Path of Conocimiento”

This presentation presents an undergraduate lesson plan that used Beyoncé’s visual album, *Lemonade*, to examine the seven spaces of Anzaldúa’s (2002) path of conocimiento. The presentation is organized into three sections. Part I outlines the learning objectives and what the path of conocimiento is. Part II gives an example of how my students and I analyze *Lemonade* through an Anzaldúa framework. Part III shows how I use the lesson plan to discuss Black and Brown solidarity and anti-blackness. The goal of the presentation is to show a creative and interdisciplinary way of teaching Anzaldúa in college.
Tala Khanmalek, California State University, Fullerton
“Archive of Logs: Anzaldúa, Diabetes, and Bodily Difference”

My mixed genre paper addresses the issue of diabetes with special attention to how it shaped Anzaldúa’s evolving conception of bodily difference as well as her personal and professional life. I discuss the tangible yet slippery presence of Anzaldúa’s blood sugar logs among her papers at the Benson Library and my affective responses to them in the context of both archival research and Texas, my birthplace. I argue that the logs— their unruly content and form—rupture the archives to divulge the ways in which Anzaldúa’s lived experience of diabetes made for its own complex borderlands.

Andrew Uzendoski, Lafayette College
“Anzaldúa and Allyship: Using the Archive to Teach Borderlands as an Ally”

In this paper, I explore how Gloria Anzaldúa’s work has guided the development of my pedagogical approach to teaching Chicano and Indigenous texts as an ally. I present Borderlands/La Frontera to my students as a model for how Chicana feminist texts can lead local, national, and transnational dialogues. Anzaldúa stresses that white readers will not become allies until they “come to see that they are not helping us but following our lead.” Therefore, to effectively teach Borderlands, I must demonstrate how women of color feminisms have guided me to account for privilege, to foster coalitions, to learn from non-Eurocentric epistemologies, and to embrace all genres of creative expression.

BREAK 10:15-10:30

Session 6 – 10:30-11:45 (6-A—6-E)

Mariana Alessandri, University of Texas, Rio Grande Valley
“Gloria Anzaldúa, Chicana Existentialist”

Philosophers who publish on Gloria Anzaldúa tend to read her as a phenomenologist, but this essay interprets her as a Chicana existentialist. Anzaldúa explicitly situated herself in the lineage of European existentialism by recounting how she read Nietzsche and Kierkegaard in elementary school. But Anzaldúa can also be read in the tradition of early Mexican Existentialism. Finally, I read Anzaldúa with Franz Fanon, to show how Chicana and Africana existentialism share a concern for the existence of nonwhite bodies situated in history within a given set of economic constraints and tenuous political circumstances. This essay demonstrates but three ways to profitably read Anzaldúa as an existentialist philosopher.
Shenée Simon, Southern Connecticut State University
“Crossing Borders of Spirituality, Health/Wellness & Education in the Spanish Speaking South: Redefining WPS”

This paper is a transnational journey from the United Nations to our communities, homes and our inner thoughts as we define peace and security in our current political climate. Highlighting Anzaldúa This Bridge Called My Back and Borderlands/La Frontera: The New Mestiza intersectional complements to the UNSCR 1325 “Women’s Peace & Security” (WPS) it’s transcending from a global landscape to the Spanish speaking South. I use a mixed methods compilation of ethnographic journals, reading reflections, statistical analysis and theory.

Alexander Stehn and Mariana Alessandri, University of Texas, Rio Grande Valley
“La Mexicana en la Chicana: The Mexican Sources of Anzaldúa’s Philosophy”

The scholarly reception of Anzaldúa’s work has understandably focused on its relevance for understanding a variety of U.S.-American identities—e.g., Chicano, women of color, queer, etc.—but this has led most scholars to miss the fact that Anzaldúa is also drawing from and contributing to Mexican Philosophy, especially la filosofía de lo mexicano, a vital philosophical movement that flourished in mid-20th century Mexico. We recover “La Mexicana en la Chicana” by paying careful attention to Anzaldúa’s Mexican philosophical sources, both those she explicitly cites and those we have discovered in her archive at the Benson Library at the University of Texas at Austin.

6-B Room: Dicke-Smith 218  Title: Creating a Space for Teaching and Resistance  Moderator: Laura Rendón

Mercedes Ávila, University of New Mexico
“Toward a Nuevomexicana Consciousness: An Exploration of Identity through Education as Manifest through the Colonial Legacy”

Through an investigation of present-day explorations of New Mexican education and literature regarding pedagogy and educational experience for “Hispanic” students, I seek to identify the structural legacies of colonialism and U.S. imperialism that contribute to our status as 50th in the nation in education. This study will result in an analysis of the ways in which the New Mexico has been systematically categorized as an entity of the Global South rather than an integral part of the nation, simultaneously examining the ways in which we thrive (Mignolo, 2005). Particularly, Nuevomexicanas have been rendered most disposable in this history. This project uses frameworks of mestizaje, querencia and pedagogies of the home in articulating resistance spaces.

Altheria Caldera, Texas A&M University, Commerce
“Towards Wholeness: Anzaldúan Theorizing Used to Imagine Culturally Sustaining Educative Spaces for Black Girls”

Although teacher education scholars have found value in Anzaldúa’s identity theorizing, most of this scholarship focuses on Latinx racial/ethnic identities and bilinguality. My work is distinctive in its application of Anzaldúa’s theorizing to the study of Black girls in the United States. Anzaldúa’s identity theorizing can be a tool for critical multicultural teacher educators whose aim is to help preservice teachers imagine culturally sustaining educative spaces for Black girls. By analyzing Anzaldúa’s early and middle identity theorizing, I have identified specific sections of her published scholarship that can be used to illuminate the complex identity negotiations experienced by Black girls. With the understanding gained from examining this literature, future educators are better equipped to reduce the over-disciplining of Black girls.
**Sylvia Mendoza**, Texas Christian University; **Lisa Mendoza Knecht**, University of Texas at San Antonio

**“Using Theory in the Flesh to Create a Children’s Book Featuring a Fat, Brown Protagonist”**

In this presentation, two Tejana/Chicana feminist scholars and hermanas explore their use of Anzaldúa to create a children’s book that features a fat, brown protagonist. Drawing from theory in the flesh, Sylvia Mendoza Aviña and Lisa Mendoza Knecht discuss how their experiences with excessiveness, in regards to skin color and body size respectively, informed their understanding of themselves and the world, and how they often imagined and desired a space in which they could fit - free from the gendered, racialized and colorist standards placed on them and their bodies.

**6-C Room: Dicke-Smith 320   Title: Anzaldúan Pedagogies and Food Justice in the Borderlands   Moderator: Margaret Cantú-Sánchez**

**Candace K. de León-Zepeda**, Our Lady of the Lake University

“Decolonizing the Teaching of Composition, Literature and Creative Writing: Using Anzaldúan Thought to Construct/Deconstruct a Graduate Curriculum”

In an interview with Composition theorist Andrea A. Lunsford, Anzaldúa harshly criticized Composition spaces as reinforcing hegemonic practices of standard English and Eurocentric pedagogies. When asked in the interview if "she thought mestiza consciousness could be taught, [Anzaldúa] said yes” (3) and called on new theories that would disrupt the normative classroom. She envisioned an “alternative model” that would be grounded in liberatory pedagogies designed to empower student agency. In this presentation, I introduce how I embrace her notion of the Coyolxauhqui imperative when designing a required course on Pedagogy and Theory for graduate students. The review of a syllabus, classroom topics of discussion, and sample assignments will be introduced.

**Victoria Navarro Benavides**, University of Arizona

“Re-envisioning the Notion of Home in the Borderlands—Chicana/Latina First-Generation College Graduates”

In this paper, I draw on the pláticas/testimonios shared by Chicana/Latina first-generation college graduates in a study to demonstrate how home is a construct redefined along their educational journeys. I showcase two interrelated findings related to Anzaldúa's formidable concepts of home and nepantla articulated in Borderlands La Frontera. First, higher education exposes Chicanas/Latinas to knowledges denied to them in their K-12 education that inform their critical stance on issues of oppression and power. Second, this consciousness raising facilitates a new notion of home that involves a negotiation of how their intersecting identities (sexuality, gender expression, & citizenship) are experienced and perceived in educational and familial contexts

**Angela Vela**, University of Texas, Austin

“Food Justice in Anzaldúa’s Borderlands”

My presentation explores the intersections of health and spirituality in Gloria Anzaldúa's work and how they contribute to discourse of food justice from indigenous and Chicana perspectives. I examine Anzaldúa's discussions of food within her archives, selections throughout Borderlands about relationships between health, diet, and farm work, and finally her poem, “Nopalitos,” to analyze how Anzaldúa critiques the ways in which dominant paradigms of health are imposed on Latina and indigenous women from the Texas-Mexico borderlands. Anzaldúa suggests that healing occurs when we challenge dominant frameworks of health and when we view food as beings with whom we share relationships with.
Karla O’Donald, Texas Christian University; Miryam Espinosa-Dulanto, University of Texas, Rio Grande Valley; Freyca Calderon-Berumen, Penn State University, Altoona

“Testimoniando: Utilizing Digital Testimonio in Teacher Education Programs”

As teacher educators and members of a minoritized group, we are committed to exploring alternatives to prepare a teaching force that embraces diversity and intersectionality with the purpose to learn how to teach students who may be of a different group. Using Digital Testimonials (Benmayor, 2012) with pre-service teachers, we embarked in an inter-institutional research project directed to help students reflect on their own life experiences and “take inventory” (Anzaldúa, 1987), to become aware of multiple identities/roles, to develop an understanding of intersectionality, and the complexity of building alliances and support networks.

Polet Campos-Melchor, University of Oregon

“A Queer Xicana’s Testimonial of Attending a Hispanic Serving Institution”

In this paper, I textualize my autoethnographic account as a student and McNair researcher at California State University, Fresno (CSU-F). The experiences of Nepantleras at CSU-F present a case study of how Central Valley Lesbian, Bisexual & Queer (LBQ) women of Mexican descent negotiate cultural clashes at home and while attending a Hispanic Serving Institution (HSI). I argue that by reconceptualizing Nepantla as a mirage, one can be emboldened to transcend being in the margins of multiple worlds.

Alia Hazineh, Kathleen Thomas-McNeill, and Theresa Jbeili, Dalhousie University

“The Gendered Construction of Border-Crossing into Canada Through Immigrant/Indigenous Women’s Life Histories”

Based on the narratives of six Canadian women border-crossers, we argue that citizenship is a form of regulatory, state-power where ‘belonging’ is constituted bureaucratically. Yet, for these women, belonging to a homeland is embodied in the interplay between Anzaldúa’s facultad and Shadowbeast - between the agency of spirituality and the vagaries of political subjectivity. These women crossed the border into Canada, and as a result, the whole of Canada became a borderzone within which they negotiate nepantla. By employing Anzaldúa’s model of conocimiento and its seven stages, we dismantle pre-globalization perceptions of identity and belonging as homologous, static, and exclusionary entities in Canada.

Juanita Díaz-Cotto, Mariana Romo-Carmona, Joan Pinkvoss and Liliana Wilson

Knowing and working with Gloria Anzaldúa was a special and unforgettable experience. In this Roundtable, women who worked and knew Anzaldúa in various locations from New York to the Bay Area and Austin will share their recollections.
Our edited volume, *meXicana Fashions: Politics, Self-Adornment, and Identity Construction* (UT Press, 2020), includes fifteen scholars who address the social identities, class hierarchies, regionalisms, and other codes of communication that are exhibited in meXicana clothing styles. Ethno-self-adornment is framed within Gloria Anzaldúa’s concept of Nepantla—the in-between space between Mexico and the United States. Self-adornment among meXicanas combine the aesthetics of two cultures, two nations, two histories, to create unique visual representations of these liminal spaces. The editors provide the theoretical framework for the book and individual contributors discuss their individual chapters. The editors conclude by integrating the individual presentations and relating them back to Anzaldúa’s writings.

1:15 p.m. Closing ceremony—Kalpulli Ayolopaktzin and Cecilia Aragón

POST-COFERENCE PLATICA - 2-4 p.m. Esperanza Peace and Justice Center
We invite all conference participants to a plática on the exhibit of Anzaldua’s drawings and her archive currently on display at the Esperanza.
Liliana Wilson is a visual artist best known for her intricate drawings with surrealistic renderings. She was born in Valparaíso, Chile, where she began drawing at the age of eight. Liliana’s early paintings sought to process the trauma she had witnessed as a young woman in Chile. In her native country Liliana experienced the dramatic political changes that followed the 1970 election of Salvador Allende and the subsequent military coup which initiated a wave of human rights violations. She immigrated to the United States in 1977 and pursued studies in art at Texas State University.

Liliana’s history of artistic expressions is the subject of a book, Ofrenda: Liliana Wilson’s Art of Dissidence and Dreams edited by Norma E. Cantú; it includes essays written by acclaimed feminist scholars including Gloria E. Anzaldúa, Antonia Castañeda, Alicia Gaspar de Alba and other writers. Liliana’s art has been exhibited in the United States, Mexico, Argentina and Italy.

**Artist’s Statement:** The images in my latest work represent immigrants and refugees transitioning into unknown worlds. Occupying liminal spaces, they are portrayed en un viaje, a journey of integration toward wholeness and arriving in new contextual spaces they can finally call home. These immigrants understand the impossibility for them to remain in their places of origin, yet their spirits soar with the possibility of realizing a new dream of life based on love, hope, and healing. Musical instruments and other cultural symbols signify their special gifts and talents, their own unique ofrenda, that they will contribute wherever they arrive.

**CONFERENCE ART BY LILIANA WILSON:**

*Forastera sin Planeta (Stranger Without a Planet)*, 2019
30” x 30” Color pencil, acrylic and ink on paper
From the Dolores García and Gil Cárdenas collection
A HISTORY OF EL MUNDO ZURDO

After Gloria Anzaldúa’s untimely death in 2004, the Society for the Study of Gloria Anzaldúa was born to provide a space for students, scholars, artists, and community to come together to continue with Anzaldúa’s vision and passion. In 2007, SSGA held a one-day symposium hosted by the Women’s Studies Institute (WSI) at the University of Texas at San Antonio, the SSGA’s academic home until 2016. Since then, every 18 months the SSGA and WSI co-sponsor the conference with the hope that attendees and presenters find a home and are transformed by El Mundo Zurdo.

We created El Mundo Zurdo in response to the climate in our country and in the world, bringing together scholars, artists, performers, community activists and students to share their vision of transformative social action. In 2019, such a vision is ever more critical as we face urgent issues as citizens of this planet.

El Mundo Zurdo 2019 is a testament to the interest and commitment of many people, and we want to acknowledge all who have labored to make it happen. SSGA would not exist without the scholars, artists, and students whose continued engagement with Anzaldúa’s work energizes and gives SSGA life; SSGA would not survive without the community’s desire to remember and keep Anzaldúa’s life and work at the center of much needed work for social change. Without you, El Mundo Zurdo would not exist. The Esperanza Peace and Justice Center’s Exhibit and Plática, the Art exhibit and, of course, the sessions attest to the commitment of many people to Anzaldúa’s vision.


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ABOUT THE ALTAR/OFRENDA:

Since 2007, it has been our custom at El Mundo Zurdo to construct an altar or ofrenda to honor the memory of Gloria Evangelina Anzaldúa. For EMZ 2019, we will not have the altar set up in a prominent place at the conference, instead a committee consisting of Antonia Castañeda, Eliza Perez and Adrianna Santos has set up the altar at the Casa de Cuentos, where The Esperanza Peace and Justice Center celebrates Day of the Dead with community altars, a procession, food, music, calaveras and other elements of the traditional celebration. We acknowledge those who have volunteered to build the altars in the past: Rose Rodriguez Rabin (2007), Patricia Trujillo and Deborah Vazquez (2009), Alicia Canestero García (2013), and UT-Austin students of Dr. Olivia Mená (2016), Adrianna Santos from Texas A&M-San Antonio and her students Cecilia Macias McCardle and Teresa Ruiz (2018). Please visit the Esperanza Peace and Justice Center celebration on Friday November 1 and contribute to Anzaldúa’s altar for EMZ 2019.
meXicana Fashions
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Best Wishes to the Society for the Study of Gloria Anzaldúa and the Participants of El Mundo Zurdo 2019!

From, Las hermanas Cantú
Call for submissions for Fall 2020

Submit your El Mundo Zurdo presentation to Chicana/Latina Studies, the nation’s premiere, peer-reviewed, interdisciplinary, bilingual Chicana/Latina feminist journal dedicated to publishing interdisciplinary scholarship and creative works by and about Chicana/Latina and indígena mujeres using Chicana/Latina/Indigenous epistemologies, theories or methodologies. Submit by December 30 to be considered for Fall 2020.

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Mujeres Activas en Letras y Cambio Social (MALCS) is a professional organization for self-identified Chicana, Latina, Native American / Indígena mujeres and gender non-conforming academics, students, and activists. MALCS values the multiple, ongoing scholarly, creative, spiritual, and communal contributions of Chicana, Latina, and Indígena women and gender non-confirming academics and activists.

Join us next summer as we gather to celebrate, support, inform and disseminate our ways of knowing and theories of Chicana/Latina and Indígena women's experiences and issues. ¡Nos vemos!
Our diversity is our strength

Our Lady of the Lake University is built on a heritage of social justice passed down from our founders.

OLLU’s social justice action includes:
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Emma Tenayuca, Activist and OLLU graduate, MEd 1974
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¡GRACIAS!

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