

Diálogo

AN INTERDISCIPLINARY JOURNAL PUBLISHED BY THE CENTER FOR LATINO RESEARCH AT DEPAUL UNIVERSITY
VOLUME 17 NUMBER 2 FALL 2014



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Diálogo

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CENTER FOR LATINO RESEARCH AT DEPAUL UNIVERSITY

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Alec Rudek, *Over the Arctic*, acrylic, 2011

The Regions of Poetry

ELIZABETH COONROD MARTÍNEZ
DEPAUL UNIVERSITY

We are pleased to present this special theme for *Diálogo* 17:2, created by two academic experts in Latin American and Latino/a poetics (who are also poetic creative writers), Drs. Juana Iris “Juanita” Goergen and Norma Elia Cantú. Their Call for original creative contributions and studies on 21st century poetry elicited a rich array of work, more than could have filled one issue, from which they carefully selected a beautiful arrangement for our reading, meditation, and understanding. As has become customary for *Diálogo*, about half our submissions are in English, half in Spanish. The issue before you provides much to learn about art and angst, life lived in diverse pockets of the American hemisphere, and the new directions and movements of poetry in the 21st century.

The 37 poets included in this special issue take us on a rich journey. From well-known poets to newer voices, they represent nearly every country and region of this hemisphere. The section opens with eminent Nicaraguan poet Ernesto Cardenal’s verses on language and life, Puerto Rican Javier Ávila’s verses on family, Argentinian Hugo Mujica’s celestial contemplations, and Alex Fleites’ Caribbean reflections. Zulema Moret takes us to Argentina, Eduardo Chirinos and Santiago Weksler to Perú, and Xánath Caraza to Mexico. We make the circuit again, to Perú with Ana Varela Tafur, to lyrical Guatemala with Carlos López, and back to Mexico with Emmanuel Ayala, Jeannette L. Clariond, and Gerardo Cárdenas. We head to Colombia with Juan Felipe Robledo, Chile with Mario Meléndez, Bolivia with Miguel Marzana, Costa Rica with Osvaldo Sauma, and return to Mexico with Juan Antonio González and Olivia Maciel. Through these verses we travel on buses, by foot, dancing, we stop and survey scenes, we soar to greater dimensions, and pause at cantinas, noises, sunsets and sunrises, short and long roads, good and bad memories. We are again in Perú with Paolo de Lima, move to the Indigenous world with Vickie Vértiz, Carmen Tafolla, Claudia Aburto Guzmán and others, to Chicana consciousness with Liliana Valenzuela, Rosemary Catacalcos, Emmy Pérez, Angelina Sáenz, Araceli Esparza, and to contemplations of the border and borders with Andrés Rodríguez and iréne lara silva. We

arrive in the Dominican Republic with Rebeca Castellanos, Puerto Rico with Guillermo Rebollo-Gil, South America with Florencia Milito, Mexico with Claire Joysmith and Alejandra Amezcua, and cherish the unique meditations of Sylvia Riojas Vaughn and Yaccaira Salvatierra.

Poetry is an opportunity to discover other worlds while learning more about ourselves, and discerning new meanings in life. Poets reach out in a language of the heart and soul. We wish you *buen viaje* on your journey through these pages.

First, please begin this issue with the powerful introductions, in English and Spanish, by our Guest Thematic Editors, whose insights will delight and guide us to both the creative work and the intellectually stimulating articles of new research.

The authors of these articles evaluate the work of poets and poetry movements in Puerto Rico, Perú, Argentina and Chile, the South Texas borderlands, the Dominican Republic, U.S. and Chicana experiences. Subjects include Indigenous experience, diaspora, childbirth, domestic violence—poetic contexts at times subtle, at times overt, with emphasis on community voices and groups. In the recent era when critics finally begin to assess new creative works by Indigenous peoples, little attention has yet been devoted to women Indigenous poets. Two articles here identify and study a number of women poets, from Mapuche in the Southern Cone with Astrid Fugellie and Diana Bellessi’s work in Zulema Moret’s article, to poets in contemporary Mexico—Irma Pineda (Isthmus Zapotec), Enriqueta Lunez (Tzotzil), Mikeas Sánchez (Zoque) and Celerina Patricia Sánchez Santiago (Mixtec)—in Wendy Call’s article. Broader readership, new translations, and great publishing opportunities have made Indigenous-language poetry more accessible. New publishing outlets have also propelled a new movement of “Chicana/o” poetry along the U.S. Borderlands, as discussed by Christopher Carmona.

Roberta Hurtado’s article engages *testimonio* to show the socio-sexual racialization to which Latina women are exposed, through analysis of María Luisa Arroyo’s poems; Larissa Mercado-López’s article discusses maternal

consciousness through bodily and social experiences of *mestiza* identity in Laurie Ann Guerrero's poetry; and Lauren Espinoza evaluates silences in the poetry of the Mexican diaspora through Guerrero's work and that of two other poets, Eduardo Corral and Lorna Dee Cervantes. Rocío Ferreira studies the transgressions of avant garde work by Peruvian women poets Mariela Dreyfus, Mary Soto, and Dalmacia Ruiz-Rosas in the early 1980s *Movimiento Kloaka*, and provides the provocative covers of those chapbooks. Rey Andújar reviews the avant garde nature of a little-known narrative by the great Dominican poet Pedro Mir; María del Socorro Gutiérrez-Magallanes applies the critical term *nepantlear* to the work of Chicana poets Gloria Anzaldúa, Lucha Corpi and Cherríe Moraga. Finally, Jorge Ortega provides a philosophical assessment of poetry.

It is an honor to include interviews with three distinguished contemporary poets: Chicana Gabriella Gutiérrez y Muhs of the U.S. Pacific Northwest, creator of powerful imagery and named in honor of Gabriela Mistral; highly award-winning poet and activist-writer Rigoberto González, of California origins but influential on the East Coast; and Spaniard Tina Escaja, professor in Vermont, at times cyberpoet and fisherwoman. The interviewers, Rodrigo Joseph Rodríguez, Aldo Ulisses Reséndiz and Salvador Oropesa, expertly glean comments from these poets by engaging them in provocative self-assessment.

Chicago is a city that has for over a century accommodated new residents from a host of nations, beckoning to visitors and regional neighbors alike. While Mexican-heritage is the greater percentage, the city truly represents a multi-hemispheric Latin American population, rich and diverse communities hosting such events as the annual *Poesía en abril*: this extensive project is co-organized, in conjunction with community members, by our Co-Thematic Editor Juanita Goergen. Some of the poets included in this issue have participated annually in venues at DePaul and other universities. As you recognize their names and learn of new poets, we wish you a pleasurable and reflective experience.

The artists represented in this issue—one a retired professor with years of artistic production, the other a student, newer in the realm of art—each enhance the theme of this issue with their marvelous perspectives and otherworldly realms. Daniel Lopez relates the warmth of families, and the effect of destructive societal forces,

while Alec Rudek's digital images evoke dreamscapes and alternative visions of identity.

Three of our book reviews delve into the realm of poetry, and a film review discusses the newly released movie, *Bless me, Última*, based on Rudolfo Anaya's poetic novel of the same title. Other book reviews contemplate short sayings that are popular in both the Mexican society of yesteryear, and in contemporary society by an Argentine author. Another review assesses Cuba's engagement with the African liberation struggle in Angola, an interdisciplinary examination of historical documents, to engage new perspectives.

Stay tuned for our fascinating themes next year: *Diálogo* 18:1 will pursue a unique and interesting angle, the *mestizaje* of food and *what Latinos eat*. In Fall of 2015, a special issue will consider the dialogue around a *reframing* of immigration in the 21st century, approached from a variety of disciplines.

We continue to accept submissions of creative work, book and film reviews, and research articles on Latin American/U.S. Latino topics and subjects, including outside the current themes being promoted. Soon *Diálogo* will celebrate 20 years of publishing; we appreciate your readership and support of our interdisciplinary, Latin American and U.S. Latino focused journal.

Saludos cordiales, cordial greetings from Chicago.

De acá de este lado: Musings on Latina/o Poetry

NORMA ELIA CANTÚ

UNIVERSITY OF MISSOURI, KANSAS CITY

I welcomed the opportunity to gather poetry by contemporary poets in a special issue of *Diálogo*, for poetry has been at the center of my personal and I would say my professional life. As a child in Laredo, Texas—that border that is a “wound that will not heal” (25) as Anzaldúa claimed—I learned to *declamar*, memorizing poetry almost as soon as I learned to speak. I must say that all this was in Spanish, *mi lengua materna*. Our poetry, our games, our jokes—we lived it all in Spanish. *Aun yacen en mi memoria los versos de aquel entonces, si vieras Mamita, qué lindas flores, amarillas, azules, de mil colores*, along with other childhood rhymes such as, *Un día por la mañana me decía mi mamá, / levántate Norma Elia, si no, le digo a tu papá. / Yo siendo una niña de carta cabal, me quedaba calladita. / ¿Qué no me oyes lucero? / ¿Lucero? Si ni candil soy*. As I grew older, I left behind the children’s rhymes and then it was the longer poems such as *El seminarista de los ojos negros*, or *Porque me dejé del vicio*, that found a home in me. My cousin Magdalena (*todos la conocen como “Mane”*) *declamaba con tal intensidad* that she moved many listeners to tears. All of these cherished memories and the rich poetic experiences helped me resist the beatings and the fines for speaking Spanish in the south Texas classrooms of my childhood. They did not erase these poems from my memory, from my being.

I might even claim that poetry is in my genes. My maternal grandfather, he of the poetic name Maurilio Ramón, penned a romantic poem to my grandmother, Celia, that I discovered in my mother’s things. How I marveled at the fading penciled poem on the back of a picture she had given him. It is no wonder, then that I was writing poems in third grade and all through high school. But somewhere along the way I stopped writing poetry altogether. Yet, as an older student, I sat in a graduate English class reading Adrienne Rich, Sylvia Plath, and Anne Sexton, and I became a scholar of poetry. In the 1970s at the height of the Chicano Movement, when I was in graduate school, I returned to poetry with a vengeance, to the political and engaged poetry of the time but also to the masters that my education in the United States had

denied me: Sor Juana Inés de la Cruz, Neruda, Lorca, and Machado, *claro está*. *Pero también*, Storni, Agustini, and Mistral. I became an avid student of these and many other poets. But it was through the *Movimiento* poets, though, that I learned the strongest lessons. Several of them, Alurista and Abelardo “Lalo” Delgado I met when I was in graduate school in Lincoln, Nebraska. It was Lalo, the “people’s poet” as he was known, who taught me a life-changing lesson about the power of poetry. At the off-campus event sponsored by the University, *la gente* (mostly working class along with some of us students), were gathered to hear Lalo read his poetry. The small hall was crowded, and as Lalo began to read in his booming voice, my trained “ear” discerned and judged using the critical tools I was learning in my doctoral classes: how can that be called poetry? It is bombastic, it is sentimental, it is definitely not poetry, I concluded. But then I glanced around at the audience and became unsettled in my assumptions. Here were elders, *viejitas y viejitos*, listening intently. One old woman wiped away tears as Lalo read. And then he read “Stupid America,” his signature poem that is an indictment of the educational system of the United States that does not recognize the knowledge and abilities Chicana and Chicano students possess, and I too was crying thinking of my siblings back in Texas who were experiencing exactly that, crying for my own experiences in the racist system. He got a standing ovation and I learned an invaluable lesson about the power of our poetry.

Poets are the conscience and they are called to speak truth to power. The Tejano poets like Cecilio García Camarillo, Raymundo “Tigre” Pérez, and Raúl Salinas, and the Tejanas who were writing at the time, Carmen Tafolla, Evangelina Vigil, Inés Hernández-Ávila, and Angela de Hoyos, inspired a generation of writers. Poetry constituted one of the key elements of the Chicano Movement; I attended a *Floriscanto*—a gathering of artists, muralists, singers and poets—in Corpus Christi, Texas in 1979, and met Lorna Dee Cervantes who mesmerized me with her reading of: “Poem for the young white man who asked how I an intelligent well-read woman could

believe in a war between races.” I heard Dorinda Moreno recite her poem on “La Llorona.” Subsequently, Lucha Corpi, Sandra Cisneros, Ana Castillo, and many, many other poets came into my life; they too were part of the Movement but it was no longer the Chicano Movement of the 60s and 70s, it was a Movimiento that had room for all kinds of poetry. I remember Adela Allen’s *Haiku Chicano* in Arizona, and the collection, *Three Times a Woman*, with the poetry of Alicia Gaspar de Alba, Maria Herrera Sobek and Demetria Martínez, as well as the numerous chapbooks, like *Bad Boys* by Sandra Cisneros, and *Women Are Not Roses* by Ana Castillo. Because the major publishers were not publishing our work and as a form of resistance, independent publishers sprang up, such as Relámpago Books in Austin, Texas. Nicholas Kanellos’s Arte Público and Gary Keller’s Bilingual Review published some of these early works along with Third Woman Press with Norma Alarcón at the helm. Each of them started out publishing a journal that included poetry.

The early Movement poets and those that followed were not by any means the first Latina and Latino poets in the United States—many had come before, including those who had spent time in the U.S., like José Martí or Julia de Burgos, but also others who had been here all along or who had come fleeing the Mexican Revolution, such as Sara Estela Ramirez, the poet whose “¡Surge!” a feminist call to women to rise, published over 100 years ago, still inspires me. And what of the future? It is promising. So many young poets like Amalia Ortiz and Leticia Hernández will continue writing poems about social justice, writing truth to power. I wish I could mention each and every member of the CantoMundo poetry community and the hundreds out there who are writing and passionately living as poets. The exciting work by Chicana/o LGBTQ poets such as Benjamín Alire Sáenz, Verónica Reyes, Eduardo Corral, Rigoberto González, Pablo Miguel Martínez, and Kristin Naca is at the vanguard of where poetry is headed.

Out of the desire for a space where we could come together and share our experiences as Latina/o poets in the United States, CantoMundo was born. It hosts craft workshops every summer, led by Latina and Latino poets: Martin Espada and Demetria Martínez led the very first workshops. When we gathered around my dining room table and discussed a name, a vision and mission statement, and made decisions that we have honed over the years, co-founders Celeste Guzmán Mendoza, Pablo Martínez, Deborah Paredes, Carmen Tafolla and I

envisioned to some degree what this volume does on the page: a conversation among poets speaking a common language across our Latinidades, in English and in Spanish with our own distinctive Spanglish and Tex-Mex, and all the variations that make us and our work unique.

My heart rejoiced as I read the many poems and essays submitted in response to our call; I am especially happy about the way the works engage in *conversaciones transfronterizas*, that is, across our many borders. It was a consummate pleasure to work collaboratively with the Editor of *Diálogo*, Elizabeth C. Martínez, and with my coeditor for this special issue, Juana Goergen, and the incredible Cristina Rodríguez. But none of our work would have been possible without the submissions by the scholars and the poets. ¡Gracias!

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Contributors

Aburto Guzmán, Claudia nació en Chile. Radica en los Estados Unidos desde los ocho años. Es Associate Professor de Literaturas y Culturas Latinoamericanas en Bates College, Lewiston, Maine. Su creación literaria ha sido publicada en *Revista Casa de las Américas*, *Letras Femeninas*, *Barcelona Review*, *Destiempos*, entre otras. Es co-autora de dos libros de poesía: *Cuentos y fragmentos de aquí y allá* (Ecuador: Editorial El Conejo, 2002) y *Deambulaciones eróticas* (Cuba: UNEAC, 2004). También es co-autora de la colección de cuentos, *La séptima mujer: Cuentos dedicados* (U.S.: Ediciones Nuevo Espacio, 2004) y de la novela *Posdata* (U.S.: Ediciones Nuevo Espacio, 2005). Más recientemente ha publicado la colección bilingüe de poemas *la lente y la ciudad/the lens and the city* (Canadá: Editorial Lugar Común, 2010).

Acosta, Grisel Y. is a writer from Chicago who teaches and lives in the Bronx. She is Assistant Professor at Bronx Community College-CUNY. Some of her creative works can be found in *Nineteen Sixty Nine: An Ethnic Studies Journal*, *El Mundo Zurdo: Selected Works from the Meetings of the Society for the Study of Gloria Anzaldúa, 2007 & 2009*, *Pembroke Magazine*, *MiPoesías*, the NAACP Image Award-nominated *Check the Rhyme: An Anthology of Female Poets and Emcees*, and *After Hours Art and Literature Magazine*. Her scholarly works can be found in the *Routledge Companion to Latin@ Literature*, *African American Women's Language*, *Western American Literature* and the *Handbook of Latinos and Education*. Her influences include Chicago, her Cuban and Colombian background, multiracial ethnicities, punk and house subcultures, science fiction, the effects of illness and aging, and social justice in education.

Amezcuá, Alejandra está en su tercer año en DePaul University, haciendo una concentración en Estudios Latinoamericanos con asignaturas secundarias en Español y Servicio Comunitario. Escribir poesía en español fue el primer pasatiempo que tuvo, pero circunstancias de la vida impidieron que continuara. Estos son los primeros poemas que escribió en 6 años y el comienzo de restaurar su pasatiempo.

Andújar, Rey es autor de varios textos de ficción. Entre ellos, destacan *Candela* (Alfaguara – Premiada por el Pen Club de Puerto Rico en el 2009); *Amoricidio* (Premio Cuento FIL-Santo Domingo, 2006) y *Saturnario* (Premio Literatura Ultramar-NYC, 2010). Durante años, Andújar ha estudiado las correspondencias entre cuerpo, lenguaje y escritura. Su performance, *Ciudadano Cero*, fue Selección Oficial del Festival Internacional de Teatro Santo Domingo 2006 y fue la pieza inaugural del Festival Internacional de Teatro de Puerto Rico 2007. Andújar recibió su doctorado en Literatura y Filosofía del Caribe en el Centro de Estudios Avanzados de Puerto Rico y el Caribe en San Juan, Puerto Rico y enseña en los City Colleges de Chicago y en Morton College.

Ávila, Javier is the recipient of the Instituto de Cultura Puertorriqueña Poetry Award (*The Dead Man's Position*, 2010); the Pen Club Book of the Year Award (*The Symmetry of Time*, 2005); and the Olga Nolla Poetry Award—twice—for *Broken Glass under the Carpet* (2003) and *The Symmetry of Time* (2005). His best-selling novel, *Different* (2001), earned him critical acclaim and was made into a movie entitled *Miente* (2009). Two of his other novels, *The Professor in Ruins* (2006), and the controversial *La profesión más antigua* (*The Oldest Profession*, 2012), explore Puerto Rico's academic underworld. *Criatura del olvido* (*Creature of Oblivion*) was awarded a PEN Club Poetry Award in 2008. That same year, Ávila was honored with the prestigious Outstanding Latino Cultural Arts, Literary Arts and Publications Award given by the American Association of Hispanics in Higher Education. Ávila's latest book, *Vapor* (2014), is a bilingual anthology that brings together poems from his four award-winning books.

Ayala, Emmanuel dedica el tiempo al oficio de la contemplación. Es un espectro de vibraciones que ha arreado el camino hacia la palabra. Sus grandes maestros fueron los que lo inspiraron a soñar, a creer en lo imposible. Muchos de ellos son extensiones de la imaginación humana. Sin embargo, fueron el ejemplo de su aspiración. Sus raíces natales le inculcaron dos cosas: “no seas del montón” y “ten la humildad de aceptar tus culpas.”

Bortz, Josie nació en la Cd. de México, sus primeras formaciones fueron Periodismo y Artes Plásticas. Ha hecho estudios de Maestría y Doctorado en Drama y Literatura Española, en la Universidad de San Diego (SDSU). Es poeta, dramaturga, cuentista, novelista, ensayista, y promotora de homenajes a mujeres escritoras de Latinoamérica desde 2006, entre ellas, Elena Poniatowska, Marcela del Río y Elena Garro. Ha publicado análisis crítico, teatro, ficción y poesía, así también ha colaborado en antologías en Madrid, Argentina, México y los Estados Unidos. Ha publicado libros con prestigias editoriales como es el Fondo de Cultura Económica en México, y en Fitzroy Dearborn Publishers de Chicago: su reciente publicación es una novela histórica titulada *Caja de sorpresas* (2011), basada en un hecho real de una soldadera durante la revolución mexicana. Actualmente está escribiendo teatro, e imparte cátedras de Cultura de América Latina, artes plásticas, cineteca y teatro.

Call, Wendy serves on the faculty of the BFA in Writing program at Goddard College. She is a recent Distinguished Writer in Residence at Cornell College and Seattle University, and a member of the Macondo Writers Workshop. Her narrative nonfiction book, *No Word for Welcome: The Mexican Village Faces the Global Economy*, won Grub Street's 2011 National Book Prize for Nonfiction, and the 2012 International Latino Book Award for Best History/Political Book. She co-edited *Telling True Stories: A Nonfiction Writers' Guide*. Her translations of Mexican Indigenous-language poets have appeared in many literary journals, including *Metamorphoses*, *Michigan Quarterly Review*, and the online editions of *Kenyon Review* and *World Literature Today*.

Cantú, Norma Elia currently serves as Professor of U.S. Latin@ Studies at the University of Missouri, Kansas City. She has published widely in the areas of folklore, literary studies, women's studies and border studies. As editor of two book series: *Literatures of the Americas* for Palgrave and *Río Grande/Río Bravo* for Texas A&M Press, she fosters the publication of critical scholarship on Latinas and Latinos. Her numerous publications include the award-winning novel, *Canícula: Snapshots of a Girlhood in la Frontera*, that chronicles her coming of age in Laredo, Texas. The (co)edited volumes: *Chicana Traditions: Continuity and Change*; *Dancing Across*

Borders: Danzas y Bailes Mexicanos; *Paths to Discovery: Autobiographies of Chicanas with Careers in Mathematics, Science and Engineering*; *Moctezuma's Table: Rolando Briseño's Chicano Tablescapes*; and *Ofrenda: Liliana Wilson's Art of Dissidence and Dreams*. She is cofounder of CantoMundo, a space for Latin@ poets and a member of the Macondo Writers Workshop; her poetry has appeared in *Vandal*, *Prairie Schooner* and the *Feminist Studies Journal* among other venues, and she is currently finishing a collection tentatively titled *Border Meditations/ Meditaciones Fronterizas: Poems of Life, Labor and Love*.

Caraza, Xánath is a traveler, educator, poet and short story writer. She is the 2014 recipient of the Beca Nebrija para Creadores. Caraza was a finalist in the "Fiction: Multicultural" category of the 2013 International Book Awards. Her book, *Conjuro*, received second place in the "Best Poetry Book in Spanish" category and received honorable mention in the "Best First Book in Spanish, Mariposa Award" category of the 2013 International Latino Book Awards. She was named number one of the 2013 Top Ten "New" Latino Authors to Watch (and Read) by LatinoStories.com, and was nominated for the 2013 Pushcart Prize for short fiction. Caraza is the author of *Noche de Colibríes: Ekphrastic Poems*; *Lo que trae la marea/What the Tide Brings*; *Conjuro*; and *Corazón Pintado: Ekphrastic Poems*. Her upcoming book is *Sílabas de viento/Syllables of Wind*. Caraza writes for *La Bloga*, *U.S. Latino Poets en Español* and *Revista Zona de Ocio*.

Cardenal, Ernesto escribió su primer poema con tan sólo siete años. Publicó sus primeros poemas en revistas mexicanas; estudió en la Facultad de Filosofía y Letras de la Universidad Nacional Autónoma de México, y después obtuvo el doctorado en la Universidad de Columbia-Nueva York. Década después, estudió en un monasterio trapense de Kentucky, donde se ordenó sacerdote (1965). En su país creó la abadía de Solentiname, taller y centro comunitario, foco de la revolución cultural y religiosa. A raíz de la victoria de la revolución Sandinista, fue nombrado en 1979 Ministro de Cultura. Entre sus más de 40 obras destacan, *Epigramas* (1961), *Oración por Marilyn Monroe y otros poemas* (1965), *El estrecho dudoso* (1966) y *Homenaje a los indios americanos* (1969), donde se observa la influencia de la Beat Generation. Otros poemarios reconocidos: *Quetzalcóatl* (1985), *Cántico cósmico* (1989), y *Vida perdida* (1999). Varias veces

nominado al Premio Nóbel, obtuvo en 2009 el Premio Iberoamericano de Poesía Pablo Neruda; y el Premio Reina Sofía de Poesía Iberoamericana en 2013.

Cárdenas, Gerardo es escritor y periodista cultural. Tras salir de México como corresponsal en 1989, vivió en Estados Unidos, Bélgica y España antes de radicarse en Chicago en 1998. Es director de *Contratiempo*, la única revista cultural en español en el Medio Oeste de los Estados Unidos. Sus artículos, cuentos y poemas han sido publicados en medios impresos y electrónicos de México, Estados Unidos, España, Venezuela y la República Dominicana. En 2011, publicó su primer libro de relatos, *A veces llovía en Chicago* (Libros Magenta/Ediciones Vocesueeltas), que ha sido galardonado en 2013 con el Premio Interamericano de Literatura Carlos Montemayor. Es autor del blog semanal, *En la Ciudad de los Vientos*, donde escribe sobre literatura y política.

Carmona, Christopher is Assistant Professor in the Department of English at the University of Texas at Brownsville, where he focuses on Latin@/Chican@/Native Rhetorics and Poetics, as well as Beat Poetry. He was a nominee for the Alfredo Cisneros de Moral Foundation Award for Writers in 2011, and a Pushcart Prize nominee in 2013. His scholarly work has been published in journals such as *Callaloo Literary Journal* and *The American Book Review*. His first collection of poetry called *Beat* was published by Slough Press, and his second book, *I Have Always Been Here*, is published by Otras Voces Press. He is currently working on a book entitled *Nuevas Voces Poéticas: A Dialogue about the New Chican@ Poetics*. Currently, he is the organizer of the *Annual Beat Poetry and Arts Festival* and the Artistic Director of the Coalition of New Chican@ Artists (C.O.N.C.A.), and is on the organization committee for *The Río Grande Valley Coalition for Border Studies and Mexican American Studies*.

Castellanos, Rebeca, poeta dominicana. Obtuvo un doctorado en Literatura Hispánica de la Universidad de Texas, en Austin, e imparte docencia en Grand Valley State University, en Michigan. Es uno de los miembros fundadores del taller literario, El Caballo Verde, que existió en Miami en la década de los noventa. Castellanos ha publicado los libros *Eva 2000* (2000) y *Sueños de Nebuhla* (2005), y ha sido invitada a leer sus trabajos en

numerosos eventos, entre ellos el Festival de poesía en abril, organizado por DePaul University; y “Confluencia,” auspiciado por Naugatuck Valley Community College. En la actualidad, prepara un volumen de poesía titulado “Los instrumentos del gozo.”

Catalalos, Rosemary is the eldest grandchild of Greek and Mexican immigrants to San Antonio, Texas. Her work is deeply rooted in place and in the classical myths, folklore, family stories and the history of both cultures. The first publication of *Again for the First Time* (1984) received the Texas Institute of Letters Poetry Prize, and poems from that volume have been widely anthologized. More recent work has twice been collected in the annual publication *The Best American Poetry* (1996 and 2003), and also appears in numerous anthologies and textbooks. Catalalos has also published a fine press chapbook, *As Long as It Takes* (Iguana, 1984). A second chapbook, *Begin Here* (Wings Press, 2013), honors her selection as the Poet Laureate of Texas for 2013. A former literary arts administrator, Catalalos has been Executive Director of San Francisco’s Poetry Center and American Poetry Archives.

Chirinos, Eduardo hizo estudios de literatura y lingüística en la Universidad Católica de Lima, y se doctoró en Rutgers University (New Brunswick) en 1997. Chirinos es poeta, ensayista, antólogo, traductor y autor de cuentos para niños. Sus libros de poesía más recientes son *El equilibrista de Bayard Street* (Lima, Colmillo Blanco, 1998); *Abecedario del agua* (Valencia, 2000); *Breve historia de la música* (Premio Casa de América de Poesía, Madrid, 2001); *Escrito en Missoula* (Valencia, 2003); *No tengo ruseñores en el dedo* (Valencia, 2006); *Humo de incendios lejanos* (México, 2009); *Mientras el lobo está* (XII Premio de Poesía Generación del 27, Madrid, 2010); *Anuario mínimo* (Barcelona, 2012); *35 lecciones de biología* (Granada, 2013); y las recientes antologías, *Reasons for Writing Poetry*, vertida al inglés por Gary J. Racz (London, 2011), y *Catálogo de las naves* (Lima, 2012). Desde 2000, reside en Missoula, donde se desempeña como profesor de Literatura Hispanoamericana y Española en la Universidad de Montana.

Clariond, Jeannette L., poeta y traductora mexicana. Ha dedicado gran parte de su ejercicio profesional al estudio del pensamiento y la religión en México antiguo.

Ha publicado *Mujer dando la espalda*; *Todo antes de la noche*; *Leve sangre*; y *Los momentos del agua*, en poesía. Ha traducido a Primo Levi, Alda Merini y Roberto Carifi, así como a W.S. Merwin, Anne Crason y Charles Wright. Es creadora del primer Certamen de Poesía en Braille, y ha sido distinguida con las becas Conaculta, Rockefeller, Banff Center for the Arts, y Vermont Studio Center. Este año, 2014, será reconocida con el Premio Juan de Mairena por su labor creativa.

De Lima, Paolo es autor de los poemarios *Cansancio* (1995 y 1998), *Mundo arcano* (2002) y *Silenciosa algarabía* (2009), reunidos el 2012 en *Al vaivén fluctuante del verso*. Es doctor en Literatura por la Universidad de Ottawa (Canadá). En el 2005, obtuvo el primer premio de ensayo de la Asociación Canadiense de Hispanistas; el 2011, coeditó con Fernando de Diego el volumen *Hinostroza: Il miglior fabbro*; el 2012 publicó *La última cena: 25 años después. Materiales para la historia de la poesía peruana*; y el 2013, *Poesía y guerra interna en el Perú (1980-1992)* (New York: The Edwin Mellen Press). Actualmente, ejerce la docencia en la Universidad Nacional Mayor de San Marcos y la Universidad de Lima.

Esparza, Araceli is from Madison, Wisconsin; her parents are migrant farm workers from Guanajuato, Mexico. She is pursuing her M.F.A. with a focus on Children's literature at Hamline University in Saint Paul, Minnesota. She is currently working on a diverse picture book collection that addresses challenging themes with thoughtful characters. She has published in several magazines and in *Diálogo*. Her work has been on display at the Overture Center in Madison, Wisconsin, and the Grady Alexis Gallery in New York for the 50th anniversary of Dr. Martin Luther King's "I Have a Dream" speech exhibit.

Ferreira, Rocío obtuvo el doctorado en Literatura Latinoamericana y Estudios de Género en la Universidad de California en Berkeley y es catedrática de Literatura y Cine Latinoamericano en el Departamento de Lenguas Modernas de la Universidad DePaul en Chicago. Trabaja en temas relacionados con la literatura y cultura latinoamericana de los siglos XIX, XX y XXI, y teoría de género. Ha participado en numerosos congresos internacionales y ha publicado artículos de crítica en libros y revistas especializadas. También ha editado: *Clorinda Matto de*

Turner, novelista. *Estudios sobre Aves sin nido, Indole y Herencia*. Introducción, estudio crítico, bibliografía y edición por Antonio Cornejo Polar (2005). Próximamente publicará el libro *Del salón literario a la cocina ecléctica: Mujeres, cultura y nación en el Perú decimonónico*. En su proyecto de investigación, actual titulado, "Yuyanapaq/ Para recordar: Memoria, desplazamiento y violencia política en la cultura peruana contemporánea," estudia la configuración de la memoria y la subjetividad a partir de la cultura peruana literaria y visual reciente.

Fleites, Alex es ciudadano cubano y Licenciado en Filología Hispánica por la Universidad de La Habana. Poeta, narrador, editor y curador de arte, recibió el Premio Nacional de Poesía "Julián del Casal" (1981). Parte de su obra poética ha sido traducida al ruso, inglés, francés, italiano, alemán, vietnamita, portugués y visayano. Bibliografía activa (poesía): *La violenta ternura* (Ed. Letras Cubanas, La Habana, 2006); *Un perro en la casa del amor* (Ed. Unión, La Habana, 2003); *Omnibus de noche* (Editorial UNEAC, La Habana, 1995); *De vital importancia* (Editora Abril, La Habana, 1989); *El arca de la serena alegría* (Premio de poesía "13 de Marzo," Ed. Extensión Universitaria, Universidad de La Habana, 1985); *A dos espacios* (Premio "Julián del Casal," Editorial UNEAC, La Habana, 1981); *Dictado por la lluvia en De lluvias y memorias* (Instituto del Libro, La Habana, 1976) y *Primeros argumentos* (Ed. Extramuros, La Habana, 1974).

Goergen, Juana Iris is Associate Professor of Spanish and Latin American Literature in the Department of Modern Languages at DePaul University, Chicago. She is also affiliated faculty in Latin American and Latino Studies, as well as Peace and Justice Studies at DePaul. She received her Ph.D. in Latin American Literature and Cultural Studies from SUNY, Stony Brook. She is a published poet; her collections include *La sal de las brujas* (1997); *La piel a medias* (2001); and *Las Ilusas/Dreamers* (2008); two unpublished poetry collections, *La celda de Lilith* and *Mar en los huesos*; and she is editor of the anthologies *Susurros para disipar las sombras* (2012) and *Rapsodia de los sentidos* (2013). Her critical essays have appeared in *Literatura fundacional americana: El espejo de paciencia* (1991); *Heroínas del Bronx, Centro* (Center for Puerto Rican Studies); and *MELUS*, among others. She served as Fulbright Scholar at the University of Tuebingen, Germany (2002-2003). For the past seven years, she is a

primary organizer of the Chicago International Poetry Festival, *Poesía en abril*, hosting numerous international poets each year.

González, Juan Antonio is a poet, narrator and literary critic who holds a professorial appointment at Texas Southmost College in Brownsville, TX. His academic works, spanning several decades, have been published in diverse journals in the U.S., Latin America and Spain. He has published poetry and prose in the following books: *Itinerancias* (2005); *Letras en el estuario* (2008); *Antología canicular* (2009); *Voces desde el Casamata* (2010); *Encuentro de poesía* (2011); *Antología invernal* (2011); *Antología de poesía sobre poesía* (2012); *Along the River* (2012); and *Arriba baseball* (2013). He is the coorganizer of the Binational Literary Conference *Letras en el Estuario*, that has featured renowned literary figures such as: Rolando Hinojosa, Elsa Cross, Beatriz Espejo, Héctor Carreto and Carmen Boullosa. Since 1996, he has served as Editor in Chief of the literary journal *Novosantanderino*. He currently holds editorial appointments for the journals: *Puentes* at Arizona State University and *Pegaso* at the University of Oklahoma.

Gutiérrez-Magallanes, María del Socorro (Coco) es *Irvine Scholar '98* y licenciada en Sociología y Estudios Literarios y Culturales de Latinoamérica e Iberoamérica por Occidental College de Los Ángeles, California. Recibió su Maestría en Estudios Latinoamericanos por la UNAM. Actualmente, es candidata a doctora por la UNAM en la Facultad de Ciencias Políticas y Sociales, y el Programa Universitario de Estudios de Género con una disertación sobre la escritura política autobiográfica, lecturas laterales y a contrapunto de la escritora chicana, Gloria Anzaldúa, y el poeta salvadoreño, Roque Dalton.

Hurtado, Roberta is currently on faculty in English at the New Orleans Center for Creative Arts. She completed her Ph.D. at the University of Texas San Antonio, where she studied the use of literature by Puerto Rican women to identify, delineate and subvert colonial matrices. Her other work includes large-scale visual imagery, sculpture and poetry that engage issues of U.S. neo-imperialism and third space feminist consciousness.

Joysmith, Claire was born in Mexico of migrant parents, raised trilingually/quatriculturally, and Professor at the

National Autonomous University of Mexico (UNAM). She focuses on Chicana, Latina and Mexicana literature and culture, transborder-translation issues, self-narratives and poetry. She has published in *Signs*; *Chicana Feminisms*; *FIAR*; *Debate feminista*; *Voices of Mexico*, a collective introduction to Anzaldúa's *Borderlands* and others. She is editor of *Las formas de nuestras voces: Chicana and Mexicana Writers in Mexico*; *Cantar de espejos. Poesía testimonial chicana de mujeres*; and *One Wound for Another/Una herida por otra. Speaking desde las heridas*. Her poetry and memoirs have appeared in *Voices Without Borders*, in both vols. I & II (2009 National Best Book Award for Literature-Anthology); *Literal*; *Raven Chronicles*; *Bluestay*; *Blanco Movil*; *La república en voz de sus poetas*; *Dondepalabra*; *CantaLetras*, and among others. She enjoys translating (*Sofía: Poems*; *Cantar de espejos*; *Borderlands*). Joysmith was awarded the Sor Juana Inés de la Cruz medal in 2013.

Lambe, Jennifer is an Assistant Professor of History at Brown University. She has a Ph.D. in Latin American and Caribbean history from Yale University. Her dissertation, "Baptism by Fire: The Making and Remaking of Madness in Cuba," explores the history of psychiatry, psychology and popular mental healing in Cuba from the late colonial period through 1980. The project has received support from the American Council of Learned Societies, the Coordinating Council for Women in History, and the Cuban Heritage Collection. Her work has appeared in *Cuba: People, Culture, History*, ed. Alan West-Durán (Gale, 2011) and the journal *Estudios Interdisciplinarios de América Latina y el Caribe* (Universidad de Tel Aviv).

lara silva, ire'ne lives in Austin, TX, and is the author of *furia* (poetry, Mouthfeel Press, 2010) which received an Honorable Mention for the 2011 International Latino Book Award and *flesh to bone* (short stories, Aunt Lute Books, 2013) which won 2nd place for the 2014 NACCS Tejas Foco Award for Fiction. She was the Fiction Finalist for AROHO's 2013 Gift of Freedom Award; the 2008 recipient of the Gloria Anzaldúa Milagro Award; a Macondo Workshop member; and a CantoMundo Inaugural Fellow. She and Moisés S. L. Lara are currently coordinators for the Flor De Nopal Literary Festival.

López, Carlos obtuvo los títulos de Maestro de Educación Primaria Urbana en el Instituto Normal Mixto Rafael

Aqueche; de Licenciado en Lengua y Literaturas Hispánicas y en Estudios Latinoamericanos; y el grado de Maestro en Letras (Literatura Iberoamericana) en la Universidad Nacional Autónoma de México. Estudió las licenciaturas de Derecho y de Ciencia Política en la Universidad de San Carlos de Guatemala, además de Historia en la UNAM.

Maciel, Olivia was born in Mexico City and has resided in Chicago for approximately three decades. She earned her Ph.D. from the University of Chicago in Romance Languages and Literatures, and is Professor of Spanish and Latin American Literature at Loyola University, Chicago. Author of *Filigrana encendida/Filigree of Light*; *Luna de cal/Limestone Moon*; and *Sombra en plata/Shadow in Silver* (Swan Isle Press: 2002, 2005, 2005), she has been included in King's College bibliography for Best Mexican Poetry in Translation of the 20th Century. She is editor of the poetry anthology *Astillas de luz/Shards of Light* (Northwestern University Press, 1998), and has authored scholarly articles and volumes of criticism on Latin American literature including *Surrealismo en poesía de Xavier Villaurrutia, Octavio Paz y Luis Cernuda: México 1940-1960* (Edwin Mellen Press, 2008). She received *ForeWord Magazine's* Silver Book of the Year award for *Filigrana encendida* (2002), and the Poet's House Award, New York City (1996) for one of three best books of poetry in the U.S., and the José Martí Award for essay writing in homage to Sor Juana Inés de la Cruz (1993). She is currently at work on a new volume of poems.

Marzana, Miguel ha panfleteado grafiteado y folletado poesía desde los 14 años en varios países del continente americano, donde ha destacado los jardines, la derelicción, el clima y la deriva de su generación. Ha publicado poemas y cuentos en la revista *Contratiempo*; galimatías en *Volantines turbios*; además de otros órganos. Ha sido incluido en la antología de poesía en abril *Rapsodia de los sentidos* (2013); antologizado en *Cantología* (2013) por el Guild Literary Complex y es autor del poemario *Descomposiciones* (2011).

Meléndez, Mario estudió Periodismo y Comunicación Social. Entre sus libros figuran: *Apuntes para una leyenda* (2002); *Vuelo subterráneo* (1996); *El circo de papel* (2008); y *La muerte tiene los días contados* (2013). En 1993, obtuvo el Premio Municipal de Literatura en

el Bicentenario de Linares. Sus poemas aparecen en diversas revistas de literatura hispanoamericana y en antologías nacionales y extranjeras. A comienzos del 2005, obtuvo el premio "Harvest International" por el mejor poema en español, otorgado por la University of California Polytechnic, en Estados Unidos. Parte de su obra se encuentra traducida al italiano, inglés, francés, portugués, holandés, alemán, rumano, búlgaro, persa y catalán. Durante cuatro años vivió en la Ciudad de México, donde dirigió la serie Poetas Latinoamericanos en Laberinto Ediciones, y realizó diversas antologías sobre la poesía chilena y latinoamericana. Actualmente radica en Italia. A comienzos del 2013, recibió la medalla del Presidente de la República Italiana, concedida por la Fundación Internacional Don Luigi di Liegro.

Mercado-López, Larissa M., received her doctorate in English/Latina Literature from the University of Texas at San Antonio, where she completed her dissertation on a Ford Fellowship. Currently, she is an Assistant Professor of Women's Studies at California State University, Fresno. She is on the Executive Committee for the Society for the Study of Gloria Anzaldúa, and is a member of the editorial board for the scholarly journal, *Chicana/Latina Studies*. Mercado-López has published essays on Chicana maternity and is completing her book manuscript, *Mestiza Mat(t)ers: On the Corporeal Contours of Maternal Knowledge*, where she explores how mestiza mothers construct opposition knowledges through the social and bodily lived experiences of *mestizaje* and maternity.

Milito, Florencia was born in Argentina, and spent her early childhood in Venezuela; she has lived in the U.S. since she was nine. She is a bilingual poet, essayist and translator whose work has appeared in such publications as *ZZZZYVA*; *Entremares Magazine*; *Sniper Logic*; *Znet en Español*; the *Indiana Review*; *Catamaran Literary Reader*; and *20 años: Festival Internacional de Poesía de Rosario*. She was a 2003 The Nation/Discovery Poetry Prize Semifinalist, a 2007 California Writers Exchange contest Finalist, the recipient of a 2007 Hedgebrook Foundation residency, and a reader at the 2011 Festival Internacional de Poesía de Rosario.

Moret, Zulema nació en Buenos Aires. Estudió Letras en la Universidad de Buenos Aires y es Doctora en Filología Hispánica por la Universidad del País Vasco. Ha residido

en Venezuela, Alemania y España. En Barcelona, fundó y dirigió los Talleres de Escritura «El placer de escribir» (1986-2000). En la actualidad, es profesora de Literatura Latinoamericana en Grand Valley State University, Michigan. Entre su obra poética se encuentra: *Cuaderno de viaje solitario* (Ed. Intertexto, Venezuela); *Cazadora de sueños* (Ed. Torremozas); *Un ángel al borde de un volcán ardiendo* (Ed. Vox); *Apenas épica* (Edic. de la Calera); *Lo gris* (Ed. Vox); *Poemas del desastre* (Ed. Torremozas) y *Apenas épica- Poesía reunida* (Ed. Artepoetica Press); obra narrativa *Noche de rumba* (Ed. Torremozas); y ensayos: *Esas niñas cuando crecen, ¿dónde van a parar?* (Ed. Rodopi); *Las escrituras de escombros: Artistas de lo que queda* (Ed. Trama).

Mujica, Hugo nació en Buenos Aires; estudió Bellas Artes, Filosofía, Antropología Filosófica y Teología. Entre sus principales libros de ensayos se cuentan “Origen y destino” (1987); “La palabra inicial” (1995); “Flecha en la niebla” (1997); “Poéticas del vacío” (2002); “Lo naciente” (2007); *La casa y otros ensayos* (2008); “La pasión según Georg Trakl” (2009); y “El saber del no saberse” (2014). “Solemne y mesurado” (1990) y “Bajo toda la lluvia del mundo” (2008), son sus dos libros de cuentos. Su obra poética, iniciada en 1983, ha sido editada y traducida en 15 países. En 2013, publicó “Poesía completa 1983-2011,” en la editorial Vaso Roto, México-España. En 2013, se editó su último libro de poesía: “Cuando todo calla” (XIII Premio Casa de América de Poesía Americana).

Ortega, Jorge es autor de una docena de títulos de poesía y ensayo publicados en México, Estados Unidos, Argentina y España, entre los que destacan los poemarios *Ajedrez de polvo* (tsé-tsé, Buenos Aires, 2003); *Estado del tiempo* (Hiperión, Madrid, 2005); *Catenaria* (Pen Press, Nueva York, 2009) y *Bedouins* (Molossus, Los Angeles, 2014). Es doctor en Filología Hispánica por la Universidad Autónoma de Barcelona y miembro del Sistema Nacional de Creadores de Arte de México. Colabora en *Letras libres*, *Mandorla*, *Nexos*, *Quimera*, *Revista de Occidente*, *The Bitter Oleander* y *The Black Herald Review*. Forma parte de múltiples antologías de poesía mexicana reciente y ha sido traducido al inglés y al francés. Su libro, *Devoción por la piedra* (Consejo Estatal para las Culturas y las Artes de Chiapas, Tuxtla Gutiérrez, 2011), mereció el Premio Internacional de Poesía Jaime Sabines 2010.

Oropesa, Salvador es Profesor y Department Chair en Clemson University (CU). Sus libros: *Literatura y comercio en España: las tiendas (1868-1952)*; *Estudios culturales* (sometido para publicación, 2012, Universidad de Málaga); con Maureen Ihrie, editores de *World Literature in Spanish: An Encyclopedia*. 3 volumes (Santa Barbara, CA; Denver, CO; Oxford, England: ABC-CLIO, 2011); *The Contemporáneos Group. Rewriting Mexico in the Thirties and Forties* (Austin: University of Texas Press, 2003); y *La novelística de Antonio Muñoz Molina: Sociedad civil y literatura lúdica* (Jaén: Universidad de Jaén, 1999). Artículos y capítulos de libros en publicaciones como *PMLA*; *Hispania*; *Hispanic Journal*; *Hispanic Studies*; *Revista Hispánica Moderna*; *Chasqui* o editoriales como Routledge, Vanderbilt, Bucknell, Bellaterra o Catholic U of America.

Peraza-Rugeley, Margarita is a seventeenth-century, New Spain colonialist. An instructor in the Department of Modern Languages at The University of Oklahoma, she is currently on leave and engaged in a yearlong research and writing project in Mexico. She has published *Llámenme «el mexicano»: Los almanques y otras obras de Carlos de Sigüenza y Góngora* (Peter Lang Publishing, 2013), and peer-reviewed short stories. Her scholarly interests center on colonial Latin American literature, using the Spanish colonial record to explore the birth of national identities, based in hybrid cultures, and the way the colonies became cultural hinges between East and West. A second field of study is more contemporary, studying a genre of Latin American contemporary female novelists who situate their plots in the colonial period.

Pérez, Emmy is the author of a poetry collection titled *Solstice* (Swan Scythe Press, 2011, 2nd edition). Her work has also appeared in the anthologies *The Wind Shifts: New Latino Poetry*; *New Border Writing*; *A Broken Thing: Poets on the Line*; and numerous journals, including *North American Review*; *Mandorla*; *The Laurel Review*; *PALABRA: A Magazine of Chicano & Latino Literary Art*; and *Pilgrimage Magazine*. She is the recipient of the Alfredo Cisneros del Moral Foundation Award and a CantoMundo poetry fellowship. She is also a member of the Macondo Writers Workshop founded by Sandra Cisneros for socially-engaged writers. Currently, she is Associate Professor at the University of Texas Pan-American in the Río Grande Valley, where she teaches

Creative Writing and Mexican American Studies courses. In 2012, she received a University of Texas Regents' Outstanding Teaching Award.

Rebollo-Gil, Guillermo has authored the poetry books *Sospechar de la euforia* (2012), and *Sobre la destrucción* (2011), among others. He is Assistant Professor of Sociology and Criminal Justice at the Universidad Metropolitana de Puerto Rico.

Reséndiz, Aldo Ulisses is a Mexican immigrant of indigenous Hñähñü (Otomí) descent, a poet and a scholar-activist earning an M.A. in Applied Linguistics at Teachers College, Columbia University. He has written critical essays on the works of Chicana writer, Helena María Viramontes, published in *Rebozos de Palabras: An Helena María Viramontes Critical Reader* (2013) and forthcoming in the academic journal, *Camino Real*. As a transnational activist, teacher and cultural worker, he has lived in the Middle East and Latin America where he has supported and learned from various local and global social movements.

Riojas Vaughn, Sylvia. Her work was included in San Antonio's "VIA Metropolitan Transit Poetry on the Move" celebrating National Poetry Month, in April 2013. She was selected as a Houston Poetry Fest Juried Poet in 2011 and 2012. She was a presenter at the Eastfield College Literary & Fine Arts Festival. Her poems have appeared in *Texas Poetry Calendar*; *Red River Review*; *Poetry at Round Top*; and *Elegant Rage: A Poetic Tribute to Woody Guthrie*. She has been nominated for a Pushcart and a Best of the Net award. Her play, *La Tamalada*, was produced in Fort Worth. She belongs to the Dallas Poets Community.

Robledo, Juan Felipe is a poet and university professor. Robledo has published more than ten books, including *De mañana* ("In the morning," 2003); *La música de las horas* ("The music of the hours," 2002); *Luz en lo alto* ("Light on high," 2006); and *Dibujando un mapa de la noche* ("Drawing a map of night," 2008). He has published anthologies of Spanish poets of the *Siglo de Oro*, the *Romancero* and Ruben Darío, as well as articles on poetry and narrative. He was awarded the Jaime Sabines Poetry Prize (1999) and the National Poetry Prize of the Ministry of Culture of Colombia (2001).

Rodríguez, Andrés is the author of a collection of poetry titled *Night Song* (Tia Chucha Press, 1994) and a work of literary criticism, *Book of the Heart: The Poetics, Letters and Life of John Keats* (Lindisfarne Press, 1993). His poems have appeared in *Bilingual Review*; *The Cortland Review*; *Drunken Boat*; *Harvard Review*; *Hubbub*; *New York Quarterly*; *Valparaiso Review*; *PALABRA*; and other journals. He has also been included in the anthologies *Currents from the Dancing River* (Harcourt Brace, 1994); *Dream of a Word* (Tia Chucha Press, 2005); *New Chicano/Chicana Writing* (University of Arizona Press, 1992); and *Wild Song* (University of Georgia Press, 1998). In 2007, Rodríguez won the Maureen Egan Writers Exchange Award in Poetry sponsored by Poets & Writers. He has an M.A. in Creative Writing from Stanford University and a Ph.D. in Literature from the University of California, Santa Cruz. He lives in Kansas City.

Rodríguez, Rodrigo Joseph is Assistant Professor of English at The University of Texas at El Paso, located on the border across from Ciudad Juárez, Chihuahua, México. He teaches courses on children's literature, young adult novels, disciplinary literacies, and academic writing. His articles have appeared in *English Journal*; *English Leadership Quarterly*; and *SIGNAL Journal*, among others. He is an advocate of *El Día de los Niños /El Día de los Libros* (Children's Day/Book Day), which is an initiative and daily commitment to link all children and families to books, languages and cultures.

Sáenz, Angelina is an elementary school educator who believes that we must write the stories that we want to read. Devoting her life to improving the quality of education for the children of Los Angeles, she is active in shaping educational policy, working on professional development for teachers and promoting the benefits of bilingual education in a diverse society. Writing is what has sustained her through all of her developmental transitions from childhood through motherhood. She lives in Highland Park, a sweet, diverse neighborhood in northeast Los Angeles, with her husband and two sons.

Salvatierra, Yaccaira is Mexican/Peruvian-American, and raised in California. She has performed with various artistic groups in the Bay Area, participating with Afro-Peruvian troupes as a dancer and poet. She has played the *cajón*—Peruvian percussion—in an all women's

cajón ensemble, but now enjoys finding the music and dance in words inspired by people's stories and a city's movement. Her poetry has appeared in the online journal *The Acentos Review*, and is forthcoming in *HUIZACHE*. She is a VONA (Voices of Our Nation) alumna and is currently working on an M.F.A. in Poetry at San José State University.

Sauma, Osvaldo taught at the Literary Expression Workshop at the Conservatorio Castilla, San José, Costa Rica, from 1981 to 2010. Author of *Las huellas del desencanto* (*The traces of disenchantment*, 1983); *Retrato en familia* (*Family Portrait*, EDUCA Latinamerican Award, 1985); *Asabis* (1993); *Madre fértil tierra niuestra* (*Fertile Mother Land of Ours*, 1987); *Bitacora del iluso* (*The Dreamer's Log*, 2000); *El libro del adiós* (*The Book of Goodbye*, 2006); *La canción del oficio* (*The song of trade*, National Poetry Award given by the Ministry of Culture, 2013). Anthologist of *Children's Poetry of the Conservatorio Castilla* (1986); *Anthology of the Conservatorio Castilla* (1990); *Los signos vigilantes* (*The Vigilant Signs: Ecological Poetry Anthology*, 1992); *Tierra de nadie* (*Nobody's Land: Nine Latin American Poets*, 1994); *La sangre iluminada* (*The Illuminated Blood: Six Latin American Poets*, 1998); *Martes de poesía en el Cuartel de la Boca del Monte* (*Poetry Tuesdays at the Cuartel de la Boca del Monte*, 1998); and *Anthology of Six Latin American Poets* (2006).

Tafolla, Carmen was named the first Poet Laureate of the City of San Antonio, and is the author of five books of poetry, eight children's books and many other volumes. A co-founder of CantoMundo Latino Literary Workshop and the recipient of many awards, including the Art of Peace, for writing which contributes to peace, justice and human understanding, and the 2010 Americas Award, she has been recognized by the National Association of Chicana/Chicano Studies for "writing which gives voice to the peoples and the cultures of this land."

Valenzuela, Liliana is an award-winning literary translator, poet, essayist and journalist. Her poetry chapbook, *Codex of Journeys: Bendito Camino*, was published by Mouthfeel Press in 2012. She is the acclaimed Spanish-language translator of works by Sandra Cisneros, Julia Álvarez, Denise Chávez, Nina Marie Martínez, Ana Castillo, Dagoberto Gilb, Richard Rodríguez, Rudolfo

Anaya, Cristina García, Gloria Anzaldúa and many other writers. Her translation of Sandra Cisneros' latest book, *¿Has visto a María?*, was published by Knopf in Fall 2012. A member of the Macondo Writers Workshop and an inaugural fellow of CantoMundo, she works for the *¡Ahora sí!* Spanish newspaper in Austin, Texas.

Varela Tafur, Ana nació en Iquitos, Perú. Desde 1981, es miembro del Grupo Cultural URUCUTUTU. En 1983, publicó sus poemas en la "Antología de la poesía amazónica" en el diario *La República* de Lima. Fue becaria del Programa Aschberg para artistas de la UNESCO en Mishkenot Sha'ananim, Jerusalén, en 1996. Publicó con Percy Vilchez el libro, *El sol despedazado* (Lima, 1991). Con su libro, *Lo que no veo en visiones* (Lima, 1992), obtuvo el Primer Premio de la V Bienal de Poesía Premio Copé. Estudia en el programa de doctorado de Literatura Latinoamericana en la Universidad de California, Davis.

Vértiz, Vickie was born and raised in southeast Los Angeles. Her writing explores the intersections of feminism, identity and Latino sub-cultures through everyday beauty. Her writing is widely anthologized, found in publications such as *Open the Door*, by McSweeney's and Poetry Foundation, and *Las lunadas*, the Galeria de La Raza poetry anthology. Her first poetry collection, *Swallows*, is currently available from Finishing Line Press. She is a candidate for the M.F.A. degree at the University of California, Riverside.

Weksler, Santiago es peruano y vive en Chicago con su gato, Danico. Sus poemas se han publicado en las revistas *Contratiempo*; *After Hours* y el diario, *Hoy*. Tiene publicado el poemario (*mi*) *evolución* y va a publicarse en el 2014, *Historia de apus y demonios*.

Yockey, Matt is Assistant Professor in the Department of Theatre and Film at the University of Toledo. His research focus is on Hollywood genres, especially the superhero genre, American identity and reception studies. His essays on these topics have appeared in journals such as *The Iowa Journal of Cultural Studies*; *The Velvet Light Trap*; *CineAction*; *Transformative Works and Cultures*; *Studies in Comics*; and *The Journal of Fandom Studies*.

SUBMISSION GUIDELINES

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- **Manuscripts:** All submissions are double-blind peer reviewed. You may submit your work in Spanish, English, or indigenous/ Native languages (with translation to Spanish or English).
- **Author Anonymity:** To maintain anonymity in the review process, please put names, affiliations, telephone numbers, fax, e-mail address, and a preferred mailing address on Title Page. Citations to an author's own works should be made in a way that does not compromise anonymity.
- **Title Page:** Include author's institutional affiliation, preferred mailing address, telephone numbers, and e-mail address. Include an Author's Biography of 125 words or less.
- **Cover Letter:** Include a cover letter stating that the manuscript is of original content and has not been published, nor is it under consideration, elsewhere. Indicate whether the work is scholarship, commentary, a review, or creative writing.
- **Document Formatting:** All submissions should be made electronically in MS Word (.doc or .docx) format, double-spaced, including quotations, endnotes, references, captions, and headings in 12-point Times New Roman font, with one inch margins on all sides. Use consecutive page numbering. Do not justify margins or turn on automatic hyphenation of words.
 - Scholarly Articles:* Not to exceed 10,000 words including tables, endnotes and references; include an Abstract of 100 words or less providing essential points; and 6-8 Key Terms
 - Commentary/Reflection Articles:* Not to exceed 3,500 words, with endnotes; and include an Abstract of 100 words or less providing essential points
 - Interviews:* Not to exceed 4,000 words
 - Creative Writing:* No more than 6 poems or 2 fiction/testimonio pieces per submission.
 - Book Reviews:* Not to exceed 1,200 words; at top of review, indicate book title, author, publisher, publication year, number of pages, ISBN; and at bottom of review, include book reviewer's name and affiliation
 - Film/Media Reviews:* Not to exceed 1,200 words; at top of review, indicate film/media title, directors, studio, release year, and film length; at bottom of review, include film/media reviewer's name and affiliation
- **Illustrations:** All images, charts, graphs and tables should be separate from the main article. Indicate approximate placement of each by using a clear break in the body of the article, inserting corresponding numbers as indicated on images, which must be in JPEG or TIFF format in 400dpi. Inclusion of visuals is not guaranteed.
- **Obtaining Permission to Reprint:** Include a letter of permission for all borrowed illustrations, tables, figures, or other material. It is the author's responsibility to obtain reprint permissions. Original images (photography, slides, and artwork) will be kept for up to three months from date of publication, then returned to the contributor.
- **Suggesting Reviewers:** Authors may provide a list of up to three individuals (with institutional affiliations, postal and electronic addresses) whom they feel would be appropriate reviewers. The editors are not bound by these suggestions, but will respect requests for exclusion of specific reviewers.
- **Book & Film/Media Reviews:** We are interested in reviews of works reflecting new trends, both criticism and creative works, on Latin American and U.S. Latino topics, that evaluate for scholarship and the teaching and learning process. We encourage submissions by scholars, graduate students and community members.
- **Commentary/Reflection Articles:** All submissions are welcome. Articles are published at the discretion of editors.

CONTACT INFORMATION

For questions on submissions and themes, inquiries about Interviews, or other matters on content, please contact Editor, Dr. Elizabeth C. Martinez, at emarti71@depaul.edu.

For general questions, inquiries about deadlines or style, please contact Assistant Editor, Cristina Rodriguez, at crodrig6@depaul.edu.

Send submissions to dialogo@depaul.edu.



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April 2014

Diálogo invites submissions for our upcoming issue on:

Opening the Archives: Documenting the Bracero Program

Guest Thematic Editors: Bill Johnson González, *DePaul University* and Mireya Loza, *University of Illinois at Urbana-Champaign*

August 2014 marks the 50th anniversary of the end of the "Bracero Program," the informal name for the series of official agreements between the U.S. and Mexico that allowed for millions of Mexican male laborers to enter the U.S. between 1942-1964 to perform temporary labor, primarily in the nation's agricultural fields. Not only did the program establish an important pattern of U.S. reliance on Mexican labor in certain key, burgeoning postwar industries, it also helped to create the conditions for large-scale undocumented migration and labor exploitation as more and more workers came in search of work, and found it. Fifty years after the conclusion of the program, we must take stock of the historical and cultural legacies of this era in Mexican American history.

Possible Topics:

- Modernity, Modernization and Mexican Migration
- Gender, Sexuality and Migration
- Family Life and Migration
- Migrant Testimonies
- Transnational Circuits
- Documentary Photography and the Bracero Program
- Hollywood and the Braceros
- Representations of Braceros in Mexican Novels and Popular Culture
- Migrant Desire and Melancholia
- Braceros and U.S. Historical Memory/Amnesia
- Oral History: Problems & Procedures
- Braceros and Labor Movements
- The Work of Ernesto Galarza
- Oral Traditions: Corridos
- Race Relations (Puerto Ricans, Filipinos, Japanese, African American, etc.)
- Racial Capitalism and Postwar Economic Growth
- Braceros in U.S. and Chicano Literature
- Undocumented Migration and the Bracero Era

Diálogo invites research articles, commentary, interviews, and film and book reviews that seek to open up the archive to understand the significance of the Bracero experience. We welcome work that provides or examines the oral histories or testimonies of workers and documents their courageous and adventurous spirit. We also welcome work that seeks to understand migrants' contributions to the economies and national cultures of both the U.S. and Mexico, documents the abuses they suffered, and illuminates their own organizing and defense of their rights. We particularly seek work that examines artistic representations of the Bracero Program (films, novels, oral traditions, visual representations), generated at the time or since.

For questions on this theme, please contact Guest Thematic Editors: bjohns58@depaul.edu or mloza@illinois.edu.

For questions on submissions, please contact Editor, Elizabeth C. Martinez: emarti71@depaul.edu.

For general questions, please contact Assistant Editor, Cristina Rodríguez: crodriguez@depaul.edu.

FINAL SUBMISSION DEADLINE MAY 1, 2015

Send submissions to: dialogo@depaul.edu

Include a 100-word abstract, 125-word author's biography, and 7-10 keywords

Submission Guidelines: <http://las.depaul.edu/latinoresearch/Publications/Dialogo/guidelines>

ABOUT Diálogo

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April 2014

Diálogo invites submissions for our upcoming issue on:

The Five Cardinal Points in Contemporary Indigenous Literature

Travel (el viaje) | Water (el agua) | Fire (el fuego) | Earth (la tierra) | Air (el aire)

Los Cinco Puntos Cardinales en la Literatura Indígena Contemporánea

Co-Thematic Guest Editors: Gloria E. Chácon, *University of California, San Diego* and Juan Sánchez, *University of Western Ontario*

In the four corners and the center of the Americas (the Abya-Yala Guna, the Turtle Island Haudenosaunee), Indigenous nations preserve and continue practicing epistemologies that dictate their relationship to land, nature and time. Knowledges about water, earth, air and fire have traditionally been part of oral and written texts in various codes, preserved by medicine men and women, the chiefs, storytellers and spiritual guides. Beyond historical encounters and cultural misunderstandings, today we witness how these ancient knowledges (re)articulate in contemporary Indigenous expressions and writings. Despite wars, migrations and loans, genocides, occupations and borders, the importance of a quadripartite universe represented by pillars is still present in the literature and is directly related to the four cardinal points and the center, as well as with the four elements. In the early 20th century scholars began to produce translations of Indigenous and early colonial texts, which had long been preserved in library archives. Since the late 20th century, contemporary production by Indigenous peoples has been steady and growing, in some cases produced in both the native language as well as Spanish, English, French, or Portuguese.

In keeping with the growing interest towards this corpus in the academy and the general public, we are interested in research articles (6-9,000 words) on new creative production by Indigenous peoples within Central and South America, and from these areas in the diaspora. While their recent work has been published in chapbooks and collected in anthologies, it is not yet largely accessible to the reading public. We seek reflections pieces (3,500 words); interviews (3,000 words); reviews (1,200 words) about any recent Indigenous work, published in Spanish, English or native language (with translation to English or Spanish); and we welcome short, unpublished creative writing (6 poems or 2 works of fiction or 10 pages of testimony) by Indigenous writers, in Spanish, English, and any Indigenous languages (with translation to English or Spanish).

For questions on this theme, please contact Co-Thematic Guest Editors: gchacon@ucsd.edu or sanchez.juan731@gmail.com.

For questions on final submissions, please contact Editor, Elizabeth C. Martínez: emarti71@depaul.edu.

For questions about submissions in general, please contact Assistant Editor, Cristina Rodríguez: crodrig6@depaul.edu.

FINAL SUBMISSION DEADLINE MAY 15, 2015

Send submissions to: dialogo@depaul.edu.

Include a 100-word abstract, 125-word author's biography, and 7-10 keywords.

Submission Guidelines: <http://las.depaul.edu/latinoresearch/Publications/Diálogo/guidelines.asp>.

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May 2014

CALL FOR BOOK AND FILM/MEDIA REVIEWS

Diálogo is an interdisciplinary, refereed journal published since 1996 by the Center for Latino Research at DePaul University in Chicago. We welcome submissions for book and film/media reviews, in English or Spanish, on recently published books, films and documentaries.

BOOK REVIEWS

Sources can include: fiction, non-fiction, criticism, collections of poetry, children's books or classroom texts [of regional, national and international contexts], analyzed for teaching and learning, educational reading, and/or to help bridge barriers between academic and local communities. Subjects can relate to any discipline, recent immigration, transnationalism, indigenous populations and experience, and diverse U.S. Latino and Latin American communities. Also accepted are reviews on Latina/o creative works and new works of criticism on Latino Studies. Submissions are welcomed from scholars, graduate and undergraduate students, and community outside of academia. Reviews should not exceed 1,200 words; and must include book title, author(s), publisher, page count, and ISBN.

FILM/MEDIA REVIEWS

We are interested in independent and popular films, documentaries, and examples of the Third Cinema film movement that engage the following: structures of power, particularly colonialism and its legacy; gender, race, class, religion, ethnic identity and community; exile, persecution and economic migration. Submissions are welcomed from scholars, graduate and undergraduate students, and community outside of academia. Reviews should not exceed 1,200 words; and must include name(s) of director(s), producer(s), distributor, and length of film.

SUBMISSION GUIDELINES

- Document Formatting: All submissions should be made electronically in MS Word (.doc or .docx) format, double-spaced, including quotations, notes, references, captions, and headings in 12-point Times New Roman font, with one inch-margins on all sides. Use consecutive page numbering. Do not justify margins or turn on automatic hyphenation of words.
- Cover Letter: Include a cover letter stating that the review is of original content and has not been published; nor is it under consideration, elsewhere.
- Title Page: Include author's institution affiliation, preferred mailing address, telephone numbers, and e-mail address. Include an Author's Biography of 125 words or less.

For questions on Reviews, and other matters of content, please contact Editor, Elizabeth C. Martínez: emarti71@depaul.edu.

For questions about submissions in general, please contact Assistant Editor, Cristina Rodriguez: crodrige6@depaul.edu.

For Submission Guidelines, please visit: <http://las.depaul.edu/latino/research/Publications/Dialogo/guidelines>

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ABOUT *Diálogo*

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“Locate Your Body in the World and Pay Attention”: An Interview with the Poet Rigoberto González, *RODRIGO JOSEPH RODRÍGUEZ*

Soy Milk! A Chicana Poet on “Drinking” Poetry: An Interview with Gabriella Gutiérrez y Muhs, *ALDO ULISSES RESÉNDIZ*

Conversación con Tina Escaja, poeta, *SALVADOR OROPESA*

RINCÓN CREATIVO

By *ERNESTO CARDENAL, JAVIER ÁVILA, HUGO MUJICA, ALEX FLEITES, EDUARDO CHIRINOS, ZULEMA MORET, SANTIAGO WEKSLER, XÁNATH CARAZA, ANA VARELA TAFUR, CARLOS LÓPEZ, EMMANUEL AYALA, JEANNETTE L. CLARIOND, GERARDO CARDENAS, JUAN FELIPE ROBLEDO, MARIO MELÉNDEZ, JUAN ANTONIO GONZÁLEZ, MIGUEL MARZANA, OSVALDO SAUMA, OLIVIA MACIEL, PAOLO DE LIMA, VICKIE VÉRTIZ, ALEJANDRA AMEZCUA, REBECA CASTELLANOS, LILIANA VALENZUELA, CARMEN TAFOLLA, ROSEMARY CATALOS, GUILLERMO REBOLLO-GIL, EMMY PÉREZ, IRE'NE SILVA LARA, ANGLENA SÁENZ, CLAUDIA ABURTO GUZMÁN, ANDRÉS RODRÍGUEZ, FLORENCIA MILITO, CLAIRE JOYSMITH, ARACELI ESPARZA, SYLVIA RIOJAS VAUGHN AND YACCAIRA SALVATIERRA*

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REVIEWS

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