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Front Cover: Father Arthur Poulin, *Radiant Light*, acrylic on canvas, 24" x 36", 2000

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Diálogo is an interdisciplinary, blind refereed journal published since 1998 by the Center for Latino Research at DePaul University in Chicago. *Diálogo* seeks research articles of regional and national contexts with focus on diverse U.S. Latino experiences, recent Latino immigration and places of origin, including indigenous experience. We welcome submissions throughout the year: articles that help bridge barriers between academic and local communities, book and film/media reviews, and interviews pertinent to Latino communities in the U.S., the Caribbean, and Latin America. Published in Spring and Fall, often calls are issued for special themes.

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ISSN 1090-4972. All Rights Reserved.

Diálogo

A BILINGUAL JOURNAL PUBLISHED BY THE
CENTER FOR LATINO RESEARCH AT DEPAUL UNIVERSITY

VOLUME 16 NUMBER 2 FALL 2013

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Father Arthur Poulin, *Wheatfields*, acrylic on canvas, 24" x 36", 1998

Motivando el conocimiento: Expanding Research in Latin American and Latina/o Studies

ELIZABETH COONROD MARTÍNEZ
DEPAUL UNIVERSITY

Over the past year, we have enjoyed exploring a new area of the broader academic world of Latina/o Studies, a proposal brought to us by Dr. Peter J. Casarella, in the theme of “Latina/o Catholicism Today.” This intriguing topic elicited an array of scholarship and creative production, filling the pages of two issues of *Diálogo*, volume 16. Our understanding of this significant sub-field, identification of various books and articles published, and specialists at several universities, has been greatly enriched by the submissions received, commentary from expert peer reviewers, and conversations with Dr. Casarella.

We wish for the reader a similar enriching experience, reading and studying the articles brought forth in this volume. The present issue includes new research on Catholic-Latino community impact, and a special tribute to an influential Latino thinker. Earlier this year, *Diálogo* 16:1 featured a variety of interdisciplinary work and creative pieces related to tradition and history. Upon staffing a table at the Hispanic Literatures Symposium at CSU-Dominguez Hills in early spring, we were impressed with the interest and reaction to our theme by conference attendees, who gravitated to the issue, hot off the press.

Diálogo 16:2 highlights an extensive article by Brazilian scholar Maria Clara Bingemer, on the continued evolution of the Liberation Theology movement in Latin America, articles on a concept of *spiritual mestizaje* developed by Ohio State University professor Theresa Delgadillo, and the practice of *Cursillo* in the Midwest, by doctoral candidate Adrian Bautista, followed by a special section of reflections in tribute to the prominent and influential Cuban-American philosopher and theologian, Alejandro García-Rivera.

Following collaborative reflection and dialogue, Peter J. Casarella invited participants in a conference he hosted at DePaul University in 2011, titled, “Cosmic Liturgy: The Vision of Alejandro García-Rivera,” to contribute short essays. The rich response helped shape an excellent retrospective on this influential thinker, in witness, or testimony, of his impact on their lives and work. The eight writers represent a broad range of ages and regions of the

U.S. We recommend reading the accounts in sequence for revelations of the intricate connections of life, culture, research and observation, meditation and spirituality. Please enjoy this tribute on the caring manner, deep thought, and legacy of a remarkable human being.

Alejandro García-Rivera came to live in the U.S. at age eight. He grew up in the Midwest, Ohio and Kentucky, and studied biophysics, completing his M.S. at Ohio State University. The defining moment of his life occurred in Seattle, where he was employed as a physicist at Boeing, and was assigned to the Air Launch Cruise Missile project. After years in that area of work, he came suddenly to the realization that the nature of this work was designed only to kill. This awakening led him to leave and study at the Lutheran School of Theology in Chicago, with subsequent ordination to the ministry in the Lutheran Church. Before his return to the Catholic Church—which would launch his leadership in Latina/o Catholic Theology in the U.S.—he led a very poor Puerto Rican community of faith in Allentown, PA, as their pastor and voice against racism. For many years before his untimely death from cancer, he was a faculty member of the Jesuit School of Theology at Berkeley (today Santa Clara University). From California, he emerged as a preeminent Latino theologian, publishing numerous books, and directing more dissertations by Latina/o theologians than any other scholar at a Catholic University.

The present issue also includes two major interviews conducted by Peter J. Casarella, with experts on topical issues for everyday life: considerations of food, companionship, and the Eucharist; then Mexican-Catholic history, in conversation with a historian about a recent film on the “Christers” revolt in Mexico. Our creative contribution varies from issue to issue; here a lovely contemplation in Spanish on one’s childhood in Mexico City, the memories and impressions of landmarks sensed and viewed before and after wearing glasses.

In each issue, we are pleased to present another artist’s images on Latina/o life, here by the Camaldolese monk, priest and artist, Arthur Poulin, whose artistic revelations celebrate harmony in nature and creation,

with landscapes of expressive qualities moving from darkness to light, and in contemplation of nature and existence—fitting qualities for the special tribute herein.

Our *Reviews* section continues to grow, with a variety of books reviewed here, as well as the film, *For Greater Glory*. We invite your own evaluations of books and films on Latin American and Latina/o topics, indicating how they can be applied to the process of teaching and learning. We also welcome proposals for new themes, submissions of scholarship and research briefs (with references in endnotes) in the field of Latin American/Latino Studies, creative work, and interviews with significant personages.

New themes for *Diálogo*, which are regularly in flux, are enriched by the research articles and creative work received from collaborators. For next year, please heed our call for creative work or scholarship on the state of Latin American and Latina/o Poetry in the 21st Century. With this issue, we launch a call for articles on two new themes, the *Mestizaje* of Food, and the contemporary resurgence of Indigenous (Indo-American) Literatures, to be published in *Diálogo* 18.

As we look forward to the emergence of new voices, trends and research, we appeal especially to writers and academics in Latin American and Caribbean nations, for articles in Spanish or English, as well as submissions of poetry and short essays in indigenous (First World) languages, with translation or versions in Spanish or English.

Warm wishes to all from our DePaul University offices in Chicago!

AL LECTOR/LECTORA DE HABLA HISPANA

Las metas de la revista interdisciplinaria, *Diálogo*, son de animar el interés y las colaboraciones de escritores académicos y creativos, de naciones de habla hispana del hemisferio americano, para unir ideas de *comunidad* y estudio académico, en torno a las dimensiones, producciones, y preocupaciones de todo pueblo americano contemporáneo.

Invitamos encarecidamente al lector, escritor y/o escritora de habla hispana a compartir con nosotros sus estudios e investigaciones, sus obras creativas, propuestas de entrevistas, y reseñas de libros y cine. Los propósitos de esta revista académica son de publicar tanto en inglés como español y lenguas autóctonas (en resurgimiento) del continente americano, como se puede ver en algunos ejemplos anteriores. Los temas de números futuros incluyen el estado de la Poesía en el siglo XXI, y a más largo plazo, la cocina mestiza de América Latina, y el resurgimiento de obras indígenas latinoamericanas.

Nos interesan estudios e investigaciones académicas, de diversos campos y de naturaleza interdisciplinaria, conectados al ambiente y las poblaciones latinoamericanas/caribeñas. Por favor, pónganse en contacto con la Editora y sub-Editora de la revista, y con gusto les contestaremos en inglés o español. Invitamos además a personas expertas quienes deseen ayudar en el arbitraje de los artículos a ponerse en contacto, y también a los que desean formar parte del comité de consulta editorial. ¡Hacia adelante en solidaridad y temas interdisciplinarios!

Saludos desde Chicago!

Dis-covering Latina/o Reality: A Question of *conciencia*

PETER J. CASARELLA
DEPAUL UNIVERSITY

Through this collaboration with Elizabeth Martínez and the remarkably efficient staff of the Center for Latino Research, we have invited the readers of *Diálogo* into an ongoing conversation about the intersections of art, religion, culture, literature, poetry, and sacrament in Latina/o Catholicism. Many voices have contributed to this conversation. Through the two issues of volume 16, we hope that many more will accept the invitation to enter the conversation.

In introducing *Diálogo* 16:2, I think of certain groundbreaking works in the late twentieth century that opened up new conversations, e.g., Leopoldo Zea's *América como conciencia* (1953), Virgilio Elizondo's *The Future is Mestizo* (1988), Enrique Dussel's *1492: El encubrimiento del otro* (1992), Ada María Isasi-Díaz's *En la lucha* (1993), and Roberto Goizueta's *Caminemos con Jesús* (1995). These works remapped Latina/o reality in creative ways. They are works that forced us to look at the frontiers of what we knew or thought we knew and to reconsider where we draw the boundary lines.

Zea, for example, was a Mexican philosopher who initially worked on positivism and the perspectivalism of Ortega y Gasset. He wished to extend the Latin American philosophical legacy of Simón Bolívar and José Vasconcelos in order to forge an idiom that would bridge the divide between North and South. The language of *conciencia* in Zea's 1953 work is truly fascinating and timely. This Spanish word can be translated into English as either awareness or conscience. *Conciencia* is a far broader category than "conscience." If the latter signifies the primary abode of a universalizable moral imperative (as in Immanuel Kant), then the former is also a mode of consciousness and reflection that struggles with personal and cultural memory.

Zea's dialectical view of progress is thoroughly modern, but not in the sense of the icons of European modernity such as Georg Wilhelm Friedrich Hegel. Like Hegel, he recognizes that the struggle of opposing forces is what moves history. Unlike Hegel, he sees no resolution of this struggle into a higher conceptual synthesis. The fight for cultural memory is full of paradoxes, and the playing

out of the struggle has been brutal in the history of the Americas. Zea sees conquest (*conquista*) and haggling (*regateo*) as the forces that move history. The treatment of the other as "other" (a point later taken up brilliantly by Dussel) will be violent without an authentic awareness of the historical process. Zea saw "American" (continental) culture as offering the spectacle of a patent and external *desgarramiento* (pain, anguish, tear). Different layers of culture had been superimposed on top of one another, starting with the colonial conquest of the indigenous cultures. Unlike European culture, which has the pretense of being a unified culture, the process of *superposición* does not allow for integration:

Superponer es poner sin alteración, una cosa sobre otra, aunque éstas sean distintas y contradictorias, o una cosa al lado de la otra; en cambio, asimilar es igualar, hacer de cosas distintas una sola. La superposición mantiene los conflictos propios de lo diversamente superpuesto, la asimilación los elimina.¹

We cannot find an easy synthesis when the layers of faith and culture are simply placed on top of one another. This process of disorientation can lead to a personality disorder in the mind of the person who fails to recognize the burden of multiple layers. *Conciencia* is thus a difficult process that all residents of *América* need to undergo.

This issue unpeels the layers of consciousness that have accumulated in our *América*. Adrian Bautista presents a fascinating insight into the consciousness of the borderland that is growing among Latino Catholic permanent deacons in the Midwest. Maria Clara Bingemer, one of the leading voices for feminist theology and theology of liberation in Latin America, issues a plea for a new reading of Dorothy Day, a powerful witness to faith and social action whose teenage years were spent in the Lincoln Park neighborhood of Chicago. The excerpt from Theresa Delgadillo's *Spiritual Mestizaje* bespeaks multiple modes of articulation of a new

mestiza consciousness that allows race, material culture, and gender equality to be thematized more successfully than Zea and other Mexican defenders of national identity were able to achieve. What the readers do with the exposed layers is a matter for thought and reflection.

Our book reviews and interviews also speak of a new multiform consciousness. *Mestizo* theologian Ángel Méndez Montoya shows how hunger and eating apply equally to spiritual and cultural paths toward a new *mestizaje*. Historian Julia Young starts with a commentary on the film *For Greater Glory*, and carries us from there back to the migration of *Cristeros* to Chicago. The journey is illuminating and will uncover many personal connections for our readers.

At the center of this issue is our *homenaje* to the theological aesthetics of the late Alejandro García-Rivera (1951-2010). *Homenaje*, like the French term *homage*, is a way of connecting to the past. These words derive etymologically from an oath-taking ceremony in the Middle Ages in which a vassal would formally pledge loyalty to a feudal Lord. Alex was a theologian of liberation who unshackled us from feudal, colonial, and Americanist bonds to exercise a new kind of Latino/a creativity. But our *homenaje* does retain the desire to bind ourselves in a lasting way with the rich legacy of our friend and teacher. These essays therefore contain a celebration of praise as well as sharp criticism. The contributors include mentors like Robert Schreiter, a colleague from Berkeley; Eduardo C. Fernández, S.J.; and a student, Michelle Maldonado González.

The essays in tribute recount the story of his work as a physicist who worked on an atomic bomb for Boeing, his training as a Lutheran pastor and subsequent calling to serve Puerto Ricans in Allentown PA, his return to the Catholic Church, and his reflections on art, beauty, and social justice. His monographs include:

- *St. Martín de Porres: The "Little Stories" and the Semiotics of Culture*. Maryknoll, N.Y.: Orbis Books, 1995.
- *The Community of the Beautiful: A Theological Aesthetics*. Collegeville, MN: The Liturgical Press, 1999.
- *A Wounded Innocence: Sketches for a Theology of Art*. Collegeville, MN: Liturgical Press, 2003.
- (with Thomas Scirghi, S.J.) *Living Beauty: The Art of*

Liturgy. Lanham, MD: Rowman and Littlefield, 2007.

- *The Garden of God: A Theological Cosmology*. Minneapolis, MN: Fortress Press, 2009.
- (with Mia M. Mochizuki) *Encounters of Faith: Art and Devotion in Latin America*. Santa Clara, CA: Jesuit School of Theology of Santa Clara University, 2010.

A great theologian is known by more than his works, as these essays amply testify. But the readers of our *homenaje* may be called to enter into a conversation with these works and thereby share a taste of the banquet to which Alex invited us.

Finally, I would like to express my delight at the beauty of this issue, above all, the artwork of Fr. Arthur Poulin, a monk at the Incarnation Monastery in Big Sur. The art, the artist, and even the Big Sur Hermitage were all admired deeply by Alejandro García-Rivera. More importantly, the bond between the theologian and the painter is evident in works depicted in this issue. My last face-to-face encounter with Alex was at a conference that he organized in 2008 in Berkeley, CA with his Buddhist colleague, Ron Nakasone. The title of the conference was "Beauty: The Color of Truth," and it included theologians and artists. The subtle portrayal of color and light in Poulin's images reminded me of this connection and my experience in 2008 of the art displayed at Berkeley, and the quality of light at the Pacific Rim. The vision of Latina/o theological aesthetics is filled with such multiform wonder by virtue of the hope that this interplay of hues and shapes speaks to a new realm of thought and action. I see that vision taking shape in the pages of this issue and am deeply grateful to the Center for Latino Research for bringing it to light so radiantly.

ENDNOTES

- 1 Leopoldo Zea, *América como conciencia* (Mexico City: Universidad Nacional Autónoma de México, 1983 [reprint of second edition of 1972]), 65: "To superimpose is to put one thing on top of another without any change even though these are distinct and contradictory, or one thing side-by-side with another. Assimilation, on the other hand, is to level out the differences, to make one thing out of distinct things. Superimposition maintains diversity within the conflicts being superimposed; assimilation erases these conflicts."