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From the Editor: Who are our Ancestors?
Elizabeth Coonrod Martínez
DePaul University

It is with great pleasure that we present the first issue of 2013, articles in response to a special theme created by Dr. Peter Casarella, “Cosmic Liturgy: Latina/o Catholicism Today.” Submissions range from research on a Latino-Chicago neighborhood, the diary of an early 20th century immigrant to Chicago, and the continuity of indigenous culture in Mexican-American practices. The articles tackle society and faith, community organizing and perseverance, dance hybridity and cultural history. The tender and evocative creative pieces grapple with faith and memoir.

This issue inaugurates a book and film/media review section, with provocative new angles on texts and cinema. The in-depth interview conducted by Peter Casarella with author, and Notre Dame University professor, Timothy Matovina reveals the impact of Latino Catholicism on U.S. society, a theme throughout this collection of articles.

During our second year of biannual preparation, we have improved layout and design, and the DePaul University blue will now permanently grace our front and back covers. Diálogo has long been distinguished as one of few academic journals presented in full-color, and for its mission to highlight the works of Latino and Latin American artists. We are grateful for the collaboration on this occasion of two artists: the enchanting examples, including cover image by contemporary El Salvador artist Fernando Llort, and few images by Chicago artist Eric J. García, together with his reflections in narrative on the creation of his exhibit.

We encourage reading Thomas Finger’s account (who worked closely with the artist’s daughter, María José), on the background and life of the Salvadoran artist. Fernando Llort’s images explode with vivid colors and the warm feeling of being in the tropical Latin American countryside. Influences of Catholicism, history and indigenous culture weave through works such as “Fragmento de mi país” and “Sol de Esperanza,” and Llort’s “Domingo en La Palma” is a rich, folkloric image of small-town life in harmonious ambiance.

Eric García analyzes a space provided him and the works he will hang, providing a unique glimpse into the artistic eye: He takes in all that surrounds an image, and considers the impact of reception. He brings together contemporary and past history, both European and indigenous-origin cultures and their social impact. Just as Puerto Rican-Chicago artist Bibiana Suárez described her artistic goals and types of media for her exhibit highlighted in last year’s 15th anniversary issue of Diálogo, García’s words bring new insights to the artistic process.

The present theme continues to our second issue of Fall 2013, in a slightly different manner: most articles will comprise a tribute to the influential, Cuban-born theologian Alejandro García-Rivera, who arrived in the U.S. at age eight. He pursued other careers before serving for many years as a faculty member of the Jesuit School of Theology in Berkeley, California (now merged with Santa Clara University). His impact was strongly felt long before his untimely death two years ago. Contributors will celebrate the way he tackled the mystery of faith, his influence, and legacy. We invite your subscriptions so that you do not miss this rich issue.

Throughout the readings of Diálogo 16:1, we hope you find enlightenment, explore new ideas and connections to your own heritage and history, and discover (or re-discover) the intrinsic essence of indigenous cultural heritage in traditions both Catholic and U.S. American—a legacy that has and cannot be erased despite the centuries since European arrival.

Each issue of a journal is a magical coming together of the chance encounter of narratives that together take on a personality, a unified voice as contextualized by these articles selected. In the process of receiving submissions and shaping an issue, a certain magic emerges that pulls together new themes. Here it springs from the essence of being. Who are we in the contemporary era? What is meaningful from our roots? Are they mixed with, tainted by, or removed from, histories and experiences? Such questions emerge from both research and creative articles in this issue. What is the identity of a person from the beautiful but remote, flat region of southeast Texas? (Mary Helen Pérez’s article). What is the personal impact of religion and faith during childhood or youth? (Arthur Ramírez’s and
Edwin Murillo’s articles). Which initiatives make a difference in a neighborhood? (Karen Mary Davalos’ article). Several articles contemplate how diverging traditions are practiced, what history they teach, and how indigenous, native-to-the-continent heritage is valued.

Now that we have surpassed the much-popularized hoopla over supposed Mayan ideas that the world would “end” on (the date equivalent to our) December 21, 2012—actions that infantilized or caricatured ancient civilizations, rather than attempting to understand its nature as a super-calendar, identified by scholars as the *Long Count*—it would be helpful to read and contemplate the rich studies available to us on their intelligence and contribution.

Unique to the region of now-southern Mexico and Central America, but shared by many nations, the Mesoamerican calendric system reflected complex studies of astronomy and mathematics. They had several calendars: the *Tzolkín*, 260-day ritual calendar, which regulated agriculture and other societal stages; the *Haab*, which was a 360-day span—18 months of 20 days each, with 5 idle days (to account for leap year)—and which ran simultaneously with the ritual calendar. At junctures of about 52 years the two calendars caught up with each other. That moment was identified as a calendar round, and was met with fasting and societal rejuvenation as one cycle ended and another began. The *Long Count* is the most complex calendar of all (ancient portions have been found in carvings as early as 500 BCE): Consisting of a sequence of cycles of increasing length, it spans about 5125 solar years (perhaps creating one was the highest pinnacle of math achievement in those days?). The extensive cycle just completed began in 3114 BCE (before the Christian era). Wow. What was the rest of the world doing at that time?

After European arrival—due to limited interest in studying the society around them—conquerors read into a long calendar with beginning and ending dates their own apocalyptic vision of the end of the world. Rather than attempting to study a new language system (consisting of glyphs, much like Asian languages, rather than alphabet letters), they categorized the symbols demonic or pagan, and destroyed entire libraries of texts. Several were saved: these are studied by contemporary scholars, left in storage, and new examples of writing have been discovered at ancient city sites. From the inception of colonial systems, Mesoamerican contributions were never disseminated, nor propagated by the nations formed on this continent. Thus they would not be included in primary education. That is why we continue ignorant of their ideas and accomplishments.

Beginning in the early 20th century, archaeologists and other scientists began meticulous study of Mayan and other Mesoamerican inscriptions; from their texts historians have now prepared books accessible to the lay reader. We are fortunate to live in an era when new translations and studies are published, as well as books that describe, in less complex technical terms, the systems developed by ancient societies. For example, we can read historian Mathew Restall’s *2012 and the End of the World*, *The Western Roots of the Maya Apocalypse* (2011), or *Seven Myths of the Spanish Conquest* (2003), to understand how simplistic conclusions were drawn, and misconceptions developed (such as the “end of the world”). Also, journalist Charles McMann’s *1491, New Revelations of the Americas Before Columbus* (2005), to examine early civilizations from a variety of scientific perspectives: this book was discovered by former students of mine the year it was published (and provided to me as a gift), demonstrating their desire to continue learning about their hemisphere, and what was left out of our educational system.

Perhaps 2013 could become the year we begin to credit Native societies and peoples of this continent for their vast contributions, not the least of which are many excellent food products now enjoyed globally (see *Chilies to Chocolate: Food the Americas Gave the World*). Beginning with corn, vanilla and chocolate, where would our lives be without the discovery of the agriculture of American indigenous societies?

We wish you enjoyment in reading the articles of this issue, and that you become inspired to greater pursuit of reading and learning about our ancestors. Until our next issue, saludos cordiales.

**WORKS CITED:**


From the Guest Thematic Editor: True Interdisciplinarity

PETER CASARELLA
DePaul University

It has been a pleasure to serve as guest thematic editor of Diálogo 16. The timing was just right. Latino Studies and Latino/a Theology have not always walked on the same path. This collaboration brings together two dynamic centers of scholarly productivity at DePaul: the Center for Latino Research, and the Center for World Catholicism and Intercultural Theology, both in the College of Liberal Arts & Social Sciences. Both entities are committed to interdisciplinary research that fosters greater solidarity and understanding between North America and Latin America as well as to the themes of immigration and transnationalism. But the truly novel part of the collaboration was to engage Latino/a reality in the U.S. from dual perspectives. I sincerely hope the exchange, in these Diálogo pages, can contribute to broader methodological discussions of how these two disciplines complement each other.

This issue brings together a fascinating collection of insights into Latino/a aesthetics and the history of the Mexican presence in Chicago. We invited contributions that explore the current state of Latino/a Catholicism in the U.S., and current and historical struggles to achieve transformations in Latino/a Catholicism. I myself was particularly interested in ways in which Latino/a Catholicism integrates a vision of beauty and justice and thus articulates a new and compelling view of nature, culture, art, and social change. We offer a glimpse of the history and contemporary lived experience of Latino/a Religious Communities in Chicago by focusing on the diary of a Mexican woman from the time of early migration, and an article that studies The Resurrection Project in the Pilsen neighborhood of Chicago.

The collaboration was fruitful beyond my expectations. It is easy to talk about broad and noble ideals like “interdisciplinarity,” but we actually produced an interdisciplinary issue. Now that is exciting!

We chose the theme of: “Cosmic Liturgy: Latino/a Catholicism Today.” The term “cosmic liturgy” comes from a distant but interesting source. A highly regarded Swiss Catholic theologian, Hans Urs von Balthasar, first used it in 1941 to summarize the achievement of a groundbreaking thinker from the seventh century (Maximus the Confessor) whose synthetic understanding of life and liturgy brought together a vast expanse of the wisdom of Asia and the Christian East into a single vision. Under the same thematic title, a second issue of Diálogo 16 will describe the work of Alejandro García-Rivera, a Cuban American theologian (and former nuclear physicist) who died on December 13, 2010 and was indebted in some ways to von Balthasar and especially to his search for a new vision of cosmic synthesis in the world today.

In context of this journal, however, the meaning of cosmic liturgy has a very broad, multivalent meaning. For Latinas and Latinos the study of faith and culture always lies at the crossroads. Alex García-Rivera talked about the Latino/a theology as a fusion of the indigenous cosmovision with the Christian view of the world as the garden of God. Alex highlighted the woundedness of the artist that comes from standing in solidarity with the marginalized. All of the symbols in religion and rituals of daily life reflect these multiple sources of identity and meaning as well as the struggle to articulate their integration in a novel way.

Volume 16, Number 2 will focus on the theological aesthetics of Latino/a Catholicism. This thematic focus grows out of a conference held in the Fall of 2011 at DePaul University entitled, “Cosmic Liturgy: The Vision of Alejandro García-Rivera.” We gathered then to celebrate Alex’s legacy and mourn his passing. Alex died young, and his departure was both sad and sudden. The collection of short essays in that issue, revised from presentations given at that conference, will be a fitting memorial to the still undiscovered legacy of this remarkable man, and will be joined by complementary articles from scholars in Latin American and Latino Studies.

These two issues are just the beginning; evidence of diálogo in process of discovering a new path, un camino. In his last publication before he died, Alex García-Rivera wrote about the eschewal of utopian gardens, the both oppressive and homogenizing American Eden and the eternal quest to return to the mythical pre-lapsarian home of Adam and Eve. He wrote:
Gardens, after all, have a natural integrity that human cultural activity must respect. Gardens require a tender reciprocal engagement between the natural and the cultural. In other words, gardens are meant to be “lived-with,” not merely “lived-in.”

In preparing these two issues we are living with the tragic struggles and wondrous newness of Latino Catholicism. The engagement has been hi-tech and arduously slow at the same time, demanding Sitzfleisch and inner patience. In that sense, we have tended to our garden, and as a result the collaboration has been beautiful and luminous.

As Diálogo Editor Elizabeth Martínez remarks, we are reminded that the much ballyhooed end of the Mayan calendar is an opportune time to think with sober and curious eyes about the complexity of the Latino/a presence in our midst. I concur. I too write with a palpable sense of kairos, of anticipating the right moment and a new discovery. In fact, as I began these remarks on December 12, 2012, a moment not in fear of apocalypse but instead the middle of the Catholic season of Advent and precise date of the feast of La Morenita, the Virgin of Guadalupe.

Among the many sites for this celebration in the Midwest is “the second Tepeyac of North America” in Des Plaines, IL. This designation was affirmed by the Cardinal Archbishop of Mexico City in 2001, and is a palpable reality to the throngs who have visited it since 2001. The sheer size of the devotion lends weight to the cultural imprint. It is reported that 200,000 pilgrims make the trek to the Chicago suburb during the celebration each year. Is there a more massive religious gathering anywhere in North America? But even more remarkable, as Elaine Peña notes, is the curious confluence of time and space. The original site, La villa, is revered as the place where La Morenita appeared to the indigenous St. Juan Diego Cuauhtlatoatzin. It is a furnace for the nurturing of national and religious identity. No apparition, however, is associated with the site in Des Plaines. It is a constructed, transnational sacred space, utilizing Chicago engineering and fundraising and the gumption of local Mexican clergy and faithful. There is nothing transient about Maryville outside of Chicago for the worshipping faithful, for the Aztec dancers who perform there, or even for the curious DePaul students who accompanied me there last year on a class trip.

The story of the two Tepeyacs is illustrative of what we are trying to accomplish with these two issues. Both sites are socially and ecclesiastically constructed realities even though I do not share doubts about the religious legitimacy of either one. For the pilgrims forging their path in Northern Illinois, they are indissolubly linked. Without using the word “transnational,” the ethos is plainly that. Faith, politics, history, culture and identity converge in a unique and surprising way on the way to the site in the Midwest. If we can bring more sustained attention to the myriad sites of such convergence in our very midst, then these two issues will not have been in vain.

ENDNOTES

1 The English translation is based upon a subsequent revision: Hans Urs von Balthasar, Cosmic Liturgy: The Universe According to Maximus the Confessor (San Francisco: Ignatius, 1988).


Ayala, Emmanuel –
I was born and raised in Chicago. To write about oneself seems more difficult than I anticipated. The what, why, how, when, and where are all key points that seem of some relevance to who we are. But for the sake of efficiency, here goes: I write and choose my space wisely. Because this is where anything is possible; where all of time is intertwined. I am all of these words, and at the same time I am not, and this is only the beginning of all that I will become. And all these words are a manifestation of my True-Self.

Berrú Davis, Rebecca –
Rebecca Berrú Davis received her Ph.D. in the area of Art and Religion from the Graduate Theological Union in Berkeley, California in May 2012. Her broad interests are in the intersection of art, faith, and justice as a way to understand the spiritual and religious expressions of those located on the margins of society or overlooked in the historical record. Her ongoing research is focused primarily on women’s creative activity evidenced in the home, the church, and the community. She uses both archival sources and ethnography to recover and uncover the artistic contributions made by women, past and present.

Casarella, Peter –
Peter Casarella is a professor of Catholic Studies at DePaul University where he is also the director of the Center for World Catholicism and Intercultural Theology. His essays in scholarly journals cover a variety of topics—medieval Christian Neoplatonism, contemporary theological aesthetics, and the Hispanic/Latino presence in the U.S. Catholic Church. In 2005 he served as President of the Academy of Catholic Hispanic Theologians in the U.S. (ACHTUS). He has edited or co-edited: Cuerpo de Cristo: The Hispanic Presence in the U.S. Catholic Church (1998), Christian Spirituality and the Culture of Modernity: The Thought of Louis Dupré (1998), Cusanus: The Legacy of Learned Ignorance (2006), and, most recently, A World for All? Global Civil Society in Political Theory and Trinitarian Theology (2011).

Davalos, Karen Mary –
Karen Mary Davalos is Chair and Professor of Chicana/o Studies at Loyola Marymount University. She has published widely on Chicana/o art, spirituality, and museum culture. She is the only scholar to have written two books on Chicano museums, Exhibiting Mestizaje: Mexican (American) Museums in the Diaspora (University of New Mexico Press, 2001) and The Mexican Museum of San Francisco Papers, 1971-2006 (The Chicano Archives, vol. 3, UCLA Chicano Studies Research Center Press, 2010, the Second Place winner of the International Latino Book Award for Best Reference Book in English from Latino Literacy Now.) Her Chicana feminist scholarship is reflect- ed in her book, Yolanda M. López, (UCLA CSRC Press with distribution by University of Minnesota Press, 2008), and she is the recipient of two book awards: 2010 Honorable Mention from the National Association of Chicana and Chicano Studies and 2009 Honorable Mention from International Latino Book Awards (Nonfiction, Arts-Books in English). In 2012 she received the President’s Award for Art and Activism from the Women’s Caucus for Art.

Fernández, Ron –
Ron Fernández is Assistant Professor in the Digital Cinema program at DePaul University. He received his MFA from the University of Southern California, and has worked for such companies as Disney, NBC-Universal, CBS, CW, Silver Nitrate, and Dick Clark Productions. His credits include: Screenwriter—“Grendel” with Ben Cross, Marina Sirtis; Screenwriter—“Rock Monster” with Jon Polito, Chad Collins; Writer-Director—“Lady of the Lake,” with Sanny Van Heteren, Daniel DeWeldon (in post); Director—“She’s Gonna Come.” Music Video with Rob Schneider; Producer—“Her Fantasy.” Music video with Matthew Dear and Director Tommy O’Haver; Associate Producer—“Meanwhile,” with DJ Mendel, Director Hal Hartley; “The Last Word,” with Winona Ryder, Ray Romano, Wes Bentley. He is currently co-directing with Ameena Igram “The Name Project,” a documentar about Chicago street characters.

Finger, Thomas –
Rev. Thomas Finger, Ph. D. (Claremont Graduate University) is a semi-retired, part-time professor who teaches Theology, Spirituality, and World Religions. He represented Mennonite Church U.S.A. on the Faith & Order Commission, National Council of Churches, for 25 years. He is active in the World Council of Churches, the
Mennonite World Conference, and the national Catholic Mennonite organization, Bridgefolk. Dr. Finger has recently taught at Meserete Kristos College in Debra Zeit, Ethiopia and for the Viet Nam Mennonite Church in Ho Chi Minh City. He has participated in interfaith dialogue in Iran and Iraq. Last summer he traveled to El Salvador with Reba Place Fellowship (Evanston, IL) and the Shalom Mission Communities, where he met Fernando Llort. He is now helping them plan Fernando’s visit to Chicago on August 3–13, 2013.

**Francisco, Rubén**

Rubén Franco earned his B.A. at DePaul University in 2012, a double major in Anthropology and Latin American & Latino Studies, with a minor in Spanish. His research interests lie in Latino populations living in urban spaces, community building, and applied anthropology. He is currently a research clerk for the Center for Latino Research at DePaul University, and AmeriCorps volunteer at Association House of Chicago where he facilitates workshops in Community Services. He is also applying to Ph.D. programs in socio-cultural anthropology.

**García, Eric J.**

A trademark, the mixing of history and culture with contemporary themes, Eric J. García always tries to create art that is much more than just aesthetics. García has exhibited in numerous national and international exhibitions and received many awards including the prestigious Jacob Javits Fellowship and recent Mid West Visions and Voices Awards. Originally from Albuquerque, New Mexico, García came to Chicago in 2007, to study at the School of the Art Institute of Chicago, where he earned M.F.A. A versatile artist working in an assortment of media, from hand-painted posters, to syndicated political cartoons, to sculptural installations, he seeks in all common goals to challenge and educate.

**Gulan, Nicholas**

Nicholas M. Gulan recently graduated with a M.S. degree in Leadership and Policy Studies from DePaul University’s School of Public Service. Prior to enrolling in graduate school, he worked in the private sector for several years as a paralegal and a project manager in Washington, D.C. and Minneapolis. Gulan graduated in 2001 from Carleton College with a B.S. degree in political science. His academic interests include energy development and environmental regulation, cultural planning, and social justice. Gulan intends to enroll in a Ph.D. program to continue his studies in public policy.

**Kanter, Deborah**


**Luna, Jennie**

Jennie Luna has a Ph.D. in Native American Studies from the University of California, Davis, with concentrations in Hemispheric/Intercontinental Indigenous Studies and Xicana Indígena identity and spiritualities. Her dissertation is titled, *La Danza Mexica: Indigenous Identity, Spirituality, Activism and Performance*. Dr. Luna has been a traditional Mexica Dancer for over 20 years. She is currently an Assistant Professor in the Honors College and Women’s Studies at New Mexico State University.

**Martínez, Elizabeth Coonrod**

Elizabeth Coonrod Martínez is Professor of Latin American and Latino Studies, and Director of the Center for Latino Research at DePaul University. Previously she was Professor of Chicano/Latino Studies at Sonoma State University. Her publications include academic and journalistic articles, and the books, *Before the Boom: Latin American Revolutionary Novels of the 1920s* (2001), *Lilus Kikus and Other Stories* by Elena Poniatowska (2005), and *Josefina Niggli, Mexican American Writer: A Critical Biography* (2007).

**Montiel, Jorge**

Jorge Montiel was born in Paterson, New Jersey. He lived in Puebla, México were he participated in the poetry workshop offered by Casa del Escritor under the direction of poet Ali Calderón. Jorge lives in Chicago since 2007, and studies philosophy and Spanish literature at Northeastern Illinois University. Some of his works have appeared in *Contratiempo* magazine, the anthology *En la 18 a la 1: Escritores de Contratiempo en Chicago*, and the anthology *Susurros para disipar las sombras*.

**Murillo, Edwin**

Edwin Murillo is Assistant Professor of Spanish at Pennsylvania State University-Berks. He has also been Assistant Professor of Modern Languages at Erskine College. He received his doctorate in Romance Studies from the University of Miami. Most of his work focuses on Latin American Existentialism and his writing aims to reconsider
Latin America’s contribution in the Existentialism canon. His articles have appeared in *Divergencias, Neophilologus*, and *Hispanófila*, among others. His poetry has appeared in the anthology *Líneas desde el golfo* (2005) and most recently in the anniversary edition of *The Acentos Review*. “Lightfoot” is his first foray into narrative prose.

**Pérez, Mary Helen**

Dr. Mary Helen Pérez grew up in *mezquite* land, small town Kingsville, Texas. Except for six months in the Texas Hill Country, when she was 14, her family was forced to move to Houston where she has lived over 50 years. At the University of Houston, as a mother of three, she earned three degrees in Education, and dedicated half of her professional life in local school districts as program administrator. The second half was at Lee College in nearby Baytown, as a counselor. Her publications and academic presentations have been on issues affecting Chicano students and Latinos in general. She is now working on writing her memoirs to document struggles as a *tejana* grappling to find true identity in the U.S.

**Ramírez, Arthur**

Arthur Ramírez has taught at Whittier College, Idaho State University, Colby College, USC, San Diego State University, UCSD, and Sonoma State University in northern California, where he retired in 2002 as Professor Emeritus in Latino and Chicano Studies. He believes in the story above all, whether in folklore, film, theatre or in his own memoirs, such as the present story about a hurricane. His academic presentations and scholarly articles range from subjects in English, Spanish, and Chicano literature, as well as the field of folklore. He is co-editor of the book *Aztlán* (San Diego and New York), and contributed to other books, such as *The Chicano Renaissance* (Tucson), and *One Hundred Years of Loyalty*. He has also published short articles in *The Houston Post, The Houston Chronicle, the North Bay Progressive, Caracol*, and *La Voz de Esperanza*. He is currently relocating from Austin, Texas to southern California.

**Yockey, Matt**

Matt Yockey is an assistant professor in the Department of Theatre and Film at the University of Toledo. His research focus is on Hollywood genres, especially the super hero 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*. 
Fernando Llort, *Todos los santos van al cielo*, mixed media on wood, 47.8” x 48”, 1971
Diálogo is an interdisciplinary, refereed journal, published since 1998 by the Center for Latino Research at DePaul University in Chicago. Diálogo seeks regional as well as national contexts that help bridge barriers between academic and local communities, with attention to diverse U.S. Latino experiences, recent Latino immigration and places of origin, including indigenous experience. We welcome submissions throughout the year, scholarly research articles, 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 special themes are highlighted in Call for Papers.

**Manuscripts:** All submissions are double-blind peer reviewed. Scholarly articles (not to exceed 10,000 words and including tables, notes and references), Commentary articles not to exceed 2,500 words, Interviews not to exceed 3,000 words, Book and Film/Media Reviews not to exceed 1,200 words. For creative writing submissions, no more than 6 poems or 2 fiction or testimonio pieces (maximum of 10 pages each). You may submit your work in Spanish, English, or indigenous/Native languages (with translation to Spanish or English).

**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.

**Text References:** Follow MLA or APA style. Endnotes should be at end of article, numbered consecutively throughout the text by superscript numerals. Insert brief parenthetical acknowledgements in the manuscript wherever you incorporate another’s words, facts or ideas. A list of works cited, alphabetized according to authors’ last names, should be appended at the end of the article.

**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 a separate 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 100 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.

**Abstract:** Each article-length manuscript must begin with an abstract of less than 100 words. It should provide key words and essential points of the article’s ideas. Abstract does not count towards word/page count.

**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.

**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.

**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:** All submissions are welcome. Articles are published at the discretion of editors.

**CONTACT INFORMATION**
For questions on submissions and themes, queries about Interviews, or other matters on content, please contact Editor, Dr. Elizabeth C. Martínez, at emarti71@depaul.edu.

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

Submit manuscripts to dialogo@depaul.edu.
Teaching the Works of Elena Poniatowska (in XXI Century Frames)

Guest Thematic Editors:
Elizabeth C. Martínez, Professor, Latin American and Latino Studies at DePaul University
Magdalena Maiz-Peña, Professor, Hispanic Studies at Davidson College

The body of works published by Mexico’s prolific and renown writer Elena Poniatowska over a 60-year period reveal intricate details of Mexican contemporary history, culture, and public memory producing forceful and profound local, transnational and global readings. Several of her fiction and non-fiction texts are taught in a variety of undergraduate and graduate courses within a variety of multidisciplinary frameworks, methodologies, and research-oriented projects generating provoking debates related to the 1968 student protests and massacre, the visual and textual representation of the soldadera, the hybrid urban chronicles documenting marginal voices, lives, and movements capturing the railroad worker’s 1950 strikes, the 1980s “onda”, the civic movement response of solidarity in the aftermath of the Mexico City 1985 earthquake, to name a few. Her writer’s signature rests on naming and mapping contemporary Mexican language, history, gender, and culture on distinctive ethnic and aesthetic narratives deserving alternatives readings rooted in multidisciplinary XXI century frames and responding to her continuous breaking of boundaries, dislocation of genres, and hybrid articulation of visual, graphic, and written imaginary and referential discourses bringing forward a debate on human rights, women’s rights, citizens’ rights, and urban environmental justice in contemporary Mexico.

We are interested in 5,000-7,000 word essays that are pedagogically and philosophically oriented to the teaching of undergraduate and graduate courses, in English or Spanish, from an interdisciplinary studies approach, including media studies, cultural studies, popular culture studies, digital humanities, urban studies, environmental studies, gender and sexualities studies, graphic narrative studies, visual studies, topics or original approaches to a specific work, topic or issue to be taught in specific disciplines. Also of interest, book reviews and short interpretive essays (2,000-3,000 words) on the impact of Poniatowska’s work. Diálogo 17:1 has a release date of Spring 2014. Please include a 100-word abstract and a 100-word author’s biography.

Deadline May 1, 2013 | Submit to dialogo@depaul.edu
Questions to emarti71@depaul.edu or mapena@davidson.edu

Latin American and Latina/o Poetry in the 21st Century

Guest Thematic Editors:
Juana Q. Goergen, Professor, Latin American and Latino Studies at DePaul University
Norma E. Cantú, Professor, English at University of Texas at San Antonio

What is the state of Latin American and Latina/o Poetry in the current era? Does it serve the same purpose as in decades and centuries past? What innovative changes are evident? And who are the participants in this artistic practice? Who/what are their influences?

We invite critical essays, in English or Spanish, on the state of Latin American and Latina/o poetry in the 21st century, as well as creative work produced in Spanish, English, Portuguese, and indigenous languages. We are also interested in interviews with poets, and reviews of books and films/media. This special issue, Diálogo 17:2, has a release date of Fall 2014. Please include a 100-word abstract and a 100-word author’s biography.

Deadline September 1, 2013 | Submit to dialogo@depaul.edu
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CALL FOR BOOK AND FILM/MEDIA REVIEWS

Diálogo is an interdisciplinary, refereed journal published since 1998 by the Center for Latino Research at DePaul University in Chicago. We welcome submissions for book and film/media reviews, in English or Spanish, or recently published books, films and documentaries.

BOOK REVIEWS
We welcome a variety of sources, including: fiction, non-fiction, criticism, collections of poetry, children's books or classroom texts [of regional, national and international contexts], analyzed for teaching and learning, to inform or for reading enjoyment, and/or to help bridge barriers between academic and local communities. Themes of selected books may include: recent educational issues; diverse U.S. Latino and Latin American experiences; immigration issues; indigenous populations and experience; as well as new Latino/a creative authors; and new works of criticism on Latino Studies. We encourage submissions from scholars, graduate and undergraduate students, as well as outside of academia. Editors of Diálogo will review each submission; reviews should not exceed 1,200 words.

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. We encourage submissions from scholars, graduate and undergraduate students, as well as outside of academia. Editors of Diálogo will review each submission; reviews should not exceed 1,200 words.

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 institutional affiliation, preferred mailing address, telephone numbers, and e-mail address. Include an Author’s Biography of 100 words or less.
- Submit Book and Film/Media Reviews to dialogo@depaul.edu.

CONTACT INFORMATION
For questions on submissions or themes, queries about Reviews, or other matters of content please contact Editor, Dr. Elizabeth C. Martínez, at emarti71@depaul.edu.

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