EDITOR
Elizabeth Coonrod Martínez

ASSISTANT EDITOR
Cristina Rodríguez

POETRY & CREATIVE EDITOR
Juana Q. Goergen

BOOK REVIEW EDITOR
Bill Johnson González

FILM & MEDIA REVIEW EDITOR
Ron Fernández

EDITORIAL CONSULTING BOARD
Gabriela Baeza Ventura, University of Houston
Allert Brown-Gort, University of Notre Dame
Norma E. Cantú, University of Missouri, Kansas City
Rafael Chabrán, Whittier College
Arlene Dávila, New York University
Gilda Ochoa, Pomona College
Kim Potowski, University of Illinois at Chicago
Luis Escala Rabadán, Colegio de la Frontera Norte
María de los Ángeles Torres, University of Illinois at Chicago

CLR-DEPAUL ADVISORY BOARD
Ron Fernández, Computing & Digital Media
Juana Q. Goergen, Spanish
Bill Johnson González, English
Megan Bernal, University Library

OFFICE MANAGER
Christina Tus

STUDENT STAFF
Brenda E. Becerra
Paulina Nava
Jaime Ochoa

COPY EDITING SERVICES
Ben Levitt

PRESS
Corporate Graphics of America, Inc.
FROM THE EDITOR/CO-THEMATIC EDITOR
Teaching Mexico’s Remarkable Writer
ELIZABETH COONROD MARTÍNEZ 1

FROM THE CO-THEMATIC GUEST EDITOR
Trenzando interrograduciones pedagógicas
MAGDALENA MAIZ-PEÑA 3

CHRONOLOGY OF WORKS BY AND ABOUT ELENA PONIATOWSKA 5

ARTICLES
Reading Elena Poniatowska’s Leonora in an Undergraduate Seminar
AURORA CAMACHO DE SCHMIDT 9

Teaching Gaby Brimmer: A Disability Studies Approach
BETH E. JÖRGENSEN 23

Constructing the Democratic Reader: The Functions of
Textual Hybridity in La noche de Tlatelolco
MANUEL CHINCHILLA 33

Exploring Disaster Experiences through Elena Poniatowska’s
Nada, nadie: Las voces del temblor
DAWN SLACK 43

Tracking Jesusa: Geographic Information Systems and
Character Development in Hasta no verte, Jesús mío
PAMELA H. LONG AND KEVIN W. LONG 51

Las crónicas femeninas de Elena Poniatowska en
la construcción de un archivo digital
MARÍA CLAUDIA ANDRÉ 57

Intersticios, cruzamientos e intersecciones:
Desafíos pedagógicos en La noche de Tlatelolco
LUIS H. PEÑA 65

Querido Diego, te abraza Quiela y las cartas de Angelina Beloff
en el archivo Museo Frida Kahlo
NATHANIAL GARDNER 75

Pedagogía crítica, crónica cultural y corporeidad auto/biográfica
en “Nahui Olin: La que hizo olas” de Elena Poniatowska
MAGDALENA MAIZ-PEÑA 83
REFLECTIONS/REFLEXIONES
Ser chaparrita: Los textos testimoniales como desafío al mundo académico y las lecciones de Elena Poniatowska
Alicia Partnoy 95

Ausencia-Presencia: Delineando una narrativa de personajes fugitivos de Elena Poniatowska
Liliana Pedroza Castillo 101

Elena y El Gaviero
Rey Andújar 105

Jesusa en Islandia: La traducción de Hasta no verte, Jesús mío
María Rán Guðjónsdóttir 109

Elena Poniatowska: Then, Now and Forever
Claire Brewster 113

Cracking Codes of Resistance: The Adaptation of Elena Poniatowska’s Story “De noche vienes” to Film
Lea Ramsdell 119

Class Privilege and Social Class Awakening in Paseo de la Reforma
Linda Ledford-Miller 123

INTERVIEWS
Constant and Daring, The Life of Elena Poniatowska: An Interview
Elizabeth Coonrod Martínez 129

Mujeres, arte y literatura: Una charla con Elena Poniatowska
María del Carmen Vera López y Jimena Zambrano 137

RINCÓN CREATIVO
Noviembre
Marcela Patricia Zárate Fernández 145

Confederaciones Antillanas
Elipsis de un Still Life
La Baraja
Blanca Anderson 149

ABOUT THE ARTIST
Graciela Iturbide 155
BOOK REVIEWS
La palabra contra el silencio, Elena Poniatowska ante la crítica
by Nora Erro-Peralta and Magdalena Maiz-Peña
Oswaldo Estrada 157

Rafael Ferrer by Deborah Cullen
Delia Cosentino 163

Listening in Detail: Performances of Cuban Music
by Alexandra T. Vazquez
Jennifer Lambe 165

CONTRIBUTORS 167

SUBMISSION GUIDELINES 172

CALL FOR PAPERS 173

SUBSCRIBE TO Diálogo 176
Teaching Mexico’s Remarkable Writer

ELIZABETH COONROD MARTÍNEZ
DePaul University

Those of us who work in the field of interdisciplinary studies, we often work from a variety of approaches and thematic collaborations. Diálogo’s goal, furthermore, is to include a wide range of issues in the humanities and social sciences. The current issue is an examination of pedagogical approaches to teaching about Mexico, through the works of the extraordinary and prolific writer, Elena Poniatowska. Journalist as well as novelist, Poniatowska has often used her work to bring issues of social justice to the forefront.

“Pedagogy” can conjure multiple responses in the academy. In some cases, journals shy away from discussions of “how we teach,” preferring more theoretical approaches to critical research. And yet, during Ph.D. preparation in most of our disciplines, our studies are oriented by both theory and practice. Most academics, in fact, spend considerable time teaching classes, and mostly to undergraduate students. The current theme opens a discussion on how we involve our students in the process of learning about Mexico, and in more universal terms, the responses of people and societies to political repression, disasters and other difficult realities of the contemporary era. Discussions on “how to teach” great writers and canonical texts are occurring in other publishing venues. We chose to center our study on how to teach the innovative narratives of Mexico’s contemporary writer, Elena Poniatowska.

The contributors who responded to our call represent a wide variety of disciplines and teaching experiences at both U.S. and international universities—from Mexican scholars and artists to those who study Mexican literature. In each case, the contributors have a longstanding connection to Poniatowska’s insightful subject matter and are dedicated to the reception, and understanding, of her texts by students.

Guiding and assembling this first issue of 2014 has been especially enjoyable for me. I have admired Elena Poniatowska and marveled at her texts through the years, beginning in 1990 when I selected her first published text, Lulus Kikus, to translate and as the subject of my master’s thesis (M.A., New York University). I first met her when I was a new assistant professor, and have frequently heard her talks and been present for homenajes dedicated to her at numerous conferences. Since each writer in this issue has been touched by Poniatowska, and her outstanding writing, we were especially thrilled to hear of her selection for the prestigious Premio Cervantes 2014 award—the highest honor in Spanish-language letters—often called the “Nobel prize” of Spanish and Latin American literature. She will receive the award in a ceremony held in April in Spain.

Poniatowska’s books are numerous: The first was published in 1954, followed by five in the 1960s, four the next decade, six the following, eleven in the 1990s, 22 in the first decade of the new century, and five between 2010-13 (please peruse the Chronology). It would be impossible for this issue to include articles enough to cover all of her texts. Even so, the collection presented here delves into works that invite examination from a variety of perspectives, including current critical studies in disability and human subjects, textual and structural hybridity, techniques of new media, the art of biography, artistic prowess, geographic and historical settings. From in-depth research to teaching and learning applications, to shorter reflections on the impact of particular texts, and two evocative interviews, we hereby present a guide to Mexico’s great contemporary writer, the latest recipient of the highest accolade for distinguished writing.

Those of us who teach her works are acutely aware of how her books have affected us through the years: We have discovered in her writing unique turns of phrase, deeper meanings between the lines, and scintillating images. Perhaps one of the most powerful narrative frames of her texts is the way Poniatowska brings the words and presence of so many extraordinary historical characters into our understanding. Major occurrences of Mexican contemporary history have been documented in her books—the 1968 massacre of students, and the earthquake of 1985—as well as the stories of remarkable figures, including protestors and political prisoners, great artists, and other figures who have made a strong impact on Mexico. Elena Poniatowska is a unique and distinguished voice among Mexican writers of the 20th-21st century.
It was an honor to partner on this theme with my esteemed colleague at Davidson College in North Carolina, Dr. Magdalena Maiz-Peña, who brought five of the contributors to this project. She herself provided an in-depth article on little studied Mexican artist Nahui Olin, based on an essay in Poniatowska’s engaging collection of essays, Las siete cabritas. Since the articles in this issue divide evenly between English and Spanish, we decided to create our Introductions to the issue in both languages.

The articulate and smart approaches of the contributors to this issue provide enlightening perspectives for readers and teachers alike. Discussions include one of Poniatowska’s best known texts, Querido Diego (Dear Diego), as well as a little known biography of disability rights activist Gaby Brimmer. Several essays discuss her landmark historical texts: the 1985 earthquake in Mexico City; the innovative composition/compilation on the 1968 student massacre in Mexico City; and her 1969 novel on the soldadera (soldier woman) of the Mexican Revolution. Many of Poniatowska’s subjects are women, and often artists. So it is no surprise that her most recent novel, on Leonora Carrington, is highlighted in the critical discussion of a senior seminar. Other articles pursue group study of artists Angelina Beloff, Tina Modotti, Mariana Yampolsky, and Elena Garro, as well as the various artists depicted in Las siete cabritas, and the recent Leonora. One article describes how a special website, and digital archives, were created by students, while other articles discuss the process of study through Power Point preparations. An introspective interview conducted by graduate students in Canada was the concluding achievement of a visual arts class taught in Spanish, using Poniatowska’s texts. The Reflections section of shorter essays brings enlightening perspectives on autobiography, testimony, women’s roles, artistic figures, and class privilege, as well as the intricacies of translating Poniatowska’s novel on the soldadera (Hasta no verte, Jesús mío).

Poniatowska has a special affinity for Oaxaca: her protagonists Jesusa in Hasta no verte, Jesús mío, and railroad worker Demetrio Vallejo in El tren pasa primero are Oaxacan, and Poniatowska created a beautiful essay to accompany the publication of photographs from a special exhibit by Mexican photographer Graciela Iturbide, Las mujeres de Juchitán (1994).

We are grateful to Iturbide for granting us permission to include a selection of her photographs from that exhibit and others. Juchitán is located in southern Oaxaca, along the istmus, where Zapotec-speaking people follow traditions that date back hundreds of years. At times called an ancient matriarchal society, the women preside over their social community. Poniatowska describes the Juchitecas as follows:

It is something to watch the women arrive, like moving towers, their heart-window open, their children hanging at their hips or breasts, their skirts flowing in the breeze. In Juchitán, Oaxaca, iguanas view the world atop the high headdresses of the women.

The Juchiteca owns the market. She is the power, the negotiator, seller, bargainer, generous, and shrewd. Only women sell. The men leave at daybreak for their labor: they are fishers, iguana hunters, and farm workers. When they return, they deliver their harvest to the women, who carry products to the market atop their headdress, in colorful pots. The market array is always colorful, happy and plentiful. Juchitán is a mythic space where man finds his origin and women their deepest essence (my translations from the Spanish). Iturbide’s photographs compliment the legacy of Poniatowska’s writing.

We open the Book Review section with a meticulous review essay on a new, edited collection in Spanish, co-edited by Magdalena Maiz-Peña, and Nora Erro-Peralta of Florida Atlantic University. This essay is an excellent overview itself of Poniatowska’s legacy. Two short book reviews follow, with insights on books about noted Puerto Rican artist Rafael Ferrer, and on Cuban music. In the Creative section, it is a pleasure to include work by delightful Puerto Rican writer Blanca Anderson, and Mexican-American writer Marcela Zárate.

As Elena Poniatowska is feted this year for her prestigious Cervantes award, it behooves us to make note that to date, only ten of her books, and several forewords to books, have been translated to English. Many more are needed. We hope this special issue inspires further study and translations, as well as new approaches to teaching her unique books.

Saludos cordiales desde Chicago.
La obra de Elena Poniatowska instiga una práctica pedagógica situacional ubicándonos en el sitio-habla de otras prácticas culturales-contextuales, políticas y de género, abrazando una lectura transfronteriza dentro del aula universitaria. Su escritura nos hace tener presente que no se trata solamente de asumir una lectura minuciosa y detallada de sus textos, ni de articular propuestas teóricas novedosas explicándonos su obra. Su escritura nos hace conscientes de que tampoco es suficiente acumular comentarios analíticos sobre la textura formal de sus crónicas, relatos, novelas, biografías noveladas, o ensayos biográficos y periodísticos. Las formas de narrar y de mirar de Elena Poniatowska nos enseñan que la solidaridad, el diálogo honesto, la integridad ética y el compromiso amoroso con su México doliente, no pueden dejar de problematizar la ética de nuestra lectura. Como ella misma nos dice “Latino América invade, posee, interfiere, se mete en la fisura más pequeña.”

Desde las últimas décadas del siglo pasado el impacto globalizador de la expansión de las economías de mercado, la transformación vertiginosa de las tecnologías de información y las convulsiones ideológicas del “nuevo orden” internacional, han perfilado un nuevo y complejo entorno socio cultural. El ejercicio docente ante el discurso literario de Elena Poniatowska nos obliga a reflexionar sobre prácticas de lectura e interpretación dentro de este nuevo contexto de producción, circulación y recepción. La seducción y pasión que ejerce México sobre la autora es profunda y añeja de manera que su pasión amatoria se traduce en un impulso expresivo que revela realidades sombrías del México no oficial que cuestiona a sus lectores. Defensora de la equidad de género, copartícipe en luchas y reivindicaciones sociales, enamorada de su México afligido, Elena Poniatowska hace de su obra una crónica valiente desde una conciencia solidaria. Forma de ser, de pertenecer, de mirar y de estar en su México, situando al lector al interior de sus textos: “Vivo al ritmo de mi país y no me puedo quedar en los márgenes. Quiero estar aquí. Quiero ser parte de él. Quiero ser una testiga. Quiero caminar brazo a brazo de él. Quiero oírlo más y más, mecerlo …”

No siendo frecuente en la cultura académica tradicional ejercer una reflexión crítica dentro del campo pedagógico en nuestras disciplinas, su obra incita prácticas docentes que interrogan condiciones institucionales que asignan valor global, o local a un texto literario. Sus discursos exigen el diseño de ejercicios didácticos que vinculan texto y contextos, propuestas disidentes ideológico-culturales y modelos de enseñanza alternativos que desestabilizan marcos de estudio, lectura y de interpretación canónica.

Elena Poniatowska nos convoca a una integración interdisciplinaria de teorías, genéros, actos performativos, discursos mediáticos y digitales desde donde profesores y estudiantes interrogamos nuestra propia lectura normativa. Su escritura trastoca pedagogías canónicas y fronteras epistemológicas quebrando formas de pensamiento mono referenciales, rígidas, mecánicas, o superficiales.

Poner al frente de nuestra enseñanza un pensar crítico que haga viable enfrentar la problemática de la injusticia y disparidad social, la opresión genérica y política en la obra de Elena Poniatowska deviene imperativo. Establecer conexiones (entre)textos, espacios y momentos históricos, nos lleva a diseñar sesiones de lectura y discusión, prácticas pedagógicas y ejercicios docentes alternativos. Desde un ojo crítico independiente, transformador y comprometido con realidades inscritas dentro y fuera de sus textos, su discurso se vierte en proyectos mediáticos, archivos digitales, portales genérico-culturales y traducciones que hacen relevante su inscripción inquisitiva.

La obra de Elena Poniatowska contiene una política de la mirada y una mirada de la política que provoca desde cada uno de sus textos lo que podríamos considerar una pedagogía situacional. Marco pedagógico nacido de su insistencia en la tenacidad de una indagación penetrante con la que le arranca al silencio complicatorio sus secretos velados: “Hasta este día, hago tantas preguntas, porque no tengo una sola respuesta. Creo que me voy a morir así, en búsqueda, con una interrogación grabada en mis párpados.” Su producción literario-cultural hace emergir una diversidad de competencias discursivas al colocarnos dentro y fuera de sus discursos como sujetos productores de significados críticos.
Las colaboraciones en este volúmen posibilitan pedagogías críticas, aproximaciones multidisciplinarias, humanísticas y de estudios culturales que desencajan nuestros propios saberes disciplinarios afectados por un orden canónico. Quebrar previos marcos de lectura, co-relacionar sus textos con otros y negociar entre realidad(es) textuales, referenciales y tangibles son aprendizajes implícitos en su escritura. Las contribuciones en Diálogo mapean puntos de acceso crítico a territorios que hacen visibles, palpables e íntimos escenarios sociales, políticos y de género.

La dis/locación de encuadres heteronormativos dominantes produce zonas incómodas, formula interpretaciones inestables y desmantela saberes disciplinarios. Su producción literario-cultural nos lleva a tocar zonas de conocimiento bajo la piel de la experiencia cotidiana que nos exigen otro mirar, otras coordenadas interdisciplinarias y otros proyectos de investigación que desafían prescripciones ideológicas.

Elena Poniatowska desterritorializa nuestro proceso de lectura, demanda acercamientos transgenéricos y nos cuestiona pedagógicamente sobre la forma, posicionalidad y sitio desde el que abrazamos lecturas sobre “lo no mirado.” Convocar en Diálogo una reflexión pedagógica sobre la obra de seis décadas de Elena Poniatowska nos incita a desentrañar bajo los pliegues de sus narraciones otras formas de habitar lo político-genérico-literario-cultural.

Quisiera expresar mi sincero agradecimiento y el honor que ha sido para mí colaborar con Elizabeth C. Martínez, directora del Centro Latino de Investigación (Center for Latino Research) de DePaul University en Chicago, y editora de Diálogo, que me ha acercado a tocar la escritura de Elena Poniatowska desde otra óptica y a pensar en la urgencia de construir marcos pedagógicos creativos. Su compromiso, dedicación y empeño de difusión de la obra de Poniatowska se reflejan firmemente en esta publicación. Diálogo está en deuda también con el profesionalismo, dedicación y ardua labor de Cristina Rodríguez, editora asistente de la revista Diálogo.

Finalmente, agradezco profundamente a los colaboradores su diálogo incesante, apasionado y comprometido con la enseñanza de la obra de Elena Poniatowska desde marcos disidentes, críticos, éticos y estéticos.

NOTAS
1 Margaret Sayers Peden, “A Question Mark engraved on my Eyelids” (Entrevista con Elena Poniatowska), Mexican Writers on Writing (San Antonio, TX: Trinity UP, 2007), p. 101 (traducción mía)
2 Sayers Peden, p. 106 (traducción mía)
3 Sayers Peden, p. 96 (traducción mía)
5 Nora-Erro Peralta, co-editora de la antología La palabra contra el silencio; Elena Poniatowska ante la crítica (México: Era/UNAM, 2013), está muy presente en este número desde su forma de comprender lo urgente que es para Poniatowska: “nombrar, testimoniar e imaginar México desde el filo de una palabra contra el silencio”, p. 21.
Contributors

Anderson, Blanca –
Blanca Anderson, from Puerto Rico, lives in New Orleans, LA and teaches Spanish American Literature at Loyola University New Orleans. She has published two collections of poems, *Ecos arañados* (Ediciones Torremozas, 1996) and *Poemas de amor y de alquimia* (Ediciones Nuevo Espacio, 2003), and her poetry has been included in anthologies in Mexico and Spain. In 2003, she published a novel, *La edad del arrepentimiento* (Ediciones Nuevo Espacio). She is also the author of three collections of short stories, *Cuando los heraldos piden tregua* (Editorial Pliegos, 1996), *La última noche* (Ediciones Torremozas, 2006), and *Entre la magia y el conjuro* (URUK Editores, 2009).

André, María Claudia –

Andújar, Rey –
Born in Santo Domingo in 1977, Rey is the author of several works of fiction including *Candela* (Alfaguara – PR Pen Club Awards 2009); *Amoricidio* (FIL-Santo Domingo Fiction Award 2006) and *Saturnario* (Ultramar Literature Prize NYC-2010). He’s been researching the connection between body, language and literature for several years. His performance *Ciudadano Cero* made the Official Selection at the Santo Domingo International Theater Festival in 2006 and was the inaugural performance at the Puerto Rican International Theater Festival in 2007. Andújar is a PhD Candidate in Caribbean Literature and Philosophy at Centro de Estudios Avanzados de Puerto Rico y el Caribe and teaches at the City Colleges of Chicago and Morton College.

Brewster, Claire –
Claire Brewster is a senior lecturer in Latin American History at the School of History, Classics and Archaeology, Newcastle University, United Kingdom. She amassed a large collection of Poniatowska’s essays while conducting her PhD research, a fraction of which are analyzed in her first book, *Responding to Crisis in Contemporary Mexico* (University of Arizona Press, 2005). Since then she has co-researched and published work on Mexico City’s hosting of the Olympic Games, with Keith Brewster. Their current research project is a consideration of the development and importance of national sports in 20th century Mexico, of which an article, “Sombreros and Skyscrapers: The Question of Image in the 1968 Mexico Olympics,” was published in *National Identity and Global Events: Culture, Politics and Spectacle in the Olympics and Football World Cup* (New York: State University of New York Press, 2005).

Camacho de Schmidt, Aurora –
Aurora Camacho de Schmidt studied Philosophy in Universidad Iberoamericana in Mexico City. She received a master’s and doctoral degree in Latin American literature from Temple University. In the 1980s, she directed the Mexico-U.S. Border Program of the American Friends Service Committee. Her research explores the relationship between Latin American literature and social change. With historian Arthur Schmidt, she translated and introduced Elena Poniatowska’s *Nada, nadie: las voces del temblor* (1988) and Alberto Ulloa Bornemann’s *Sendero en tinieblas* (2004) into English. She taught at Swarthmore College since 1992 until her retirement in September of 2013. She has been an immigrant rights advocate for the last 30 years.

Chinchilla, Manuel A. –
Currently Assistant Professor at The University of the South, Professor Chinchilla obtained his BA in Spanish and a minor in Italian from Louisiana State University in 2002, and a Ph.D. in Latin American Literature from...
The University of Michigan in 2009. His field of research is Latin American Literature and politics, with a focus on the relationship between narrative genres, militancy and the interpretation of history. He teaches courses on contemporary Mexican literature and Latin American culture and film, and is developing his interest in 20th century Italian literature and thought.

**Cosentino, Delia**

Delia Cosentino is Associate Professor in the Department of History of Art and Architecture at DePaul University, where she teaches courses on a broad spectrum of Latin American visual traditions. Recent publications in the journal *Imago Mundi* (2013) and the edited anthology *Coloniality, Religion and the Law in the Early Iberian World* (Vanderbilt, 2013). These reflect her interest in mapping and art in the Americas, which was sparked by an NEH Summer Fellowship on the topic at the Newberry Library (Chicago, 2010). She is also author of *Las joyas de Zinacantepec: Arte colonial en el monasterio de San Miguel* (Toluca, Mexico: el Colegio Mexiquense, 2007).

**Estrada, Oswaldo**

Oswaldo Estrada is Associate Professor of Latin American Literature at the University of North Carolina at Chapel Hill, and Editor of *Romance Notes*. His research focuses on the rewritings of history, historical memory, gender formation and transgression, and the construction of dissident identities in contemporary Mexico and Peru. He has published articles and book chapters in Latin America, Spain and the United States on colonial and contemporary literature, from Bernal Díaz del Castillo and Sor Juana Inés de la Cruz, to Rosario Castellanos, Carlos Monsiváis, Elena Poniatowska, Manuel Scorza, and Mario Vargas Llosa, among others. He is the author of *La imaginación novelesca. Bernal Díaz entre géneros y épocas* (Iberoamericana/Vervuert 2009), and the editor and co-author of *Cristina Rivera Garza. Ningún crítico cuenta esto...* (Ediciones Eón, 2010).

**Gardner, Nathaniel**

Nathaniel Gardner is Programme Director of Hispanic Studies at the University of Glasgow and a University of California Mexicanist. Having studied both in the U.S. and the United Kingdom, he received his PhD in Latin American Studies from University College London. His publications include topics linked to Mexico and the work of Elena Poniatowska, Rosa Nissán, Laura Esquivel, Enrique Bostelmann, Mariana Yampolsky, Benita Galeana, and the Taller de Gráfica Popular. His essay “Las mil y una...” was included in the catalogue book *Mariana Yampolsky: Mirada que cautiva la mirada* published by Conaculta, Universidad Autónoma Metropolitana and the Instituto Nacional de Bellas Artes, which accompanies the photographic exposition by the same name that toured Mexico in 2013.

**Guðjónsdóttir, María Rán**

María Rán Guðjónsdóttir (b. 1975) studied Spanish and Latin American literature and Translation Theory at the University of Iceland, Reykjavík, Iceland, la Universidad Veracruzana, Xalapa, México and la Universidad Autónoma, Barcelona, Spain, where she earned her MA in Comparative Literature and in Cultural Management. She has translated the following books into Icelandic: *La voz dormida* by Dulce Chacón, *Hasta no verte Jesús mío* by Elena Poniatowska, and *La catedral del mar, Kirkja hafsins* by Ildefonso Falcones, which was nominated for the Icelandic Translation Price in 2010. She lives in Reykjavík and is currently employed by the book publisher Crymogea.

**Jörgensen, Beth E.**

Professor of Spanish at the University of Rochester, she teaches courses in contemporary Spanish American literature and culture. Her research to date has specialized in Mexican literature, particularly the work of women writers and the genre of the chronicle. She is currently undertaking a study of representations of disability in fiction, poetry and life writing in Spanish America with a focus on Mexico, one component is a collection of essays in disability studies in Latin American literature and film, which she is co-editing with Susan Antebi (U Toronto). In addition to critical articles, Beth is the author of *The Writing of Elena Poniatowska: Engaging Dialogues* (U Texas P, 1994) and *Documents in Crisis: Nonfiction Literatures in 20th-Century Mexico* (SUNY Press, 2011), which was awarded the LASA Mexico Section Book Prize in the Humanities for 2012. She is co-editor with Ignacio Corona of *The Contemporary Mexican Chronicle: Theoretical Perspectives on the Liminal Genre* (SUNY Press, 2002).

**Lambe, Jennifer**

Jennifer Lambe is a PhD Candidate in Latin American
and Caribbean history at 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).

**Ledford-Miller, Linda** –
Linda Ledford-Miller did her undergraduate degree in English, but a language requirement for graduation led her to Spanish and Brazilian Portuguese. She has a master's in Comparative Literature of the Americas from the Pennsylvania State University, a master's in Luso-Brazilian literature, and a PhD in Comparative Literature of the Americas from the University of Texas at Austin. She teaches literature of American Minorities in English, Brazilian Portuguese, as well as courses in Spanish at the University of Scranton in Scranton, Pennsylvania, and her publications are on women writers and travel writing.

**Long, Kevin** –
Kevin W. Long is a December 2013 graduate of Auburn University at Montgomery with a major in International Studies (German), and a minor in Geographic Information Systems. He will be opening his own brewery in Montgomery, Alabama, in 2014.

**Long, Pamela H.** –
Pamela H. Long is Associate Professor and coordinator of World Languages and Cultures at Auburn University at Montgomery, as well as editor of *Revista Barroco*. She earned her PhD in Latin American Studies at Tulane University. Her publications include two books on Sor Juana Inés de la Cruz (*Sor Juana/música: How the Décima Musa Composed, Practiced and Imagined Music and Sor Juana/polimata*) and numerous book chapters and articles on Sor Juana and Miguel de Cervantes. Her research interests include literary and musical confluences, early opera and the novel of the Mexican Revolution. Outside of academia, Dr. Long is an activist in immigrants’ rights and serves as lay Hispanic minister in the Episcopal Church.

**Maiz-Peña, Magdalena** –
Magdalena Maiz-Peña is William H. Williamson Professor at Davidson College in North Carolina. She received her PhD from Arizona State University, where she earned her BA and MA degrees. She has published *Identidad, nación y gesto autobiográfico* (Universidad Autónoma de Nuevo León, 1998), and has co-edited *Modalidades de representación del sujeto auto/biográfico feminino* (Universidad Autónoma de Nuevo León, 1997), and co-edited the volume *La palabra contra el silencio: Elena Poniatowska ante la crítica* (ERA Universidad Nacional Autónoma de México, 2013). She has published extensively in academic journals, and serves as a Trustee at the North Carolina Humanities Council, and at the Levine Museum of the New South. She is an Associate Editor for Ámbitos feministas: revista crítica multidisciplinaria de Feministas Unidas (2012- ), Associate Editor for MALCS; Chicana/Latina Studies: *The Journal of Mujeres Activas en Letras y Cambio Social* (2004 -2009), and has served on the selection committee for two special volumes for *Letras Femeninas*.

**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 held the position of 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). She is associate editor of MALCS, Chicana/Latina Studies, and *MELUS*.

**Partnoy, Alicia** –
Sus poemas, ensayos y testimonios han sido publicados en Argentina, México, Estados Unidos, El Salvador, Puerto Rico e Israel. Partnoy fue vicepresidenta de AIUSA y miembro de la junta directiva de escritores PEN-West. Es profesora en el Departamento de Lenguas y Literaturas Modernas de la Universidad Loyola Marymount, y preside Proyecto VOS-Voices of Survivors.

Pedroza Castillo, Liliana –
Narradora y ensayista, licenciada en Letras Españolas por la Universidad Autónoma de Chihuahua. Realizó estudios de doctorado por la Universidad Complutense de Madrid, concentrada en la obra de Elena Garro y la cuentística mexicana contemporánea. Ha coordinado talleres literarios en el Instituto Chihuahuense de la Cultura, proyectos en México D.F, y en Francia, y ha sido profesora universitaria en la Universidad Autónoma de Chihuahua y el Instituto Tecnológico de Monterrey. Sus premios incluyen el Premio Nacional de Cuento Joven Julio Torri 2009, el Premio Chihuahua de Literatura 2008 en género cuento; y el Premio Extraordinario de Cuento Hiperbreve en el Concurso Internacional de microficción Garzón Céspedes. Es autora del libro de ensayos Andamos huyendo, Elena (Tierra Adentro, 2007), y los libros de cuentos Vida en otra parte (Ficticia, 2009), Aquello que nos resta (Tierra Adentro, 2009), y ha colaborado en diversas antologías y revistas culturales. Algunos de sus cuentos han sido traducidos al francés y griego.

Peña, Luis H. –
Professor in Hispanic Studies at Davidson College in North Carolina, he received his PhD and MA from Arizona State University, and BA from Universidad de Monterrey. He specializes in Latin American literature and culture, Mexican studies, and U.S.-Mexico Border cultural and literary studies. His publications include the book La metamorfosis del deseo: una aproximación a la narrativa mexicana contemporánea 1958-1970 (Universidad Veracruzana, 1990), he is co-editor of Modalidades de representación del sujeto auto/biográfico femenino (Universidad Autónoma de Nuevo León, 1997), and recent articles in journals and books in Chile, Spain, Cuba, Mexico, and the U.S. on the topics of gender and cabaret theatre, migration and violence, and popular religious representations of the migrant experience.

Ramsdell, Lea –
Lea Ramsdell is Director of Latin American and Latino/a Studies at Towson University where she teaches Spanish and Portuguese language classes as well as Latin American and Latino/a literature and culture. She received her doctorate in Romance Languages from the University of New Mexico with a specialization in 20th century Latin American narrative. She has published articles on women and the oral tradition in Latin America, on women writers and artists in Cuba, and on the commodification of Cuban culture during the special period. Her current research interests include Afro-Latino expressive cultures and Latino cultural identity as expressed through music and film.

Slack, Dawn –
Dawn Slack has taught undergraduate through graduate courses in Latin American Literature and Culture for more than 23 years, first at Ohio State University, where she received her PhD, and at Kutztown University of Pennsylvania. She has published articles in academic journals, and chapters on Mexican novelist Cristina Pacheco in The Contemporary Mexican Chronicle: Theoretical Perspectives on the Liminal Genre (State U of New York P, 2002), and The Boom femenino in Mexico: Reading Contemporary Women’s Writing (Cambridge Scholars Publishing, 2010), which she also co-edited. Her research includes work on other contemporary women authors such as Pat Mora, Elena Poniatowska, and Marta Traba.

Vera, Mary Carmen –
Mary Carmen Vera es estudiante de literatura en la maestría de Estudios Hispánicos en Western University–Canada. Es originaria de la Ciudad de México, allí obtuvo el grado de licenciada en letras hispánicas por la Universidad Autónoma Metropolitana. Su especialidad es la investigación literaria y está interesada en la literatura hispánica medieval, barroca y novohispana.

Zambrano, Jimena –
Cursa su primer año de doctorado en Estudios Hispánicos en Western University-Canada, en la ciudad de London, donde también realizó una maestría en Estudios Hispánicos. Es egresada de la Universidad San Buenaventura Cali–Colombia en sicología. Su campo de investigación está guiado a los estudios interartísticos, específicamente el arte y la literatura del Siglo de Oro español.
Zárate Fernández, Marcela Patricia –
Marcela Patricia Zárate Fernández estudió la licenciatura en Letras Hispánicas en la Universidad Autónoma de Aguascalientes y la maestría en Literatura Hispánica en The University of Arizona. Recién recibido el doctorado con especialización en Literatura Latinoamericana de la University of New Mexico, se dedica ahora a realizar investigaciones independientes sobre la literatura latinoamericana, específicamente en la literatura sudamericana surgida desde mediados del siglo XX hasta la época actual.
Submission Guidelines

**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 Latin American and 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, submissions are accepted throughout the year.

- **Manuscripts:** All submissions are double-blind peer reviewed. Scholarly articles (not to exceed 10,000 words including tables, notes and references); Commentary/reflection articles (not to exceed 3,500 words, with notes); Interviews (not to exceed 4,000 words); book and film/media reviews (not to exceed 1,200 words). For creative work, no more than 6 poems or 2 fiction or testimonio pieces (maximum of 10 pages in each case) per submission. 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 acknowledgments 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, 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 diálogo@depaul.edu.
Mestizaje y Gastronomía  
Mestizaje and Gastronomy: What Latinos Eat

Guest Thematic Editor: Rafael Chabrán, Whittier College

Latin American and Latina/o cuisine, much like their race, language and customs, are a fusion of influences: Indigenous American, European, African, and Asian. Just as Latin American and Latina/o culture is complex, diverse and rich in history, its cuisine derives from a multitude of practices, heritages, traditions, and ingredients. This special theme seeks to explore origins, practices, and contemporary manifestations of foodways, through questions such as:

- How has immigration altered or influenced, and continues to influence, Latin American/Caribbean and Latina/o cultural practices and food preparation?
- How has past history influenced, and continues to influence, contemporary use of ingredients, preparations, and cuisine practices?
- How have migrations, agricultural changes, genetically modified foods, and other factors influenced production and cuisine?

Diálogo invites research articles, and shorter commentary pieces, that address the history and legacy of Latin American and Latina/o cuisine and food culture. Applications of cultural theory and criticism should consider history and alimentary processes. Also welcome are creative pieces around food preparation and enjoyment, book and film reviews centered around Latina/o cuisine, and possible interviews on history and the influences of Latina/o culture in food.

For questions on this theme, please contact Editor, Elizabeth C. Martínez: emart71@depaul.edu.
For questions about submissions in general, please contact Assistant Editor, Cristina Rodríguez: crodrigos@depaul.edu.
For Submission Guidelines, please visit: http://las.depaul.edu/latino research/Publications/Diálogo/guidelines.asp.

Diálogo invita a participar en un número especial focalizado en explorar la cocina y gastronomía de culturas latinoamericanas/ caribeñas. Son bienvenidos artículos que exploren los orígenes y las historias de costumbres, ingredientes y recetas populares, así también, que aborden temas sobre la influencia de migraciones de pueblos, cambios climáticos y de producción contemporánea sobre la gastronomía. También serán consideradas obras creativas (poesía y cuentos cortos), entrevistas, y reseñas de libros o cine de temática de cocina latinoamericana en la práctica popular.

Favor de dirigir preguntas sobre este tema a la Editora, Elizabeth C. Martínez: emart71@depaul.edu.
Favor de dirigir preguntas en general a la Asistente de Edición, Cristina Rodríguez: crodrigos@depaul.edu.
Favor de visitar sitio de internet para pautas de entrega: http://las.depaul.edu/latino research/Publications/Diálogo/guidelines.asp.

SUBMISSION DEADLINE MAY 1, 2014 / FECHA LIMITE 1 MAYO 2014

Send submissions to/Enviar articulos a: diálogo@depaul.edu
Include a 100-word abstract, 100-word author's biography, and 7-10 keywords.
Incluir resumen de 100 palabras, biografía del autor de 100 palabras, y entre 7-10 palabras clave.

ABOUT Diálogo
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 contents with focus on diverse Latin American and U.S. Latino experiences, recent Latina/o immigration and places of origin, including indigenous experience. We welcome submissions throughout the year 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.
New Latin American Indigenous Literatures
La Nueva Literatura Indígena Latinoamericana

From the early to mid-20th century, new translations were produced of pre-colonial and early colonial indigenous works preserved in archives, then dictionaries for Spanish-indigenous languages, and cultural centers where new creative work began to emerge. Now, since 1980s, a true resurgence of Indigenous Literatures is evident, in Mexico, Guatemala, and the Andean region. Some of these examples have been published in major anthologies, such as the *Words of the True Peoples* (UT-Austin Press), but others are less visible. We seek research articles that examine indigenous creative production, and examples of short creative works in any indigenous language (with translations to English or Spanish), for a special issue on this theme.

Desde comienzos del siglo XX empezaron las traducciones de obra indígena, conservadas en archivos antiguos. Seguidamente, originaron la producción de diccionarios de idioma indígena-española, y posteriormente la fundación de proyectos culturales para fomentar nueva producción creativa. A partir de la década de 1980, en México, Guatemala, y la región Andina, se hace evidente un resurgimiento de obras en idiomas autóctonos, así como también en español. Han surgido publicaciones de poemarios y antologías de editorialistas universitarios, tales como *Palabras de Seres Verdaderos* (UT-Austin Press), sin embargo, otras obras son aún poco visibles. Este número especial de *Diálogo* invita a proponer artículos académicos sobre el resurgimiento de obras creativas indígenas del continente americano, y ensayos de análisis sobre el uso de idiomas autóctonos, el estilo, contenido y orientaciones filosóficas de su obra. De interés también son contribuciones creativas (poesía y cuentos cortos), en idioma autóctono (con traducciones), inglés, español, o portugués.

Latinos and Immigration

We are seeking new studies and research articles, as well as shorter reflection essays, for a special theme on new directions and changes in immigration for the 21st century. Areas of interest include: the Dream Act and Dreamer experiences, DACA, forms of civic engagement and activism, cross-racial and ethnic organizing around immigration, art in the immigrant rights struggle, immigration reform and policy, impact on mixed status families, deportations and detention centers, and (im)migration to the Midwest and other destinations.

Possible Topics:
- The Dream Act and Regional Coalitions
- UndocuQueer Experiences
- Social Justice in Art and Activism
- Detentions and Detention Centers
- Immigrant Voters and the Changing Electorate
- (Im)Migrants Claiming Spaces and Cultural Citizenship
- Mixed Status Families
- Civic Engagement and Organizing
- Immigrants and Public Policy
- Graduate Programs in Immigrant and Refugee Studies
- The New Wall and Border Initiatives
- Influence of Pope Francis on Immigrant Status
- Changes and New Regions: New South, Midwest, and other U.S. Destinations
- New (Im)Migrants and Community Relations
- Issues and the Future of Deferred Action

SUBMISSION DEADLINE OPEN

Send submissions to: dialogo@depaul.edu
Include a 100-word abstract, 100-word author’s biography, and 7-10 keywords.
For Submission Guidelines, please visit https://las.depaul.edu/latinoresearch/Publications/Diaglo/guidelines.asp.

For questions on this theme, please contact Editor:
Elizabeth C. Martínez: emartinez71@depaul.edu

For questions about submissions in general, please contact Assistant Editor:
Cristina Rodríguez: crodriguez@depaul.edu
CALL FOR BOOK AND FILM/MEDIA REVIEWS

Dialogue 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, 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, to inform or for reading enjoyment, and/or to help bridge barriers between academic and local communities. Books can include: recent educational issues; diverse U.S. Latino and Latin American experiences; immigration issues; indigenous populations and experience; as well as Latino/a creative works; and new works of criticism on Latino Studies. Submissions are welcomed from scholars, graduate and undergraduate students, as well as outside of academia. Reviews should not exceed 1,200 words; and, must include title, author(s), 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, as well as 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 institutional affiliation, preferred mailing address, telephone numbers, and e-mail address. Include an Author’s Biography of 100 words or less.

For questions on Reviews, and other matters of content, please contact Editor, Elizabeth C. Martinez: emarti71@depaul.edu. For questions about submissions in general, please contact Assistant Editor, Cristina Rodriguez: crodrig6@depaul.edu. For Submission Guidelines, please visit: http://las.depaul.edu/latinoresearch/Publications/Dialogue/guidelines.asp.

Send review submissions to/Enviar reseñas a: diapap@depaul.edu

ABOUT Dialogue
Dialogue is an interdisciplinary, blind refereed journal published since 1998 by the Center for Latino Research at DePaul University in Chicago. Dialogue seeks research articles of regional and national contexts with focus on diverse Latin American and US. 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 US, the Caribbean, and Latin America. Published in Spring and Fall, often calls are issued for special themes.
ARTICLES

Reading Elena Poniatowska’s *Leonora* in an Undergraduate Seminar, *Aurora Camacho de Schmidt*

Teaching *Gaby Brimmer*: A Disability Studies Approach, *Beth E. Jörgensen*

Constructing the Democratic Reader: The Functions of Textual Hibridity in *La noche de Tlatelolco*, *Manuel Chinchilla*

Exploring Disaster Experiences through Elena Poniatowska’s *Nada, nadie: Las voces del temblor*, *Dawn Slack*

Tracking Jesusa: Geographic Information Systems and Character Development in *Hasta no verte, Jesús mío*, *Pamela H. Long and Kevin W. Long*

Las crónicas femeninas de Elena Poniatowska en la construcción de un archivo digital, *María Claudia André*

Intersticios, cruzamientos e intersecciones: Desafíos pedagógicos en *La noche de Tlatelolco*, *Luis H. Peña*

*Querido Diego, te abraza Quiela* y las cartas de Angelina Beloff en el archivo Museo Frida Kahlo, *Nathanial Gardner*

Pedagogía crítica, crónica cultural y corporeidad auto/biográfica en "Nahui Olin: La que hizo olas" de Elena Poniatowska, *Magdalena Maiz-Peña*

REFLECTIONS/REFLEXIONES

Ser chaparrita: Los textos testimoniales como desafío al mundo académico y las lecciones de Elena Poniatowska, *Alicia Partnoy*

Ausencia-Presencia: Delineando una narrativa de personajes fugitivos de Elena Poniatowska, *Liliana Pedroza Castillo*

Elena y El Gavíero, *Rey Andújar*

Jesusa en Islandia: La traducción de *Hasta no verte, Jesús mío*, *María Rán Guðjónsdóttir*

Elena Poniatowska: Then, Now and Forever, *Claire Brewster*

Cracking Codes of Resistance: The Adaptation of Elena Poniatowska’s Story "De noche vienes" to Film, *Lea Ramsdell*

Class Privilege and Social Class Awakening in *Paseo de la Reforma*, *Linda Ledford-Miller*

INTERVIEWS

Constant and Daring, The Life of Elena Poniatowska: An Interview, *Elizabeth Coonrod Martínez*

Mujeres, arte y literatura: Una charla con Elena Poniatowska, *María del Carmen Vera López y Jimena Zambrano*

RINCÓN CREATIVO

By *Marcela Patricia Zárate Fernández and Blanca Anderson*

ABOUT THE ARTIST: GRACIELA ITURBIDE

REVIEWS

By *Oswaldo Estrada, Delia Cosentino and Jennifer Lambe*