In 2007, Priscilla Celina Suarez, Noemi Martínez, and Daniel García Ordaz founded the Gloria Anzaldúa Legacy (GAL) Project in the Rio Grande Valley. The mission of the community-based project was to help raise awareness in the Valley about Anzaldúa’s work. Responding to the GAL Project’s initiatives and an absence of institutional recognition of Anzaldúa beyond a few instructors teaching her work, Emmy Pérez of the University of Texas Pan American invited SSGA founder Norma Cantú to present on campus in 2008 to honor Anzaldúa. When asked what faculty and students could do on campus to help recognize Anzaldúa, Cantú suggested an annual event.

Each year since then, the Mexican American Studies program, in collaboration with community members and UTPA alumni, has hosted readings, performances, exhibits, talks, visits to Hargill, and other activities for the annual “El Retorno: El Valle Celebra Nuestra Gloria” event. Two of these events were symposiums in collaboration with the SSGA’s El Mundo Zurdo Conference. Previous featured speakers at El Retorno events include Norma Alarcón, Aída Hurtado, and Carmen Tafolla. This year, WAKE-UP! (Women Artistically Kollecting Experiencias-Unidas Propserando) and the MAS Club worked with Mexican American Studies, UTPA alumni, and community members to coordinate the 7th annual El Retorno event. Inés Hernández-Avilá, Professor of Native American Studies at UC Davis, was invited as the featured speaker. A call for poetry and art submissions was posted for the 2nd El Retorno: Our Serpent’s Tongue chapbook. The chapbook is produced by UTPA alumni Beatriz Guzmán-Velásquez and MFA grads Rodney Gomez and Isaac Chavarria (layout editor). Noemi Martínez also printed additional copies of her 2010 zine Finding Gloria for the event.

In 2015, UTPA will host the 8th annual “El Retorno: El Valle Celebra Nuestra Gloria” event in collaboration with the SSGA. It will take place a day before the 2015 El Mundo Zurdo conference officially begins so that conference participants will have the opportunity to take part in the event.
Recognizing the critical need for Queer Latina voices, we invite you to send us your poems, essays, stories, manifestos, love offerings, or rages against the machine. This anthology, to be published by Kórima Press, will be a queer Latina space of engagement that includes lesbianas, bisexuals, trans* people, marimachas, mariconas, dykes, etc.

We invite jotas writing from the heart. Tell us your desires, challenges, love, deceit and everything in between. We're open to various literary genres, fiction, poetry, personal non-fiction, autoethnography, song lyrics, visual art. Entries may be in English, Spanish, Spanglish, or a mix thereof.

Cuéntanos. Send us your corazón on paper.

Send submissions to: jota@korimapress.com

Attach a single Word (.doc or .docx) or Rich Text Format (.rtf) document containing the following:

- Contact Information
- 150 - 250 word bio
- A high-resolution photograph
- Up to 10 pages of poetry or prose (250 words per page, max)
- If you're interested in submitting original artwork, send a high-resolution, black and white image for consideration.

Please be sure to write the following in the subject line of the email: “Jota Submission: YourFullName”

Deadline: July 15, 2014

Compensation: As a small press, Kórima is unable to provide monetary compensation for submissions. Contributors will receive 3 copies of the anthology and will be able to purchase additional copies at-cost, to be determined upon publication.

The following are some of the recommended articles:


We would like to take this opportunity to highlight the Winter 2013 issue of the Journal of Latino/Latin American Studies, which is a special issue titled *Chicana/Latina Feminism(s): Negotiating Pedagogical Borderlands*. The issue contains several articles that utilize Anzaldúa’s theoretical frames and includes work from SSGA organizing committee members Norma Cantú, María Fránquiz, and Elsa C. Ruiz.

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The following are some of the recommended articles:


Fleshing the Spirit
Spirituality and Activism in Chicana, Latina, and Indigenous Women’s Lives
Edited by ELISA FACIO and IRENE LARA

A critical path to healing and human revolution

Fleshing the Spirit brings together established and new writers exploring the relationships between the physical body, the spirit and spirituality, and social justice activism. Examining the complex and dynamic connections among these concepts, the writers emphasize the value of “flesh and blood experience” as a site of knowledge. They argue that spirituality—something quite different from institutional religious practice—can heal the mind/body split and set the stage for social change. Spirituality, they argue, is a necessary component of an alternative political agenda focused on equitable social and ecological change.

The anthology incorporates different genres of writing—such as poetry, testimonials, critical essays, and historical analysis—and stimulates the reader to engage spirituality in a critical, personal, and creative way. This interdisciplinary work is the first that attempts to theorize the radical interconnection between women of color, spirituality, and social activism. Before transformative political work can be done, the authors say in multiple ways, we must recognize that our spiritual need is a desire to more fully understand our relations with others. Conflict experienced on many levels sometimes severs those relations, separating us from others along racial, class, gender, sexual, national, or other socially constructed lines.

Fleshing the Spirit offers a spiritual journey of healing, health, and human revolution. The book’s open invitation to engage in critical dialogue and social activism—with the spirit and spirituality at the forefront—illuminates the way to social change and the ability to live in harmony with life’s universal energies.

Elisa Facio is an associate professor in the Department of Ethnic Studies at the University of Colorado—Boulder. She is the author of Understanding Older Chicanas: Sociological and Policy Perspectives and co-editor of Enduring Legacies: Ethnic Histories and Cultures of Colorado.

Irene Lara is an associate professor in the Department of Women’s Studies at San Diego State University. Her work has been published in numerous academic journals, and she is the author of several book chapters, including "Healing Sueños for Academia" in This Bridge We Call Home: Radical Visions for Transformation.

"Collectively these scholars provide us with a way to engage the idea of spirituality critically, personally, and creatively."—Dolores Delgado Bernal, co-author of Chicana/Latina Education in Everyday Life: Feminista Perspectives on Pedagogy and Epistemology
“Chopper! Chopper! replenishes the landscapes of East L.A. and the lives that give it shape. Reyes resurrects old-time shops and hangouts. They memorialize the land alongside edifices of refuse, sterile towers, man-made deserts and rivers, machines that suffocate the sky, fields locked in the historical cycle churning out the fieldworker’s woe. Queers, dandies, cholos, mariachis the same as ‘Chumash, Pomo, Modoc’ ramble these streets. In these dramatic monologues, the perfect poetic mode to retool history, Reyes’ wit leaves a mark. Her young self marvels at ‘old coors or budweiser botes, tab, aspen soda cans . . . tossed by the lake at Lincoln Park, half buried in the sandbox just like the statue of liberty in planet of the apes.’ In this cool, sad, funny collection, East L.A. startles us like ‘a pinche far, faraway land’ it really is.”
—Kristin Naca, author of Bird Eating Bird

but a symbol of nosotros’ness. Through Reyes’ barrio lyricism, we, the others, do not cross over to become the norm, but come together as strands of hair, distinct, yet slicked together by the force of love, coraje, and Tres Flores.”
—Lorenzo Herrera y Lozano

**About the Author**

Verónica Reyes is a Chicana feminist jota poet from East Los Angeles, California. She earned her BA from California State University, Long Beach and her MFA from University of Texas, El Paso. Her poems give voice to all her communities: Chicanas/os, immigrants, Mexican Americans, and la jotería. Reyes has won AWP’s Intro-Journal Project, an Astraea Lesbian Foundation Emerging Artist award, and was a Finalist for the Andrés Montoya Poetry award. She has received grants and fellowships from Vermont Studio Center, Virginia Center for the Creative Arts, Ragdale Foundation, and Montalvo Arts Center. Her work has appeared in Calyx, Feminist Studies, ZYZZYVA, and The New York Quarterly. She is a proud member of Mujeres Activas en Letras y Cambio Social (MALCS) and Macondo Writers’ Workshop.
The Gloria E. Anzaldúa Award for Independent Scholars, Contingent or Community College Faculty 2014

The Women’s Committee calls for submissions to the fourth annual Gloria E. Anzaldúa Award for Independent Scholars, Contingent or Community College Faculty. Hosted by the American Studies Association, this award honors Anzaldúa’s outstanding career as an independent scholar and her labor as contingent faculty, along with her groundbreaking contributions to scholarship on women of color and to queer theory. The award includes a lifetime membership in the ASA, a lifetime electronic subscription to American Quarterly, and $500. Applicants must work in American studies or a related field and work as independent scholars and/or as faculty at community colleges or in a contingent capacity (i.e., as part-time or full-time non-ladder-rank or non-tenure-track instructors, adjuncts, or lecturers). Graduate students are ineligible. The winner will be announced during the annual meeting of the association.

Submission

To apply, applicants should submit an unpublished paper that does not exceed 25 pages, including endnotes and bibliography, and a two-page vita. Relevant submissions will demonstrate an affinity with Anzaldúa’s oeuvre, vision, or political commitments and should address connections among some or all of the following categories: race, ethnicity, citizenship, class, gender, sexuality, and dis/ability. Eligible participants in the ASA annual meeting are encouraged to apply. Papers and CVs must be submitted electronically by September 1, 2014, to the committee chair, Birgit Bauridl, (Birgit.Bauridl@sprachlit.uni-regensburg.de). Late submissions will not be accepted.

Gloria E. Anzaldúa Book Prize

The prize includes $1,000, membership in NWSA and recognition for groundbreaking monographs in women’s studies that makes significant multicultural feminist contributions to women of color/transnational scholarship. The prize honors Gloria Anzaldúa, a valued and long-active member of the National Women’s Studies Association.

2013-2014 Gloria E. Anzaldúa Book Prize Committee
Elora Halim Chowdhury, UMass Boston, Chair; Piya Chatterjee, University of California, Riverside; Diane Harriford, Vassar College

Basic Guidelines
Must be a current NWSA member (including co-authors)
Books considered must have a first date of US publication between May 1, 2013 and April 30, 2014
The committee seeks groundbreaking monographs in women’s studies that make a significant multicultural feminist contributions to women of color/transnational scholarship. Anthologies will not be considered.

Apply online by following the link on http://www.nwsa.org/content.asp?pl=16&sl=53&contentid=53
Applicants must send 5 copies of their book to:
National Women’s Studies Association
11 E Mount Royal Ave #100
Baltimore, MD 21202
ATTN: NWSA Anzaldúa Book Prize

Please note: Unfortunately, we cannot return books sent to NWSA.
THE POWER OF CINEMA

Film, as a storytelling medium, is dynamic and has the ability to move masses. The films that are highlighted on this and the following page are examples of how powerful cinema can be at highlighting social issues, memorializing the words and actions of historic figures, allowing ourselves to extract a portion of our own culture to be examined in a different light, and shaping our perception about the cultural representation of ourselves and others.

“The cinema is not an art which films life: the cinema is something between art and life. Unlike painting and literature, the cinema both gives to life and takes from it.” - Jean-Luc Godard

WONDER WOMEN! THE UNTOLD STORY OF AMERICAN SUPERHEROINES traces the fascinating evolution and legacy of Wonder Woman. From the birth of the comic book superheroine in the 1940s to the blockbusters of today, WONDER WOMEN! looks at how popular representations of powerful women often reflect society’s anxieties about women’s liberation and offers a nuanced critique of gender and heroism in popular culture.

From director Diego Luna, and writers Keir Pearson and Timothy J. Sexton, Starring Michel Peña, America Ferrera, Rosario Dawson, and John Malkovich

“Chronicling the birth of a modern American movement, Cesar Chavez tells the story of the famed civil rights leader and labor organizer torn between his duties as a husband and father and his commitment to securing a living wage for farm workers. Passionate but soft-spoken, Chavez embraced non-violence as he battled greed and prejudice in his struggle to bring dignity to people. Chavez inspired millions of Americans from all walks of life who never worked on a farm to fight for social justice. His triumphant journey is a remarkable testament to the power of one individual’s ability to change the world.”

- Written by Pantelion Films

WONDER WOMEN! goes behind the scenes with Lynda Carter, Lindsay Wagner, comic writers and artists, and real-life superheroines such as Gloria Steinem, Kathleen Hanna and others, who offer an enlightening and entertaining counterpoint to the male-dominated superhero genre.

You can check out a preview for the film at www.WonderWomenDoc.com
What the press is saying about Las Marthas:
“…a striking alternative portrait of border-town life.” -Christopher Kelly, New York Times
“…will make you think twice about the border, Latinas, and class.” -Aura Bordado, Color-lines

Las Marthas

Cristina Ibarra went back to her home state to capture a completely unique pageant rich in history and culture: the border city of Laredo’s month-long celebration of Washington’s birthday with inventive reenactments and bicultural celebrations, many of them involving their Mexican sister city, Nuevo Laredo, and the most preeminent event of them all, the invitation-only Colonial Ball hosted by the elite Society of Martha Washington.

Society daughters, most of them Mexican American, are invited to debut in elaborate Colonial gowns representing iconic figures from America’s revolutionary history, to reenact a ball thrown by America’s first First Lady. Las Marthas follows two of the young debutantes — one a prominent member of Laredo society and the other a newcomer from Mexico — as they prepare for this rite of passage.

The film is a recipient of the Tribeca Institute’s Heineken VOCES Documentary Award, as well as funding from LPB, Jerome Foundation, and Humanities Texas.

STOLEN EDUCATION

In 1956, eight students testified in a federal desegregation court case against discrimination in the educational system. The all-white school board, administration, and faculty systematically held Mexican-American students in the first grade for three years, depriving them of their rightful education.

The documentary Stolen Education recaptures the remarkable story of the schoolchildren who changed educational history in Texas and confronts the continued inequity in public schools today.

Written by Enrique Alemán, Jr. & Rudy Luna and directed by Rudy Luna

View the trailer at http://youtu.be/kvkrmeGE58E
Save the Date!

2015 Society for the Study of Gloria Anzaldúa Conference
Hosted by The Center for Mexican American Studies
The University of Texas at Austin
May 26-30, 2015

Memoria y Conocimiento: Interdisciplinary Anzaldúan Studies, Anzaldúan Archives, Legacies, & Thought

This year’s conference will include a new component: on Wednesday, May 27th, an archival workshop titled “10 Years of Gloria’s Archival Legacy” will be held at the Benson Library, UT Austin Campus. Given that UT Austin and the Benson Library are the home of the Gloria Anzaldúa papers, we will feature a series of concurrent archival workshops, allowing scholars and activists to engage with the material objects that grounded Anzaldúa’s life work. Sessions will be led by leading senior scholars in the field of Anzaldúan Studies and Benson Library Archivists.

The Conference CFP will be released on May 15, 2014 with a September 15, 2014 submission deadline.

Don’t forget about our website, blog, or Facebook group!
www.Gloriaanzaldua.com
www.ElMundoZurdo.wordpress.com
www.facebook.com/groups/gloria.anzaldua.society/

If you would like to volunteer to manage our SSGA blog, please contact Dr. Cantú

Attention Members

The SSGA newsletter will be on hiatus until August due to summer break. If you have any events, workshops, articles, papers, artwork, etc. that you would like to include in next newsletter, please contact us with the information provided below.

Deadline: August 20th, 2014

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