

La Voz de Esperanza

JUNE 2019 VOL. 32 ISSUE 5

SAN ANTONIO, TEJAS

A fair and accurate census is free of fear





La Voz de Esperanza

June 2019
Vol. 32 Issue 5

Editor: Gloria A. Ramírez
Design: Elizandro Carrington
Cover: ACLU on Twitter

Contributors

Tricia Cortez, Julio Cesar Guerrero, Rachel Jennings, Pablo Miguel Martínez, Rogelio Saenz, Susana Sharpe

La Voz Mail Collective

R. Aguilar, Sonia Blanco, Mario E. Carbajal, Bertha (Bertie) Diaz Gonzáles, Irasema Cavazos, Charlie Esperiqueta, Mary Esperiqueta, Ray McDonald, Andrew Perretta, Blanca Rivera, Mary Agnes Rodríguez, Guadalupe Segura, Roger Singler, Dave Stokes, John D. Sutton & Rosa Vega

Esperanza Director

Graciela I. Sánchez

Esperanza Staff

Elizandro Carrington, Yaneth Flores, Sarah Gould, Eliza Pérez, Paul Plouf, Kristel Orta-Puente, Natalie Rodríguez, Imgard Akinyi Rop, René Saenz, Susana Segura, Amelia Valdez

Conjunto de Nepantleras

—Esperanza Board of Directors—

Norma Cantú, Rachel Jennings, Amy Kastely, Jan Olsen, Ana Lucía Ramírez, Gloria A. Ramírez, Rudy Rosales, Tiffany Ross, Lilliana Saldaña, Nadine Saliba, Graciela I. Sánchez, Lillian Stevens

• We advocate for a wide variety of social, economic & environmental justice issues.
• Opinions expressed in La Voz are not necessarily those of the Esperanza Center.

La Voz de Esperanza
is a publication of
Esperanza Peace & Justice Center
922 San Pedro, San Antonio,
TX 78212
210.228.0201
www.esperanzacenter.org

Inquiries/Articles can be sent to:
lavoz@esperanzacenter.org
Articles due by the 8th of each month

Policy Statements

* We ask that articles be visionary, progressive, instructive & thoughtful. Submissions must be literate & critical; not sexist, racist, homophobic, violent, or oppressive & may be edited for length.

* All letters in response to Esperanza activities or articles in La Voz will be considered for publication. Letters with intent to slander individuals or groups will not be published.



“Each of us shares the duty of creating a better world”

Our María Antonietta Berriozábal delivered the commencement address at Our Lady of the Lake’s graduation ceremonies at Freeman Coliseum on Thursday, May 9, 2019 and received a well earned honorary doctorate degree. Growing up close to OLLU, María opted to wait to attend college in order to allow her sisters to attend first—a trait that exhibited

her generosity towards others throughout her life. She earned her B.A. in political science from UTSA 20 years later that set her on a trajectory that included being the first Latina to be elected to City Council, serving from 1981 to 1991. She followed that with a run for San Antonio mayor in 1991 championing people before profits—putting gente and barrios first. Indeed, María has continued her activism working to preserve and develop San Antonio neighborhoods, speaking out on social justice issues, locally and internationally and advocating for environmental justice. We thank you, María for inspiring us and working with us and never giving up! ¡Felicidades from the Esperanza staff and buena gente!

This issue of La Voz features an article written for us by Rogelio Saenz, professor at UTSA who is an expert on demography. He is prolific in writing articles about immigration, social justice, human rights and many more topics of sociological interest. We often reprint Dr. Saenz’s articles that have appeared in other periodicals far and wide. His article this month focuses on the 2020 census. The Trump administration’s efforts to add a question about citizenship is now before the Supreme Court and will be decided soon because Census forms will start printing this summer. The addition of a citizenship question was supposedly brought about because of “concerns” related to the enforcement of the Voting Rights Act and the existence of voter fraud—(yet to be proven). After months of clamping down on immigration (from Mexico and Central America, mostly) and mistreatment or separation of immigrant families by the present administration, does anyone believe that this new addition to the 2020 census is not yet another weapon to intimidate undocumented citizens and cut needed social services and representation of all people? This case will go before a Supreme Court that has been tampered with making the outcome of this decision questionable. Keep an eye and an ear out for news of this case as the days go by.

Another article that may appeal to Voz readers is *Anzaldúa across Borders: A Traveling Thought Gallery* by Susana Sharpe. This article is of special interest because it talks about the drawings that Gloria Anzaldúa would draw to illustrate her theories and concepts. Those drawings have now been exhibited around the world. Another article of interest is writer Pablo Miguel Martínez’s observations of the upcoming writers conference, the AWP, and how San Antonio is being viewed. Finally, personal stories and poems offer us a glimpse into the lives of others from whom we can learn lessons for ourselves. Happy spring!

—Gloria A. Ramírez, editor of La Voz de Esperanza

ATTENTION VOZ READERS: If you have a mailing address correction please send it to lavoz@esperanzacenter.org. If you want to be removed from the La Voz mailing list, for whatever reason, please let us know. La Voz is provided as a courtesy to people on the mailing list of the Esperanza Peace and Justice Center. **The subscription rate is \$35 per year (\$100 for institutions).** The cost of producing and mailing La Voz has substantially increased and we need your help to keep it afloat. To help, send in your subscriptions, sign up as a monthly donor, or send in a donation to the Esperanza Peace and Justice Center. Thank you. -GAR

VOZ VISION STATEMENT: La Voz de Esperanza speaks for many individual, progressive voices who are gente-based, multi-visioned and milagro-bound. We are diverse survivors of materialism, racism, misogyny, homophobia, classism, violence, earth-damage, speciesism and cultural and political oppression. We are recapturing the powers of alliance, activism and healthy conflict in order to achieve interdependent economic/spiritual healing and fuerza. La Voz is a resource for peace, justice, and human rights, providing a forum for criticism, information, education, humor and other creative works. La Voz provokes bold actions in response to local and global problems, with the knowledge that the many risks we take for the earth, our body, and the dignity of all people will result in profound change for the seven generations to come.

politics of the 2020 census

By Rogelio Sáenz

How do you stop a locomotive from gaining speed and power?

The Latino population is that engine—the one that has propelled the U.S. population over the last several decades. Despite accounting for less than 4 percent of the nation’s population in 1970, Latinos would go on to account for almost two of every five of the nearly 122.7 million persons added to the U.S. population between 1970 and 2017.

In Texas, while there were approximately 4.5 whites for every 1 Latino in 1970, Latinos are projected to outnumber whites by 2022.

Awesome numbers, indeed. The kinds of figures that make many whites and the largely white Republican Party very uneasy.

Republicans, especially in Texas, have used an arsenal of ploys to slow the Latino locomotive and stall the demographic destiny that looms near. Republicans have employed the specter of voting fraud nationally and locally to keep people of color and the poor away from the voting booth through the creation of confusion, fear, and threats. Voter ID laws and efforts to purge voter rolls have been commonly used. Republicans have also used gerrymandering tactics to draw ill-shaped maps to maintain their political power. Let’s not forget mass-incarceration policies that ensnared people of color, particularly African Americans, in the criminal justice system, disenfranchising many in the process.

Enter the decennial census. The primary function of the decennial census is to count the population in order to allocate U.S. House seats and hundreds of billions in federal dollars to states and communities. House seats are apportioned every ten years with fast-growing states gaining seats formerly held by states with little growth or decline. The 2010 census resulted in Texas being the big winner, acquiring four additional House seats, thanks largely to its growing Latino population. The Census Bureau recently estimated that \$675 billion in federal funds were distributed across 132 programs in 2015.

Back room talks between Secretary of Commerce William Ross, who oversees the U.S. Census Bureau, and white-nationalist and President Trump’s former chief strategist Steven Bannon birthed the idea of adding a citizenship question to the 2020 census. Just about two years before the 2020 census, Ross directed the Census Bureau to include the question on the 2020 census. Subsequently, Ross huddled up with the likes of Kris Kobach,

then-Secretary of State of Kansas and head of a now-defunct Trump commission on voter fraud, and former Attorney General Jeff Sessions to devise a rationale for including the citizenship question in the upcoming census.

Ross tried to justify the inclusion of the citizenship item in order to assess voter fraud. Keep in mind that the last time that citizenship was asked in a decennial census was in 1950. The citizenship question has been asked only of a sample of the U.S. population from the 1960 to 2000 censuses and has been part of the annual American Community Survey since 2001. The citizenship item has not been used in the decennial census—aside of its use solely in a sample—because of evidence showing that it deters non-citizens from participating in the census. In fact, if Ross and his cronies are so concerned about assessing voter fraud, it can be done with data from the annual surveys of the American Community Survey. A lower court ruled against

the inclusion of the citizenship item in the 2020 census and noted that Ross had acted “arbitrarily and capriciously” in deciding to add it to the census. With the Trump administration appealing the decision, the case is now before the Supreme Court, where it was recently heard and a decision will be made by the July 1 deadline when the Census Bureau will be printing the 2020 census.

The real reason for including the citizenship question is to scare off people who are not U.S. citizens and citizens who live in homes with non-citizens from participating in the census, resulting in a significantly higher than usual undercount of the U.S. population. In the process, people who are not counted do not figure into the allocation of U.S. House seats as well as in the distribution of federal funds.

Republicans will likely pursue even more draconian measures, as they have sought to eliminate the representation of noncitizens and children in the formation of political districts. The *Evenwel v. Abbott* case, which went all the way to the Supreme Court, sought to determine congressional districts on the basis of the number of persons 18 and older who are U.S. citizens rather than all persons. The Supreme Court ruled against *Evenwel* in April 2016. It is only a matter of time that Republicans will try again.

As such, the citizenship question is part of the Republican subterfuge to minimize the political power of Latinos and other people of color and, in the process, to maintain white Republican dominance.



Are You a Citizen? The Trump Census Question on Trial by Chris Dolmetsch and Bloomberg, April 25, 2019 (Fortune.com).

Never mind that the U.S. Constitution requires that everyone in the country, regardless of citizenship status, be counted. The ideal of democracy becomes collateral damage.

I use data from the 2017 American Community Survey to assess the impact of the representation of Latinos, whites, and the overall population across states if only U.S. citizens were to be represented. In this scenario, 21 states and the District of Columbia would experience population decreases of at least 5 percent. However, the biggest losers would be Texas along with California, Nevada, New Jersey, and New York with population reductions of at least 10 percent. California would lose 13 percent of its total with Texas coming in second with a 10.7 percent decline. Under the scenario of only citizens counted, Texas would lose slightly more than 3 million inhabitants, dropping from a total of 28.3 million residents to 25.3 million citizens.

If only citizens were represented, Latinos would be the big losers and whites the big winners. Thus, in the present situation where everyone is represented, Latinos account for 39.4 percent of the Texas population, with their percentage share dropping to 35.2 percent when only U.S. citizens are represented. In contrast, the percentage share of whites ascends from 41.9 percent to 46.1



Wren McDonald, *Will the Census Count All of America?* nytimes.com

percent, respectively.

Texas A&M University demographer, Dudley Poston, estimates that if all persons who are not U.S. citizens participated in the 2020 census, Texas would gain three House seats, but the state would end up with only two new House seats if only half of all non-citizens participated in the census. There is also the little detail of lucrative federal funds Texas would forego.

The Republican powerbroker trio—Governor Greg Abbott, Lieutenant Governor Dan Patrick, and Attorney General

Ken Paxton—do not defend the people of Texas from the dire consequences of losing a House seat and federal dollars if non-citizens do not participate in the census. It is clear that for them, party politics trumps representation of its populace.

In sum, the citizenship question is another effort to slow the Latino population engine and forestall the demographic reality. Regardless of the Supreme Court ruling, it is of utmost importance that we fight the power structure by being counted in the 2020 census and voting to support politicians who are looking out for our interests rather than those who are more interested in cozying up to the guy in the White House.

Bio: Rogelio Sáenz is professor in the Department of Demography at the University of Texas at San Antonio.

AWP: Next Year In San Anto



By Pablo Miguel Martínez

Every year, approximately 12,000 poets, writers, publishers, and literary scholars gather in major cities in the U.S. and Canada to talk shop at the annual conference of the Association of Writers and Writing Programs (AWP). During breaks from a schedule brimming with panels and readings—but often lacking in meaningful diversity—conference attendees stroll through a bookfair that draws 800 U.S. and international presses. It's a giddy week if you're an author, published or hoping to be, for it affords attendees an unparalleled opportunity to network with peers and meet publishers. Like most professional conferences, AWP is by turns exhilarating and exhausting. It is also expensive, especially for under-resourced authors.

The 2020 conference will be held here in San Antonio next March. Over the past 20 years, during which I've attended the conference semi-regularly, it's been held in cities like Austin, Boston, Chicago, New York, Seattle, and Washington, DC, all of which boast vibrant literary ecosystems. This year it was held in Portland, Oregon, home to Powell's Books, which bills itself as the world's largest independent bookstore. San Antonio last played host to the gathering in 1980. Much has changed since then. There have been important demographic shifts: Today San Antonio is the country's largest minority-majority city (there are bigger cities, such as Los Angeles, with large 'Hispanic' populations, but those populations are not the majority, as we are here in San Antonio). However, that growth has not yielded the kind of power—economic, political, and otherwise—that generally accompanies majority status. Latinas and Latinos, who comprise about 64 percent of San Antonio's population, bear a disproportionate part of the burden that comes with one of the country's worst income inequality and economic segregation. Arguably, one of the more dispiriting local statistics, and the one perhaps most relevant to a gathering of writers, is San Antonio's persistent illiteracy: Nearly one-quarter of the local population is illiterate; of that number, about one-half is classified as functionally literate. This explains much: abysmally low voter participation, poor public-school performance, and the pressing need for a larger skilled workforce to meet growing demands, which leads to importing labor from elsewhere, domestically and internationally. Little of this matters to most AWP Conference attendees who, if previous gatherings are any indication, will go from the airport to conference hotels to the Henry B. González Convention Center and back. (When he won a 1961 election, González, a San Antonio native, became the first

Hispanic American to represent Texas in the U.S. Congress.) Those who venture beyond the narrowly circumscribed conference precincts will see traces of sites inhabited by indigenous people for millennia. They'll see how Spanish missions, built by descendants of those earliest people, set in motion a colonization that still casts a long shadow here. Or, as a famous African American writer, during a tour of the near-West Side, said plainly: "This is apartheid." A local friend who traveled to Portland for this year's conference said a few people asked her if they'd be safe here in San Antonio. How pervasive the effects of the inflammatory, racist—and inaccurate—rhetoric that defines too much of this juncture in U.S. history.

Recently, my excitement over sharing my city with thousands was tempered by several threads in which only one aspect of our city's diverse realities—based on an outdated misperception—has so far made an impression among online observers and commentators who express an interest in coming to San Antonio next March: affordability.

I've been utterly dismayed by comments on social media, many similar to these: "It's so much cheaper than the coasts" and "It's far more affordable [than other conference sites]" and "An interesting, delicious, and cheap city." While this may true to some extent, the comments skim over deeper dismissive and derisive waters. Because most writers are socially-engaged and curious thinkers, connecting the dots shouldn't be a challenge: If things here are more affordable than in other conference cities, it's directly linked to low wages earned by hospitality-industry workers, a majority of whom are brown. I associate the comments with others I've often heard about anything made in Mexico, comments to which I'm acutely sensitive and which drive me to defensiveness. "Made in Mexico" is synonymous with inferior quality, some suggest. "Tell them about Teotihuacan and Tenochtitlan and los tres grandes," my father, indignant, would say. Many years ago, during a family trip to Mexico City, my father took us to Bellas Artes to see an art exhibition. I overheard a British tourist whisper to another member of his tour group about the opera house: "You wouldn't call anything that comes out of there grand." The easy, often unchallenged denigration.

These days I fume at the way Mexicans are vilified and dehumanized in political discourse. (We should recall that the historical precedent for the reviling of Mexicans stretches far

Out Of Time

To Dr. Carlos Carbonell—from your daughter Tricia

I got to see your life ebbing away from your body, little by little. *Drip. Drip. Drip.*

By then it was too late. Too late to try and salvage any pieces of this shipwreck. Smashed against sharp, uneven rocks and relentless, oncoming waves.

What relationship could we ever build together now?

Tell me Dad.

What lost moments, unspoken thoughts, unspoken words could we share together now?

Tell me Dad.

Like Diego painted on Frida's forehead, you were always on my mind.

But we were out of time as the gotitas gained speed, leaving your cup less than half full.

Drip. Drip. Drip.

We were out of time to discover each other, to smile and sit in silence before one another.

We were out of time to touch each other

and say that we loved each other.

Drip. Drip. Drip.

We were out of time for you to seek out my hand and hold it for another 44 years.

We were out of time for me to play the last game of hopscotch and get on my tiptoes to kiss you, eyes tightly closed.

We were out of time to for me to tell you that the hole you left behind could be fixed with your bricks.

Your breath was getting choppy now. Your eyes were partly closed, your arms periodically twitching.

The gotitas were running faster now, leaving everything behind...unresolved... in your empty cup as I sat and waited and listened to that final *drip...drip...drip.*

—Tricia Cortez



Bio: Tricia Cortez, a San Antonio native and alumna of Brackenridge HS and Princeton U was raised by a single mother. She is executive director of the Rio Grande Int'l. Study Center, an environmental nonprofit in Laredo, TX..



Pablo Miguel Martínez, Mary Moore Easter, Celeste Gainey & Lisa Dordal were part of the “Literary Late Bloomers” panel at the 2018 AWP Conference in Tampa, FL.

back: Walter Prescott Webb, described as one of Texas’s most influential scholars, said that Mexicans, who he deemed inherently violent, have impure blood.) It angers me because I see many young people of Mexican descent internalize shame. How else to explain the toxic less-than mentality that manifests itself in ways that are sometimes predictable, sometimes surprising, and always painful? For example, San Antonio is home to one of the country’s largest MLK marches—the largest, by some estimates. This is a beautiful, inspiring fact. However, this raza-majority city’s annual observance of civil-rights icon César Chávez is, by comparison, a far smaller event. The self-silencing, together with a willful neglect that is systemic, makes stories, essays, and poems about the lives of Chicanas and Chicanos all the more important, now more than ever.

A few weeks ago, walking along Dolorosa Street (listen to the poetic sorrow in that name!), I saw a young man wearing a t-shirt emblazoned with the “Hecho en México” logo. We smiled knowingly at each other. The shirt speaks to a historically-informed ethnic pride that counters the bigoted narrative about all things and people Mexican. It also tells the world that the “affordable” label and its more brutal cousin, “cheap,” which are slapped on Mexico’s exports, be they produce, culture, or, most concerning, human labor, belie the strength,

diversity, and beauty of Mexico and its people, including those of Mexican descent here in San Antonio, once part of Mexico.

• • •

At the 2018 AWP Conference, 847—or 53 percent—of a total of 1,591 presenters were white, compared to 143 Latina and Latino presenters, or about nine percent of all presenters. If next year’s statistics are comparable, it will be more disturbing, given the backdrop of San Antonio’s demographics. Clearly, AWP must heighten its outreach efforts if its annual gathering is to accurately represent the diverse and ever broadening communities of authors. How can any organization credibly claim to serve its constituents’ needs and interests if segments of that constituency are routinely underrepresented in its programming? Conference planning must be a big tent, a big table—a bigness that welcomes and inspires the sort of “insightful dialogue” AWP notes as a hallmark of its annual meeting. Given its location, the 2020 conference affords AWP a remarkable opportunity to develop ties to communities of raza writers. For its part, gente can ensure better representation by submitting compelling panel proposals in unprecedented numbers. It’s imperative that those of us who have experience with the submission process identify ourselves and be generous sources of information to authors for whom this is unfamiliar territory. And all attendees should lend their support by attending a Chicana-focused panel. We should make a concerted effort to buy books by Chicana authors. And to every out-of-town participant: Please consider this a personal invitation to attend an off-site event that features gente.

Note: Reprinted with permission from “AWP: Next Year In San Anto” by Pablo Miguel Martínez, 2019. *La Bloga*. Copyright © 2019 Pablo Miguel Martínez.

Bio: Pablo Miguel Martínez’s literary work, which appears in many publications, has received support from the Artist Foundation of San Antonio, the *Alfredo Cisneros Del Moral Foundation*, and the National Association of Latino Arts and Culture. His collection of poems, *Brazos, Carry Me* (Kórima Press), received the 2013 PEN Southwest Book Award for Poetry. He is a Co-Founder of CantoMundo, a national retreat-workshop for Latinx poets.



OLIVIA EISENHAUER

April 24, 1930 - April 22, 2019

Our sincere condolences to the family of Olivia Eisenhauer —Professor at Palo Alto College in San Antonio—who is remembered for her love of mother earth and as an advocate and strong believer in peace, democracy and equal rights for all. A graduate of Brackenridge High School and the University of Texas at Austin, she completed her Master’s degree in psychology at St. Mary’s University. Her love of family and her deep interest in family genealogy inspired others to delve into their own family histories. Her great grandfather, Frederick Ackermann, a German immigrant, was said to



have arrived in Bexar Co. by oxcart and thereafter amassed a vast acreage that was bequeathed to his descendants. Olivia recalled her ancestors’ ties to the land saying—“*They swam in the creek. There were different spots with nicely flowing water, deep holes with trees hanging over them. They had no need for a pool.*” Her presence at the Esperanza Center will be honored with our continuing work in San Antonio’s environmental and social justice issues. Donations that were made to Esperanza in her memory are very much appreciated. Olivia Eisenhauer, ¡presente!



Anzaldúa across Borders: A Traveling Thought Gallery

By Susanna Sharpe

An image is a bridge between evoked emotion and conscious knowledge;
words are cables that hold up the bridge.

—Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza*, 1987

Note: This article was originally published in the August 2017 edition of *Portal*, the annual review of LLILAS Benson Latin American Studies and Collections. It is reprinted with permission from *Portal*, the Gloria Evangelina Anzaldúa Literary Trust and the author, Susana Sharpe who is the LLILAS Benson Communications Coordinator and editor of *Portal*.

When Chicana author, cultural theorist, and feminist Gloria Evangelina Anzaldúa died in 2004, she left behind not only a strong literary and scholarly legacy but also a complex and rich archive.



At the A(r)mado Vo(l)ces exhibition in Vienna.

Anzaldúa’s closest friends knew of the author’s penchant for documenting her creative process, and such materials are plentiful in her archive. But the archive also contains a diverse assortment of ephemeral materials that document the author’s work habits, personal and spiritual practices, and lifelong struggles with her body and illness until her death at age 61 from complications of type 1 diabetes.

Anzaldúa’s archive opened at the Benson Latin American Collection in 2005, greatly expanding the possibilities for the study of the writer and of Anzaldúan thought. One of the many striking aspects of the archive is the importance of the visual world in Anzaldúa’s creative process—a deep connection be-

tween words and images. According to Julianne Gilland, director of the Benson Collection, “Art is a component and an important manifestation of Anzaldúa’s spirituality. In *Borderlands*, her seminal text, she talks about the sacrifices that are offered to art objects. In Western art, these rites consist of the museum, the cult of virtuosity, and the preservation of certain power structures. In contrast, ‘tribal’ cultures create spaces for art in the home and other settings, tending to art objects as though they were living entities.” Photographs of the interior of Anzaldúa’s home show that she surrounded herself with art objects and altars.

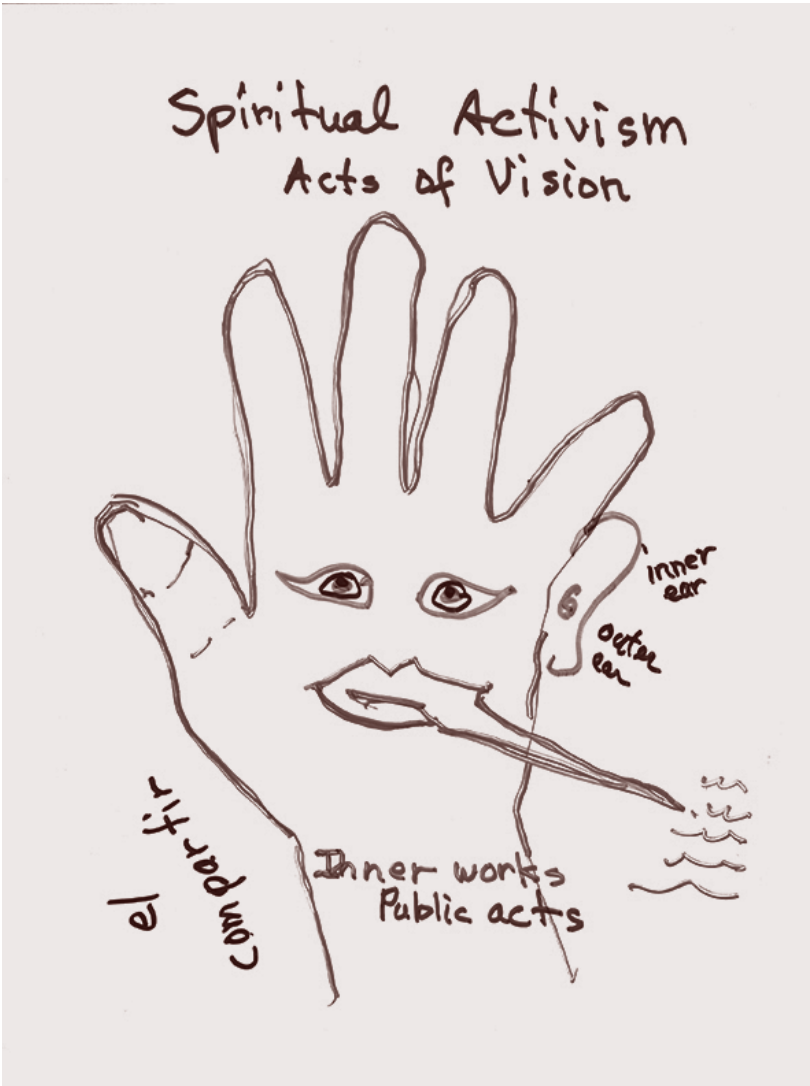
In her curatorial work at the Benson Collection, Gilland became intrigued by how Anzaldúa used visual expression to think, to write, and to teach. She turned to a series of transparencies that Anzaldúa used at workshops and lectures, which the author referred to as “gigs.” This led to the exhibition *Between Word and Image: A Gloria Anzaldúa Thought Gallery*, which opened at the Benson in May 2015. The exhibition also included audio from some of Anzaldúa’s talks. In her introduction to the exhibition,



At the Anzaldúa exhibition, Casa de Cultura de la UAEMéx, in Mexico City. Photo: Alberto Pineda.

Gilland wrote the following: “A self-described ‘Chicana, tejana, working-class, dyke-feminist poet, writer-theorist,’ Gloria Anzaldúa also saw herself as a *nepantlera*, one who navigates a liminal space between worlds, identities, and ways of knowing. Just as fluid movement between English, Spanish, and Nahuatl was central to Anzaldúa’s teaching and writing, so too was the interplay between words and images an essential element of her self-expression. These vivid documents provide an intimate view into Anzaldúa’s creative process and demonstrate the centrality of imagination and visuality to the author’s theories of knowledge and consciousness.”

Since March of 2016, the Anzaldúa exhibit has traveled to



Left Hand. “[H]ieroglyph of a left hand on whose palm are pictured a pair of eyes, a mouth with a tongue hanging out and the writing tip of a pen at the tip of the tongue. Los ojos represent seeing and knowing which can lead to understanding or conocimiento.” Anzaldúa, “The New Mestiza Nation: A Multicultural Movement,” 1992. Transparency. Benson Latin American Collection. University of Texas Libraries. ©The Gloria Evangelina Anzaldúa Literary Trust. May not be duplicated without permission from the Trust.

Mexico City; Vienna; Augsburg, Germany; and the campus of Colby College in Waterville, Maine. Throughout this journey, diverse audiences have interacted with Anzaldúan thought in a variety of venues, from art museums and gallery spaces to public and academic libraries. What layers of meaning can be added to Anzaldúa’s work when it is presented to new audiences in new contexts? This article gathers the words of curators, organizers, and students involved in these different installations as they reflect on its meaning.

First Stop, Mexico City

Entre Palabra e Imagen: Galería de Pensamiento de Gloria Anzaldúa traveled to Mexico City in March 2016, where it opened at Casa de Cultura de la UAEMéx, a cultural center of the Universidad Autónoma del Estado de México, followed by Centro Cultural Border, a nonprofit space promoting contemporary arts and culture. This was the first display of Anzaldúa’s images

south of the Río Bravo/Rio Grande, and it coincided with the translation into Spanish of *Borderlands/La Frontera* (2015) by the Universidad Nacional Autónoma de México (UNAM) for a Mexican and Latin American readership. UNAM collaborated to bring the exhibition, and hosted an opening talk by Julianne Gilland, artist and art critic Mónica Mayer, and art historian/critic Karen Cordero at the Museo Universitario de Arte Contemporáneo (MUAC) on the eve of the opening. Artist and scholar Nina Höchtl and professors Coco Gutiérrez-Magallanes and Rían Lozano curated the exhibition, adapting it for a Mexican audience. Höchtl, Gutiérrez-Magallanes, and Lozano asked:

“How do we read and revisit the textual and visual Anzaldúa in the present, here in Mexico? What role is played by the borderlands we inhabit, the ones in which we live and survive? In what sense does Anzaldúa help us to give voice to, and make sense of, the ways in which relationships of race, ethnicity, gender, sexuality, and class play out in Mexico and in borderlands? What is the relevance of Anzaldúa’s thought and her intellectual and visual propositions today?”

More than a year after the exhibition was first opened to Mexican audiences, Höchtl, Gutiérrez-Magallanes, and Lozano reflect on its impact in the context of Mexico’s current reality: “[Given] the violent times we live in, Anzaldúa’s work is a breath of life and hope. We observe that students, mostly, see in her work a universe of possibilities in terms of ways to resist the violence inflicted upon our individual and social body. She gives us elements for thinking of the self, both individually and collectively, in affirming ways and in modes of resistance.”

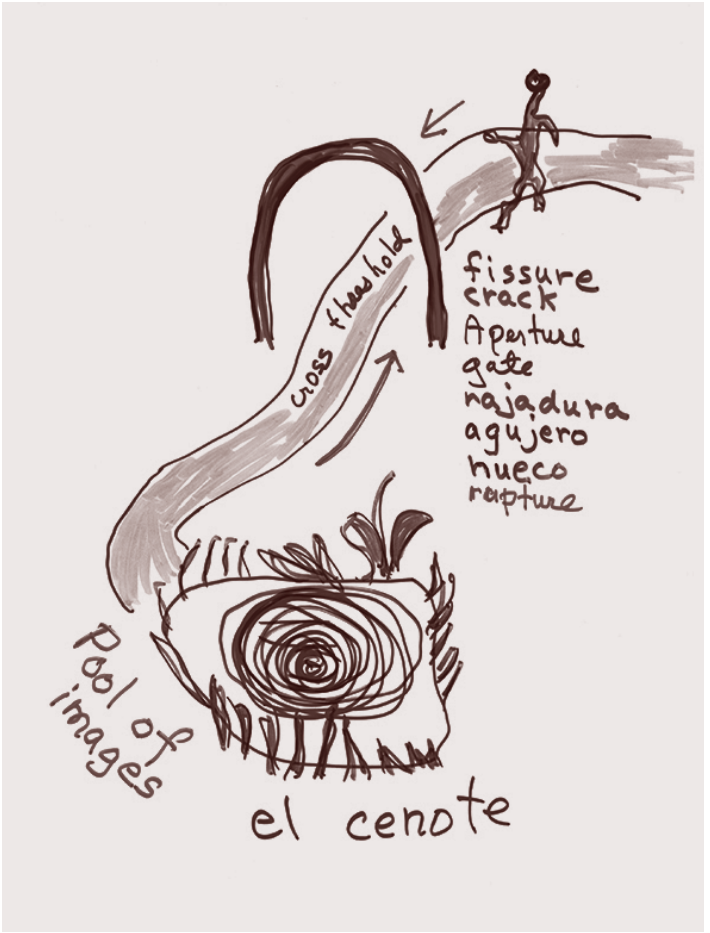
The Mexico City curators reflect on ways in which Anzaldúa’s thought challenges notions of knowledge and the university: “We strongly believe, and our experience tells us, that through the use of Anzaldúan thought and methodologies, theories and practices, the source of knowledge from the university is dislocated to the personal and collective histories outside of it in a conflictive and productive manner. Anzaldúa’s *conocimientos* visualize knowledge production as (dis)located in multiple spaces with complex and challenging relationships to race, ethnicity, class, gender, sexuality, and the hegemony of knowledge.”

Autumn in Vienna

Artist and curator Verena Melgarejo Weinandt brought *Between Word and Image* to Vienna in fall of 2016 through a kultür gemma! fellowship at the Vienna City Library and in collaboration with the Austrian Association of Women Artists (VBKÖ). In its Vienna incarnation, the exhibition was renamed—*A(r)mando Vo(i)ces: Una galería de pensamiento de Gloria Anzaldúa*—a bilingual play on words that makes reference to both love and combat. Melgarejo brought in new voices in dialogue with the Anzaldúa materials: Afro-Dominican author Yuderlys Espinosa Miñoso presented a talk via video, “Feminisms in Latin American and Antiracist and Decolonial Efforts.” A children’s workshop featured poetry by Afro-descendant and Indigenous authors

from Latin America and a mapping project. Anzaldúa’s transparencies served as a stimulus for a group of photographers—“Nepantleras fotografiando”—who created and exhibited work in response to the exhibition. Selected books from the Vienna public library were displayed to accompany the exhibition’s theme.

Reflecting on the project’s impact, Melgarejo says she was pleased “to able to contextualize Gloria Anzaldúa’s work not only in academic ways but together with the outcomes of the children’s workshop and the photography workshop within the Latinx community in Vienna. The public library was the perfect space for this. On a historical level, I think it was great to be able to contextualize her knowledge, which is (almost violently) ignored in the German-speaking context.”



Cenote. “I taste a forgotten knowledge triggered by an odor or some trivial incident and suddenly out pours ancestral information stored beyond the files of personal memory, stored as iconic imagery somewhere in that deep dreampool, the collective unconscious. I look at the image, try to decipher its meaning.” Anzaldúa, “Llorona Coyolxauhqui, Part 6: El Cenote/The Dreampool,” 2003. Transparency. Benson Latin American Collection. University of Texas Libraries. ©The Gloria Evangelina Anzaldúa Literary Trust. May not be duplicated without permission from the Trust.

arrange for an installation of *Between Word and Image* at the college library in March 2017, as well as a lecture by Julianne Gilland. “It was especially significant for me to arrange for this visit of Anzaldúa’s materials, given that she herself had come to the college in 1991 to give a lecture titled ‘Post-Colonial Stress: Intellectual Bashing of the Cultural Other,’” said Hey-Colón.

“Many who have read Anzaldúa for years did not know she was also a very visual thinker,” she continued. “Having the chance to see her drawings has been a thought-provoking experience for them. The exhibit was also integrated into classes in Latinx Studies housed in the Spanish Department, as well as courses in the Art Department, and in the Women’s, Gender, and Sexualities Studies Program.”

Next Stop, Colby College, Waterville, Maine

In summer 2016, Rebeca Hey-Colón, assistant professor of Spanish at Colby College, spent two weeks working with the Gloria Evangelina Anzaldúa Papers in the Benson’s Rare Books and Manuscripts Reading Room. “The richness of the materials I encountered amazed me. It also made me realize that most of the people in my small liberal arts college in Maine had likely not had the chance to experience this archive firsthand,” she said. Hey-Colón’s enthusiasm was such that she was able to

arrange for an installation of *Between Word and Image* at the college library in March 2017, as well as a lecture by Julianne Gilland. “It was especially significant for me to arrange for this visit of Anzaldúa’s materials, given that she herself had come to the college in 1991 to give a lecture titled ‘Post-Colonial Stress: Intellectual Bashing of the Cultural Other,’” said Hey-Colón.

“Many who have read Anzaldúa for years did not know she was also a very visual thinker,” she continued. “Having the chance to see her drawings has been a thought-provoking experience for them. The exhibit was also integrated into classes in Latinx Studies housed in the Spanish Department, as well as courses in the Art Department, and in the Women’s, Gender, and Sexualities Studies Program.”

Anzaldúa in Mexico: Student Reflections

Students were integral to the Anzaldúa exhibitions in Mexico City in many ways, assisting with translations, audio recordings, readings, and performances related to the exhibitions. Some of the students in Mexico City shared their reflections about Anzaldúa’s impact on their lives. “For Anzaldúa it is important not to flee from pain. She breaks that binary between ‘good’ and ‘bad’ emotions. And more importantly, that pain has to do with the many violences she lived: a colonial wound, racism, classism, grave health problems . . .”

—Valerie

“She wasn’t concerned about the problem of the distance between theory and practice, because in her life she wove them together. . . . Nepantla has helped me understand how to work on institutional criticism. To understand tension as a space for creation.”

—Mauricio

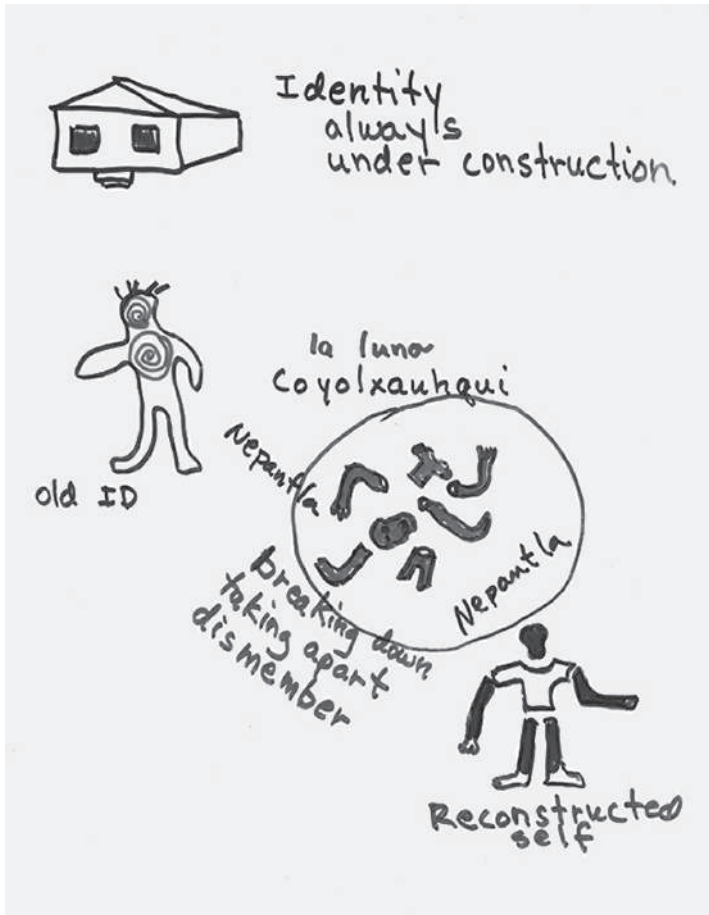
“looking at her drawings, her altar, her house, activating intimate talks about her with strangers also pierced by wounds, listening to her voice whispering ideas she developed after what i have known, was like looking into an obsidiana mirror, the smoky mirror, the shadow-sided one. in my very own conocimiento genealogical tree, i have set her in as my symbolic grandmother.”

—Alejandra

“Lo que nos lega el archivo de Anzaldúa: la invitación a hablar, a dar cuenta de nuestra propia archiva ante los silencios ensordecedores que borran cuerpas y conocimientos otros. Una lengua puente: la supervivencia de nuestro pasado cuando se supone que no existiéramos . . .”

—Jaime

Note: English translations of Valerie and Mauricio by the editor; alternative spellings and capitalization in both languages per originals.



Coyolxauhqui. “After being split, dismembered, or torn apart la persona has to pull herself together, re-member and reconstruct herself on another level. I call this the Coyolxauhqui process after the dis-membered Aztec moon goddess.” From Anzaldúa, “Bearing Witness: Their Eyes Anticipate the Healing,” 2002. Transparency. Benson Latin American Collection. University of Texas Libraries. ©The Gloria Evangelina Anzaldúa Literary Trust. May not be duplicated without permission from the Trust.

The exhibition at Colby, remarks Gilland, is “a mark of how much Anzaldúa’s work has entered the canon of US higher education and letters.” In a presentation on the Anzaldúa archive to a senior seminar in the Colby Spanish Department, Gilland addressed the mythological aspects of Anzaldúan thought:

The story of the Aztec goddess Coyolxauhqui is a key metaphor for Anzaldúa. According to the myth, Coyolxauhqui, goddess of the Moon or Milky Way, was dismembered by her brother (or son), the God of War Huitzilopochtli, for not wanting to leave their sacred mountain and resettle in Tenochtitlan. Dismembering Coyolxauhqui enables Huitzilopochtli to lead the Aztecs to their new home, Tenochtitlan.

Anzaldúa writes about going through a “Coyolxauhqui process” with her body, and her body’s memory, every time she writes. She calls it painful, violent work. Writing, for her, consists of composing fragments, putting them here and there, changing them, fleshing them out. It makes her feel as though she is taking herself apart, dismembering herself “bone by bone” and putting herself back together. She describes it as a cycle of death and rebirth, for both author and work. This process for her is Nepantla, a journey between worlds, or a passing from one world to another.

Anzaldúa groups the concepts of Coyolxauhqui, and Nepantla together in conceptualizing her writing process, also including

the idea of the cenote, a reservoir or dreampool of memory and creativity, all of which are represented in the images on view here in the exhibition.

Anzaldúa in Augsburg

At its most recent stop, in late March 2017, *A(r)mando Vo(i)ces* opened in two locations in Augsburg, Germany. Its installation at the Public Library of Augsburg from March 27 to March 29 coincided with the international conference “Beyond Borders: Literaturas y culturas transfronterizas mexicanas y chicanas,” organized by professors Dr. Romana Radlwimmer and Dr. Hanno Ehrlicher from the University of Augsburg. A longer exhibition ran from March 28 to April 30 at the Kulturcafé Neruda.

Radlwimmer is assistant professor in Spanish Literatures, University of Augsburg. She wrote about Anzaldúa in Augsburg: “The exhibition openings were accompanied by an artistic program: a transborder literary reading and music with local artists but also with Chicana writers like Norma E. Cantú. Both locations ensured a direct and diverse communication with community life in Augsburg. In the aftermath, the exhibited imprints of Anzaldúa’s drawings were given to the Kulturcafé Neruda, an artistic, migrant-friendly space directed by Turkish-German artist Fikret Yakaboylu. The artifacts will be on display there on other occasions in future years. Thus, Anzaldúa’s iconographic work will impact the German and German migrant community on a long-term basis.”

A(r)mando Vo(i)ces was curated in Augsburg by visual artists Höchtl and Melgarejo Weinandt, and was funded by the Kurt-Bosch-Stiftung.

Next on the Itinerary

According to Julianne Gilland, the Anzaldúa exhibit’s traveling days are not over. An exhibition is planned for fall 2017 at the Benemérita Universidad Autónoma de Puebla (BUAP). An art space in Chiapas is another future venue. In 2018, the VBKÖ will present an exhibition combining Anzaldúa’s drawings with work of Vienna-based artists inspired by her. Gilland remarks on Anzaldúa’s accessibility to a cross section of audiences: “It has been wonderful to see how this traveling exhibition has really taken on a life and energy of its own, with diverse venues around the globe continuing to want to show the work and engage with the archive. I think it really speaks to the appeal of Anzaldúa’s thought and practice for both scholarly and creative communities, and the deep resonance that questions of identity, migrations, and memory offer for us all.

Bio: *Susanna Sharpe* is the communications coordinator at LLI-LAS Benson and the editor of Portal. She is grateful to Julianne Gilland and to all of the other curators mentioned in the article for their assistance on this piece.

See Nota y Mas on page 15 for information on the upcoming 2019 Mundo Zurdo Conference, *Planetary Citizenship: Anzaldúan Thought across Communities, Histories and Cultures*.

A Poem Found in Tennessee

I found a poem
buried
in Tennessee

inside
were scraps of words,
ripe old phrases
about

our southern mountaineers,
voices from the hills,
hillbilly women

white trash:
the 400-year
untold history
of class
in America

my own country
Hillbillyland:
what the movies did
to the mountains
what the mountains did
to the movies

the United States of Appalachia:
how southern mountaineers
brought independence, culture,
& enlightenment to America

Appalachian reckoning!

Appalachian spring

selected readings
from southern Appalachia

reading Appalachia
from left to right

they’ll take away your project:
a chronicle

feud
Hatfields, McCoys
social change
in Appalachia

the Kentucky cycle

night comes to the Cumberlands:
a depressed area

death & dying
in Central Appalachia:
changing attitudes
& practices

yesterday’s people:
life
in contemporary Appalachia

hillbilly elegy:
a family
& culture
in crisis

oh, mercy,
oh, mercy

what you are getting wrong
about Appalachia

what you have wrung
(the last drop)
from Appalachia

you have wrung
Appalachia
inside out

you have wronged
Appalachia

you rang,
Appalachia?

power
& powerlessness:
quiescence & rebellion
in an Appalachian valley

Forgive me,
HarperCollins.
Forgive me,
Imagine Entertainment.

Forgive me,
Jeff Bezos.
Forgive me,
Amazon—
smile, okay?

Forgive me,
a sin-eater.

Forgive me.
I ate the words
that were in the jar
and which
you were probably
saving
for the bank
in order
to grow interest,
whet consumer
appetite
for more, more . . .
please, sir,
can we have more
of Appalachia?

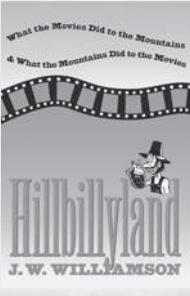
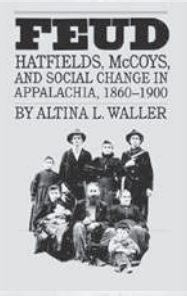
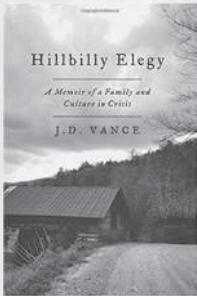
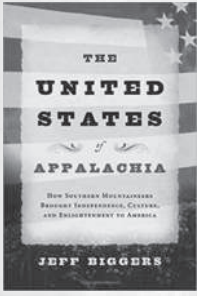
Forgive me.
I scarfed the scraps
of words
like tiny bits
of potato,
carrot, corn.

Some bits tasty, satisfying.
Others worm-ridden, rancid.

A meal from scraps.
Fighting back in Appalachia:
traditions of resistance
& change.

My final word.
Revenge is delicious
so sweet,
so cold.

— Rachel Jennings



El Otro Cachete

By Julio César Guerrero

I grew up in Monterrey about three hours south of the Texas border raised by my grandmother, while my mother was a U.S. born citizen resettled in Corpus Christi. Born in Laredo, her family -- like many others -- would come north to work at the turn of the last century, a pattern that was altered by the great depression of 1929.

During the following ten years, the US government saw Mexican labor as a burden on the economy and implemented a Repatriation program by which hundreds of thousands of families including their US born children ended up in Mexico. She grew up and got married in Mexico until she decided to return to Texas, claiming her U.S. citizenship, where coincidentally, she met and married another repatriado born in Chicago but raised in Guadalajara.

Despite inherent limitations in Monterrey, our standard of living would float up every other week when a ten dollar check arrived by certified mail from across the border. U.S. remittances after all are a key factor in the Mexican economy and our working class "colonia" wasn't the exception. At least for a few days our grandmother turned our barrio life into a first-world quality existence. After paying off everything she had bought on credit, Guela Pepa would spend the rest on food only common in middle class tables or diets. I'm talking about steak, fresh fruit, salads, licuados, cake, ice cream and hot cakes, along with the customary northern Mexican dishes. We were poor, but we never went hungry.

I do not remember it being a specific time of the month when the check would arrive, but Guela would make it a special day. Just in case, she was ready with a tall, ice cold glass of lemonade and a big tip for the mailman when she was asked to sign for the certified mail. Thinking back, I bet the entire circle of her close friends would in one way or another find out or even benefit from the periodic stipend. It was customary in such a close-knit colonia for women to share food with their neighbors.

My grandmother was the kindest soul ever but just the same, she could display a terrifying temper that was as loud as a thunderstorm. This domestic psychosis I realized in time is common when a single parent plays both parental roles.

My friends would say "when Doña Pepita is angry, even

the sun hides behind the clouds." She knew all the boys I hung out with, and although she had her favorites, she liked most of them.

I can look back and recall more than twenty names and characters I knew in my early teens. We mostly hung out and spent time together, played soccer, baseball, went swimming, camping, and tried to entertain ourselves in any other way, such as going to house parties, school activities, and the like.

I would not characterize our group as a gang, if I were looking for a definition.

If my understanding of the gang culture is accurate, a gang provides its members with support, safety, and security they lack at home, so the gang becomes the family the members don't feel they have at home. This was not the case in our barrio where everybody had a nuclear family and divorce was practically unknown.

In fact, I was the exception to the norm with mom being absent: me, and my best and closest friend Chuy, whose father was absent too and lived with his grandfather, mother, and sister.

Undoubtedly economics play a key role in social stability, and although we were at the lower working class level, every head of the household had a job. These were the good old days when the dad's salary was enough to sustain a modest but decent lifestyle and the mothers were able to stay home. Such level of sustainability was possible then in Monterrey, being the industrial capital in the north of Latin America, rivaling only Sao Paulo in the south end of the cone.



1973 with grandmother, Josefa Villanueva, Corpus Christi, TX.



1957 in Monterrey, Mx, Colonia Fabriles

Monterrey's industrial complex has made it a magnet for regional migration where people come to find better means of employment and education. In fact, it was noted as the city with the nation's largest iron and steel foundry, which literally fed our barrio with jobs and derivative economy. It is also a center for a major cement producer, including a wide range of light manufacturing, such as glass and beverages. The city also attracts migrants that see Monterrey as a stepping stone before trekking into the U.S.

Social functionality was also evident in the form of a drug-free community. I do not remember seeing, witnessing, or even hearing activities related to drug use such as marijuana or cocaine. The only recreational substances were cigarettes and alcohol in the form of beer or cheap booze, mostly done by the older boys. In my case I didn't try either until I was 18 and at that age it was cultural and socially accepted.

These recreational substances were available to most of the older boys who were gainfully employed in a variety of fields as barbers, electricians, mechanics, white collar clerks, or retail.

I've noticed in some of the novels from the first half of the 1900's that chronicle or romanticize organized youth culture, they point to the systemic use of nicknames or pseudonyms as part of the group membership. Such representation or identification would point to geographical origin (norteño), physical appearance (skinny), mannerism (pachuco), occupation (mechanic) and or animal references (cat, horse). I suppose an entire thesis can be written on the cause or reason for the use of pseudonyms, but the case is that we never or seldom used them in our own group. The closest were nicknames such as Chuy for Jesus, Lino

for Marcelino or Polan for Froilan.

If we had no use for pseudo-names, I would have to go back to our psychological stability as a social group.

Only that if you're left-handed, there's no way out of being called "zurdo" (lefty), especially because you're automatically associated to an innate sports skill or aptitude. Such was the case with El Zurdo, of whom I only knew his last name Llanas; indeed he had a great arm for baseball and his built made him a great defense in soccer.

He was all muscle, big and husky, and to a small kid like me, he appeared like a gentle giant. He could be funny and witty, but I often thought I'd feel sorry for anyone who found himself opposite to him in a fist-fight. I always thought of El Zurdo as someone who would try to escape el barrio by reading, someone who tacitly looked for a way out as he carried a book in his back pocket. Ironically what eventually put him down was not any physical rivalry but, in trying to get away, he tried religion and booze and eventually succumbed to a lethal combination

of evangelization and alcohol.

Unlike El Zurdo, I didn't have a back pocket book but a long range plan to come north, knowing that eventually I would join my mother in Texas. This was reinforced by occasional visits to Corpus Christi. I also remember growing up with a love-hate image of the US and what it represents. It's like a schizophrenic reaction to the ever presence of the northern propaganda machine from the marketing of commercial products, the I Love Lucy type television programs to the top forty rock and roll filling our minds and senses along with the full awareness of being colonized politically, economically, and culturally.

I remember immersing in the sounds of rock but at the same time joining preparatory school students' protest marches to the US Consulate chanting "¡¡¡Yankis no, Gringas si ...!!!" Indeed, the US. Mexican War, an armed conflict by which the United States claimed ownership of half of the Mexican territory, left a permanent scar in the two countries' history. The signing of the Treaty of Guadalupe in 1848 that legalized the Rio Grande as the international border might have ended the war but not the conflict.

One could say that The Rio Grande is for Mexicans what Waterloo is for Napoleon. What for some is a border marker, for Mexicans is a scar deeply embedded in their ethos. It's no wonder some Mexicans refer going north to "ir al otro cachete," which literally translates into "going to the other cheek", turning the infamous river into a major butthole.

Bio: Julio César Guerrero earned a Master's degree in both social work and telecommunications at the University of Michigan. He recently worked nonstop as the national coordinator for Caravana43, an international support network for Ayotzinapa families of the 43 disappeared students in Guerrero, Mexico, when they made their tour through the U.S.



1971 Quinto Sol radio studio, Lansing, MI

El Rio Grande

Amnesty International #127 Call Arthur @ 210.213.5919.

Bexar Co. Green Party Call 210.471.1791 | bcgp@bexargreens.org

Celebration Circle meets Sundays 11am @ Say Si, 1518 S. Alamo. Meditation: Wednesdays, 7:30pm, Friends Meeting House, 7052 Vandiver | 210. 533.6767.

DIGNITY SA Mass, 5:30pm, Sundays @ St. Paul's Episcopal Church, 1018 E. Grayson St. | 210.340.2230

Adult Wellness Support Group of PRIDE Center meets 4th Mondays, 7-9pm @ Lions Field, 2809 Broadway | 210.213.5919.

Energía Mía Call 512.838-3351.

Fuerza Unida, 710 New Laredo Hwy. www.lafuerzaunida.org | 210.927.2294

Habitat for Humanity meets 1st Tuesdays for volunteers, 6pm, HFHSA Office @ 311 Probandt.

LULAC Orgullo meets @ Pride Ctr. 1303 McCullough #160, Metropolitan Prof. Bldg @ 6:45pm, 3rd Thursdays | info@lulac22198.org

NOW SA meets 3rd Wednesdays. See FB | satx.now for info | 210. 802. 9068 | nowsaareachapter@gmail.com

Pax Christi, SA meets monthly on Saturdays | 210.460.8448

Proyecto Hospitalidad Liturgy meets Thursdays, 7pm, 325 Courtland.

Metropolitan Community Church services & Sunday school 10:30am, 611 East Myrtle | 210.472.3597

Overeaters Anonymous meets MWF in Spanish & daily in English.

www.oasanantonio.org | 210.492.5400.

PFLAG, meets 1st Thursdays @ 7pm, University Presbyterian Church 300 Bushnell Ave. | 210.848.7407.

Parents of Murdered Children meets 2nd Mondays @ Balcones Heights Community Center, 107 Glenarm | www.pomcsanantonio.org.

Rape Crisis Center, 4606 Centerview Suite 200, Hotline: 210.349.7273 | 210.521.7273 Email:sschwab@rapecrisis.com

The Religious Society of Friends meets Sundays, 10am @ The Friends Meeting House, 7052 N. Vandiver. | 210.945.8456.

S.A. Gender Association meets 1st & 3rd Thursdays, 6-9pm @ 611 E. Myrtle, Metropolitan Com. Church.

SA AIDS Fdn, 818 E. Grayson St., offers free Syphilis & HIV testing | 210.225.4715 | www.txsaaf.org.

SA Women Will March: www.sawomenwillmarch.org | 830.488.7493

SGI-USA LGBT Buddhists meet 2nd Saturdays at 10am @ 7142 San Pedro Ave., Ste 117 | 210.653.7755

Shambhala Buddhist Meditation meets Tuesdays @ 7pm & Sundays @ 9:30am 257 E. Hildebrand Ave. | 210.222.9303.

S.N.A.P. (Survivors Network of those Abused by Priests). Contact Barbara at 210.725.8329.

Voice for Animals: Call 210.737.3138 or www.voiceforanimals.org

SA's LGBTQA Youth meets Tuesdays 6:30pm at Univ. Presby. Church, 300 Bushnell Ave. | www.fiesta-youth.org



¡Todos Somos Esperanza! Start your monthly donations now!

Esperanza works to bring awareness and action on issues relevant to our communities. With our vision for social, environmental, economic and gender justice, Esperanza centers the voices and experiences of the poor & working class, women, queer people and people of color.

We hold pláticas and workshops; organize political actions; present exhibits and performances and document and preserve our cultural histories. We consistently challenge City Council and the corporate powers of the city on issues of development, low-wage jobs, gentrification, clean energy and more.

It takes all of us to keep the Esperanza going. What would it take for YOU to become a monthly donor? Call or come by the Esperanza to learn how.

¡ESPERANZA VIVE! ¡LA LUCHA SIGUE, SIGUE!

FOR INFO: Call 210.228.0201 or email: esperanza@esperanzacenter.org

Send your 2019 tax-deductible donations to Esperanza today!

☐ I would like to donate \$ _____ each month by automatic bank withdrawal. Contact me to sign up.

☐ I would like to send \$ _____ each _____ month _____ quarter _____ six-months through the mail.

☐ Enclosed is a donation of _____ \$1000 _____ \$500 _____ \$250 _____ \$100 _____ \$50 _____ \$25 _____ \$15 _____ 10

Name _____
Address _____
City, State, Zip _____
Phone _____ Email _____

La Voz Subscription
____ \$35 Individuals
____ \$100 Institutions
____ Other \$ _____
☐ I would like to volunteer
☐ Please use my donation for the Rinconcito de Esperanza

For more information, call 210-228-0201
Make checks payable to the Esperanza Peace & Justice Center.
Send to 922 San Pedro, SA TX 78212. Donations to the Esperanza are tax deductible.

Notas Y Más

June 2019

Brief news items on upcoming community events. Send items for Notas y Más to: lavoz@esperanzacenter.org or mail to: 922 San Pedro, San Antonio, TX 78212. The deadline is the 8th of each month.

Texas Accountants and Lawyers for the Arts (TALA) will offer free business advice via phone for artists on **June 4** and **September 3**. From 5:30-7:30pm, artists may call with arts-related questions and get advice from a **TALA** volunteer attorney. Find out more at talarts.org/arts-legal-line



The **2019 Cambio Conference, Welcoming**

Immigrants & Newcomers in Turbulent Times: Knowledge, Connections & Action in its 18th year, will be held in Columbia, MO from **June 5-7**. See: cambioconference.wordpress.com/ or www.cambiodecolores.org

Join an **Alternatives to Violence Project** workshop, where you can learn and practice creative conflict resolution. Sponsored by **Friends Meeting of SA** and the **Poor People's Campaign**, it will be held **Friday evening, June 7**, and all day **Saturday and Sunday, June 8th and 9th** at **Presentation Ministry Center**, 2003 Ruiz. Fee is \$75, but a sliding scale fee is also available. Contact: 210-495-5669 or margaritamcauliff@gmail.com



The **Mission Marquee Plaza Farmer & Artisan Market**

provides live music, food trucks, fun family activities and more! The markets are brought to you every 3rd Saturday by the **City of San Antonio World Heritage Office** and the **Mission Marquee Plaza** at 3100 Roosevelt Ave. The next date is **June 15th, 10am to 2pm**. See: www.missionmarquee.com/EVENTS/Farmers-Artisan-Markets.

The **Julian Samora Research Institute (JSRI)** is calling for papers and panels for a conference celebrating its 30th anniversary as a Latino-focused research institute. The conference theme is "*Latina/os and the Renewal of U.S. Democracy*." The **JSRI Conference** will be held **October 31 to November 2** in Marriott East Lansing, MI. For more more call 517.432.1317 or check jsri.msu.edu. **Deadline is July 1, 2019**. [ADD after Mission Marquee anuncio]



edition of **CineFestival, Frontera in**

The nation's first and longest running Latino film festival returns this summer with the 41st

Focus presented by the **Guadalupe Cultural Arts Center** taking place **July 11-14, 2019** at the *Guadalupe Theater* and *Rosedale Park*. For a schedule at: www.guadalupeculturalarts.org/tcf-schedule/

EVA, Ecos y Voces del Arte at 3412 S. Flores will offer a **Youth Summer Program Creating & Learning**, for ages 6-14, from **June 11 to August 10th**, Monday thru Thursday from **10am to 2pm**. The classes will be lead by master artist, **Veronica Castillo** and will focus on the culture and art of clay. Call 210.503.5663 or email vocesyecosdelarte@gmail.com



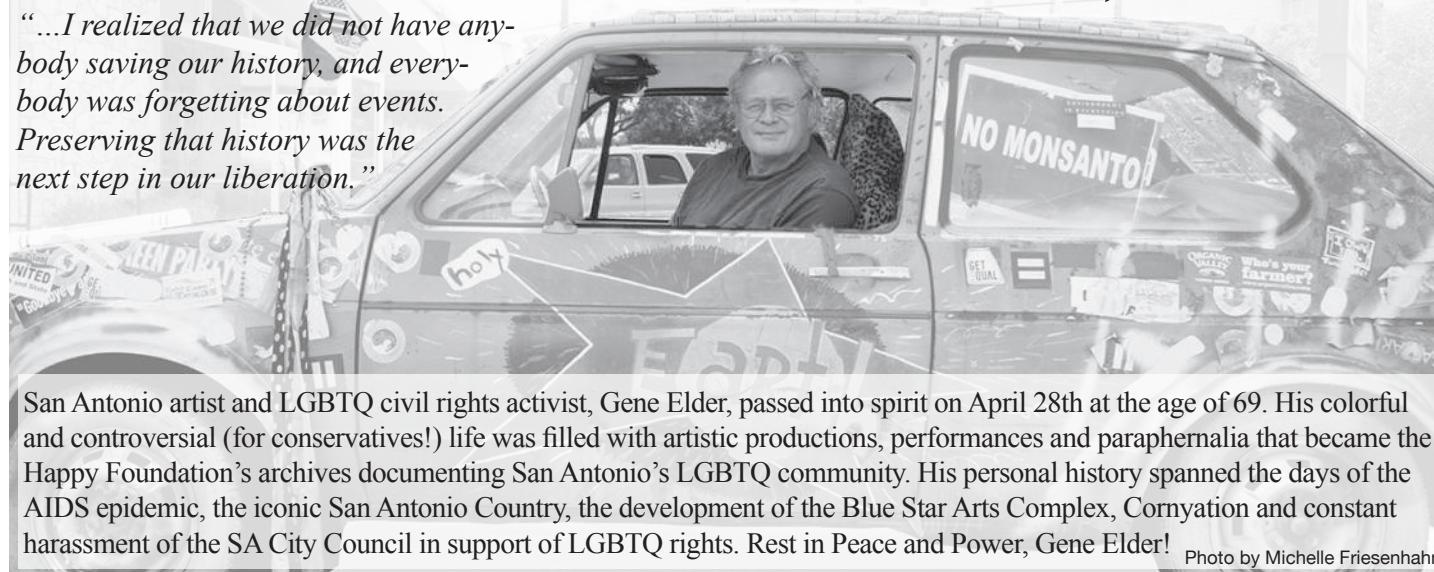
Pachanga de Palabras: A Westside Book Festival sponsored by **echale books** is set for

September 28 from **6-10pm** at **Plaza Guadalupe**, 1312 El Paso. Contact **Gianna** at: echalebooks@gmail.com.

Mark your calendars! The **2019 El Mundo Zurdo Conference, Planetary Citizenship: Anzaldúan Thought across Communities, Histories and Cultures**, will be held at **Trinity University** on **October 31-November 2, 2019**.

Gene Elder, 1949-2019

"...I realized that we did not have anybody saving our history, and everybody was forgetting about events. Preserving that history was the next step in our liberation."



San Antonio artist and LGBTQ civil rights activist, Gene Elder, passed into spirit on April 28th at the age of 69. His colorful and controversial (for conservatives!) life was filled with artistic productions, performances and paraphernalia that became the Happy Foundation's archives documenting San Antonio's LGBTQ community. His personal history spanned the days of the AIDS epidemic, the iconic San Antonio Country, the development of the Blue Star Arts Complex, Cornyation and constant harassment of the SA City Council in support of LGBTQ rights. Rest in Peace and Power, Gene Elder!

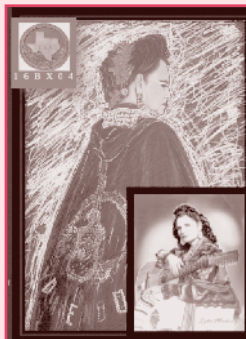
Photo by Michelle Friesenhahn

The Texas Historical Commission invites you to the...

Lydia Mendoza Historical Marker Dedication

Saturday June 1st - 2pm to 4pm

San Fernando Cemetery #2
746 Castroville Road, San Antonio TX



Followed by an Esperanza-sponsored event:

Lydia Mendoza's 103rd Birthday Celebration

Saturday June 1st - 5pm to 7pm

Rinconcito de Esperanza
922 Colorado St. San Antonio TX 78201

Call 210.228.0201 for info



Noche Azul de Esperanza
Sat. May 15
@8pm
Tickets \$7 más o menos at the door

Esperanza Peace & Justice Center • 922 San Pedro Avenue, SATX

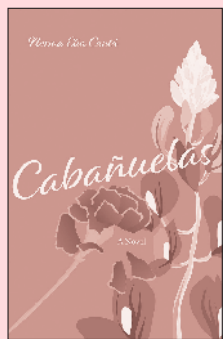


ESPERANZA PEACE & JUSTICE CENTER
922 San Pedro San Antonio TX 78212
210.228.0201 • www.esperanzacenter.org

Non-Profit Org.
US Postage
PAID
San Antonio, TX
Permit #332



Haven't opened La Voz in a while? Prefer to read it online? Wrong address?
TO CANCEL A SUBSCRIPTION EMAIL lavoz@esperanzacenter.org **CALL:** 210.228.0201



Cabañuelas

**Book Reading
& Signing with**

Norma E. Cantú



**Saturday,
June 22 • 6pm**

**Esperanza
922 San Pedro Ave
SA TX**

Books will be available
for purchase.

Call the Esperanza at
210.228.0201.

DON'T COUNT THE TORTILLAS

THE ART OF TEXAS MEXICAN COOKING

PLÁTICA + COOKING DEMO

Friday, June 21st • 7pm-9pm

Esperanza, 922 San Pedro Ave., SA, TX 78212

call 210.228.0201 for more info • esperanzacenter.org

Chef Adán Medrano talks about his new cookbook "Don't Count the Tortillas" offering over 100 recipes, including



newly created dishes using native ingredients, traditional techniques, and innovations in casero (home-style) Mexican American cooking in Texas. Q&A after food demo. Books will be available for purchase!