

EDITORS' COMMENTARY:

Speaking to the Times

C. Alejandra Elenes and Gloria H. Cuádriz

Living in times in which families are separated, our lands and waterways destroyed, and where community resources disappear with a swipe of a pen, our scholarship and creative work takes on urgency and relevance. We live in perilous times, where institutions that are fundamental to maintaining and nurturing democracy—journalism, education, the humanities, the arts—are under serious attack. When those in power cavalierly dismiss science and facts as irrelevant and then attempt to legitimize their point of view by conjuring the very notion of “alternative facts,” scholarly and creative work based on careful and methodical examination matters even more. It is one thing to differ in interpreting events, data, and even experiences; a very different matter is to so casually dismiss information that does not fit the ideology of those in power. This is not the time to be silent nor to concede to the powerful; now more than ever, our work must address the issues, conflicts, and tensions of our times.

As we reflect on the status of Chicana/Latina and Indigenous studies and ponder our future, we ask the following questions: Are we capturing the complex lives, challenges, triumphs, and organizing efforts (successful and failed attempts) undertaken by Chicana/Latina and Indigenous women? Are we adequately representing the scholarly and creative works by women in the social sciences, political science, history, communications, cultural studies, education, the humanities, or the arts? In claiming to bridge and strengthen the relationship between universities and our communities, how are we conveying and representing ourselves in relationship to the multitude of efforts underway?

As our tenure as co-lead editors comes to a close with this issue, we reflect upon the state of Chicana, Latina, and Indigenous feminist intellectual production. *Chicana/Latina Studies: The Journal of Mujeres Activas en Letras y Cambio Social* is unique among academic journals because as the premier Chicana/Latina and Indigenous feminist journal, it integrates scholarly essays, reviews, artistic expression, and creative writing as an outlet to voice Chicana, Latina, and Indigenous feminists' perspectives. In our vision statement, we articulated our commitment to continue providing a space where Chicana, Latina, and Indigenous women can voice their experiences, knowledge, and subjectivities in creative ways, whether in their research, their creative work, or their artistic expressions. We believe that *Chicana/Latina Studies* plays a key role in our collective efforts to transform academic scholarship and culture and also to address how we can intervene against ideologies that harm our communities.

Chicana/Latina Studies publishes interdisciplinary, transdisciplinary, alternative, embodied scholarship that bridges the borders between different communities, the university, and ways of knowing. Our scholarship advances theoretical and methodological innovations. The journal is a venue where established and emerging Chicana, Latina, and Indigenous scholars publish innovative research, essays, commentaries, and creative works. In our role as co-lead editors we were happy to work with scholars that produced visionary scholarly articles that contribute to the expansion of scholarly inquiry by developing new methodological and theoretical tools embedded in activist perspectives. The scholarship presented in the pages of the journal speak against, intervene in, and offer alternatives to contemporary and historical research that erases, limits, and objectifies our histories and experiences.

The scholarly articles published in *Chicana/Latina Studies* undergo a double-blind review process; authors, reviewers, and editors in their own ways bring to light MALCS' Chicana and Indigenous feminist vision. In this editorial

statement we synthesize all the scholarly essays published during our tenure, including this issue, and mapped them into six categories: Art/Literature/Culture; History and Colonialism; Critical Education/Chicana Feminist Pedagogies; Chicana/Latina and Indigenous Feminist Interdisciplinary Methodologies; Testimonio; and Collaborative Work.

Art/Literature/Culture

Chicana/Latina scholarship on symbolic production—that is novels, poems, films, documentaries, and art—lean toward critical analyses of how these artistic and cultural productions offer a critical language about the material conditions of our communities. Whether the authors are conducting literary, film, documentary, music, or art criticism, their analyses are framed by Chicana feminist sensibilities and are internally interdisciplinary. As such Chicana, Latina, and Indigenous critics highlight how artistic productions speak to larger structural issues and oppression. Cordelia Barrera's article (2014) "Cyborg Bodies, Strategies of Consciousness, and Ecological Revolution in the México-U.S. Borderlands" provides a Chicana feminist reading of Alex Rivera's science fiction film *Sleep Dealer*. She uses Gloria Anzaldúa and Chela Sandoval's theories to examine the film as a decolonial counternarrative against environmental hegemonic forces. Stephanie Fetta (2015) brings together theater, disability, and labor research in her close reading of Octavio Solís's play, *Lydia*. Fetta argues that the play, in highlighting the social invisibility of a disabled and a domestic worker characters, brings awareness to the ways in which the socially disenfranchised are silenced in society.

Lorna Pérez (2015) offers an analysis of Alicia Gaspar de Alba's novel, *Desert Blood*, about the women murdered in Ciudad Juárez. Pérez examines the gender violence depicted in the novel through socio-economic lenses. She points to the significant role that symbolic productions have in bearing witness to unspeakable gender violence and in bringing awareness to such acts. Norma Valenzuela's essay

on Lourdes Portillo's documentary *El Diablo Nunca Duerme/The Devil Never Sleeps*, also situated in Ciudad Juárez, reconfigures a transnational imaginary and cultural memory by exploring the contradictions within the family and the nation. Jessica López Lyman (2016) documents the role slam poets, Palabristas, have in the economic and cultural revitalization of Minneapolis, Minnesota. Ariana Vigil (2016), in her essay, "Heterosexualization and the State," examines three poems by Gloria Anzaldúa. By applying Chicana/Latina feminist theory, Vigil argues that through her poetry Anzaldúa showed how patriarchy is complicit in the processes of heterosexualization from the Spanish conquest to the present moment.

The art of Linda Vallejo, as analyzed by Karen Mary Davalos (2015), also offers decolonial feminist Chicana/Indigenous praxis by linking art with spiritual activism and decolonialism. Vallejo's art, according to Davalos, fits with feminist decolonial practices by depicting, through the act of reclamation, how the aforementioned systems of oppression displaced Indigenous, Mexican, and Chicana/o populations.

In this issue, Esther Diaz Marin's essay, "Contestaciones: The Music Genre of Cyer-Hociconas," documents a recent phenomenon regarding Mexican women's and Chicanas' use of contestaciones, a social media response to Mexican regional music's misogynist lyrics. In conducting her analysis, she offers a critical perspective on the limiting potential of contestaciones, as they end up reinscribing patriarchy. Araceli Esparza, in her essay in the present issue, "Trans Chol@s, the Coloniality of Gender, and Sexual Violence in Helena María Viramontes' *Their Dogs Came with Them*," depicts how conflicting gender subjectivity may participate in the reproduction of hypermasculinity and violent cholo masculinity through the analysis of the character Turtle—a transgender cholo.

For Chicana, Latina, and Indigenous authors, artistic expression is connected with social, political, economic realities. The highlighted essays offer examples

of how artists, novelists, poets, and documentary filmmakers address the environment, gender, family, border, and state violence.

History and Colonialism

Chicana/Latina Studies privileges interdisciplinary scholarship; therefore, articles rooted in a specific discipline such as history are linked to other areas of study and the authors' subjectivity. Sefa Chew and Marisa Duarte respectively demonstrate how interdisciplinary approaches to historical analysis are rooted in Chicana and/or Indigenous feminists' perspectives. Chew (2014) examines the Japanese Mexican relocation program during WWII, by discussing notions of mestizaje, race, and gender. Chew contributes to an understanding of history that goes beyond the narration of past events. In this case, Chew situates her examination of the internment of Japanese Mexicans within the conceptualization of historical trauma.

Marisa Duarte (2016) also examines historical memory inscribed in the bodies of Indigenous women. For Duarte, Indigenous feminists exercise subversive lucidity—the combination of humility, diligence, and open-mindedness that allows them to discern layers of injustice around genocidal acts; this allows her to explicate how epistemic injustice is integral to colonization and produces borderlands violence. In their own ways, each author articulates her historical analysis as decolonial processes and resistance.

Critical Education/Chicana Feminists Pedagogies

Chicana critical educational scholarship has provided the foundations for groundbreaking research on teaching, learning, and epistemology from Chicana feminist perspectives (Villenas, Godinez, Delgado Bernal, and Elenes 2006). The essays published on education and pedagogy advanced Chicana feminist educational research by documenting Chicanas' experiences in institutions of higher education. In spite of struggles and marginalization experienced within institutions of higher

education, scholars continue to put forward efforts to make such academic spaces more welcoming. These efforts take different forms, including mentoring programs, pedagogical strategies for teaching in predominantly white institutions, discussing faculty development programs, or testimonios of survival.

Gonzalez, Lara, Prado, Lujan Rivera, and Rodriguez (2015), in their essay "Passing the Sage: Our Sacred Testimonio as CuranderaScholarActivists in Academia," explain how they used Anzadúa's notion of autohistoria and Chicana/Latina testimonios to reflect on their experiences in the CuranderaScholarActivist (CSA) mentoring seminar. The CSA model addresses the need for further holistic mentoring programs. J. Estrella Torrez (2015) blends critical educational strategies and testimonio to make a case for the integration of love and community. At the same time, she argues in favor of troubling the teacher/student binary within higher education. In light of neoliberal logics that embrace productivity over building a community of learners engaged in active learning, Torrez uses her testimonio of survival to propose a pedagogy of love in the university space.

Norma Marrun (2016), in "Queering La Familia: A Redefinition of Mothering, Immigration, and Education" links immigration, globalization and educational opportunity. As a thirteen-year-old, Marrun made the dramatic decision to ask her mother to let her stay in the US in order to eventually go to college. This decision entailed Marrun's mother "giving her up" to adoption. As Marrun writes, "My mother's decisions were always followed by a reminder that she wanted us to give us a better life and a good education" (65). Chang, Fonseca, Soto, and Saucedo Cardona (2016), in "Latina Faculty/Staff Testimonios on Scholarship Production," also use testimonio and Chicana feminist epistemologies to present their perspectives on a faculty development program aimed at increasing scholarly production among Chicana/Latina scholars at the University of Wyoming. They draw from their collective experiences participating in the faculty development

program to question the system of rewards and the challenges, motivations, and hesitations involved in writing for publication.

Given structural inequalities in higher education and a culture of the academy often wrought with microaggressions, Chicana/Latina critical education scholars continue to place at the forefront and illustrate to their readers the various ways in which these contexts are navigated, disrupted, and transformed.

Chicana/Latina and Indigenous Feminist Interdisciplinary Methodologies

Gloria Anzaldúa (1990), in her oft-cited essay “Haciendo caras, una entrada,” expressed the need to develop our own teorías and metodologías: “*Necesitamos teorías* that will rewrite history using race, class, gender and ethnicity as categories of analysis, theories that cross borders, that blur boundaries—new kinds of theories with new theorizing methods” (xxv). For Anzaldúa, Chicana feminist methodologies link the individual with the community. A few key essays published in *Chicana/Latina Studies* advanced such methodologies by recognizing the significance of reciprocity between researchers, community members, and participants in research studies. Scholars engaged in research practices based on equality, invoking affect, subjectivity, and agency; where the purpose of a research project is to be supportive of and caring to the community. M. Cristina Alcalde’s (2014) essay, “Transformative Journeys: The Impact of First-Time Motherhood on Mexican Women’s Migration Experience in the US South,” brings to light a fundamental aspect of Chicana/Latina feminist methodologies. In her study of pregnant immigrant women in Kentucky, Alcalde documented how similarities she shared with the participants—as a mother, an immigrant, and a native Spanish-speaker—allowed her to connect with participants and collect a quality of data to better document their experiences.

Cindy Fierros and Dolores Delgado Bernal’s (2016) essay, “Vamos a Platicar: The Contours of Pláticas as Chicana/Latina Feminist Methodology,” advanced

Chicana feminist methodologies by articulating the contours of pláticas as a methodological tool. They base their plática methodology on five principles: 1) it draws upon Chicana/Latina feminist theory; 2) it honors participants as co-constructors of knowledge; 3) it connects the everyday lived experiences and research inquiry; 4) it provides a potential space for healing; and 5) it relies on reciprocity and vulnerability and researchers' reflexivity. Lorena Muñoz's (2016) article, "Bar Tasco: Latina Immigrant Vendor's Mestiza Consciousness," an ethnography of Queer Chicana street vendors in Los Angeles, uses Anzaldúa's concept of "collision of worlds" to examine how multiple social worlds are inherently spatial, as spaces and places shape where and how social worlds become untangled, legible, and engrained with possibilities of awareness. She argues that space is temporally produced and is, to a certain degree, fixed. Each of these essays breaks down the hierarchies between the knower and the known, compelling us to weigh in on the extent to which Chicana feminist and Indigenous methodologies honor women's knowledge, center it, and respect them as knowledge producers.

Testimonio

Perhaps the most innovative area of inquiry represented in this journal is in the use of testimonio. "Testimonio is the telling of life stories, autohistorias, lived experience, and lived oppression. Testimonio is a cathartic confession. It is a tool for those who have been silenced that allows their voice to be heard" (Flores Carmona 2014, 118). Testimonio, as Judith Flores Carmona reminds us, can provide us with "collective empowerment" (118). One of the most powerful aspects of testimonio is its link with political action and agency. Gonzalez, Lara, Prado, Lujan Rivera, and Rodriguez (2015) use testimonio to express their personal and communal experiences in the CSA's femtoring seminar and invite us to see it as a likely model in higher education. For the authors, "Articulating our testimonio into written word is rooted in our desire to expand our teaching and learning experiences beyond our smaller, private group and into a more public commentary" (118).

Keeping with the political aspects of testimonio, they were “able to engage [their] academic work with a conscious focus on decolonial, feminist, liberatory, and spiritual conocimientos in service to our communities” (118).

By situating Chicana feminist testimonio methodology, Norma Marrun (2016) positions her work on queering la familia in her testimonio on transnational motherhood and adoption and argues that “testimonios have become an empowering and powerful form for Chicana/Latinas to recover and reclaim their subjugated knowledge within academia” (68). Chang, Fonseca, Soto, and Saucedo Cardona (2016) remind us that in spite of the academic position against invoking the personal voice, they engage in testimonio, claiming “our personal experiences guide our scholarly work and it is through testimonio that we are able to gain inspiration to produce knowledge that can affect change within the institution” (125–6). The four scholars wrote this article in order to “make meaning of our brown bodies within academia as active producers of scholarship by navigating the generation of new awareness about knowledge production from our standpoint” (126). J. Estrella Torrez (2015) frames her study through Chicana feminist methodology and presents her testimonio about how her identities as a Chicana, mother, scholar, and activist translate into a pedagogy of love. In articulating how academia tends not to accept testimonio as legitimate form of knowledge production, she gives legitimacy to testimonio and Chicana feminist pedagogies even under neoliberal conditions.

Margarita Pignataro, in this issue, offers an analysis of Irene Vilar’s testimonio in her article, “La identidad femenina en la narrativa de Irene Vilar: *Impossible Motherhood: A Testimony of an Abortion Addict*.” Arguing that the genre of testimonio and memoir are avenues for revealing the self, Pignataro examines how Vilar constructs female identity through the act of writing and revealing some of the painful aspects of the self. The significance of testimonio is in

how an individual's experience is linked to larger structural inequalities and communal voices.

Collaborative Work

Institutions of higher education value solitary individualistic work, especially in the humanities and social sciences. This individualistic approach is at odds with feminist practices valued by MALCS, especially with respect to our efforts to collaborate on various academic projects. We were very pleased that during our tenure as co-lead editors, we received many collaborative submissions. Some promotion and tenure committees dismiss coauthored or collaborative work because they assume each author worked less than an individual writing by herself. This cannot be further from the truth; collaborative work entails negotiating how an article is framed, reading each others' work, providing feedback in a respectful manner, editing a manuscript with different writing styles into a coherent style, and keeping deadlines. Decisions over a manuscript are often done collaboratively, where participants voice their opinions and attempt to respect their fellow authors, regardless of differences. The final product reflects the panoply of authors' voices, reminding us all that the fruits of collaborative work possesses a unique contribution to the field of Chicana/Latina and Indigenous Studies

Gonzalez, Lara, Prado, Lujan Rivera, and Rodriguez (2015) engaged in collaborative scholarship in the service of individual and collective growth, offering their personal and communal experiences in the CuranderaScholarActivist femtoring program as a possible model for other students and faculty. They do this because academic culture is "especially dehumanizing for students of color; this is materialized through experiences of isolation, alienation, lack of support, discrimination, and more" (118–9). As readers we hear individual testimonios—but as a whole—these testimonios connect us to larger communities through the medium of a collective voice.

Chang, Fonseca, Soto, and Saucedo Corona (2016) in their testimonio on Latina scholarship production explain that they write as more than academics but also as Latinas, grandmothers, mothers, daughters, nuevomexicanas, queers. As such, they write, “We are one with our intersectional subjectivities” (126) and in doing so, reject Western dichotomies that divide the mind and the body. In their essay, the authors engage in the process of *reflexión* because it allows them to analyze and interpret their individual testimonios as part of their collective experiences, which moves them toward a collective consciousness.

For Castañeda, Anguiano, and Alemán, coauthored essay “Voicing for Space in Academe: Testimonios of Chicana Communication Professors” testimonio and collaboration are important strategies to challenge the primacy of sole-authorship. They privilege autoethnographic work by “dependably engaging with each other as we write, publish and present our scholarly work within and outside the academy” (this issue). Also in the present issue, The Chicana M(other) Collective composed by Téllez, Caballero, Pérez-Torres, Vega, and Martínez-Vu, use the metaphor of the *rebozo* to interweave their five testimonios to contextualize their theories and create the foundations of Chicana M(other) Work. They situate their testimonios and collective work as collective resistance, where women of color are collaborating “to create, to write, and push against our erasure.” Collaboration is one of the backbones of *Chicana/Latina Studies*; although at times it may prove to be difficult and challenging, collaborative work sustains us and offers an antidote to the individualist ethos of academia.

Las Artistas

The visual art featured in the journal’s covers and inside pages have a critical function in the production of Chicana/Latina and Indigenous knowledge. During the three years we published the journal, we have featured the artwork of eight Chicana and Indigenous artists working in different media and

situated at different stages of their artistic works. They also represent different cultural and gender identity formations. Our first co-edited issue published in 2014 featured Carrie Reede Curley, Apache from the San Carlos Apache reservation in Arizona, who draws inspiration from her elders, drums, music, and female ancestors.

For Emily Costello (2015), Mexican cultural icons and imagery are her inspiration, as are the women in her life, especially the influential role of her grandmother. Through her art, Costello invokes “humor, irony, social conscience” (10) and believes that partaking in giving voice to our experiences adds to social justice struggles for the greater good. Carla Chavarría (2015), through her photography, seeks to “create an emotional connection between the viewer and the story by connecting art, culture, interaction, technology, and society” (16). As such, Chavarría goes beyond the images depicted in her artwork by highlighting the backstory of the women depicted in her photography.

In keeping with the journal's ethos of placing artwork in dialogue with essays and creative writing, the art of Linda Vallejo (2015) and Delilah Montoya (2016) interact with Davalos's scholarly essay on Vallejo and Montelongo's interview with Montoya. Through her forty-year career, Vallejo has merged different forms of representations that blend with her multicultural experiences. Vallejo studied Mexican Pre-Colombian symbolism and mythology, and these inspired her art. Delilah Montoya's work is centered in the US Southwest, particularly New Mexico, largely because it is her mother's ancestral home. She also brings syncretic practices from Aztec to Spanish to bear on cross-border traditions. Montoya's personal journey has inspired her pursuit to express Chicana and Chicano culture.

Elsa Bea Velásquez's (2016) photographic project seeks to give light to the experiences of queer youth of color in Phoenix, Arizona. Through her

photography, Velásquez explores the several ways queerness, race, and gender expression interact, while celebrating the resilience of queer youth. Sarah Ortegón (2016), the featured artist for the MALCS Summer Institute in Laramie, Wyoming, focuses on feminine energy, conveying through her art the manifestations of feminine power through her own energy and creations. In the current issue, Annie López reveals that art is the medium by which she unveils the personal stories, memories, obsessions, sorrows, and life's imprints, and in doing so, a larger Chicana experience. In dresses sewn from cyanotype prints on tamale wrapper paper, López captures dimensions of her personal history, allowing her to release "the burdens" they capture, as "they become someone else's to consider or ignore." Collectively, the artists' creative use of multiple media, coupled with sources of inspiration often rooted in culture, ancestry, and survival, brings to light the powerful and provocative ways in which Chicana/Latinas and Indigenous women convey the multi-faceted complexity of our lived experiences.

Transition and Gracias

As we say goodbye and transfer the journal to incoming editor Sonya Alemán, associate editor Liliana Saldaña, and the colectiva at the University of Texas, San Antonio, we do so knowing the journal will continue to flourish intellectually, creatively, and artistically and will undergo further advancement and expansion.

We also have many people to thank, beginning with the former and current chairs of MALCS Executive Committee, Rita Uriquijo-Ruiz, Nohemy Solórzano Thompson, Judith Flores Carmona; and Lupe Gallegos-Díaz, executive director and member of the MALCS Executive Committee and Coordinating Committee. We extend special thanks to the National Advisory Board and Editorial Board members—who do the hard work of the double-blind review process; and members of the ASU Colectiva, who were readily consulted as needed. Webjefa Seline Szkupinski-Quiroga deserves special praise for overseeing our joint efforts

to revise the journal website. Graduate students Elsa Bea Velásquez and Elyssa Bustamante assisted us during our first year of hosting the journal. We want to thank former Editors Josie Méndez-Negrete and Karen Mary Davalos for their support and providing advice when needed. It was a pleasure to work with Linda Heidenreich, the outgoing review editor, who deserves our gratitude for her five years of service to the journal, and Elisa Rodríguez y Gibson, who dedicated four years to the journal in her capacity as creative writing editor, and Patricia Trujillo, who now carries the gauntlet as creative writing editor and will continue to do so as the journal moves to UTSA. Their work is integral to the success of the journal and they deserve our collective praise and gratitude. We take this opportunity to congratulate Margo Tamez, editorial board member, for winning the NACCS Antonia I. Castañeda article prize.

We want to thank the individuals who worked behind the scenes to assure the journal came to production. Ashlee Goodwin, who handles layout, has been with the journal since it was at Loyola Marymount, and Victoria Hay, from the Copyeditor's Desk, both of whom will continue to work with the journal as it moves to UTSA. We appreciate your patience and good will in meeting the deadlines and producing a first-rate journal. We are also grateful to staff from Arizona State University's School of Humanities, Arts, and Cultural Studies: Marla Carmona, financial administrator, who graciously added the work of the journal to an already full plate; Tracy Encizo and Lucy Berchini, who were always ready to help, regardless of the task at hand. Last, but certainly not least, we want to give special thanks to Dean Marlene Tromp, who enthusiastically supported bringing the journal to Arizona State University's New College and provided the resources and office space for the journal to have a home. We wish her only the best as she leaves Arizona State University to serve as vice-chancellor and campus provost for the University of California, Santa Cruz. Your feminist version of leadership will be missed.

We thought we would each say a few words, in the spirit of *testimoniando*, to say our goodbyes as co-lead editors to MALCS members and to all who supported us in our work in the journal.

Gloria: I am deeply honored to have worked as co-lead editor with C. Alejandra Elenes of *Chicana/Latina Studies: The Journal of MALCS*. It is, without doubt, an intense labor of love. I must confess I am still sifting through the ways in which being a part of this feminista project has changed me, but at this point in time, I know it has, and I know it is all for the better.

I jokingly said to Norma Cantú last summer that the journal was turning me into an “A” personality, as the crushing reality of deadline after deadline demanded I place the production timeline foremost, regardless of whether the rest of my responsibilities were caving in on me. And at times, they were. And I learned to work through it, some times better than others, depending on how urgent other deadlines pressed upon me. I am pleased that my two co-edited anthologies that were underway when I began my tenure as co-editor will soon be published. For any and all shortcomings, I take full responsibility, and for those things that strengthened the journal, I also fully embrace.

There are two people I especially want to thank. I want to thank my life compañera, Judith Levin, for supporting me through this journey, and for understanding that the journal had to come first, consuming weekends and evenings that would otherwise have gone to our family. I also sincerely want to express my gratitude and appreciation to my colega Alejandra, for working through our highs and our lows, through our respective strengths and weaknesses, as we each, *no matter what*, dedicated ourselves to the work of the journal. The journal represents many things, one of which is that in continuing our legacy to the “print culture” that began with the publication of *Hijas De*

Cuauhtémoc and *Encuentro Femenil*, it is our stamp—our collective imprint—in our larger effort to decolonize, educate, and re-humanize our planet.

Alejandra: Serving as co-lead editor of *Chicana/Latina Studies* has been a humbling experience. The opportunity to contribute to the development of Chicana/Latina feminist thought is among my proudest moments in my academic career. I still cannot believe that after years of working to get the journal at ASU, we were given the opportunity by MALCS and ASU to serve as editors of the journal. I am happy to have walked this path with Gloria Cuádriz; I couldn't find a better partner. Editing a journal is an amazing responsibility to authors, readers, and the organization sponsoring a journal. I believe that editing *Chicana/Latina Studies* takes an even more important responsibility, as we contribute to the shaping of Chicana/Latina and Indigenous feminist scholarship and cultural productions. I am proud that, in a small way, we have contributed to expanding the field.

I always knew editing the journal would require long hours and sacrifices, both professional and personal. Working as co-lead editor of the journal has made me much more aware of the need to multitask, although I am not sure I am any better at doing so.

The current academic neoliberal culture commodifies intellectual production. *Chicana/Latina Studies* offers an alternative to those modalities by insisting on publishing scholarship, creative writings, art, and reviews linked to the activist communities that gave birth to Women's & Gender Studies and Chicana/o/x studies.

One of the aspects of editing the journal work that I have enjoyed the most is working with authors. When I see a new submission, I get very excited and I cannot wait to read it. Josie Méndez-Negrete once lovingly told me that I was

such a “nerd,” as I expressed how much “I love to read manuscripts.” It is “fun” to read articles, reviews, and see the essays published. It is an honor to witness an article move from submission to publication.

Te doy las gracias Gloria for putting up with me. I am not, and will never be, a type A personality. There is a reason there are deadlines! I wish to thank my family: my husband and life/activist partner Manuel de Jesús Hernández-G always provides unconditional support and willingness to answer questions on proper Spanish grammar and spelling. My son H-Tubtún (Tuni) Hernández-Elenes has grown as an actor, singer, but more importantly into a wonderful human being with the biggest heart and a social conscience. I love how he has developed his own views of the world and social justice. Xchel and Joleen are the funniest couple in the world. Your generosity is so appreciated. And, of course, thanks for the laughs.

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