

In This Issue

This issue goes to press at a moment of new beginnings and hope in the political arena that are necessary, if only because it is a time of lowered expectations at the national and local levels. At many universities across the country it has been a time of reevaluation and repositioning for those involved in cultural criticism rooted in a wider social context. A reading of the journal from cover to cover reveals many connections to these preoccupations as Hispanists keep reworking established notions of cross-cultural influences and negotiations and keep questioning and some of the most general of concepts.

Alejandro Mejías-López's essay "*Modernismo's* Inverted Conquest and the Ruins of Imperial Nostalgia" kicks off this volume of the *Arizona Journal* because it gets at the heart of the very issues the journal was created to confront. The author summarizes recent discussions of Spanish national identity that seek to remedy the critical vacuum in Anglo-American circles when it comes to acknowledging the role played by American ex-colonies in the making of a Spanish national imaginary. To the delight of the editorial board, this article takes on some arguments made in the 2001 special volume of this journal devoted to the topic "The Hispanic Atlantic." Focusing on the watershed moment of nineteenth-century *modernismo*, Mejías-López demonstrates how Spanish American authors and intellectuals exerted an extensive and dynamic influence on the former metropolis that did nothing less than reverse the location of literary and cultural authority. In short, the essay takes a new look at Transatlantic Studies and comes to the conclusion that what has been missing is Spanish America itself. In a similar vein, Elizabeth Austin looks at Argentine author Juana Manuela Gorriti's late nineteenth-century work *Cocina eléctrica*, a book of recipes collected from Hispanic communities across several continents. The book has been understood to be many things—a pedagogical measure to educate her sisters in letters, a demonstration of American cultural diversity, a way to make money, or a combination of all three. A close textual analysis reveals much about the complexities of nineteenth-century patriarchal expectations.

Drawing on some ideas about the multifaceted nature of modernity, Fátima Nogueira makes the case for a Brazilian-centered notion of modernism as played out in Oswaldo de Andrade's 1924 *Memórias sentimentais de João Miramar*. The work deals with the balancing act between the desire on the part of early twentieth-century intellectuals to recover the supposedly idyllic or "innocent" past of pre-modern Brazil while imagining a modern and capitalist Brazilian society. Goretti Ramírez's is the first essay that has found its home in the pages of the journal to deal with sculpture. The subject of the piece is the work of Spanish artist Cristina Iglesias. The article demonstrates by example how the tools of cultural studies criticism allow one to talk about a wide variety of artistic forms because, like sculpture itself, it draws theoretical connections between photography, architecture, video and art installations in public spaces. Alicia Muñoz, on the other hand, uses the rhetoric of the 1960s media coverage of a well-publicized series of crimes in Mexico involving the three Valenzuela sisters known as "Las Poquianchis" and com-

pares this to Jorge Ibarguengoitia's 1977 novel *Las muertas* with the purpose of showing that when the women's actions are couched in different discourses of domesticity, our perceptions of violence committed by women varies greatly.

The work and thought of Spanish philosopher María Zambrano has often been relegated to the back burner for several reasons: lack of appreciation for what some critics have called her mysticism, the lack of access to good translations of her works into other languages, and the gender politics of her time. Beatriz Caballero treats Zambrano's central concept of delirium as an important way to question the validity of Enlightenment reason and thus places the Spanish philosopher more squarely in the tradition of her European contemporaries of the Frankfurt School, for example, who were engaged in much of the same questioning. Catherine Simpson takes as a point of departure the notion that "Africa begins at the Pyrenees" as she looks at Spanish popular film of the 1970s and explains how ideas of Spanish masculinity were conceived as new gender roles were being introduced in Spain through tourism. Guy Woods puts the image of the *femme fatale* Adela de Otero as found in Pérez de Reverte's *El maestro de esgrima* into a broader visual and social context in order to demonstrate how the character emphasizes the differences in understanding of gender roles through the generations and how the novel itself subverts definitions of what is masculine and what is feminine. Jeffrey Cedeño explores some of these same contradictions, desires and refashionings in Nuyorican artist Pepón Osorio's installation *En la barbería no se llora*, which combines in a highly original way a new look at the relationships between gender, politics and the cultural marketplace. Last but not least, the journal has also for the first time in its pages an article that combines cultural studies and disability studies to explain a series of Spanish films that deal with physical and ideological deformity.

Three interviews grace the pages of the journal this year, one with Basque author Jasone Osoro who reflects on feminism and the politics of writing in *euskera*, one with Spanish author Rafael Chirbes where he reflects on the salience of discussions of historical memory in his work, and another—and the first interview with the director in English—with Colombian filmmaker Víctor Gaviria on the role of film in the connection of viewers with place and the dangers and pleasures of making feature films with documentary elements.

One way for us to stress the many theoretical and thematic connections found between the covers of the journal this year has been to feature the artwork of Tucson artist Jorge Luis Porrata (Camagüey, Cuba, 1975) throughout. The pages of the journal are a gallery of his drawings, which appear periodically when you least expect it. The artist says that his work "explores the relationships between text and image in a bilingual context. Issues of identity, the role of the artist as an individual and as a social entity are also my concerns." The artist and the journal, then, give the reader a chance to reflect on the construction and destruction of barriers of communication and connection in the Hispanic world.

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