

In This Issue

The success of the *Arizona Journal of Hispanic Cultural Studies* lies in the scholarship and creativity of its contributors, the advice and expertise of its editorial board members and the generous consideration of our many outside readers. Never has this been more clear than at the conference “Hispanic Cultural Studies: The State of the Art” held in Tucson on September 18-21, 2002. Through a variety of panels, round tables, general and special sessions and informal conversation, scholars from all over the world had the opportunity to exchange ideas about where the diverse and multidisciplinary field of Cultural Studies had been, where it was going, and what its possibilities, responsibilities and challenges would prove to be as it becomes increasingly institutionalized yet more heterogeneous. The conference was an ideal opportunity to gather all of those friends and supporters of the journal who have made working on the always-evolving publication an exhilarating one for the past six years. Our global, virtual intellectual community became an actual community for three very productive and exciting days.

Much like the “State the Art” conference, this volume’s collection of essays spans centuries, continents, media and approaches. Xoán González-Millán discovers how cultural identity in contemporary Galicia is better understood when put in the context of the history of the Galician exile community, which maintained and refined certain sociocultural, political and ideological markers that were essential to the revitalization of Galician culture after the death of Franco. Kevin O’Donnell’s careful attention to *El único camino*, the 1962 autobiography of the legendary orator and political activist Dolores Ibárruri “La Pasionaria” carefully bringing her out of the realm of myth and restoring her to history so that, as O’Donnell hopes in his conclusion, “we can put history in motion again.” Lisa Surwillo begins her article with a critical look at the premiere of García Gutiérrez’s play *El Trovador* in 1836. Her analysis of the connection between Spanish cultural production and reception, liberalism and romanticism is unique in its shifting of literary production fully into the realm of economics as she focuses on the analogy of the creation of a new literature to the creation of new lands, at a time in which Spain was still dealing with the loss of extensive colonial territories.

Beatriz C. Peña takes a similar approach to a very different object of study when she looks at the eighteenth-century European depiction and definition of the Boricua in one of Puerto Rico’s foundational texts, *Historia geográfica, civil y natural de la isla de San Juan Bautista de Puerto Rico* (1788) by Fray Agustín Íñigo Abbad y Lasierra. María Fernanda Lander’s essay, informed by Michel Foucault and Norbert Elias’s ideas about what civilizing and colonizing discourses both reveal and hide, studies Venezuelan Manuel Antonio Carreño’s *Manual de urbanidad y buenas maneras* (1854) and seeks to uncover the ideology behind a text that is full of the anxiety of a new nation as it tries to incorporate itself into the “civilized rhythm” of the Old World. Toni Dorca urges us to reconsider the work of the Spanish nineteenth-century

author José María de Pereda in light of visual discourses and technologies of the time that helped to shape his work and its aesthetic—namely, the poetics of costumbrismo, contemporary painting, and Mestres’s illustrations. Guadalupe Cortina surveys the current situation of the (under)representation of Latinos in television and film in the United States and the cultural politics of Latinos in the mass media industries, with a special focus on Karyn Kusama’s 2000 film *Girlfight*.

Brad Epps is this volume’s Guest Editor and has expertly compiled a set of essays that includes a variety of approaches to the culture of the city of Barcelona which, as he makes clear in his introduction, is much richer than we have been led to believe from the easily-consumed images of the cosmopolitan city by the sea that we are given, often by the Catalans themselves.

José María Rodríguez provides us with this volume’s pedagogical perspective, pushing for a renewed consideration of the relationship between the university, society and capital. Very timely and essential arguments are made against the commercialization and industrialization of the university in both Spain and the United States in José María Rodríguez’s article on what he calls the “third way” or “designer” university. The framework for Rodríguez’s important contribution to this volume is a consideration of Bill Readings’s 2000 *The University in Ruins* on one side of the Atlantic and two Spanish publications that are essential to an understanding of the Spanish university system today: Josep M. Bricall’s report *Universidad 2 mil* and José Luis Caramés Lage’s *La nueva cultura de la Universidad del siglo XXI*.

Dona M. Kercher “looks for Don Quijote’s own shadow” with Manuel Gutiérrez Aragón, who talks about his latest film *El caballero de Don Quijote* and Bolivian author Nestor Taboada Terán shares some insight into his historical novels in an interview conducted by Gerardo Cummings.

We remain always open to suggestions and ideas for future special sections. Some future plans for focused, guest-edited collections of essays that will appear in the journal include the following: “The Hybrid Peninsula,” the brainchild of Alberto Medina-Domínguez, which will study the history of the role of otherness in the formation of national identity; “Market Matters: Literary Commodities and Exchanges in Hispanic Publishing,” put together by Alex Herrero-Olaizola and Christine Henseler; a variety of essays on Equatorial Guinea masterminded by Michael Ugarte; and a collection on the cultural nationalisms and regionalisms of Spain planned by Teresa Vilarós.

Keep the ideas and energy coming.

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