

# Marisa Belausteguigoitia Rius

## Pedagogical Concepts and Themes

### Engaging Subalternity

Belausteguigoitia's interest in the possibility of hearing the subaltern other spans her work on the Zapatista struggle and her work on pedagogy. Consistently, she insists that the subaltern – the poor, Indian, “inadequate” woman – is speaking, is ‘making sense’ (Belausteguigoitia, ‘The Color of the Earth’, p.52), and asks how to confront the challenges of hearing, of translating, and of responding. Pedagogical maneuvers thus appear as methods by which to pursue this possibility, to take on this challenge.

“Indians and migrants may talk back. The challenge is being able to hear them, to read them, to translate them.” p.122

Belausteguigoitia, M. (2013). “Strategies for a Transnational Reading of Border Writers: Gloria Anzaldúa, Rosellano Castellanos, and Subcomandante Marcos: Pairing a Triangle.” *Translocalities/Translocalidades: Feminist Politics of Translation in Latin/a Americas*, eds. S. E. Alvarez and C. d. L. Costa. Durham, Duke University Press: 107-129

“In some regions, the voice of Zapatista native people, and especially their women, have managed to overcome their confinement. On these occasions, supporters (activists, students and academics) have managed to answer back, “Yes, we hear you, we are listening.” Yet, how? In what manner, in what sense is the words and voice of the indigenous other perceived and understood? The words and silences of the indigenous subject are caught up in the context of the hegemonic listener's intentions. Despite hegemonic culture's desire to control the meanings of the indigenous other, there is something about the indigenous silence that remains unaccounted for, an excess that stays charged with signification. The “subject-who-wants-to-listen-to-the-indigenous-voice” must identify within these contradictions and conflicts a reiteration of the call (*el llamado*) itself as a message, as well as the call as an invitation by the indigenous subject to have her word heard and listened to.” pp.29-30

Belausteguigoitia, M. (2015). “From Indigenismo to Zapatismo: Scenarios of Construction of the Indigenous Subject.” *Critical Terms in Caribbean and Latin American Thought: Historical and Institutional Trajectories*, eds. Yolanda Martínez-San Miguel, Ben Sifuentes-Jáuregui and M. Belausteguigoitia. London, Palgrave Macmillan: 23-36.

### Other references:

- Belausteguigoitia, M. (2004). "Naming the Cinderellas of Development: Violence and women's autonomy in Mexico." *Development* 47(1): 64-72, p.66
- Belausteguigoitia, M. (2000). "The Right to Rest: Women's Struggle to be Heard in the Zapatistas' movement." *Development* 43(3): 81-87, p.84
- Belausteguigoitia, M. (2015). “From Indigenismo to Zapatismo: Scenarios of Construction of the Indigenous Subject.” *Critical Terms in Caribbean and Latin American Thought: Historical and Institutional Trajectories*, eds. Yolanda Martínez-San Miguel, Ben Sifuentes-Jáuregui and M. Belausteguigoitia. London, Palgrave Macmillan: 23-36, p.29
- Belausteguigoitia, M. (2002). "The Colour of the Earth: Indigenous women 'before the law'." *Development*, suppl. Place, Politics and Justice: Women negotiating globalization 45(1): 47-53.

## **Movidas (Maneuvers)**

*Movidas*, or maneuvers, appear in Belausteguigoitia's work as hands-on pedagogical strategies that induce an understanding of excluded or subaltern knowledge. Belausteguigoitia's "*pedagogy of the double*" is one such maneuver.

"I understand *movidas* in the way Chela Sandoval addressed them in "Love as Hermeneutics of Social Change," as the operations that situate and legitimate subaltern knowledge and articulate methodologies in the process of building by assembling texts from both sides of the border. Two important questions emerge. How does this knowledge – produced on the other side of the border – make sense in Mexican pedagogical scenarios? In other words, through which pedagogical maneuvers do these texts get appropriated, understood, translated? What is most interesting for me is to show how the process of translation of Anzaldúa, a closed classroom may get transformed into an open, transnational one." P.109

Belausteguigoitia, M. (2013). "Strategies for a Transnational Reading of Border Writers: Gloria Anzaldúa, Rosellano Castellanos, and Subcommandante Marcos: Pairing a Triangle." *Translocalities/Translocalidades: Feminist Politics of Translation in Latin/a Americas*, eds. S. E. Alvarez and C. d. L. Costa. Durham, Duke University Press: 107-129.

For other references see:

- Belausteguigoitia, M and María del Socorro Gutiérrez Magallanes. (2013). "Chicana/o and Latina/o Literary Studies in México." *Routledge Companion to Latino/a Literature*. London and New York, Routledge: 95-106, pp.95-96.
- Marisa Belausteguigoitia Rius, "Presentation on Borderlands: Body, Image and Word", Augsburg, 26-29 April 2017

## **Making Visible and Re-Appropriation**

Belausteguigoitia's pedagogy seeks to render visible and re-appropriate that which has been violently excluded in the Mexican nation's "refusal to see and know the other" (Belausteguigoitia, "Strategies for a Transnational Reading", p.108). In this way, the vacuum left in national identity by this exclusion of the subaltern is transmuted from a loss into a possibility, the possibility of finding.

"We created a sort of redefinition of the act of losing and placed an accent on the possibility of finding. The art of finding relies specifically on recovering the loss, filling the vacuum with an idea of what was lost, reimagining it and bringing it back. When this happens, more than finding, we would face a discovery: the recovery of things lost... what I seek to underscore is the way in which Chicana/o studies knowledge and cultural practices may travel "back" and be appropriated in and taught in Mexican classrooms." p.108

"The politics of translation I propose constitutes a pedagogical approach I call *pedagogy of the double*, a maneuver that makes visible what is refused due to an excess of difference related to national, gendered, racial and sexual identities. The central movida of this text is then the pairing of a triangle by the construction of mirrors, of reading practices that may articulate Chicana-Mexican narratives

through displacements of domesticated readings emerging from hegemonic narratives.” P.112

Belausteguigoitia, M. (2013). “Strategies for a Transnational Reading of Border Writers: Gloria Anzaldúa, Rosellano Castellanos, and Subcomandante Marcos: Pairing a Triangle.” *Translocalities/Translocalidades: Feminist Politics of Translation in Latin/a Americas*, eds. S. E. Alvarez and C. d. L. Costa. Durham, Duke University Press: 107-129.

For other references see:

- Belausteguigoitia, M. (2002). "The Colour of the Earth: Indigenous women 'before the law'." *Development*, suppl. Place, Politics and Justice: Women negotiating globalization 45(1): 47-53, p.49
- Belausteguigoitia, M and María del Socorro Gutiérrez Magallanes. (2013). “Chicana/o and Latina/o Literary Studies in México.” *Routledge Companion to Latino/a Literature*. London and New York, Routledge: 95-106.

## **Pedagogy of the Double**

The *pedagogy of the double* is a pedagogical maneuver developed by Belausteguigoitia. It looks to induce the reading of a relatively unknown or marginalized writer by way or through a “canonical” thinker. In other words, it is a pedagogy that operates by way of “reading in pairs” or “reading doubles”, placing the colonial and historically muted subject *besides* rather than *behind* a more recognized or legitimate thinker. The aim is to offer a framework of intelligibility, of translation, for subaltern knowledges which nonetheless remain in excess, as much as to experience resonances within recognized critical writers.

It is guided by such questions as: “How may texts be readable-translatable across borders? What may be the strategies that enhance and expand the reading in Mexican academic circles of a complex and eccentric writer such as Anzaldúa?” (Belausteguigoitia, ‘Strategies for a Transnational Reading’, p.111). One prominent example of this is the parallel reading of the notion of the “wound” at the center of Mexican identity in the work of Octavio Paz’s *Labyrinth of Solitude* and Gloria Anzaldúa’s *Borderlands*. Another example is the reading of Anzaldúa through the communiqúes of Subcomandante Marcos as a way of exploring Mexico’s Northern and Southern borders through two thinkers that represent the nation’s exclusions. One of the outcomes of the pedagogy of the double is that the double is no longer understood as the inadequate and passive “shadow” or mirror of the original but as an active “replica” that generates its own knowledge and not only “talks back” but tends to “speak with” the original.

“With [*pedagogies of the double*] we mean the development of a way to understand the other that implies both a crossing to the “other side,” and a “doubling,” that means a mirroring between other and self... A foundational example of the *pedagogy of the double*, of the act of mirroring subject and other (male and female, Chicana and Mexicana, rich and poor, south and north), may be represented by “pairing” Anzaldúa and Octavio Paz – a Chicana writer and a Mexican Nobel Prize winner... The pedagogy of the double inside the classroom consists in the reading and co-relating of unknown Chicano/a or Latino/a writers

in the Mexican academy through pairing and debating their production vis-à-vis hegemonic Mexican intellectuals and writers.” P.98

“What we understand as such pairing *pedagogies* is... a strategy to induce the reading of intellectuals, writers, social movements, artists unknown or neglected through the deconstruction of the “legitimate” or original. In this sense the *pedagogy of the double* represents the possibility of reading in pairs and both ways, north and south, US and Mexico-Latin America, canonic and non-canonical, challenged, revisited, and proposed repaired notions of citizenship, identity, rights, enfranchisement, sexuality and nationality.” P.104

Belausteguigoitia, M and María del Socorro Gutiérrez Magallanes. (2013). “Chicana/o and Latina/o Literary Studies in México.” *Routledge Companion to Latino/a Literature*. London and New York, Routledge: 95-106.

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### **The Double as “Copy” and the Double as “Replica”**

Against the colonial economy that regards the “copy” as an inadequate reproduction of the “original”, one of the outcomes of the *pedagogy of the double* is to construct the “double”, i.e. the marginalized writer, not as a passive shadow or *copy* that simply “reproduces the original signification” (Belausteguigoitia, “Strategies for a Transnational Reading”, p.119), but rather as a *replica*, as an active participant in the conversation who challenges the hegemonic system of meaning and thus offers a counter-balance or counterpoint to the original. To understand the double as “replica” rather than as a “copy”, then, also means deconstructing or dismantling the original as the single system of meaning.

“What I am trying to convey with such a pedagogy that decomposes the double as passive copy is the possibility of the existence of the double outside the shadow of the original, through the light of another text that may illuminate its dark zones. What I want to convey is the possibility of inducing a split in the function of a “replica”; to call on Anzaldúa to displace the function of the double as the concept that absorbs the negative residuals, and to conceive it as a *reply*, a way of “talking back.” In other words, to be the faulty replica (copy) and to respond-replay, replicate at the same time. The main maneuver is to transform the notion of replica as copy into replica as contestation or “talking back” to master narratives. That means doubles, refusing their originals, talking to each other and talking back: Indians and migrants, Mexicans in the United States, Chicanas and Chicanos refusing essentialist “original” notions of nationality, language, culture and citizenship and re-creating their experiences and cultures.” P.113

“The colonial double pattern alters the subaltern to the point of resembling the original at any cost. The pedagogy of the double is based on the possibility of

pairing texts, making doubles visible, but replicated (with different distances and scales) and replying to “the” original.” P.120

Belausteguigoitia, M. (2013). “Strategies for a Transnational Reading of Border Writers: Gloria Anzaldúa, Rosellano Castellanos, and Subcommandante Marcos: Pairing a Triangle.” *Translocalities/Translocalidades: Feminist Politics of Translation in Latin/a Americas*, eds. S. E. Alvarez and C. d. L. Costa. Durham, Duke University Press: 107-109.

#### Other references:

- Marisa Belausteguigoitia Rius, “Presentation on Borderlands: Body, Image and Word”, Augsburg, 26-29 April 2017.
- Belausteguigoitia, M and María del Socorro Gutiérrez Magallanes. (2013). “Chicana/o and Latina/o Literary Studies in México.” *Routledge Companion to Latino/a Literature*. London and New York, Routledge: 95-106, p.104

### Pairing a Triangle

Belausteguigoitia suggests consolidating the maneuver of “reading in pairs” or the pedagogy of the double by the introduction of a third writer. As with the pedagogy of the double, the aim is to promote the readability and translatability of unknown texts by way of invoking what may be a more familiar frame of intelligibility. The introduction of a third writer augments certain tones and emphases already present in the double reading. The outcome is a “triangle in doubles” that “may convey inside our classrooms a way of translating who we are today as Mexicans as Americans and – better – who we could be.” (Belausteguigoitia, “Strategies for a Transnational Reading”, p.128). One prominent example is the reading of Anzaldúa and Subcomandante Marcos together with Rosario Castellanos.

“To consolidate this pairing [Subcomandante Marcos with Gloria Anzaldúa] I recur to a third writer, Rosario Castellanos. I incorporate some accents of *Balún Canán* not only to enhance the reading in pairs but mainly to consolidate the Indian/Migrant double reading. I pair Castellanos to facilitate the connection and profoundness of the indigenous imaginary in Anzaldúa’s work by referring to another Mexican skillful depicter of indigenous complex, contradictory and meaningful life.” P.111

Belausteguigoitia, M. (2013). “Strategies for a Transnational Reading of Border Writers: Gloria Anzaldúa, Rosellano Castellanos, and Subcommandante Marcos: Pairing a Triangle.” *Translocalities/Translocalidades: Feminist Politics of Translation in Latin/a Americas*, eds. S. E. Alvarez and C. d. L. Costa. Durham, Duke University Press: 107-129

#### Other References:

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### Pedagogy as Borderlands

The notion of *borderlands* is drawn from Anzaldúa’s conception of the borderland as both a geo-cultural space and as a psychic territory that is “present wherever two or more cultures edge each other, where people of different races occupy the same territory, where under, lower, middle and upper classes touch, where the space between

two individuals shrink with intimacy” (Anzaldúa 2012, p.19). Pedagogy as borderlands, then, aims to turn the classroom into a space of a transformative engagement with the other that surpasses disciplinary, class, racial, ethnic, gendered and national borders.

“We propose a ground for a pedagogy as *borderlands*, where connecting with the other inside and outside the classroom as empowering space represents a learning experience. As opposed to disciplinary teaching where some kind of individualization and detachment are expected and sometimes required and where the body of knowledge brought into the classroom may be diminished as subjective, we provide a main stage as a bordering space – a transnational classroom – for our students where they can re-articulate the theory they read based also on their own experience vis-à-vis border contacts and their crossings.”  
Pp.96-97

Belausteguigoitia, M and María del Socorro Gutiérrez Magallanes. (2013). “Chicana/o and Latina/o Literary Studies in México.” *Routledge Companion to Latino/a Literature*. London and New York, Routledge: 95-106.

## **Theory as Interruption**

Belausteguigoitia draws on Anzaldúa and other thinkers to construe theory as a “strategic form of interruption” (Belausteguigoitia, “Presentation on Borderlands: Body, Image and Word.”) Theory as interruption is understood as the capacity for political, visual, autobiographical and embodied work to intervene into, interrupt, or “break through” hegemonic narratives and practices. Rather than conceiving the interruptive potential of theory as something of a punctuation, Belausteguigoitia thinks of interruption as a maneuver of re-routing, deviation or detour.

This notion may also be understood on the order of Homi K. Bhaba’s “performative rupture”, as that which, in the words of Belausteguigoitia, represents “the distracting presence of another narrative, repetitious, recursive, that disturbs the contemporaneity of the national... Anzaldúa addresses this need for rupture and inter(re)ference (the performative move) by referring to the repeated exclusion of the particular ways of loving, healing, and knowing in the borderlands.” (Belausteguigoitia, “Strategies for a Transnational Reading”, p.113).

Inside the classroom, theory conceived as such empowers students in the act of “interrupting what they read; authorized to cross along theoretical paradigms, which would otherwise be read without interruption, without criticism, without inscribing borders.” (Belausteguigoitia, “Presentation on Borderlands: Body, Image and Word”). Significantly, students thus learn to intervene into dominant systems of knowledge and master narratives – to “stick out their tongues” – from the perspective of their own social concerns, fears, anxieties, and embodied knowledges.

“In *Borderlands* Anzaldúa depicts *Los atravesados* (the queer, migrants, Mexicans), the bodies that obstruct-interrupt the theoretical text, hegemonic discourses. The ones that push for detours... This pedagogical urgency for the word that bridges the body, the marginal experience and theory, drives me directly to a strategic notion developed in *Borderlands*, which enables the

emergence of theoretical thinking: the act of interruption. Anzaldúa's work around theory as incarnated, may be understood as an obstacle of a sort: as a strategic form of interruption or a detour, a deviation, that can turn Academia upside down."

Marisa Belausteguigoitia Rius, "Presentation on Borderlands: Body, Image and Word", Augsburg, 26-29 April 2017

"We teach via and encourage pedagogical practices that break through epistemological constrictions and propose political pedagogical projects that may be considered queer or that represent an aperture, a rupture, or a fissure to the dominant administration, production and circulation of knowledge." P.100

Belausteguigoitia, M and María del Socorro Gutiérrez Magallanes. (2013). "Chicana/o and Latina/o Literary Studies in México." *Routledge Companion to Latino/a Literature*. London and New York, Routledge: 95-106.

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## **Pedagogies of Deferment**

Pedagogies of deferment refer to a set of pedagogical maneuvers that resist offering any final resolution to the theoretical and social problems pursued in the classroom. These maneuvers *interrupt* the linearity of colonial systems of meaning by activating other knowledges which cannot be fully accounted for. This interruption takes the form of a "strategic ambulation" or "a sort of errancy of signification". Pedagogies of deferment up the horizon of intelligibility by consistently suspending meaning. Rather than delivering a final synthesis, pedagogy as deferment proposes that a postponement of any final signification is itself a relay of urgent knowledge.

"Anzaldúa's texts are preceded by strategic ambulation and suspension of meaning, as routes delineated by the postponement of an imminent final signification, a displacement named by Lacan and made into a pedagogy by Gloria Anzaldúa: deferment as pedagogy. This delay in the process of signification may be read as a theoretical maneuver. In a contradictory manner, ambulation, delay and suspension are the routes to achieve an urgent knowledge, be it pedagogical historic or sexual. The kind of knowledge students need is never at the tip of the tongue... it needs to wonder... and wander to their tongue, to its tip, to be significant."

"The classroom is a space where these kinds of delays, suspensions, deviations and detours are most effective. It is the creation for an interval inside the classroom, where the process of activation and *conocimiento* may be generated."

Marisa Belausteguigoitia Rius, "Presentation on Borderlands: Body, Image and Word", Augsburg, 26-29 April 2017

## The Formation of “New Mestiza Subjects” in the Classroom

The “New Mestiza Subject” is a figure introduced in Gloria Anzaldúa’s *Borderlands* as a powerful image of the Chicana’s reappropriation of her mixed heritage and hybrid identity. In Anzaldúa’s work, the new mestiza is a mixed political subject who has a “plural personality and who operates in a pluralistic mode”, thus challenging a Eurocentric vision of subjectivity as unified, non-contradictory and self-identical.

One upshot of the re-appropriation and translation of border thinkers like Anzaldúa and Subcomandante Marcos by way of the *pedagogy of the double* is the formation of the learning subject as a subject with a ‘new mestiza consciousness’. By legitimating subaltern knowledges, the student is empowered to, in Belausteguigoitia’s work “take on theory, narrative and cultural critique as sharp tools to understand his/her own oppressive reality.” (Belausteguigoitia, “Chicana/o and Latina/o Literary Studies in México”, p.103). Significantly, the formation of the learning subject as a *New Mestiza Subject* goes against the thrust of higher learning in which the body is necessarily left behind. Instead, the body is formed *alongside* the learning subject as students are asked to incorporate their own hybrid, gendered, racialized, and above all *embodied* experiences into knowledge production in the classroom.

“What these... *pedagogies of the double* make possible is to take part in the academic and social formation of students, researchers, and moreover, to constitute what Gloria Anzaldúa calls the *New Mestiza Subject*, a mixed political subject, who practices a “double,” a border, critical intercultural citizenship, referred to by Anzaldúa as maneuvers of “inner work and public acts”. *New Mestiz@ Subjects*, as Anzaldúa would call inhabitants of *El Mundo Zurdo*, practice a citizenship that produces doubles, maneuvers, critical cooperations as horizontal and radical democratic practices where there is a recognition of the other and where there is a *world in which there is room for many worlds*: a Mundo Zurdo. This expression is also a grammar of the Zapatistas’ language, “Un mundo donde quepan muchos mundos” [A world where many worlds fit].” P.98

Belausteguigoitia, M and María del Socorro Gutiérrez Magallanes. (2013). “Chicana/o and Latina/o Literary Studies in México.” *Routledge Companion to Latino/a Literature*. London and New York, Routledge: 95-106.

“It is a hidden but known fact that as students move forward in academia and leave behind grammar school and junior school and high school, they leave also behind the body. Students in academia need to gradually give up those corporeal signs which could compromise the veracity, verisimilitude and legitimacy of their knowledge... [But] what is canceled when the body is omitted? We are interested in the exact opposite: producing the body alongside an academic subject, an intermittent return to the body as the key to incarnation, a *detour* to the body at the most advanced levels of knowledge production and in the most de-corporized of places, the classroom.”

Marisa Belausteguigoitia “Tilting Pedagogies as Utopian Intervention” (lecture at “The Scholar and the Feminist” conference, March 2, 2013 Barnard College)

## Other References:

- Marisa Belausteguigoitia Rius, “Presentation on Borderlands: Body, Image and Word”, Augsburg, 26-29 April 2017
- Belausteguigoitia, M. (2013). “Strategies for a Transnational Reading of Border Writers: Gloria Anzaldúa, Rosario Castellanos, and Subcomandante Marcos: Pairing a Triangle.” *Translocalities/Translocalidades: Feminist Politics of Translation in Latin/a Americas*, eds. S. E. Alvarez and C. d. L. Costa. Durham, Duke University Press: 107-109,

## Tilting Pedagogies

Tilting pedagogies refer to the operations, to the inclinations, turns and tilts that produce an open, translucent classroom. To tilt the classroom means to “tear down its walls”, to incline towards what is taken to be “outside academia” and thus to produce an open classroom in which the urgent issues confronting the nation and the globe are incorporated (Belausteguigoitia, “Tilting Pedagogies as Utopian Intervention”). Tilted pedagogies thus propose that the streets are taken into the classroom at the same time as the classroom is taken into the street.

These are the operations that incline away from dominant knowledges and pedagogic experiences that dictate a strict separation between the learning subject, on the one hand, and the subject as embodied, on the other. Instead, tilting pedagogies “explore the redistribution of knowledge and the expectations regarding the body receiving education” (Belausteguigoitia, “Tilting Pedagogies as Utopian Intervention”). Utopian acts are here understood as those that effect this tilting, this inclination, so as to make the body – a body always in transit – appear in the classroom.

“We whirl and incline the classroom for the appearance of strategic subjects to understand urgent issues related with the violent and extraordinary events we are facing in Mexico today. We take the classroom to prison, to woman’s prison, to the military, to work with them against violence, and to the street. At the same time, we want to take the streets, its public squares, into our classroom. We have developed an inclination for certain appearances inside our classrooms, readings, performance, invitation, which make the street and the plaza appear inside it.”

“Tilting pedagogies could be understood as operations which favour the friction, with dimensions that revolve learning and position it at the border with the body and its unbalancing, its turns. With this I mean its contact with sexuality, as transit, as a suspended act, with activism as intervention, with academia as new archives and art as incarnation of knowledge... The tilting figure derives from some childhood memories in amusement parks, particularly a ride called tilt-a-whirl, which spins at such a speed that the body is clinched, so that its weight and gravity are felt. As Nancy would say, the body occupies the limit, the extreme. The action of tilting confronts the materiality of the body, on the one hand, and, on the other, it offers the possibility of changing its gravity and the sensation of its materiality.”

“A tilted space responds to the development of a very specific pedagogic proposition: a pedagogy which we have denominated tilted, configured by three twists and turns. One, the tilt produced by a gendered perspective in collision and coalition with queer, tilted sexualities. A located gaze, in an incarnated eye, which looks from oblique angles at power relations. Two, the tilt produced by positioning ourselves at the edge of a lot of things – of the space, of disciplines, of love, of bodily transits, from below. It’s at the edge, and at the limit. Three, the tilt provoked by the intention of making the body appear in the classroom. Looking into what the body means: having it, producing it, disappearing it, hurting it, suspending it.”

Marisa Belausteguigoitia “Tilting Pedagogies as Utopian Intervention” (lecture at “The Scholar and the Feminist” conference, March 2, 2013 Barnard College)

## **The Open Classroom**

Each of Belausteguigoitia’s pedagogical innovations – the pedagogy of the double, pedagogies of deferment, and tilting pedagogies – look to transform the classroom from a closed and hegemonic space into an open, heterogeneous and transnational classroom. The open classroom is the classroom reconfigured as a public space in which learning subjects can articulate their voices by engaging with subaltern knowledges and by positioning their own knowledge production from “the improper: bodies, unbalanced sexualities and the partial” (Belausteguigoitia, “Tilting Pedagogies as Utopian Intervention”). It is a space for the production of other intervals and scales, for the interruption of another narrative that defers any final signification, and for an “intermittent return to the body” (Belausteguigoitia, “Tilting Pedagogies as Utopian Intervention”). It is a space in which pedagogical *movidas* seek to facilitate contact with the other in such a way that borders are continually crossed, and to produce a *stage* in which the body can learn appear – but, significantly, learn also to disappear – within the classroom.

“My proposal explores the mechanics, the processed and the necessary inclinations for transforming the classroom into an open, public space, a square, place of contact, of excluded knowledge and absent bodies, a space for the appearance of collective practices that trace urgent issues.”

Marisa Belausteguigoitia “Tilting Pedagogies as Utopian Intervention” (lecture at “The Scholar and the Feminist” conference, March 2, 2013 Barnard College)

“*Movidas*, or maneuvers, are the operations that situate the teaching-learning subject... We maintain that as a result of this border and this “friction,” in our context, the classroom is transformed into both an opening, as in a wound, and into a space for crossing, as border: crossing fields (from cultural studies to gender studies, from gender studies to queer studies, to subaltern studies, and lastly to transnational studies), crossing concepts (from body to discourse, from

culture to subject, from power to resistance), and crossing cultures (Chicano, Latino, American, Western, and others.” Pp.95-96

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## **The Classroom as a Space of Appearance & the Translucent Classroom**

Through Belausteguigoitia’s pedagogical maneuvers, the classroom is reconfigured as a space of appearance or a stage. Pedagogical maneuvers aim to make something or someone *appear* in the classroom, to make visible the invisible, to translate the subaltern, to make the body central to learning. At the same time, however, Belausteguigoitia takes heed of the Lacanian warning that visibility can be a trap (Lacan 1973, p.93) in that it may summon surveillance and juridical mechanisms of control, it may provoke voyeurism and the fixing in place attendant on the imperial gaze. Belausteguigoitia thus appeals to Peggy Phelan’s figure of the translucent subject: the classroom is a space of appearance, a stage, in that it enables students to appear, but *qua* translucent classroom, it *also* teaches students to disappear, to protect themselves from expropriation and control.

“To locate the utopian mechanism it is necessary to understand the notion of *stage*. A stage is the place, as Diana Taylor writes, in which an event is developed or takes place, something happens in a stage. We can therefore bring forth the fact that we understand pedagogy as something that happens, as an action, as an effect of leaning towards the body in transit – not a settled body, a body in process, in transit. An act is not just something that happens to you just like that. An act is something that discloses a set of truths, it is the negative, unseen, dark, unexpected aspect that appears. An inclination, a displacement, which disturbs your regular place and favors visibility, appearance of the oblique, of the suspense, suspended.”

Marisa Belausteguigoitia “Tilting Pedagogies as Utopian Intervention” (lecture at “The Scholar and the Feminist” conference, March 2, 2013 Barnard College)

## **The “Wetback Canon”**

The “wetback” canon refers to the tradition of marginalized, subaltern and subjugated knowledges, the inclusion of which effects a “tilting” in the classroom and enables students to engage the other and articulate their own experiences and desires as embodied, “new mestiza subjects”. To teach the “wetback canon” would be to pursue theory as interruption, to legitimate and re-appropriate that which intervenes into hegemonic systems of knowledge.

“We turn to the ground-level canon, I call it “wetback canon”, for the inclination, the suspense, and desire. Diamela Eltit, Christina Rivera Garza, Gloria Anzaldúa, Clarice Lispector, Angela Davis, Rosario Castellanos, Comandante Esther, Las Madres de la Plaza de Mayo, and all the plazas, people of color, inmates, lesbians, migrants, the displaced, theorizing, talking, tilting, from transit and transited bodies, stigmatized but developing a capacity, a vocabulary for an outraged understanding, an ignited and indignant theory. Tilting pedagogies leans in favor of suspended bodies, in favor of ignition and of indignation as practices that incline towards the non-regulated, the new, the unexpected. Behind this scene, there is always a way of inventing a body, some body, of rearranging their pleasures and desire to escape the many walls that reduce us.”

“This disturbance relates to an academic maneuver which involves the act of quoting, citing. Who do you quote inside the classroom? Who do we read? Who and what do we make appear in that scene, in that classroom?”

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