



Review

Reviewed Work(s): Libre Acceso: Latin American Literature and Film through Disability Studies by Susan Antebi and Beth E. Jörgensen

Review by: Benjamin FraserSource: *Hispania*, Vol. 100, No. 1 (March 2017), pp. 137-138

Published by: American Association of Teachers of Spanish and Portuguese

Stable URL: <https://www.jstor.org/stable/10.2307/26387682>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <https://about.jstor.org/terms>



JSTOR

American Association of Teachers of Spanish and Portuguese is collaborating with JSTOR to digitize, preserve and extend access to *Hispania*

REVIEWS

Prepared by Domnita Dumitrescu



EDITORIAL POLICY: *Hispania* publishes reviews of selected books and electronic media in the following categories: Pan-Hispanic/Luso-Brazilian Literary and Cultural Studies; Linguistics, Language, and Media; and Fiction and Film. Publishers and authors should submit their materials for possible selection to the Book/Media Review Editor, **Domnita Dumitrescu, Department of Modern Languages and Literatures, California State University, Los Angeles, 5151 State University Dr., Los Angeles, CA 90032**. Submitted materials will not be returned to publishers or authors, even if they are not selected for review. Members of the AATSP who wish to be considered as reviewers should upload their information at mc.manuscriptcentral.com/hispan and send their CV to the Book/Media Review Editor at ddumitrescu@aatsp.org. *Hispania* will not accept unsolicited reviews and does not publish journal numbers, book notices, or reviews of works more than two years old. Due to the number of works that correspond to *Hispania*'s broad scope, not all requests to review specific items can be granted. We especially encourage, however, requests to review film and other media resources. An invitation to review does not guarantee publication. All reviews are evaluated by anonymous readers and publication decisions are based upon their comments and the discretion of the editors.

Pan-Hispanic/Luso-Brazilian Literary and Cultural Studies

Antebi, Susan, and Beth E. Jörgensen, eds. *Libre Acceso: Latin American Literature and Film through Disability Studies*. Albany: SUNY P, 2016. Pp. 290. ISBN 978-1-43845-967-7.

A volume quite aware of its unique positioning, *Libre Acceso* is a major contribution to the interdisciplinary field of Latin American disability studies. The importance of this positioning cannot be understated. The collection succeeds by staging an “encounter between two complex and vigorously debated disciplines: Latin American literary, film and cultural studies, and disability studies” (9). Wonderfully, it performs a “decolonization of disability studies” that is quite necessary (19) and opens “an interdisciplinary and transregional dialogue on disability studies” (20). The division of the edited volume into four sections suggests a thematic coherence that, in all honesty, is at odds with the true originality of the individual chapters, each of which might otherwise stand alone in any number of top-tier journal publications. But then again, if these essays were scattered throughout the disciplinary landscape of the wider field of Hispanic studies—where disability studies perspectives still do not receive the attention they deserve—readers would be unlikely to find them. *Libre Acceso* is a powerful call to Hispanist scholars to explore disability studies themes, but given its publication in English, it is simultaneously a call to disability studies scholars to see that the ‘global turn’ called for by the likes of Stuart Murray and Clare Barker—among others—is well underway.

The contributions that bookend the volume illustrate its unique position at the intersection of two fields. The first chapter after the introduction, “Blind Spot: Notes on Reading Blindness” is written by Lina Meruane, an acclaimed Chilean novelist who here self-reflexively considers her own approach to writing. The epilogue titled “#YoSoy” is written by Robert McRuer, a renowned disability studies scholar rooted in an English department who here revisits the book’s contents in light of an expanding Latin American and ultimately global perspective on disability. The chapters in-between take on cultural production from Argentina, Brazil, Chile, Colombia, Cuba, Mexico, and Peru, but do so dialoguing with what often seems to be required reading for disability studies scholars: not only McRuer, but also Michel Bérubé, David Bolt, Thomas Couser, Lennard Davis, Nirmala Erevelles, Rosemarie Garland-Thomson, Rod Michalko, David T. Mitchell, Michael Oliver, Jasbir Puar, Ato Quayson, Carrie Sandahl, Tom Shakespeare,

Tobin Siebers, Sharon L. Snyder, Tanya Titchkosky and more. The contributions deftly navigate this disciplinary combination in their own way, incorporating the work of well-known and lesser-known names (Gabriel García Márquez, Jorge Luis Borges, Elena Poniatowska, Gabriela Brimmer, Ekiwah Adler-Beléndez, Roberto Bolaño, João Guimarães Rosa, Reinaldo Arenas, Antonio José Ponte, Miriam Alves, Mario Bellatin and Carmen Boullosa), and also a selection of recent films deserving of even greater attention than has been devoted to them (*Las buenas hierbas*, *El violín*, *La teta asustada*, *Japón*, *Estamira*). The book's contributions—by Meruane, Goldstein, Jørgensen, Prout, Antebi, Dickman-Burnett, Garrett, Souza, Schindler, Gavioli, Kanost, Hind, Espinosa and McRuer—are all accessible for a scholarly audience and will be of interest to readers of many humanities and social science disciplines.

At the risk of veering away from an exhaustive discussion of *Libre Acceso* itself, I want to highlight the volume's contribution in a way that acknowledges what is sometimes perceived as a distance between Hispanic studies and disability studies. This volume reminds me of what I love about Hispanic studies: its close reading strategies, its versatile methods, its ability to engage ideas on culture and society in ways that are immersive, context-dependent, interdisciplinary, theoretically critical and politically relevant. If recent books such as *The End of Normal* (Davis 2013) and *The Biopolitics of Disability* (Mitchell with Snyder 2015) are any indication, disability studies as a discipline has reached a point in which, arguably, it is examining its historical assumptions more carefully. But it is interesting to consider that while so much effort has been devoted to rethinking the theoretical foundations of work on disability, so little thought has been devoted to exploring how those foundations impact contexts other than the United States and the United Kingdom. These two sites—sites that, depending who you ask, have been seen as representing two distinct formulations of the discipline—are the preferred cultural locations of disability studies. And yet despite the call for a global turn in the field, there are limitations to such a turn. These limitations stem from the fact that the innovative and periodic internal changes that have impacted the field, for all their strengths, tend to preserve the Anglophone borders of disability studies. In this context, Antebi and Jørgensen's *Libre Acceso* offers itself up as a test, asking just how interdisciplinary and just how global the field of disability studies is really willing to be.

Benjamin Fraser

East Carolina University

Bolaños-Fabres, Patricia, Tania Gómez, and Christina Mougoyanni Hennessy, eds. *Gender in Hispanic Literature and Visual Arts*. Lanham: Lexington, 2016. Pp. 176. ISBN 978-1-49852-119-2.

The editors of *Gender in Hispanic Literature and Visual Arts* aim “to reveal the cultural perspective around gender in the Hispanic world” (ix). Moreover, because today’s “theoretical approaches” must account for “infinite gender identities within a continuous spectrum,” the issues at stake, namely the power of “Western patriarchal and privileged androcentric systems,” require that the “mimetic mediums of social values and stances,” namely literature and cinema, be addressed by a “polyphonic” range of viewpoints (ix–x). To this end, with an eye toward exposing strategies of resistance, the ten contributors consider works of fiction, poetry, performance, and film from artists of Latin America and Spain. The intended audience, no doubt, will find little to question about the merit of this project, but may feel the execution falls short. Despite some novel insights, much of the writing remains problematic.

A successful chapter is that of Christina Karageorgou-Bastea. Her reading of the relationship between word and visual image in the poetry of Cristina Peri Rossi engages the reader. Claims about the “inherent violence hidden in the ekphrastic practice” (121) make evident how the Uruguayan poet, as “female curator” (127), captures the gendered layers of the “eye/I” (125) in history and aesthetics. The argument stresses the “historiographical rather than the semiotic”