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She was the editor of the critical anthology MAKING FACE, MAKING SOUL/HACIENDO CARAS: CREATIVE AND CRITICAL

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PERSPECTIVES BY FEMINISTS OF COLOR (Aunt Lute Books, 1990), co-editor of This Bridge Called My Back: Writings by Radical Women of Color, and winner of the Before Columbus Foundation American Book Award. She taught creative writing, Chicano studies, and feminist studies at University of Texas, San Francisco State University, Vermont College of Norwich University, and University of ...

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to be useful, to make the political personal. Making Face, Making Soul/Haciendo Caras, edited by veteran writer, shaman, witch Gloria Anzaldua, is an hospitable and gener-ous altar, filled with engaging, seductive, new and familiar gifts. Out of her drive to con-tinue the work she and co-editor, Cherrie Moraga, undertook in This Bridge to provide

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Among Chicanas/méxicanas, haciendo caras, “making faces,” means to put on a face, express feelings by distorting the face — frowning, grimacing, looking sad, glum or disapproving. For me, haciendo caras has the added connotation of making gestos subversive gestures, the piercing look that questions or challenges, the look that says, “don’t walk all over me,” ...

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Gloria Anzaldúa was a Chicana-tejana-lesbian-feminist poet, theorist, and fiction writer from south Texas. She was the editor of the critical anthology MAKING FACE, MAKING SOUL/HACIENDO CARAS: CREATIVE AND CRITICAL PERSPECTIVES BY FEMINISTS OF COLOR (Aunt Lute Books, 1990), co-editor of This Bridge Called My Back: Writings by Radical Women of Color, and winner of the Before Columbus ...

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