

The background features a vintage-style compass in the upper left corner, showing cardinal directions (N, SE, E, S) and degree markings (120, 140, 160, 180). Below the compass is a portion of an old map with faint, illegible text and lines. The overall color palette is warm, with shades of beige, tan, and brown.

Elaborating a (Digital) Methodology of the Oppressed in US Latinx Digital Humanities

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Recovering the US Hispanic Literary Heritage, University of Houston

@LGauth19

#mithdd #usLdh

From the Margin to the Center

Those already marginalized in society and the academy can also find themselves in the liminal spaces of this field. By **centering the lives of women, people of color, and disabled folks**, the types of possible conversations in **digital humanities shift**. The move **“from the margin to the center”** offers the opportunity to engage new sets of theoretical questions that expose implicit assumptions about what and who counts in digital humanities as well as exposes **structural limitations** that are the inevitable result of an **unexamined identity politics** of whiteness, masculinity, and ablebodiness.

Bailey, Moya Z. “All the Digital Humanists Are White, All the Nerds Are Men, but Some of Us Are Brave.” *Journal of Digital Humanities*, vol. 1, no. 1, 2011, n.p.

I. Recovering the US Hispanic
Literary Heritage

II. What is/are digital
humanities (DH)?

III. Archives and Colonialism

IV. Decoloniality and DH

V. Affect and materiality for
DH methods



Image courtesy of Recovering the US Hispanic
Literary Heritage

Recovering the US Hispanic Literary Heritage

- a.k.a. “Recovery”
- <https://artepublicopress.com/recovery-project>
- Twitter: @AppRecovery
- #usLdh (US Latinx Digital Humanities)



Social media networking

- #usLdh
- #SouthwesternDH
- List of DH projects:
<https://tinyurl.com/ybym3yx5>
- Bibliography:
<https://tinyurl.com/ydb6psh7>



What is/are Digital Humanities (DH)?

- whatisdigitalhumanities.com
- Use of digital tools to analyze or visualize humanities projects
- The intersection of the humanities with computers



What is/are Digital Humanities (DH)?

– Research, teaching, & learning

about

- Literature, history, the arts (i.e. the humanities)

in

- Digital ways (building & using software, websites, datasets, etc.)

and

- **Humanities thinking**, applied to the digital

Visconti, Amanda. “A digital humanities what, why, & how (DLF research network talk).” HASTAC blog, 25 July 2016.

ESCUCHE!

**LA HORA
BAUTISTA**

EL PROGRAMA FAVORITO
DEL PUEBLO.

REV. J. L. NOVARRO, DIRECTOR
• Predicador • Amigo • Consejero • Filantropo

• BECAS PARA ESTUDIANTES • CAMPAÑA EVANGEL-
ISTICA • SERVICIO DE RESSURRECCION • CANASTOS
DE NAVIDAD • CAMPAÑAS DE BENEVOLENCIA

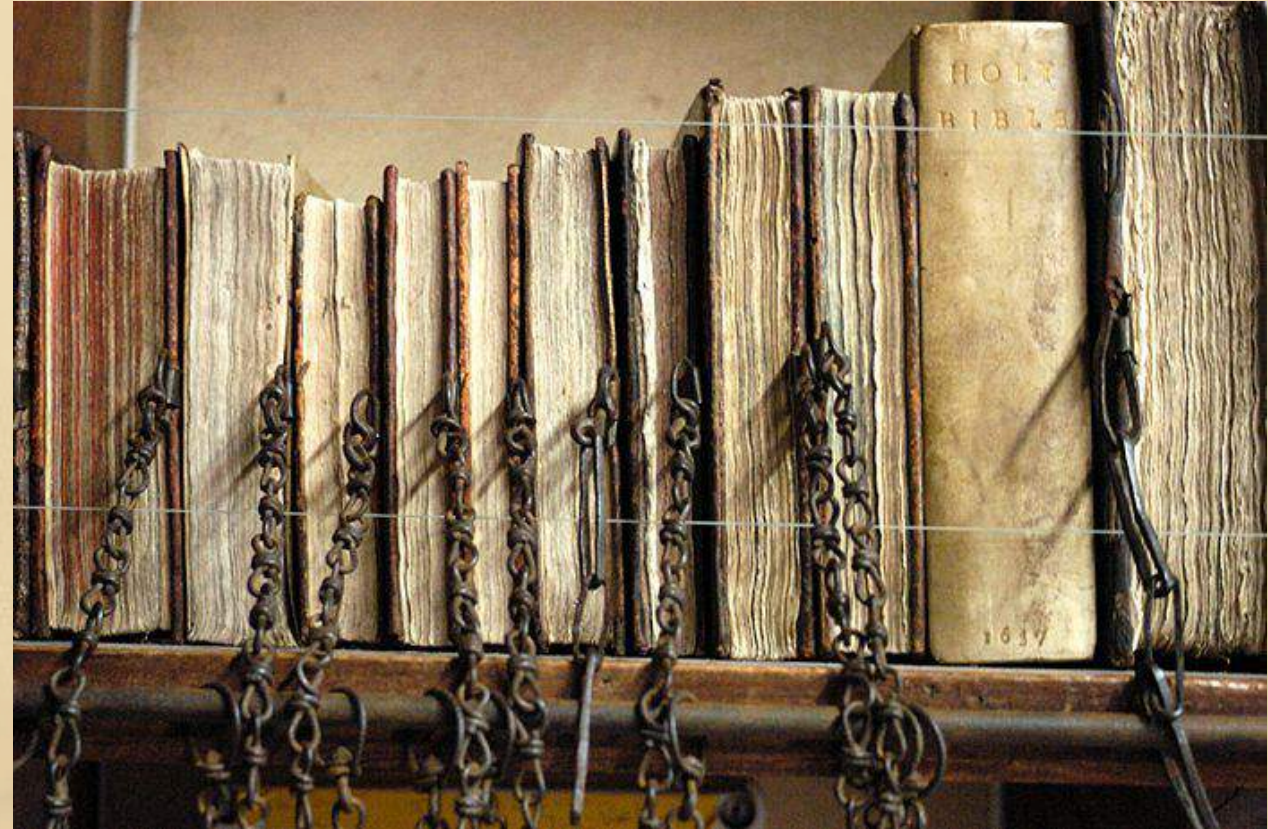
4:45 cado dia KLVV, HOUSTON 1480 KC en su radio

PREPARED BY THE PUBLIC RELATIONS DEPARTMENT

From the James L. Novarro Collection, courtesy of Recovering the US Hispanic Literary Heritage

History and Archives

“...history now organizes the document divides it up, distributes it, orders it, arranges it in levels, establishes series, distinguishes between what is relevant and what is not, discovers elements, defines unities, describes relations”



Foucault, Michel. *The Archeology of Knowledge*. London: Tavistock Publications, 1972, p. 146



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Mission, Aim and Objectives

Archives constitute the memory of nations and societies, shape their identity, and are a cornerstone of the information society. By providing evidence of human actions and transactions, archives support administration and underlie the rights of individuals, organisations and states. By guaranteeing citizens' rights of access to official information and to knowledge of their history, archives are fundamental to identity, democracy, accountability and good governance.

The Mission, Aim and Objectives are enshrined in the ICA's Constitution.

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Archives and Colonialism

“...colonialism is not simply content to impose its rule upon the present and the future of a dominated country. Colonialism is not satisfied merely with holding a people in its grip and emptying the native’s brain of all form and content. By a kind of perverse logic, **it turns to the past of the oppressed people, and distorts it, disfigures it and destroys it.**”

Fanon, Frantz. *The Wretched of the Earth*. Trans. Richard Philcox, Grove Press, 2004.

Migrant Archives

“Migrant archives reside in obscurity and are always at the edge of annihilation. They are the texts of the past that have not been written into the official spaces of archivization.”

(37)



Lazo, Rodrigo. “Migrant Archives: New Routes in and out of American Studies.” *States of Emergency*. Eds. Russ Castronovo and Susan Gillman. University of North Carolina Press, 2009, pp. 36-54.

Image from Leonor Villegas de Magnón Collection, courtesy of Recovering the US Hispanic Literary Heritage



Pedagogy and Methodology

DECOLONIAL AND POSTCOLONIAL THEORIES FOR DH

Koh, Adeline. "Why the World Needs #DHPoco, Part 2." *#DHPoco: Postcolonial Digital Humanities Tumblr*. no. 32. 5 Dec. 2013.
<http://dhpoco.tumblr.com/>

Postcolonialism vs. Decolonialism

- **Postcolonial theory:** critiques the formal colonial matrix of power (Macro).
- **Decoloniality:** approaches to colonality (the underlying colonial structures that continue to exist even today) that try to de-link from colonial epistemologies and ontologies.

Decoloniality as Pedagogy

“Decolonization has a fundamentally pedagogical dimension—an imperative to understand, to reflect on, and to transform relations of objectification and dehumanization, and to pass this knowledge along to future generations.”



Alexander, Jacqui M. and Chandra Talpade Mohanty (eds.)

“Introduction,” *Feminist Genealogies, Colonial Legacies, Democratic Futures*.

Routledge, 1997, pp. xxviii-xxix.

The Decolonial Imaginary

“[The decolonial imaginary] can help us rethink history in a way that **makes agency for those on the margins transformative**....The colonial mindset believes in a normative language, race, culture, gender, class, and sexuality....I propose a decolonial imaginary as a rupturing space, the alternative to that which is written in history....**How do we contest the past to revise it in a manner that tells more of our stories?** In other words, how do we decolonize our history? To decolonize our history and our historical imaginations, **we must uncover the voices from the past that honor multiple experiences**, instead of falling prey to that which is easy—allowing the white colonial heteronormative gaze to reconstruct and interpret our past.”

Pérez, Emma. “Queering the Borderlands: The Challenges of Excavating the Invisible and Unheard.” *Frontiers: A Journal of Women Studies*, vol. 24, no. 2/3, 2003, pp. 122-131.

“Are We Good Neighbors?” (forthcoming)

Poteet Elementary School

The children in a Poteet Elementary School eighth grade class are segregated by their teacher.

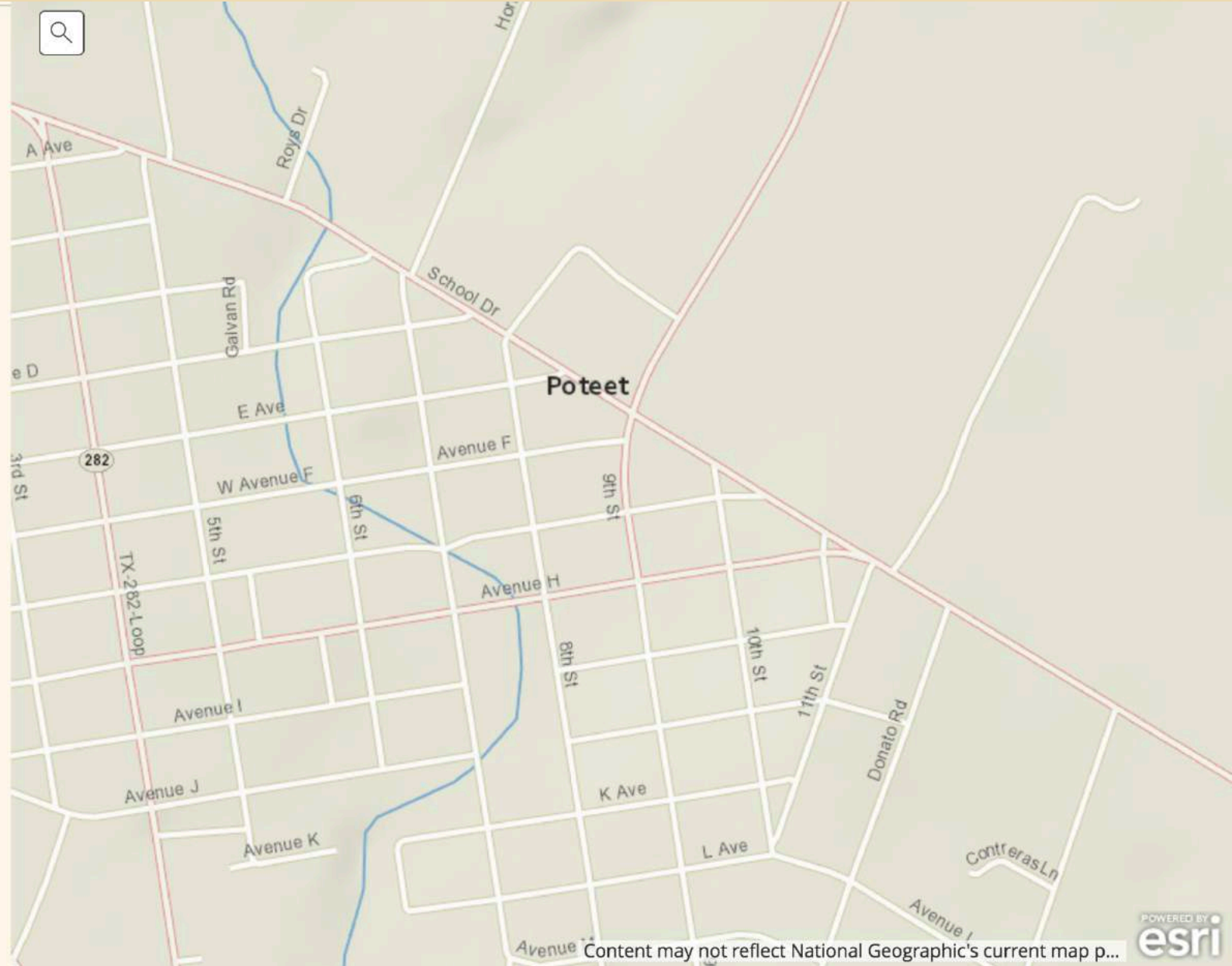
THE STATE OF TEXAS, COUNTY OF BEXAR

Our names are Manuela Suarez, Josefina Leal, Consuelo Guzman, Pedro Buitron and Hector Martell. We live in Poteet, Texas, and are 8th grade students in the Poteet Elementary School.

On March 6, 1947, Mrs. Leola Kloss, our teacher in said grade, separated all the students of Mexican descent from those of Anglo-American extraction, placing the former on one side of the room and the latter on the other. There are 32 students in the eighth grade, 11 of which are of Mexican lineage. We have always gotten along very well with the Anglo-American students.

When Miss Manuela Suarez asked Mrs. Leola Kloss why she was separating us she replied that she wanted to know whether we could get along better this way and also whether we could make better grades when separated from the others.

The children of Mexican descent are segregated from the Anglo-American children up to and including the fifth grade. They are housed in separate buildings.

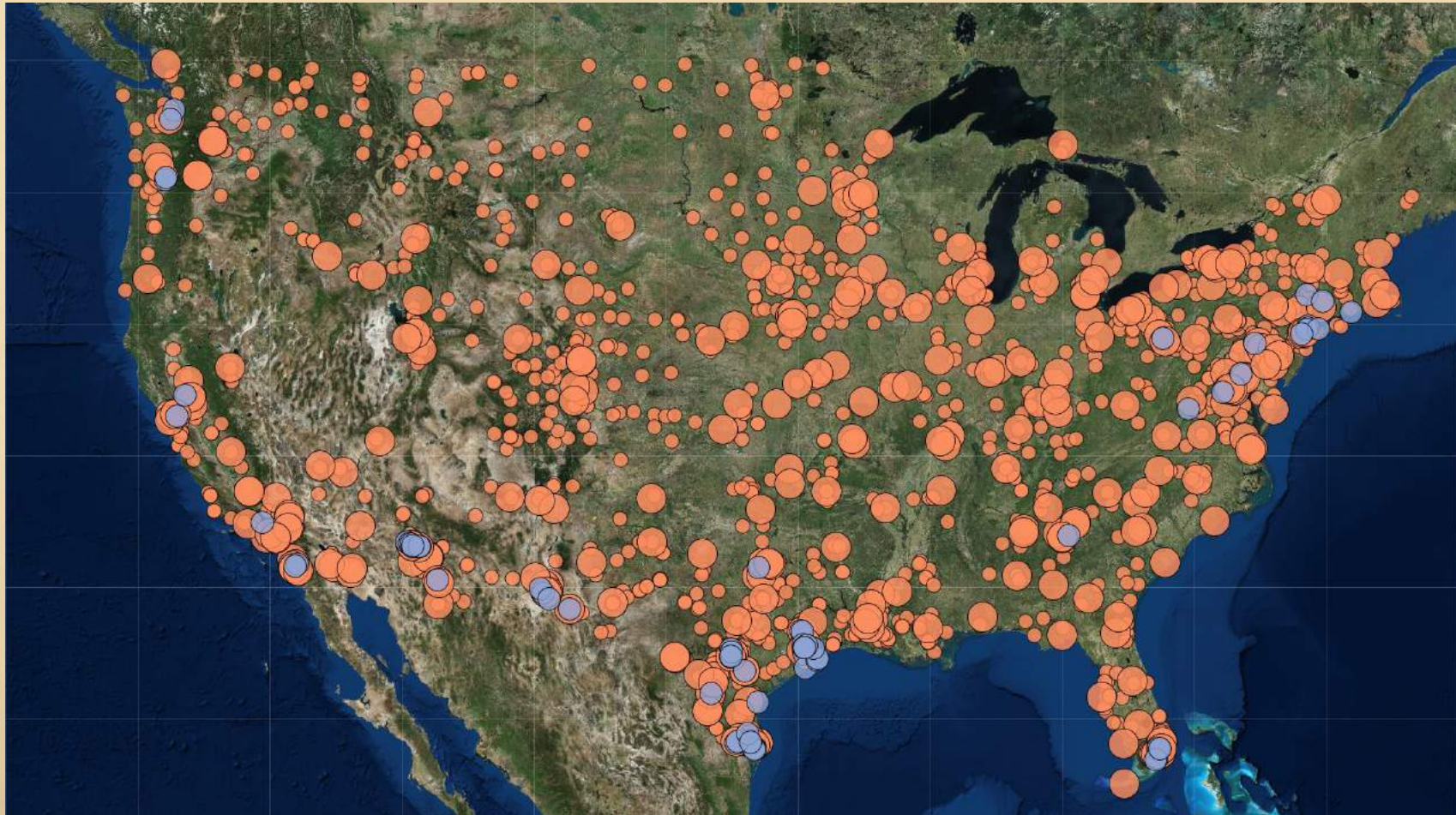


A Theory in the Flesh

“A theory in the flesh means one where the physical realities of our lives—our skin color, the land of concrete we grew up on, our sexual longings—all fuse to create a politic born out of necessity.... We do this bridging by naming our selves and by telling our stories in our own words.”

Moraga, Cherríe. “Entering the Lives of Others,” in *This Bridge Called My Back*. (eds.) Moraga and Gloria Anzaldúa, 1981.

Torn Apart/Separados



ICE facilities visualization, <http://xpmethod.plaintext.in/torn-apart/volume/1/>

Methodology of the Oppressed: Love as a Hermeneutic

- “...love is reinvented as a political technology, a body of knowledges, arts, practices, and procedures for re-forming the self and the world”

Sandoval, Chela. *Methodology of the Oppressed*. University of Minnesota Press, 2000.



Adriana Garcia, *Liminal Incubation*, 2012
<http://www.adrianamjgarcia.com>



THE STATE OF TEXAS, COUNTY OF BEXAR

My name is Amada B. Quesnot. I am a native born citizen of the United States of America, and reside at 2518 Leal Street, in San Antonio, Texas. I am married. My husband is Mr. Gus Quesnot, who is a citizen of the United States of America and a veteran of World War No. 1. We have a boy, Adrian Quesnot, in the United States Army and is now stationed at Fort Bliss, Texas.

At the suggestion of Dr. O. S. Moore, of this city, on Thursday, November 13, 1941, about noon, I took my child, Eugene Edward Quesnot, who is 5 years old, to the M. & S. Clinic, 215 Camden Street, San Antonio, Texas, for treatment. The lady in charge in the Social Workers' Room asked me if I was a Latin American and when I replied in the affirmative she stated that no Latin American children were accepted for treatment at that Clinic. She added that it applied to all children of French, Italian, Spanish or Mexican extraction.

Further deponent sayeth not. Amada B. Quesnot.

Sworn to and subscribed before me this 17th day of November, A. D. 1941.

Alonso S. Perales,
Notary Public in and for Bexar County, Texas.

HEADQUARTERS SECOND DIVISION
FORT SAM HOUSTON, TEXAS.

February 8, 1941.02

Mr. Alonso S. Perales, Director General
League of Loyal Americans
714 Gunter Building
San Antonio, Texas.

Dear Mr. Perales:

Further reference is made to your kind and courteous communication of December 24, 1940, wherein you state that you are reliably informed that certain barbers are discriminating against American soldiers of Mexican descent, attired in United States Army uniforms, merely because of their racial extraction.

While Article 157 of the Texas Penal Code makes it an offense, punishable by a fine, for any person to discriminate against anyone because of his membership in the United States Army, or because of his wearing any Army uniform; unfortunately, in the instant case, the discrimination complained of was due to the nativity of the soldiers and not because of their being soldiers; consequently, this law would not apply. However, I have had the co-operation of Mr. John R. Shook, District Attorney of Bexar County, Texas, with whom I have collaborated on the subject and I am advised there is now no desire on the part of the barbers to discriminate against any soldiers who may present themselves for service.

I appreciate your expression of loyalty and good will and while I can only apply corrective measures where authorized by statute, I assure you I shall at all times endeavor to do my utmost toward furthering the splendid spirit manifested in your letter.

Very truly yours,

James L. Collins
JAMES L. COLLINS,
Major General, U. S. Army,
Commanding.



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PARA MI HIJA DELIA, EN SU DECIMO CUMPLEAÑOS.-

--

Tengo en mi ~~hogar~~ ~~santo~~ hogar una muñeca
que ~~habla, duerme, habla y juega,~~
~~canta,~~
que duerme, juega, habla y canta....
con unos ojos lindos que platican
y una cara de reina que me encanta...

Hoy, al ~~cumplir~~ ~~mi~~ ~~corra~~ sus diez años
mi corazón se llena de alegría,
y bendito a Dios que me ha dejado
vivir para ~~besarla~~ ~~en~~ este día.....

Quando nacio ~~tu~~ ~~una~~ grandes temores
de ~~ya~~ ~~no~~
no vivir hasta
pues tu me
¡Gracias, Señor, ~~porque~~ ~~me~~ ~~permitiste~~....
~~Verla crecer,~~
Verla crecer, ~~ponido~~ de canela!
Y ahora, te pido que me des cien años
para ~~verla~~ ~~mi~~ muñeca hecha una abuela!

Pinkston, Ada. *Women*/"The Bridge Called My Back or the Never Ending Labor of Creating Space to Move Past the -isms." *Color: Women of Color Working With Color*. Mosley Gallery, University of Maryland, Eastern Shore.





Gracias!