

## ◆ Contributors

**Txetxu Aguado** teaches in the departments of Spanish, Comparative Literature, and Women and Gender Studies at Dartmouth College. His research studies the interplay of post-utopian narratives, aesthetics, and politics in Spanish essay writing as well as the articulation of national, postnational, and peripheral identities in contemporary Spain. His book, *La tarea política: narrativa y ética en la España posmoderna* (2004), focuses on the role the literary (narrative) plays in the formulation of political and identitarian projects for Spanish civil society. His second book, *Tiempos de ausencias y vacíos: escrituras de memoria e identidad* (2010), analyzes the Spanish political context and its multiple imaginings of statehood, cultural identity, and history.

**Josefina Alcázar** is a sociologist and researcher at the Centro Nacional de Investigación, Documentación e Información Teatral Rodolfo Usigli, CIT-RU-INBA. She is the author of *Performance: un arte del yo. Autobiografía, cuerpo e identidad* (2014); *La cuarta dimensión del teatro: Tiempo, espacio y video en la escena moderna* (2011); and *Universidad y financiamiento* (1984). She is the editor of *Arte-Acción y Performance en los muchos Méxicos*; *Performance y Arte Acción en América Latina* (2005) and *Performance y teatralidad* (2005). She has compiled the CD's performance series *Mujeres en Acción* and *Serie Performance en México*. She has taught in Birkbeck, London University, Centro de Estudios México-Estados Unidos, and University of California San Diego, among others.

**Susan Antebi** is Associate Professor of Spanish at the University of Toronto, and Director of the Latin American Studies Program. Her research focuses on disability and corporeality in the contexts of Mexican cultural production. She has published on discourses of public health and architectural aesthetics in post-Revolutionary urban Mexico, on the roles of disability and racialization in genomic medicine, and on the production and circulation of disability in Mexican literature, film and public space. She is the author of *Carnal Inscriptions: Spanish American Narratives of Corporeal Difference and Disability*, (Palgrave-Macmillan, 2009), and co-editor, with Beth Jörgensen, of *Libre Acceso: Latin American Literature and Film through Disability Studies* (SUNY Press, 2016). Her book in progress is titled *Eugenics and Intercorporeality: Reading Disability in Twentieth Century Mexican Cultural Production*. She serves on the editorial boards of *Disability and the*

### **Freakish Encounters**

*Hispanic Issues On Line* 20 (2018)

*Global South: An International Journal*, and *Disability Studies Quarterly*.

**Arturo Arias** is John D. and Catherine T. MacArthur Foundation Professor of the Humanities at the University of California, Merced. He has published *Taking their Word: Literature and the Signs of Central America* (2007), *The Rigoberta Menchú Controversy* (2000), *The Identity of the Word: Guatemalan Literature in Light of the New Century* (1998), and *Ceremonial Gestures: Central American Fiction 1960-1990* (1998), as well as a critical edition of Miguel Angel Asturias's *Mulata* (2000). Forthcoming in 2017 is Volume I of *Recovering Lost Footprints: Contemporary Maya Narratives*. 2001-2003 President of the Latin American Studies Association (LASA), professor Arias co-wrote the film *El Norte* (1984), and has published six novels in Spanish, two of which have been translated to English (*After the Bombs*, 1990, and *Rattlesnake*, 2003). He was given the Miguel Angel Asturias National Award for Lifetime Achievement in Literature in 2008 in his native Guatemala.

**Luis Avilés** is an Associate Professor and Chair of the Department of Spanish and Portuguese at the University of California, Irvine. He has published a book entitled *Lenguaje y crisis: las alegorías del Criticón* (1998). A new book entitled *Avatares de lo invisible: espacio y subjetividad en los Siglos de Oro* will be published by Iberoamericana Vervuert in 2017. He has also published several articles on another book project that focuses on topics such as liberality, hospitality, friendship, and magnanimity in the context of war and violence. He is co-editor of the edition *Representaciones de la violencia en América Latina* (Iberoamericana Vervuert, 2015).

**Roger Bartra** is a Mexican sociologist and anthropologist. Recipient of the Guggenheim Fellowship in 1985, he is well known for his work on Mexican identity in *The Cage of Melancholy. Identity and Metamorphosis in the Mexican Character*, his social theory on *The Imaginary Networks of Political Power* and, recently, for his anthropo-clinical theory of the "exocerebro" (exo-brain), that argues that the brain is partly constructed by its "cultural prostheses", external socio-cultural elements that complete it. He is currently an Emeritus Researcher at Mexico's National Autonomous University, where he has worked since 1971 and an Honorary Research Fellow at the Birkbeck College of the University of London.

**David R. Castillo** is Director of the Humanities Institute at SUNY Buffalo and Professor of Spanish in the department of Romance Languages and

Literatures. He is the author of *Baroque Horrors: Roots of the Fantastic in the Age of Curiosities* (2010) and of *Awry Views: Anamorphosis, Cervantes, and the Early Picaresque* (2001), and co-author of *Zombie Talk: Culture, History, Politics* (2016) and, with William Egginton, of *Medialogies: Reading Reality in the Age of Inflationary Media* (2017). Castillo has also co-edited *Reason and Its Others: Italy, Spain, and the New World* (2006), *Spectacle and Topophilia: Reading Early Modern and Postmodern Hispanic Cultures* (2012), and *Writing in the End Times: Apocalyptic Imagination in the Hispanic World* (forthcoming).

**Julia Chang** is Assistant Professor of Hispanic Studies at Cornell University. Her research interests include nineteenth-century Spanish literature with a special focus on the realist novel, gender and sexuality studies, medical hygiene, and colonialism in the Philippines. Her work has appeared in *Revista de Estudios Hispánicos*, *Hispanic Review*, and *Journal of Spanish Cultural Studies*.

**Antonio Córdoba** is Assistant Professor in the Department of Modern Languages and Literatures at Manhattan College. His research focuses on the interaction between modernity, wonder, and the sacred in Latin American and Spanish literatures. He is the author of *¿Extranjero en tierra extraña? El género de la ciencia ficción en América Latina* (2011), and the coeditor of *The Sacred and Modernity in Modern Spain: Beyond the Secular City* (2016).

**William Egginton** is the Decker Professor in the Humanities and Director of the Alexander Grass Humanities Institute at Johns Hopkins University. His research and teaching focus on Spanish and Latin American literature, literary theory, and the relation between literature and philosophy. He is the author of numerous books, including *How the World Became a Stage* (2003), *Perversity and Ethics* (2006), *A Wrinkle in History* (2007), *The Philosopher's Desire* (2007), *The Theater of Truth* (2010), *In Defense of Religious Moderation* (2011), *The Man Who Invented Fiction: How Cervantes Ushered in the Modern World* (2016), *The Splintering of the American Mind: Identity Politics, Inequality, and Community on Today's College Campus* (2018) and, with David Castillo, *Medialogies: Reading Reality in the Age of Inflationary Media* (2017).

**Ricardo de la Fuente Ballesteros** is Associate Professor of Department of Spanish Literature at the University of Valladolid and Dean of the College of Education at the "Duques de Soria" campus. His field of research includes Spanish and Latin American literature of the *fin de siècle*, Orientalism and the-

ater of the nineteenth and twentieth centuries. He is the author of 57 books and 140 articles, including critical editions of Unamuno, Ganivet, Rubén Darío, Zorrilla, and Gómez Carrillo. Other books include *Historia de las revistas literarias mexicanas (1894-1946)*. Vol I: *De “El Renacimiento” a las revistas modernistas (1869-1911)* (2014); *El teatro durante la guerra civil en Valladolid* (2008); *Introducción al teatro español del siglo XX (1900-1936)* (1988).

**Benjamin Fraser** is Professor of Hispanic Studies and Chair of the Department of Foreign Languages and Literatures at East Carolina University. He is the author of *Encounters with Bergson(ism) in Spain* (2010), *Henri Lefebvre and the Humanities* (2011), *Disability Studies and Spanish Culture: Films, Novels, the Comic and the Public Exhibition* (2013), *Understanding Juan Benet: New Perspectives* (2013), *Antonio López García’s Urban Everyday Worlds: A Philosophy of Painting* (2014), *Toward an Urban Cultural Studies: Henri Lefebvre and the Humanities* (2015), *Digital Cities: The Interdisciplinary Future of the Urban Geo-humanities* (2015) and *Cognitive Disability Aesthetics: Visual Culture, Disability Representations, and the (In) Visibility of Cognitive Difference* (forthcoming in 2018). He has edited the volumes *Deaf History and Culture in Spain* (2009) and *Cultures of Representation: Disability in World Cinema Contexts* (2016).

**Carlos A. Jáuregui** is an Associate professor of Latin American Literature and Anthropology at the University of Notre Dame. Author of *Canibalia. Canibalismo, calibanismo, antropofagia cultural y consumo en América Latina*, Casa de las Américas Award 2005 (2008), *Theatre of Conquest: Carvajal’s Complaint of the Indians in the “Court of Death”* (2008) and *Querrela de los indios en las Cortes de la Muerte (1557) de Michael de Carvajal* (Universidad Nacional Autónoma de México, 2002). Coeditor of *Heterotropías: narrativas de identidad y alteridad latinoamericana* (Iberoamericana 2003, with Juan Dabove), *Colonialidad y crítica en América Latina* (Universidad de Puebla 2007), *Revisiting the Colonial Question in Latin America* (Iberoamericana 2008, con Mabel Moraña), *Coloniality at Large. Latin America and the Postcolonial Debate* (Duke UP 2008, with Enrique Dussel and M. Moraña) and *Of Rage and Redemption: The Art of Oswaldo Guayasamín* (Vanderbilt University 2008, with Joseph Mella y Edward Fischer).

**Daniel Link** is Professor of Literature of the 20th century at the Universidad de Buenos Aires. He also coordinates the Program of Latin American Literary Studies and the Interdisciplinary Center in Studies and Politics of gender in Universidad Nacional de Tres de Febrero. He is the author of *La chancha con cadenas*; *Cómo se lee* (translated into Portuguese); *Leyenda*.

*Literatura argentina: cuatro cortes; Clases (Literatura y disidencia); Fantasmas: imaginación y sociedad; Suturas. Imágenes, escritura, vida* (translated into Portuguese); and *La lógica de Copi*. He has also published novels—*Los años noventa; La ansiedad; Montserrat; La mafia rusa*—and collections of poems: *La clausura de febrero y otros poemas malos* and *Campo intelectual y otros poemas*.

**Ángel Loureiro** is Professor of Spanish at Princeton University where he teaches Spanish literature, film, photography and critical theory. His publications focus mainly on Spanish contemporary literature and culture. His book *Huellas del otro. Ética de la autobiografía en al modernidad española*, an adaptation of a book originally published in English, appeared in Postmetrópolis Editorial in 2016.

**Gonzalo Martín de Marcos** is Assistant Professor of Spanish and Hispanic Literatures in the Department of Spanish at Pontificia Universidad Madre y Maestra (Santo Domingo, Dominican Republic), where he also heads the Department of General Education. He is the author of articles on contemporary Spanish literature, terrorism studies and theory of argumentation, including “Doctor Pasavento, héroe posmoderno,” “Simetrías del terrorismo en *Ardor guerrero* (1995) and *Plenilunio* (1997), de Antonio Muñoz Molina,” “Del *logos* al *mythos*: dos casos de la narrativa hispánica del siglo XX,” and “Falacia *ad terrorem* en el discurso público sobre terrorismo.” He has also published books on *La Regenta*, by Leopoldo Alas Clarín, and *Los heraldos negros*, by César Vallejo.

**Sara Muñoz-Muriana** is Associate Professor at Dartmouth College, where she teaches and specializes in eighteenth- and nineteenth-century Spanish literature and culture. She has published essays on Galdós, Pardo Bazán, Goya, Buñuel and on issues related to gender, religion, fashion, theater, the urban and the masses. Her current research includes urban studies, material culture, gender representations, the aesthetics of the monstrous in Spanish culture, and the socio-political realities of the eighteenth and nineteenth centuries as constructed in Spanish cinema. She is the author of *‘Andando se hace el camino’: calle y subjetividades marginales en la España del XIX*, on the function of the street in shaping the new subjectivities that emerged in Spain in the context of the modern city during the transition to industrial societies.

**Alberto Sandoval-Sánchez** is Professor Emeritus of Latina/o Studies at Mount Holyoke College, Massachusetts. He is the author of *José Can You See?: Latinos On and Off Broadway* (U of Wisconsin P, 1999) and co-editor

of *Puro Teatro: A Latina Anthology* (U of Arizona P, 2000, in collaboration with Nancy S. Sternbach from Smith College); followed by a critical study, *Stages of Life: Transcultural Performance and Identity in Latina Theatre* (Arizona, 2001). He has published numerous articles in books and journals on Latina/o theatre and performance, Latinas/os on Broadway, queer culture and AIDS, colonial/transcultural/border identity, and Puerto Rican migration and the diasporic imaginary. His recent research project centers on Puerto Rican 19th century painter Francico Oller and his artistic masterpiece *El Velorio/The Wake*. Sandoval-Sánchez co-founded in 2011 the New England Consortium of Latina/o Studies. He is both a cultural critic and a creative writer.

**Analola Santana** is Associate Professor of theatre and performance in the Department of Spanish and Portuguese at Dartmouth College. Her first book, *Teatro y Cultura de Masas: Encuentros y Debates* (México: Editorial Escenología 2010), examines the relationship between mass culture and theatrical production in Latin America. Her forthcoming book considers the significance of theatrical practices that use the “freak” as a medium to explore the continuing effects of colonialism on Latin American identity. She has published articles in several journals, including *GESTOS*, *Latin American Theatre Review*, *Letras Femeninas*, *Paso de gato*, *Chasquí*, *Theatre Topics*, and *Cuadernos de literatura*. She works as a professional dramaturg and is a company member of Mexico’s famed Teatro de Ciertos Habitantes.

**Paola Uparella Reyes** is a PhD candidate in Spanish, University of Notre Dame. At the intersection of colonial and gender studies and biopolitics, her work focuses on diverse literary, artistic and medical scopic regimes and representations of the female genitalia in Early-Modern Latin America and Spain.

**Noël Valis** is Professor of Spanish at Yale University. She writes on modern Spanish literature, culture, and history. A John Simon Guggenheim Fellow, National Endowment for the Humanities Fellow and Corresponding Member of the Real Academia Española, she is the author of twenty-six books, among them, *The Culture of Cursilería: Bad Taste, Kitsch and Class in Modern Spain* (Katherine Singer Kovacs Prize), *In the Feminine Mode* (coedited with Carol Maier), *Teaching Representations of the Spanish Civil War* (edited), *Sacred Realism: Religion and the Imagination in Modern Spanish Narrative*, translations including *Burning Cartography* by Noni Benegas (New England Council of Latin American Studies Best Book Translation Prize), *Mi casa me recuerda/My House Remembers Me* (poetry), and a novella, *The Labor of Longing* (Finalist, Prize Americana for Prose; Finalist, Next Generation Indie Book Award, in two categories, Novella and Regional Fiction).