**Department of Hispanic Studies: Fall 2018 talks and events**

**Friday, September 14th:** Reading and Conversation with Federico Spoliansky. Escuchar, reírse a carcajadas y contrastar ideas son los motivos de la invitación a este encuentro con los textos y el autor de *Duda patrón y Atlántov.* Luisa Valenzuela escribió sobre los textos de *Atlántov:* «Los textos de Federico Spoliansky se suceden rompiendo todas las normas y guiándonos por un camino de desconcierto y encantamiento. Animistas, protoplasmáticos, son tarjetas de invitación a nuevas imaginaciones. A partir del infinitivo del verbo escribir acepta que “solo hay música en el infinitivo ser cantante” (...) Quien habla comprimida y verborrágicamente deambula por playas, sorpresas, adopciones, intuiciones, presencias, hasta alcanzar esa otra Rusia del alma que es la voz del tenor: Atlántov. Propongo aquí mi interpretación de este libro escrito en total libertad que, como una ristra de koans, abre caminos de extrañamiento, reflexión y empatía». F.S.: Porteño, bonaerense; pasajero de galera, colectivo, tren, subte. No duda en ir desde Olivos a Martín Coronado a pata. Rochambeau Music Room, 84 Prospect Street, 5:45pm. In Spanish.

**Thursday, September 20th:** Presentation: Andrés Pérez-Simón (University of Cincinnati), *The Playwright as Producer: Lorca and the Commercial Theater of the 1920s.* This lecture is concerned with the first two plays Federico García Lorca staged in commercial theaters, *The Butterfly’s Evil Spell* (1920) and *Mariana Pineda* (1927). While critics have traditionally referred to Lorca’s first play as a failure, or at best, an uneventful first experience, the truth is that the premiere of *The Butterfly’s Evil Spell* was a full-fledged scandal due to the negative reaction of both critics and spectators to its symbolist patterns of characterization. Lorca conceived *Mariana Pineda* to rectify the sabotaged premiere of his first play, voluntarily situated himself within the parameters of the contemporary genre of ‘historical drama’ championed by the aesthetically and politically conservative playwright Eduardo Marquina. Rochambeau Music Room, 84 Prospect Street, 3pm.

**Tuesday, September 25th:** Presentation: Magali Armillas Tiseyra (Penn State University), “Magical Realism, Dictator Novels, and ‘Booms’: Comparison with and through Latin America.” “‘Magical realism’ after the Latin American Boom,” Homi Bhabha declared in his introduction to *Nation and Narration* (1990) has become “the literary language of the post-colonial world.” Since then many critics have noted that, in widespread use, the term “magical realism” tends to occlude as much as it illuminates. Yet its currency in discussions of world literature persists. Indeed, even as it remained largely on the margins of postcolonial studies, concepts associated with Latin American literature have found new traction in the study of literatures of the Global South. This talk considers what Latin American literary studies has brought and can bring to comparative work in the southern Atlantic and Global South more broadly. The argument will draw from three recent projects: the essay “Marvelous Autocrats: Disrupted Realisms in the Dictator Novel of the South Atlantic” (in *The Global South Atlantic: Region, Vision, Method* [Fordham, 2018]); my forthcoming book, *The Dictator Novel: Writers and Politics in the Global South* (Northwestern, 2019); and in-progress work on contemporary African literature, which is currently having a “moment,” “renaissance,” or (I propose) “boom.” Rochambeau Music Room, 84 Prospect Street, 6pm.

**Wednesday, October 10th:** Colloquium: Juan Luís Cebrián, Hernando Valencia Villa, moderated by Julio Ortega (Brown University), “Fake News, pos-verdad y la esfera pública.” Rochambeau Music Room, 84 Prospect Street, 5:30pm. In Spanish.

**Tuesday, October 23rd:** Latin American & Iberian Film Series: *Neruda.* The film follows the story of Nobel Prize-winning Chilean poet, Pablo Neruda, who becomes a fugitive in his home country in the late 1940s for joining the Communist Party. Watson Institute, Joukowsky Forum, 111 Thayer Street, 7pm. In Spanish with English subtitles.

**Thursday, October 25th:** Presentation: Ignacio Sánchez Prado (Washington University at St. Louis), “Rethinking Literary Theory and Institutions in Latin America: A Discussion on *Mexican Literature in Theory, Pierre Bourdieu in Hispanic Literature and Culture and Strategic Occidentalism.*” Prof. Sánchez Prado will be discussing the main ideas and methods behind his three most recent books. *Mexican Literature in Theory* (Bloomsbury 2018) gathers scholars from different generations to propose engagements between Mexican literature and contemporary theories, ranging from Marxism and Orientalism to the Anthropocene and Infrastructure Studies. *Pierre Bourdieu in Hispanic Literatures and Cultures* (Palgrave 2018) assesses the legacies of the French sociologist’s theories of the cultural field in the study of Iberian and Latin American

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literature. Finally, Strategic Occidentalism. On Mexican Fiction, the Neoliberal Book Market and the Question of World Literature (Northwestern University Press 2018) proposes the idea of a “Mexican world literature” to understand the complexities of the book market in Latin America as well as to challenge world-literature theories problematic representations of the region’s literature. Rochambeau Library, 84 Prospect Street, 12pm.

Tuesday, October 30th: Latin American & Iberian Film Series: Tempestad. The film follows the emotional journeys of two women victimized by corruption and injustice in Mexico and of the love, dignity, and resistance that allowed them to survive. Watson Institute, Joukowsky Forum, 111 Thayer Street, 7pm. In Spanish with English subtitles.

Monday, November 12th: Latin American & Iberian Film Series: El aula vacía. Watson Institute, Joukowsky Forum, 111 Thayer Street, 6pm. In Spanish with English subtitles.

Tuesday, November 13th: Latin American & Iberian Film Series: Las analfabetas. Watson Institute, Joukowsky Forum, 111 Thayer Street, 7pm. In Spanish with English subtitles.

Thursday, November 15th: Presentation: Francisco Gago-Jover (College of the Holy Cross), “Spanish Lexicography in the US: The Hispanic Seminary of Medieval Studies.” In 2002 the Hispanic Seminary of Medieval Studies published the Diccionario de la prosa castellana del rey Alfonso X, the culmination of a lexicographical project started in 1935 by Antonio García Solalinde and a group of graduate students at the University of Wisconsin-Madison. The history of this dictionary illustrates the evolving trends in lexicography in the last 75 years. In this presentation I will discuss the origins and evolution of the project, from the initial Tentative Dictionary of Medieval Spanish to the Dictionary of the Old Spanish project. I will examine the crucial role that computers played, the problems that had to be resolved along the way, and the new tools and standards that had to be developed. Rochambeau Music Room, 84 Prospect Street, 10:30am.

Friday, November 16th: Latin American & Iberian Film Series: Truman. Watson Institute, Joukowsky Forum, 111 Thayer Street, 6pm. In Spanish with English subtitles.

Thursday, November 29th: Presentation: Dean Allbritton (Colby College), “Bad Blood: Visions of Hemophilia in the Spanish AIDS Crisis.” This talk examines the representation of blood and blood products in hemophiliacs in the early years of AIDS in Spain (roughly, 1981-87). With an eye on the laws that regulated blood donation and blood product purchase in Spain, I analyze the imagistic representation of childhood in televised health programs like Más vale prevenir and in the magazines put out by the Spanish Hemophiliac Association. I contend that the belief in the purported virtues of national blood at this time tied toxicity to foreignness and infected childhood with monstrosity; contaminating innocence and futurity in this manner queers childhood and imagines death, mortality, and blood alongside conceptualizations of health and nationhood. Rochambeau Music Room, 84 Prospect Street, 5:30pm.

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