

CURRICULUM VITAE 2020

CYNTHIA TOMPKINS

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EDUCATION

- 1978 Teacher and Translator of English, Universidad Nacional de Córdoba, Argentina
- 1979 Teacher of English Literature, Universidad Nacional de Córdoba, Argentina
- 1981 M.A. Modern Literature; Minor: British Literary Criticism,
Universidad Nacional de Córdoba, Argentina
- 1985 M.A. Comparative Literature, Pennsylvania State University
- 1989 Ph.D. Comparative Literature, Pennsylvania State University.
Dissertation: "The Spiral Structured Quest in Selected Interamerican Female Fictions
Director: Earl E. Fitz
Languages: English, French, Spanish, and Portuguese;
Minor in Literary Theory, Criticism and Aesthetics

ACADEMIC EMPLOYMENT

- | | |
|-------------|---|
| 1983 – 1988 | Graduate Teaching Assistant in the Department of Spanish and Portuguese
and in the Comparative Literature Program, Pennsylvania State University |
| 1988 – 1989 | Instructor of Spanish, Department of Spanish and Portuguese, Dickinson
College, Carlisle, Pennsylvania |
| 1989 – 1992 | Assistant Professor of Spanish, Department of Modern Languages,
University of Wisconsin-Parkside |
| 1992 – 1998 | Assistant Professor of Women's Studies, Arizona State University West |
| 1998 – 1999 | Associate Professor of Women's Studies, Arizona State University West |
| 1999 – 2013 | Associate Professor of Spanish, School of International Letters and
Cultures, Arizona State University Tempe |

2013 – Present Professor of Spanish, School of International Letters and Cultures,
Arizona State University Tempe

ADMINISTRATIVE EXPERIENCE

1997 Publications Committee Chair, Arizona State University Center for Latin
American Studies

2007 – Present Director, Arizona State University Certificate in Latin American Studies

2012 – 2017 Faculty Head, Spanish Section
School of International Letters and Cultures, Arizona State University

Ensure effectiveness, coherence, and high quality of curricula and programs. Advise School Director on directions and priorities in hiring and development; collaborate in school and college planning. Additional responsibilities include monitoring the ASUOnline Spanish BA, Major, Minor and Certificate; overseeing equivalences and the administration of University-wide Foreign Language examinations.

Streamlined the Literature and Culture BA (Tempe & ASUOnline). Regularized all courses in the BA, made sure they had general studies designations, changed the titles of literature and civilization courses to make them more appealing & requested the creation of new courses to enhance enrollment.

Major initiatives at the undergraduate level include the requirement of 6 credits of Portuguese, and adding a track of Portuguese for Spanish Speakers, which saves 4 credits from the original Portuguese offerings. The award-winning BA ASUOnline has grown from 2 language courses in 2012 to 47 in F 2016. Developed a 4+1 in literature and linguistics and asked for permission to plan a certificate and an MA in Spanish Pedagogy as well as an MA in ASUOnline.

At the graduate level, with Carmen Urioste, created PhD tracks in Linguistics, Visual Arts, Mexican-American Culture & Literature and Early Modern Iberian Culture & Literature. Other initiatives with English, include the Graduate Certificate in Literary Translation.

Organized series of events, including the invitation of Elena Poniatowska, to maintain a Latin American presence in Tempe since 2012. Devoted six months to meet with 80 faculty members doing research in Latin America to muster support for the NRC Title VI proposal, which took 3 months of writing, and full time in May and June, 2014.

5/15/18-8/7/19 Spanish Graduate Student Representative (Graduate Advisor)

Recruited 10 new graduate students, and 2 new teaching assistants, the largest cohort ever in the Spanish Graduate Program. Duties include : 1) meeting with all graduate students in literature and culture at the beginning of the fall semester to chart their graduate path and end to plan coursework for spring; 2) revising the Spanish Graduate handbook as well as the webpage, and creating an MA handbook for Literature and Culture students; 3) meeting with all third semester students to create an ipos; 4) heading the Job Hunting Committee for Spanish Graduate Students in Literature and Culture: proofreading (and heavily editing one case) all career materials (CV, cover letter, teaching philosophy) for four students, in Digital Portfolios and their personal webpages; holding three mock interviews, which offered ample feedback to students; 5) creating a streamlined functional annual evaluation form, approved by graduate faculty in Literature and Culture that included a letter stating strengths and weakness charting academic progress for the following year, which was signed and acknowledged by all returning graduate students. Service included teaching SPA 520.

TEACHING

COURSES TAUGHT (Arizona State University):

SPA 191: Freshman Seminar—Adventures in Spanish and Portuguese
 SLC 202: Literary and Cultural Theory
 SPA 325: Introduction to Spanish Literature
 SPA 394: Angels or Devils?: Women Rebels
 SPA 394: Human Rights in Argentina
 FLA/SLC 401/598: Translation Theory and Practice (in person & online)
 SPA 443/SLC 485: Online – Legal Translation
 FLA 481/598: Technical and Scientific Translation
 SPA 413: Advanced Spanish Grammar
 SPA 427: Survey of Spanish American Literature, Conquest to 1888 (in person & online)
 SPA 428: Survey of Spanish American Literature, 1888 to present (in person & online)
 SPA 494: Ecocritical Approaches to Latin American Cultural Production.
 SPA 472: Spanish American Civilization (in person & online)
 SPA 475: Latin American Film
 SPA 500: Bibliography and Research Methods
 SPA 520: Preparing Professional Careers
 SPA 545: Concepts of Literary Criticism
 SPA 576: Contemporary Latin American Short Story
 SPA 581: Latin American Popular Culture
 SPA 582: Studies in Latin American Film
 SPA 583: Latin American Feminist Film
 SPA 598: Contemporary Critical Discourse on Latin America and Spain
 SPA 601: Latin American Feminist Cultural Production
 SPA 691: Contemporary Critical Discourse on Latin America

COURSES TAUGHT (Arizona State University West):

WST 431: Women and Film

WST 462: Twentieth Century Women Writers

WST 467: Ethnic Women Writers

WST 494: Mexican and Mexican American Women Writers

WST 494: Latin American Women Writers

GRADUATE STUDENT MENTORING

PhD Dissertation Supervision *= chair or co-chair

Barbara Reiss. *Tríptico actual: análisis del discurso 'feminista' en tres narradoras cubanas en la revolución*, 1999.

Juana Suárez. *Sites of contention: Colombian cultural production at the threshold of a new millennium*, 2000.

María Cecilia Rosales. *Cyborgs, ángeles y quimeras: la representación del cuerpo femenino en la plástica mexicana*, 2000.

Mónica Castillo. *Las brujas y la Inquisición en Cartagena de Indias: en busca de una identidad femenina*, 2001.

Alvaro Vergara-Mery. *Espacio, marginalidad, disidencia y homosociabilidad del roto en la narrativa chilena*, 2001.

Cecilia Mafla-Bustamante. *Construcciones alegóricas feministas en la narrativa de mujeres latinoamericanas, 1980-2001*, 2002.

María Inés Cottingham. *Luisa Valenzuela's writing and contemporary authors of the Southern Cone*, 2003.

Mikel Imaz. *Paisajes masculinos: masculinidades homoeróticas en la narrativa argentina contemporánea*, 2003.

*Gerardo García. *Desarrollo de la ficción policiaca en México*, 2005.

Mary Lou Babineau. *Notas disonantes en el polirritmo caribeño: (de) construcciones de la identidad nacional y cultura*, 2006.

Eduardo Caro. *Continuidad y ruptura: los nuevos paisajes sociofilmicos colombianos*, 2006.

Eduardo Muslip. *Producción narrativa, dramática y gráfica de Copi: las metamorfosis de la identidad*, 2007.

María Martel. *Cuatro directoras latinoamericanas: otros puntos de vista*, 2007.

*Elia Hatfield. *The representation of Mexican forces in film and narrative fiction*, 2008.

Karen Díaz Reátegui. *El Bildungsroman posnacional y la influencia de los medios audiovisuales: globalización hiperrealidad y dehistoricización en la novela de la generación X/McOndo*, 2008.

Bill Brashears. *Mexican graphic narrative and neo-liberalism*, 2010.

Kyle Black. *Negociaciones transnacionales en el cine del (in)migrante: acercamientos dialógicos al otro (in)migrante dentro de España y la Argentina*, 2012.

Charles St-Georges. *Spanish-language horror films and the uncanny volatility of the rhetorical figure of the child*, 2013.

Caridad Rodríguez-Torres. *Celia Cruz: performance y nostalgia*, 2014.

Jorge González. *Spatial Strategies for Contestatory Performance in the City of San Juan*, 2015.

*Arturo Jiménez. *El cuento latinoamericano: nuevas tendencias*, 2015.

Solymer Torres-García. *Escritoras del Caribe*, 2015.

Francisco Arellano Serratos. *Representaciones de México*, 2015.

*Erika Bondi. *Estética de la novela contemporánea latinoamericana*, 2016.

Patrick Ridge. *Cine latinoamericano*, 2017.

Elena Cordan. “La evolución de las corrientes esotéricas en la literatura y cultura española desde el Renacimiento hasta el siglo XXI,” 2017.

*Vera Coleman Jones. *Beyond the Anthropocene: Multispecies Encounters in Contemporary Latin American Literature, Art, and Film*, 2017.

April Knupp. *Hispanic Narratives of the Ill or Disabled Woman: A Feminist Disability Theory Approach*, 2018.

*Rachel Newland. *Being Blind and Seeing Blindness: (De-)Constructions of Blind Identity in 21st Century Latin American Narrative and Visual Culture*, 2018.

Andrés Ruiz Olaya. *Una aproximación literaria a los discursos del pasado y de la identidad: el imaginario de la pureza de sangre en la metaficción historiográfica colombiana*, 2018.

Jennifer Byron, *Cine y Literatura Digital*, 2019.

Norma Lopez, *Cholitas en producción cultural*, 2019.

Thomas Shalloe, *Reconceptualizando las masculinidades nacionales a través de la lente de la fotografía homoerótica: casos de Argentina, México y Brasil*, 2019.

Jorge Correa Londoño, *Dialéctica de la Otredad: texto, contexto e intertexto en tres reescrituras shakesperianas de Uruguay, Argentina y Chile*, 2019.

Roberto Ortiz Manzanilla, *Monstruosidad y Aesth/et(h)ical Encounters en la Producción Cultural Latinoamericana Contemporánea*, 2019.

Diana Díaz Gomez, *Food Studies, Mexico y Brasil*, 2020 (expected).

María José Domínguez, *Dulcinea del 2017 al 1605*, 2021 (expected).

Cindy Bonilla, *Colombian Cinema*, 2020 (expected).

*Mariana Ruiz González Rentería, 2021 (expected).

Al Martino, 2021 (expected).

Czarina Lagarda, 2022 (expected).

Ramón Ernesto Jaquez, 2022 (expected).

Erin Lane, 2022 (expected).

Fabián Soberón, Universidad Nacional de Tucumán, Argentina, 2022 (expected).

Ph.D.Comprehensive Examination membership

Rigoberto Guevara, 2001; Luis Soto, 2002; Daniel Smith, 2002; Beatriz Trigo, 2002; Trino Sandoval, 2003; Milagros Peláez-Casellas, 2003; Rita Plancarte, 2004; *Graciela Silva Rodríguez, 2005; Angela González Echeverry, 2005; Gabriel Osuna Osuna, 2006; Isabel Sans, 2007; Sandra Correa, 2008; Assen Kokalov, 2008; Roberto Campa-Mada, 2009; Gonzalo Martín de Marcos, 2010; Ileana Baeza, 2012; Kyle Black, 2012; Charles St Georges, Solymar Torres-García, 2013; *Arturo Jiménez, 2013; Caridad Rodríguez-Torres, 2013; Francisco Serratos, 2014; Patrick Ridge, 2015; Erika Bondi, 2015; Elena Córdán, 2015; Vera Coleman Jones, 2016; Jennifer Byron 2016; Norma Lopez 2016; Andrés Ruiz Olaya, 2017; Roberto Ortiz Manzanilla, 2017; Jorge Correa Londoño, 2017;

María José Domínguez, 2017; Rachel Newland, 2017; April Knupp, 2017; Thomas Shalloe, 2018; Diana Díaz, 2019.

Connected Academics Mentor

Rosita Scerbo, 2017; Diana Diaz, 2017; Concetta Bondi, 2017; Mariana Ruiz-Gonzalez, 2018; Carla Celaya, 2018; Ramón Ernesto Jaquez, 2018; Czarina Lagarda, 2019; Lizet González, 2019; Iván Jorge González, 2019.

Visiting Researcher Supervision

Vitor Velarde (MA Thesis, Universidade de São Carlos, Brazil, Spring 2015).

Elvira Valenzuela (MA Thesis, Benemérita Universidad de Puebla, Mexico), Spring 2018 & member of her MA Thesis Committee, defense in Fall 2018 (December 7, 2018)

Zafar Iqbal (Islamabad, Pakistan, 2019)

Jingping Yang (Wendy Heilongjiang Bayi Agricultural University, Daqing, China, 2019)

MA Thesis Supervision *= chair or co-chair

*Melissa Carpenter. *También somos madres: militancy and maternity in Latin American testimonios*, 2001.

*Soledad Etchemendy. *Traducción literaria razonada: los cuentos de Mario Benedetti*, 2001.

Jana Carter. *Constructing identity through music video: Ricky Martin and Marc Anthony*, 2001.

Jean Lauer. *Male/female feminism and magical realism in De noche vienes Esmeralda*, 2001.

Tulia Saavedra. *Jaime Garzón: la denuncia detrás del humor*, 2001.

*Martha Cruz Martínez. *Mujer chicana y mexicana: comparación temática e ideológica y la representación de México en The Mixquiahuala Letters de Ana Castillo y Demasiado amor de Sara Sefchovich*, 2002.

Carmen Sanjuán Pastor. *Articulation of sexual dissidence in Lola Van Guardia's novels*, 2002.

Alicia Coffe. *Lenguaje amoroso en la poesía escrita por dominicanas en las décadas del 80 y del 90*, 2003.

Sandra Patricia Cruz. *The relationship between language and gender in three Colombian films*, 2003.

Robert Decker. *La alegorización de México en tres películas de María Félix*, 2003.

- Charles St. George. *Narrativas (contra) hegemónicas y la representación de Selenia y A.B. Quintanilla*, 2004.
- Jami Rangel. *Beyond the veil: the erotic discourse of the Hispano-Arabic poetesses in the Middle Ages*, 2005.
- Carmen Scales *La tragedia compleja de Alfonso Sastre*, 2005.
- Gabriella Sanchez. *Y de Camelia nunca más se supo nada: women, narcocorridos and nation*, 2005.
- María Ángela López. *The empowered woman in Idylls of the King and Don Juan Tenorio*, 2006.
- Regina E. Robbins. *El duende queer*, 2006.
- Cristina de Isasi. *Cuban-American myths in three second-generation novels: Going Under, Raining Backwards and Dreaming in Cuban*, 2007.
- Amber Workman. *De la jaula de la melancolía al juego del axolotl: lo mexicano en la ensayística de Roger Bartra*, 2007.
- *Lady Cohen. *Soledad Acosta de Samper, Elisa Mujica y Laura Restrepo: periodistas y escritoras colombianas cuyas obras subvierten el espacio patriarcal*, 2007.
- Adam Croft. *Shangó: from diasporic thunder god to neo-cosmic super hero*, 2007.
- Christopher Kark. *The hallucinated society: authoritarian Uruguay in the theater of Carlos Manuel Varela*, 2009.
- *Rebecca Baker. *La literatura chicana para niñas o niños y adolescentes contemporánea: hacia la creación de una sociedad democrática y pluralista via la ciudadanía*, 2010.
- Ángela San Martín. *Unsettling the American landscape: toward a phenomenological and onto-epistemological paradigm of hope in Diana Bellessi's and Mary Oliver's poetic works*, 2011.
- Solem Minjarez. *Humor, violencia y memoria nacional cubana: Aproximaciones a la narrativa breve de Aida Bahr, Ena Lucía Portela y Marilyn Bobes*, 2012.
- Aaron Arizmendi. *Ritual, performatividad y resistencia en la obra fotográfica de Alberto Turok*, 2012.
- Norma López. *Multiple discourses of difference in three end-of- the-XX century female bolivian authors: Gaby Vallejos, Ericka Bruzonc, and Giovanna Rivero Santa Cruz*, 2013.

*Vera Jones. *Nuevas perspectivas feministas hacia la materialidad y el espacio ético del mundo más-que-humano en la producción cultural contemporánea de América Latina*, 2013.

Daniel Holcombe. *Mujeres públicas*, 2013.

Jaekun Lee, *En búsqueda de una identidad coreana-argentina: Exploración y aproximación panorámica a la identidad coreana-argentina a través del análisis de La peonia y su sombra*, 2013.

Jennifer Byron, *Ficción e hiperrealidad*, 2013.

*Rachel Newland. *La muerte me da y su representación literaria de lo (in)visible: una aproximación alternativa a la violencia de género*, 2014.

Aurora Muñoz, *Cruzando el desierto*, 2014.

Elizabeth Acosta Cadena, *Desaparecidos de la Guerra Civil*, 2015.

Román Soto, 2020 (expected).

Carla León Celaya, 2020 (expected).

José Salazar, 2020 (expected).

Rachel Kelley, 2020 (expected).

Graduate Certificate in Literary Translation

Kelli Loh, 2021, expected.

UNDERGRADUATE HONORS THESIS MENTORING

Nina Huerta, 2000; Kaimipono Wenger, 2000; Sydney Moss, 2003; Gina Gromley, 2004; Sarah Reinbold, 2011; Kiri Center (Global Studies) 2012.

*Jovanna Figueroa 2018; MacKenzie Buls, 2018.

PUBLICATIONS

Books

1. *Preciadas cartas (1932-1979) Correspondencia entre Gabriela Mistral, Victoria Ocampo y Victoria Kent*. Eds. Elizabeth Horan, Carmen Urioste and Cynthia Tompkins. Sevilla: Editorial Renacimiento. 2019. 668 pp.
<https://www.editorialrenacimiento.com/biblioteca-de-la-memoria-serie-mediana/2232-precias-cartas-1932-1979.html>

[Tompkins wrote the Ocampo biography (111-142 pp), transcribed the Ocampo letters (457-634 pp), and translated the Preface (7-34 pp) and Horan's biography of Mistral (35-109 pp)].

2. *Diez Miradas sobre Cine y Audiovisual: Volumen Aniversario de la Revista Imagofagia*. Ed. Tompkins, et al. Buenos Aires: Editorial de la Universidad de Buenos Aires, 2018.
3. Tompkins, Cynthia M. *Affectual Erasure: Representations of Indigenous peoples in Argentine Cinema*. State University of New York Press, 2018. Includes 60 B & W images, 357 pp. Sole author. Hardcover. <http://www.sunypress.edu/p-6590-affectual-erasure.aspx>.

Tompkins, Cynthia M. *Affectual Erasure: Representations of Indigenous peoples in Argentine Cinema*. State University of New York Press, 2019. Includes 60 B & W images, 357 pp. Sole author. Paperback.

4. *Five Months in the Argentine: From a Woman's Point of View 1918- to 1919*. By Katherine Dreier. Trans. Cynthia Margarita Tompkins. Santiago, Chile: Cuarto Propio, 2016.
 5. *Experimental Latin American Cinema: History and Aesthetics*. Austin: U of Texas P, 2013. Includes 74 B & W images. 306 pp. Sole author. Hard cover.
- Experimental Latin American Cinema: History and Aesthetics*. Austin: U of Texas P, 2014. Includes 74 B & W images. 306 pp. Sole author. Paperback.
6. ---. *Latin American Postmodernisms: Women Writers and Experimentation*. Gainesville: UP of Florida, 2006. 226 pp. Sole author.

Reviewed: Jill Kuhnheim, *Revista Hispánica Moderna* (2010); Susan Carvalho, *Bulletin of Hispanic Studies* 83 (2008): 543-44; Ester Gimbernat González, *Hispania* 90.3 (Sept. 2007): 512-14; Janis Breckenridge, *Feministas Unidas Newsletter*. 27.1 (Spring 2007): 58-59; A. A. Edwards, *Choice* (June 2007); Anon., *The Caribbean Review of Books* 12 (May 2007): 36.

7. *Teen Life in Latin America and the Caribbean*. Tompkins, Cynthia M. and Kristen Sternberg, eds. Connecticut: Greenwood, 2004.
8. *No Apocalypse, No Integration: Modernism and Postmodernism in Latin America*. By Martin Hopenhayn. Ed. and tr. Cynthia Margarita Tompkins and Elizabeth Rosa Horan. Durham: Duke UP. 2002. Winner of Premio Iberoamericana Latin American Studies Association Prize.

Reviewed: *History: Review* (June 2002); .V. Kofas, *Contemporary Sociology* (2003); *Bulletin of Latin American Research* 23:3 (July 2004) 367-402; K. Gosa, *Latin American*

Perspectives (Nov. 2004); Stephenie Young, *CR: The New Centennial Review* 5:3 (Winter 2005); Ryan Long, *Latin American Research Review* 40:2 (June 2005).

9. *Notable Twentieth-Century Latin American Women: A Biographical Dictionary*. Tompkins, Cynthia M. and David W. Foster, eds. Connecticut: Greenwood, 2000.
10. *Utopías, ojos azules, bocas suicidas: La narrativa de Alina Diaconú*. Gimbernat González, Ester y Cynthia Tompkins, eds. Buenos Aires: Fraterna, 1993.

Articles in Refereed Journals

1. Tompkins, Cynthia M. "Ideología en dos melodramas fundacionales chilenos: *El húsar de la muerte* (Chile, Pedro Sienna, 1925) y *Canta y no llores corazón: O el precio de la honra* (Chile, Juan Pérez Berrocal 1925)." *Vivomatografías: Revista de estudios sobre precine y cine silente en Latinoamérica*. 4.4 (December 2018): 88-115.
2. "Afecto en Tierra adentro (Ulises de la Orden, 2011). *Imagofagia* 16 (October, 2017): 480-503.
3. ---. "El último malón (1916) de Alcides Greca: repetición y cine de atracciones" *Studies in Latin American Popular Culture*. 32 (2014): 97-119.
4. ---. "Aproximaciones a la representación del tiempo en la cinematografía latinoamericana reciente." *Montajes* 2 (January-June 2013): 7-25.
5. ---. "Cuestiones metodológicas resultantes del montaje ejemplificadas mediante la representación de procesos psíquicos en *La rabia* (2008) de Albertina Carri." *Estudios sobre las Culturas Contemporáneas* 36.18 (Dec. 2012): 189-210.
6. ---. "Montage in Fernando Pérez' *Suite Habana* (2003)." *Confluencia* 26.2 (Fall 2010): 31-45.
7. ---. "A Deleuzian approach to Carlos Reygadas's *Stellet Licht* [*Silent Light*] (2008)." *Latin American and Iberian Institute Research Paper Series*. U of New Mexico 51 (Nov. 15, 2010): 1-32.
8. ---. "A Deleuzian Approach to Jorge Furtado's *O Homen que Copiava* (2003) and Heitor Dhalia's *O Cheiro do Ralo* (2006)." *Dissidences* 6-7 (May 2010): 1-31.
9. ---. "Nostalgia en *El cielito* (2004) de María Victoria Menis." *Nostalgia y melancolía: de pérdidas, locura y creatividad espiritual. Revista de Culturas y Literaturas comparadas* 2 (2008):149-58. [2010 actual date].

10. ---. "Una aproximación deleuziana a *Japón y Batalla en el cielo* de Carlos Reygadas." *Revista Ohlar* 21.11(Aug.-Dec. 2009): 21-36.
11. ---. "Walter Salles's *Central do Brasil*: The Paradoxical Effect of the Conventions of the Documentary." *Studies in Twentieth and Twenty-First Century Literature* 33.1 (Winter 2009): 9-27.
12. ---. "Paradoxical Inscription and Subversion of the Gendered Construction of Time, Space, and Roles in María Victoria Menis' *El cielito* (2004) and Inés de Oliveira Cézár's *Como pasan las horas* (2005) and *Extranjera* (2007)." *Chasqui* 38.1 (May 2009): 38-56.
13. ---. "Fabián Bielinsky's *El aura* [*The Aura*]: Neo-noir Inscription and Subversion of the Action Image." *Confluencia*. 24.1 (Fall 2008): 17-27.
14. ---. "A Deleuzian approach to Carlos Reygadas' *Japón* and *Battle of Heaven*." *Hispanic Journal* 29-1 (Spring 2008): 155-69.
15. ---. "Imagining New Identities and Communities for Feminisms in the Americas." *Hispanic Issues: Debates*. University of Minnesota (2008): 1-33.
http://spanport.cla.umn.edu/publications/HispanicIssues/Debates_2008.html
16. ---. "Imágenes trizadas y significados flotantes: *Lo anterior* de Cristina Rivera Garza." *Hispanófila* 152 (January 2008): 145-56.
17. ---. "La somatización del neoliberalismo en *Mano de obra* de Diamela Eltit." *Hispanamérica* 33. 98 (2004): 115-23.
18. ---. "Maitena Burundarena: Feminismo *Made in Argentina*." *Studies in Latin American Popular Culture* 22. (2003): 35-60. Honorable mention for Nineteenth Annual Carlos and Guillermo Vigil Best Essay Prize.
19. ---. "Aporía en *La Selva* de Alicia Steimberg." *Hispanamérica* 31. 91 (2002): 107-10.
20. ---. "Experimentación y concientización en *Buenos Aires Viceversa* de Alejandro Agresti." *Ensaio* 4 (Dec. 2001): 27-33.
21. ---. "Representations of Gender, Race, Subalternity in Marianne Eyde's *La vida es una sola*." *Studies Latin American Popular Culture* 20 (2001): 135-148.
22. ---. "Humor y melodrama en el repertorio cuartetero de Carlitos 'La Mona' Jiménez." *Confluencia* 16.2 (Spring 2001):16-23.
23. ---. "Re/presentaciones: Entrevista con Alicia Borinsky." *Confluencia* 17.1 (2001): 112-16 (Interview).

24. ---. "Aporía: la *Vaca sagrada* de Diamela Eltit." *Explicación de Textos Literarios* 27:1 (Fall 1999): 50-61.
25. ---. "Pasos bajo el agua y 'Bosquejo de alturas' de Alicia Kozameh: tortura, resistencia y secuelas." *Chasqui: Revista de literatura latinoamericana* 27.1 (mayo 1998): 56-69.
26. "Intertextualidad en *Amatista* (1989) y *Cuando digo Magdalena* (1992) de Alicia Steimberg." *Hispanamérica* 26. 76-77 (1997): 197-201.
27. ---. "Los Devorados de Alina Diaconú: Vía mística? Atracción Tanática? Alegoría Social?" *Confluencia* 9.2 (Spring 1994): 88-97.
28. ---. "El poder del horror: Abyección en la narrativa de Griselda Gambaro y de Elvira Orphée." *Revista Hispánica Moderna* 46.1 (June 1993): 179-192.
29. ---. "La construcción del subalterno en textos de *Homérica latina*, de Marta Traba y *Los Heréticos, Libro que no muerde*, y *Donde viven las águilas*, de Luisa Valenzuela." *Confluencia* 8.1 (Fall 1992): 31-37.
30. ---. "La palabra, el deseo, y el cuerpo o la expansión del imaginario femenino: *Canon de alcoba* de Tununa Mercado" *Confluencia* 7.2 (Spring 1992): 137-140.
31. ---. "La posmodernidad de *Como en la Guerra* de Luisa Valenzuela." *Nuevo Texto Crítico*. 4.7 (1991): 169-174. Rpt. Included in Cervantes Virtual Webpage section on Luisa Valenzuela Fall 2018 http://www.cervantesvirtual.com/portales/luisa_valenzuela/

Accepted

Articles:

- "Ideología, afecto y memoria en *M* de Nicolás Prividera," 8599 words (*Revista Iberoamericana*, Submitted April 10, 2018, accepted Feb 12, 2019).
- "Aporías resultantes de la remediación en *Ejercicios de memoria* (Paz Encina, 2016)," 7145 words. *Bulletin of Hispanic Studies / Bulletin of Contemporary Hispanic Studies* (Submitted May 3, 2019-Accepted Nov 13, 2019-Resubmitted with images Jan 3, 2020).
- "Subversión de las convenciones genéricas del cine clásico en *Las pistas – Lanhoyij – Nmitaxanaxac* (Sebastián Linguardi, 2010)" *Confluencia* (Submitted August 19, 2019-fortcoming 35.2 Spring).

Chapters:

“Impact of the Haptic in the Aesthetics of Carlos Reygadas’s *Post Tenebras Lux* (2012),” 7777 words. *ReFocus: The Films of Carlos Reygadas*. Eds. Silvia Alvarez Olarra and Amanda Eaton McMenamin. (Submitted August 24, 2018, after 2nd review, under review by the press).

Review:

Ignacio Aguiló’s *The Darkening Nation: Race, Neoliberalism and Crisis in Argentina*. University of Wales Press, 2018. 235 pp. A & S. *Revista de Estudios Hispánicos*. 1249 words. Submitted Jan 21st, 2019, forthcoming March, 2020.

Submitted:

“Representación de la insurgencia en noticias de Canal 10, de Córdoba, Argentina 1970-1977” (8876 words). Submitted to *Studies in Latin American Popular Culture*, December 28, 2019.

Edited Collections and Signed Encyclopedia Contributions - note*=refereed

1. *---. “Inscription and Subversion of the Road Movie in Inés de Oliveira Cézár’s *Cassandra* (2012).” *The Latin American Road Movie*. Verónica Garibotto and Jorge Pérez eds. New York: Palgrave MacMillan, 2016. 255-71.
2. *---. “Wild Naked Ladies: Shifting Paradigms. Gendered Approaches to María Victoria Menis’ *Cámara oscura* [Camera Obscura] (2008), and Albertina Carri’s *La rabia* [Anger] (2008).” *Teaching Gender through Latin American, Latino and Iberian Texts and Culture*. Rotterdam, The Netherlands: Sense Publishers, 2015. 141-156.
3. *Tompkins, Cynthia. “Montaje en *Suite Habana* (2003) de Fernando Pérez,” *Teoría y prácticas audiovisuales*. Eds. Marina Moguillansky, Andrea Molfetta, Miguel Angel Santagada. Buenos Aires: Teseo, 2010. 493-503.
4. *---. “Ironía, parodia y performatividad en *Mina cruel*, *Sueños del seductor abandonado* y *Cine continuado* de Alicia Borinsky” *Borinsky: Tatuajes, tango y la escritura hologramática de Buenos Aires*. Miriam Balboa Echeverría, ed. Buenos Aires: Nueva Generación, 2008. 29-44.
5. *---. “*Pasos bajo el agua* y ‘Bosquejo de alturas’ de Alicia Kozameh: tortura, resistencia y secuelas.” *Chasqui: Revista de literatura latinoamericana*. 27.1 (mayo 1998): 56-69. Rpt. in *Escribir una generación: la escritura de Alicia Kozameh*. Edith Dимо, ed. Córdoba, Argentina: Alción, 2005. 13-29.
6. ---. and Kristen Sternberg. “Introduction.” *Teen Life in Latin America and the Caribbean*. Cynthia M. Tompkins and Kristen Sternberg, eds. Connecticut: Greenwood, 2004. 1-12.

7. *---. "Intertextualidad y *différance* en *El miedo de perder a Eurídice*, de Julieta Campos, y *Cuando digo Magdalena*, de Alicia Steimberg." *Género y Cultura en América Latina. Arte, historia y estudios de género*, Luzelena Gutiérrez de Velasco, ed. El Colegio de México, Centro de Estudios Sociológicos, Programa Interdisciplinario de Estudios de la Mujer: Unesco, 2003. 189-202.
8. ---. "La posmodernidad de *Como en la guerra* de Luisa Valenzuela." Rpt. "Luisa Valenzuela's *Como en la guerra*: A Postmodernist Text." *Twentieth-Century Spanish American Literature since 1960*. David W. Foster and Daniel Altamiranda, eds. New York: Garland P, 1997. 305-10.
9. *---. "Historiographic Metafiction or the Rewriting of History in Carmen Boullosa's *Son vacas, somos puercos*." *The Other Mirror: Women's Narrative in Mexico 1980-1995*. Kristine Ibsen, ed. Westport, Connecticut: Greenwood, 1997. 85-98.
10. *---. "Intertextuality as *Différance* in Julieta Campos; *El miedo de perder a Eurídice*: A Symptomatic Case of Latin American Post-Modernism." *The Postmodern in Latin and Latino American Cultural Narratives*. Claudia Ferman, ed. Garland: New York, 1996. 153-180.
11. *---. "La re-escritura de la historia en *Doña Inés contra el olvido* de Ana Teresa Torres." *Escritura y desafío: narradoras venezolanas del siglo xx*. Edith Dimo and Amarilis Hidalgo de Jesús, eds. Caracas: Monteávila, 1996. 103-123.
12. ---. "Erica Jong." *Dictionary of Literary Biography: American Novelists Since World War II*. James R. Giles and Wanda H. Giles, eds. Detroit: Gale Research Inc. 1995, 99-106.
13. ---. "Sandra Cisneros." *Dictionary of Literary Biography: American Novelists Since World War II*. James R. Giles and Wanda H. Giles, eds. Detroit: Gale, 1995. 35-41.
14. ---. La posmodernidad de *Cama de ángeles* de Alina Diaconú." *Utopías, ojos azules, bocas suicidas: La narrativa de Alina Diaconú*. Ester Gimbernat González and Cynthia Tompkins, eds. Buenos Aires: Fraterna, 1993. 107-120.
15. *---. "Reclaiming the Erotic: Alma Villanueva's *The Ultraviolet Sky* and Tununa Mercado's *Canon de alcoba*." *Proceedings of the 14th Conference of the GLCA (Great Lakes Colleges Association) on Feminism, Ethnocentrism, and the Production of Knowledge*. Dayton, Ohio: Bergamo Conference Center, 1990. 104-112.
16. ---. "Introducción." [Introduction] *Utopías, ojos azules, bocas suicidas: La narrativa de Alina Diaconú*. Ester Gimbernat González and Cynthia Tompkins, eds. Buenos Aires: Fraterna, 1993. 17-20.
17. Diaconú, Alicia. "Autobiografía." Ester Gimbernat González and Cynthia Tompkins, eds. and tr., *Utopías, ojos azules, bocas suicidas: La narrativa de Alina Diaconú*. Buenos

Aires: Fraterna, 1983; rpt. 9-20, for Constantin Roman's *Blouse Roumaine [Romanian women]* e-book http://www.blouseroumaine.com/orderthebook_p1.html 2009.

Articles in Newsletters

“Postmodern approaches to negotiating religion in the classroom,” *Feministas Unidas Newsletter* 26.2 (Fall 2006): 33-51.

Edited Journal Issue

Editor of eight articles on the representation of time for a Dossier in *Imagofagia*. Issue 7 (Journal of ASAECA – Argentine Association of Cinema and Media Studies) April, 2013. Refereed.

“Mujer y Ciudad en América Latina, España y Estados Unidos latino.” Special Issue of *Letras femeninas*, Summer 2013. Tompkins, Cynthia M., David W. Foster and Marina Pérez de Mendiola, eds.

Translations

1. “Introducción” to *Preciadas cartas (1932-1979) Correspondencia entre Gabriela Mistral, Victoria Ocampo y Victoria Kent*. Eds. Elizabeth Horan, Carmen Urioste and Cynthia Tompkins. Sevilla: Editorial Renacimiento. 2019. 7-34.
 - a. <https://www.editorialrenacimiento.com/biblioteca-de-la-memoria-serie-mediana/2232-preciasdas-cartas-1932-1979.html>
2. “Míos por sangre y convivencia...” (biography of Gabriela Mistral by Elizabeth Horan. *Preciadas cartas (1932-1979) Correspondencia entre Gabriela Mistral, Victoria Ocampo y Victoria Kent*. 35-109.
3. (Des)representando lo real: viendo sonidos y escuchando imágenes, por Thomas Elsaesser. *Imagofagia* 17 (April, 2018): 266-98.
<http://asaeca.org/imagofagia/index.php/imagofagia/article/view/1577>
4. “El primer plano del rostro en el testimonio audiovisual: El poder de la memoria incardinada.” from “The Facial Closeup in Audio-Visual Testimony: The Power of Embodied Memory” By Michael Renov. Keynote Presentation at ASAECA (Argentine Association of Film and Media Studies) Conference, Rosario, Argentina, March 13-15, 2014. *Imagofagia* 11 (May 2015).
http://www.asaeca.org/imagofagia/sitio/index.php?option=com_content&view=article&id=489%3Ael-primer-plano-facial-en-el-testimonio-audiovisual-el-poder-de-la-memoria-incardinada&catid=58%3Anumero-11&Itemid=220
5. Elizabet Lilia Estallo, Francisco Felipe Ludueña-Almeida, and Andrés Mario Visintin (2012): Effectiveness of normalized difference water index in modelling *Aedes aegypti*

house index. *International Journal of Remote Sensing* 33:13, (2012): 4254-4265.
<http://dx.doi.org/10.1080/01431161.2011.640962>.

6. "Reexaminando el cine de atracciones: cambios epistémicos, realineamientos diegéticos y el retorno de Rube en los medios digitales" by Thomas Elsaesser. Tr. Cynthia Tompkins. *Imagofagia* 3 (April 2011):1-31.
<http://www.asaeca.org/imagofagia/index.php/imagofagia/article/view/87/717>
7. "Imaginando nuevas identidades y comunidades para los feminismos en las Américas," by Cynthia Tompkins. Tr. Cynthia Tompkins. Programa Interdisciplinario de Estudios de Mujer y Género. Universidad Nacional de Córdoba, 2009.
8. "Teens at the Border: for a Politics of Representation" by Rossana Reguillo. Tr. Cynthia Tompkins. *Teen Life in Latin America and the Caribbean*, Tompkins, C. M. and Kristen Sternberg, eds. Connecticut: Greenwood, 2004. 13-19.
9. "Polarized Modernity: Latin America at the Postmodern Juncture" by Raúl Bueno. Tr. Cynthia Tompkins. *Latin America Writes Back: Postmodernity in the Periphery. An Interdisciplinary Cultural Perspective*. Ed. Emil Volek. *Hispanic Issues* 28, New York/London: Routledge, 2002. 189-201.
10. "Latin American Writer in these Postmodern Times" by Abelardo Castillo. Tr. Cynthia Tompkins. *Latin America Writes Back: Postmodernity in the Periphery. An Interdisciplinary Cultural Perspective*. Ed. Emil Volek. *Hispanic Issues* 28, New York/London: Routledge, 2002. 202-13.
11. "Latin America and Postmodernity" by Nelly Richard. Tr. Cynthia Tompkins. *Latin America Writes Back: Postmodernity in the Periphery. An Interdisciplinary Cultural Perspective*. Ed. Emil Volek. *Hispanic Issues* 28, New York/London: Routledge, 2002. 225-233.

Book Reviews

1. Tompkins, Cynthia M. Inela Selimovic's *Affective Moments in the Films of Martel, Carri, and Puenzo*. London, UK: Palgrave Macmillan, 2018 (December 21, 2018): *Ambitos feministas* 39.1 (Spring 2019): 14-16.
2. ---. Rev. *Historia, pueblos originarios y frontera en el cine nacional* by Alejandra Rodríguez. *Imagofagia* 12 (October, 2015): 1-5.
<http://www.asaeca.org/imagofagia/index.php/imagofagia/article/view/843>
3. ---. Rev. of *Confronting our Canons: Spanish and Latin American Studies in the 21st Century* by Joan L. Brown. *Modern Language Notes* 127.2 (May 2012): 406-07.
4. ---. Rev. of *Latin American Melodrama: Passion, Pathos, and Entertainment* by Darlene Sadlier, ed. *Imagofagia* 3. (April 2011)

<http://www.asaeca.org/imagofagia/sitio/index.php?option=com_content&view=article&id=126%3Alatin-american-melodrama-passion-pathos-and-entertainment&catid=40&Itemid=84>

5. ---. Rev. of *Subversive Silences: Nonverbal Expression and Implicit Strategies in the Works of Latin American Women Writers* by Helene Carol Weldt-Basson. *Revista de Estudios Hispánicos* 44.3 (Oct. 2010): 43-45.
6. ---. Rev. of *Confronting the 'Dirty War' in Argentine Cinema, 1983-1993: Memory and General Historical Representations* by Constanza Burucúa. *Imagofagia* 2 (Oct. 2010) <http://www.asaeca.org/imagofagia/sitio/index.php?option=com_content&view=article&id=87%3Aconfronting-the-dirty-war-in-argentine-cinema-1983-1993-memory-and-general-historical-representations-suffolk-tamesis-2009-&catid=35&Itemid=71?>
7. ---. Rev. of *Translating Time: Cinema, the Fantastic, and Temporal Critique* by Bliss Cua Lim. *Imagofagia* 2 (Oct. 2010) <http://www.asaeca.org/imagofagia/sitio/index.php?option=com_content&view=article&id=88%3Atranslating-time-cinema-the-fantastic-and-temporal-critique-&catid=35&Itemid=71>
8. ---. Rev. of *Sujetos Transnacionales: La negociación en cine y literatura* by Nayibe Bermúdez-Barrios. *Chasqui* 39.1. (May 2010): 161-62.
9. ---. Rev. of *Cine y peronismo*. By Clara Kriger. *Imagofagia* 1 (April 2010) <<http://www.kiwidigital.com.ar/imagofagia/home.html>>
10. ---. Rev. of *Crisis and Capitalism in Contemporary Argentine Cinema* by Joanna Page. *Imagofagia* 1 (April 2010). <<http://www.kiwidigital.com.ar/imagofagia/home.html>>
11. ---. Rev. of *Argentina: Stories for a Nation* by Amy K. Kaminsky. *Letras femeninas* 35.2 (Winter 2009): 373-75 (2010).
12. ---. Rev. of *Displaced Memories: The Poetics of Trauma in Argentine Women's Writing* by M. Edurne Portela. *Feministas Unidas Newsletter* 29.2 (Fall 2009): 22-23.
13. ---. Rev. of *Relocating Identities in Latin American Cultures*, Elizabeth Montes Garcés, ed. *Confluencia* 23.2 (Spring 2008): 157-60.
14. ---. Rev. of *La poesía de mujeres dominicanas a fines del siglo xx* by Ester Gimbernat González. *Letras femeninas* 29.1 (Summer 2003): 236-37.
15. ---. Rev. of *Marginalities: Diamela Eltit and the Subversion of Mainstream Literature in Chile* by Gisela Norat. *Chasqui* 32. 2 (2003): 164-66.
16. ---. Rev. of *A Single Numberless Death* by Nora Strejilevich. *Chasqui* 32. 2 (2003): 173-75.

17. ---. Rev. of *Nocturno de Chile* by Roberto Bolaño. *World Literature Today*, 76 (Winter 2002): 217.
18. ---. Rev. of *The Love You Promised Me* by Silvia Molina. *World Literature Today* 74.4 (Autumn 2000): 899-900.
19. ---. Rev. of *De lo andino a lo universal. La obra de Edgardo Rivera Martínez* by César Ferreira and Ismael P. Márquez, eds. *World Literature Today* 74.1 (Winter 2000): 122-123.
20. ---. Rev. of *Las historias prohibidas de Marta Veneranda* by Sonia. Rivera-Valdés. *World Literature Today* 72.4 (Autumn 1998): 805.
21. ---. Rev. of *¡Yo!* by Julia Álvarez. *World Literature Today* 71.4 (Autumn 1997): 785.
22. ---. Rev. of *Tomorrow I'll Say Enough* by Silvina Bullrich. *World Literature Today* 71.4 (Autumn 1997): 765.
23. ---. Rev. of *Streams of Silver: Six Contemporary Women Writers from Argentina* by Mónica Flori, *Letras Femeninas* 23. 1-2 (Fall 1997): 222-23.
24. ---. Rev. of *The Postmodern Novel in Latin America: Politics, Culture, and the Crisis of Truth* by Raymond Williams. *Confluencia* 12.2 (Spring 1997): 204-205.
25. ---. Rev. of *The Writing of Elena Poniatowska* by Mary Beth. Jørgensen. *Hispania* 79.1 (March 1996): 67-68.
26. ---. Rev. of *Zombie* by Joyce Carol Oates. *World Literature Today* 70.3 (Summer 1996): 693.
27. ---. Rev. of *Iphigenia* by Teresa de la Parra, tr. Bertie Acker. *Hispania* 78.2 (May 1995): 299-300.
28. ---. Rev. of *Benita* by Benita Galeana. *World Literature Today* 69.3 (Summer 1995): 561-562.
29. ---. Rev. of *The Collected Stories* by Grace Paley. *World Literature Today* 69.1 (Winter 1995): 142.
30. ---. Rev. of *Territorios Invadidos* by Homero Carvalho Oliva. *World Literature Today* 69.1 (Winter 1995): 103-104.
31. ---. Rev. of *Where is Here?* by Joyce Carol Oates. *World Literature Today* 67.4 (Autumn 1993): 825.

32. ---. Rev. of Llanto. *World Literature Today* 67.4 (Aug. 1993): 780-81.
33. ---. Rev. of Doña Inés contra el olvido by Ana Teresa Torres. *World Literature Today* 67.2 (Spring 1993): 337.
34. ---. Rev. of When New Flowers Bloomed: Short Stories by Women Writers from Costa Rica and Panama. Jaramillo Levi, Enrique, ed. *World Literature Today*. 67.1 (Winter 1993): 164-65.
35. ---. Rev. of Mundo, demonio, mujer by Rima de Valbona. *World Literature Today* 67.1 (Winter 1993): 158-59.
36. ---. Rev. of Heat by Joyce Carol Oates. *World Literature Today* 66.3 (Summer 1992): 516-17.
37. ---. Rev. of The Rise of Life on Earth by Joyce Carol Oates. *World Literature Today* 66.1 (Winter 1992): 132.
38. ---. Rev. of Hermana Muerte by Justo Navarro (*World Literature Today* 65.4 (Autumn 1991): 676.
39. ---. Rev. of I Lock My Door Upon Myself by Joyce Carol Oates. *World Literature Today* 65.4 (Autumn 1991): 709.
40. ---. Rev. of Jardín y Laberinto by Clara Janés. *World Literature Today* 65.3 (Summer 1991): 459.
41. ---. Rev. of Lover by Harriet Zinnes. *World Literature Today* 64.2 (Spring 1990): 310.
42. ---. Rev. of In Transit by Mavis Gallant. *World Literature Today* 64.2 (Spring 1990): 310.
43. ---. Rev. of The High Road by Edna O'Brien. *World Literature Today* 63.3 (Summer 1989): 482.
44. ---. Rev. of Reclaiming a Conversation: The Idea of the Educated Woman by Jane Roland Martin. *The Journal of General Education* 38.3: 241-46.

Film Reviews

Tompkins, Cynthia M. Rev. of Carlos Sorín's *Bombón, el perro* (2004). *Chasqui*, 35.2 (2006): 184-86.

---. Rev. of Carlos Reygadas's *Japón* (2005). *Chasqui* 35.2 (2006): 194-97.

---. Rev. of Inés Oliveira César's *Como pasan las horas* (2005). *Chasqui* 35.2 (2006): 186-89.

---. Rev. of Fabián Bielinsky's *El aura* (2005), *Chasqui* 36.1 (May 2007): 177-78.

Series Editor

Avila López, Enrique. *Imaginación, memoria, compromiso. La obra de Rosa Regás: un ámbito de voces*. Co-edited, with Carmen Urioste Azcorra. Victoria Urbano Series, vol. 1. Tempe: Asociación Internacional de Literatura y Cultura Femenina Hispánica, 2007.

Frholich, Margaret. *Framing the Margin: Nationality and Sexuality Across Borders*. Co-edited with Carmen Urioste Azcorra. Victoria Urbano Series, vol. 2. Tempe: Asociación Internacional de Literatura y Cultura Femenina Hispánica, 2008.

López, Constanza. *Trauma, memoria y cuerpo: el testimonio femenino en Colombia 1985-2000*. Co-editing with Carmen Urioste Azcorra. Victoria Urbano Series, vol. 3. Tempe: Asociación Internacional de Literatura y Cultura Femenina Hispánica, 2015

Contributions to Published Reports

"Standing Still: The Associate Professor Survey," Modern Language Association Committee on the Status of Women in the Profession." *Profession* (2009): 313-50. Contributor. <http://www.Modern Language Association.org/pdf/cswp_final042909.pdf>

"Breaking away from NWSA" in "Speaking For Ourselves: From the Women of Color Association." *The Women's Review of Books*. 8.5 (Feb. 1991): 27; rpt. in the *Women of Color Newsletter*, Founding Conference, May 31-June 2, 1991.

Creative Activity

"Images of Self-Perception of Mexican and Mexican-American Women in the Racine-Kenosha area" for U of Wisconsin-Parkside (Summer-Fall, 1991). Photo-journalistic video; Tompkins, Cynthia M. Producer.

SPONSORED RESEARCH

2016 Co-PI with Elizabeth Horan and Carmen de Urioste. "En Tiempos Peligrosos/In Dangerous Times: Digitizing Women's Literary, Charitable and Political Networks from the Spanish Civil War to the Cold War." Seed Grant. Institute of Interdisciplinary Humanities. \$ 10,000.

2016 Tompkins, Cynthia (PI) with Carmen Urioste, Dulce Estevez, Elizabeth Sumida Huamán, Julio Morales and Sujey Vega. NEH Connections Grant "Digital Stories about Glocal Arizona." \$ 100,000. Denied.

- 2014 Tompkins, Cynthia and Robert Joe Cutter, Department of Education Title VI National Resource Center in Latin American Studies and FLAS, \$ 2,200,000. Denied.
- 2012 PI. of CLAS seed grant: "Mapping Affect to Understand and Impede the Reproduction of Violence in Latin America" CLAS Grant, Awarded December, 2012, \$ 20,000.
- 2012 Tompkins, Cynthia and Daniel Rothenberg. Latin American Research Cluster, Institute of Humanities Research, July 24th, 2012. \$ 1000.
- 2003 Tompkins, Cynthia and Nancy Perry. "ASU Offer to DEC Solicitation E-CCA-03050." Department of Economic Security solicitation. Funded Aug. 1st, 2003. \$ 70,935. Co-PI for revisions to the current Child Care Professional Training (CCPT) curriculum to reflect current Early Childhood practices and State licensing standards, including translation from English into Spanish for caregivers with little or no formal training and/or education.

HONORS, FELLOWSHIPS AND AWARDS

- 1982 Fulbright Fellowship, Fulbright Commission, Buenos Aires, Argentina.
- 1982-83 Edwin Sparks Research Fellowship, College of Liberal Arts, Penn State University.
- 2003 Nineteenth Annual Carlos and Guillermo Vigil Prize. Honorable Mention for essay, "Las *Mujeres alteradas y Superadas* de Maitena Burundarena: Feminismo "Made in Argentina." *Studies in Latin American Popular Culture* 22 (2003).
- 2009, 2014, 2018, 2019. Nominee. Zebulon Pearce Distinguished Teaching Award. CLAS, Arizona State University.
- 2008, & 2010 Nominee. Professor of the Year, Arizona State University.

ARCHIVAL WORK

May 6-10, 2019 CDA Centro de Conservación y Documentación Audiovisual, Facultad de Filosofía y Humanidades, Facultad de Artes, Universidad Nacional de Córdoba, Argentina.

PRESENTATIONS

1. *"Modos de hacer : cines y mujeres de América Latina. Universidad Autónoma de Madrid, Spain, September 11-13, 2019.

2. *"Impact of the Haptic in the Aesthetics of Carlos Reygadas's *Post Tenebras Lux* (2012)." North East Modern Language Association, Washington, DC Convention, March 23-24, 2019.
3. *"Intermedialidad en *Ejercicios de memoria* (Paz Encina, 2016)". Cine-Lit: Mujer-Género. Portland, Oregon, March 9-11, 2019.
4. *"Ideología, afecto y memoria en *M* de Nicolás Prividera." VI Conferencia de ASAECA. Universidad Nacional del Litoral, Santa Fe, Argentina, March 7-10, 2018. Refereed.
5. *"Affect in *Tierra adentro* (Ulises de la Orden, 2011). *Visible Evidence Conference*. Buenos Aires, Argentina, August 2-5, 2017. Refereed.
6. *"*Las pistas – Lanhoyij – Nmitaxanaxac* (Esteban Lingiardi, 2010) y los saberes Toba/Qom." LASA Latin American Studies Association, Lima, April 29-May 1st, 2017. Panel presenter, organizer, and chair. Refereed.
7. *"Afecto en *Gerónima* de Raúl Tosso (1988)." V Conferencia de ASAECA. Universidad Nacional de Quilmes, Buenos Aires, Argentina, Friday, March 11, 2016.
8. *"Representación del afecto en *Mbyá: Tierra en rojo* (Phillip Cox y Valeria Mapelman, 2005) y *Para los pobres piedras* (Mathieu Orcel 2012)." Latin American Studies Association, Puerto Rico, May 26-31, 2015. Panel presenter, organizer, and chair. Refereed.
9. *"Afecto y violencia estructural, simbólica y estatal en *Cassandra* (Inés de Oliveira Cézar 2012)." Latin American Studies Association, Chicago, May 21-24, 2014. Panel presenter, organizer, and chair. Refereed.
10. Keynote Address. "Deleuze and Contemporary Latin American Cinema." Cinemateca Chilena, Santiago, Chile, April 23-26, 2014. Invited.
11. *"Cartografía del afecto en *Octubre Pilagá* (Mapelman 2010) y *Tierra adentro* (de la Orden 2011)." ASAECA (Argentine Association of Film and Media Studies) Conference, Rosario, Argentina, March 13-15, 2014. Refereed.
12. *"Ideologías fundacionales en los melodramas chilenos *El húsar de la muerte* (1925) *Canta y no llores corazón* (1925)." Latin American Studies Association, Washington, May 29-June 1st, 2013. Panel presenter, organizer, and chair. Refereed.
13. *"Aproximaciones a la representación del tiempo en la cinematografía latinoamericana." Latin American Studies Association, Washington, May 29-June 1st, 2013. Panel presenter, organizer, and chair. Refereed.
14. *"New Perspectives on Narrating Violence in 21st Century Latin American Fiction" Co-organizers: Brigitte Andersaen, Radboud University (The Netherlands) Dianna Niebylski,

University of Illinois-Chicago. Latin American Studies Association, Washington, May 29-June 1st, 2013. Respondent. Refereed.

15. **"Time-movement and Atemporality in Albertina Carri's *La rabia* (2008)." Society of Cinema and Media Studies, Chicago, March 6, 2013. Panel presenter, organizer, and chair. Refereed.*
16. *"Gilles Deleuze y el cine experimental latinoamericano."* Keynote, 2do Coloquio Universitario de Análisis Cinematográfico, UNAM, México, Sept. 25-28, 2012. Invited.
17. Confluencia Conference. Latin American Culture: Cinematic adaptations of Literary Works. University of Northern Colorado at Greeley, June 22, 2012- Keynote. Invited.
18. *"El último malón de Alcides Greca, 1917."* Latin American Studies Association, San Francisco, California, May 23-26, 2012. Panel presenter and organizer. Refereed.
19. *"A Deleuzian Approach to Carlos Reygadas's *Stellet Licht*."* Asociación Argentina de Estudios de Cine y Audiovisual, Córdoba, Argentina, May 10-12, 2012. Refereed.
20. *"Experimentation in Paz Encina's *Hamaca paraguaya*."* SCMS, Boston, March 21-25, 2012. Panel presenter and organizer. Refereed.
21. *"Wild Naked Ladies."* Culture and Feminist Pedagogy. University of Colorado, Boulder, March 10, 2012, Keynote Address. Invited.
22. *Aesthetic Variation in Contemporary Latin American Film."* Baruch College, October 20, 2011. Invited Lecture.
23. *"Cine Experimental Latinoamericano."* Keynote address followed by 9 hour workshop and lecture. 1o. Encontro Estadual da Socine. Universidade Federal São Carlos, São Paulo, Brasil, May 17-19, 2011. Invited.
24. *"Cartographies of Latin American Film Studies."* With Andrea Molfetta, Marcela Parada, Claudia Ferman, Fernão Ramos Pessoa, Lauro Zavala, Jorge Ruffinelli, Cynthia Tompkins. Latin American Studies Association, Toronto, Oct. 6-9, 2010. Organized panel. Refereed.
25. *"La subversiva sencillez de *Hamaca Paraguaya* (2006) de Paz Encina."* ADEUU Conference. Thunderbird School of Global Management, April 22-24, 2010. Refereed.
26. *"Transnational Latin American Women's Movements."* Modern Language Association, Philadelphia, December 27-30, 2009. Presenter and organized panel. Refereed.
27. *"O Cheiro do Ralo: Cartografia de la adaptación de la novela de Lourenço Mutarelli (2002) a la película de Heitor Dalia (2006)."* Sepancine, Morelia, Mexico, Oct. 1-3, 2009. Refereed.

28. "Montaje en *Suite Habana* (2003)." Primer Encuentro Anual de la Sociedad Argentina de Estudios de Cine y Audiovisual, Universidad Nacional del Centro de la Provincia de Buenos Aires, Facultad de Arte, Tandil, Argentina, June 16-19, 2009. Refereed.
29. "Inés de Oliveira C  zar's *Como pasan las horas* (2005) and *Extranjera* (2007)." Latin American Studies Association, Pontificia Universidade Cat  lica de Rio de Janeiro, Rio de Janeiro, June 11-14, 2009. Refereed.
30. "Difference and Repetition in In  s de Oliveira C  zar's *La extranjera* (2007)." Joint Conference: National Popular Culture Association and American Culture Association. San Francisco, March 19-22, 2008. Refereed.
31. "*Como pasan las horas* de In  s de Oliveira C  sar (2005): montaje como narraci  n." (Asociaci  n Internacional de Literatura y Cultura Femenina Hisp  nica Conference, Seville, Oct. 24-26, 2007). Refereed.
32. "Aproximaci  n Deleuziana a *El aura* de Fabi  n Bielinsky." ATTSP Annual Conference, San Diego, August 2-5, 2007. Refereed.
33. "Imagining New Identities and Communities for Feminisms in the Americas." *Keynote address* (one of three) & participation at a workshop on New Directions in Latin American Feminism/ Nuevas direcciones del feminismo latinoamericano, University of Minnesota, Twin Cities, April 21, 2007. Invited.
34. "Postmodern approaches to negotiating religion in the classroom," Feministas Unidas Pedagogy Workshop, MLA, Philadelphia, December 27-30, 2006. Refereed.
35. "Pregnant Bodies and Other Mothers in the Academy" (and Chair), MLA Committee for the Status of Women in the Profession, MLA, Philadelphia, December 27-30, 2006. Organized panel.
36. "Nostalgia de infancia como alegor  a de la naci  n en *El Cielito* (2004) de Mar  a Victoria Menis." Congreso Internacional de la Nostalgia, Facultad de Lenguas, C  rdoba, Argentina, Nov. 2-4, 2006. Refereed.
37. "Maternidad, performance y despojo en *El Cielito* de Mar  a Victoria Menis." Asociaci  n Internacional de Literatura Femenina Hisp  nica," Ogden, Utah, Oct. 5-8, 2006. Refereed.
38. "Self-Deconstructing Latin American Films." *Visual Synergies: Documentary and Fiction Film in Latin America*, London and Cambridge, UK, 23-26 June 2006. Refereed.
39. "Im  genes trizadas y significados flotantes: *Lo anterior* de Cristina Rivera Garza." Latin American Studies Association, San Juan, Puerto Rico, March 14-18, 2006. Refereed.

40. "Encrucijadas del cine latinoamericano." Latin American Studies Association, Puerto Rico, March 15-18, 2006. Organized panel. Refereed.
41. "La Forza del Estilo: *La forza del destino* de Julieta Campos." Asociación Internacional de Literatura Femenina Hispánica," Tegucigalpa, Honduras, Oct. 19-22, 2005. Refereed.
42. "Trayectoria y proyecciones de los Estudios de Género en los Estados Unidos." Conferencia sobre el género y las identidades: se abren brechas para la educación superior. Univ. Interamericana, Recinto Metropolitano, Puerto Rico, March 12, 2004. Keynote address (one of three). Invited.
43. "La somatización del neoliberalismo en *Mano de obra* de Diamela Eltit." Latin American Studies Association, Las Vegas, Oct. 7-9, 2004. Refereed.
44. "Tatuajes escriturales," Latin American Studies Association, Las Vegas, Oct. 7-9, 2004. Organized panel. Refereed.
45. "Representaciones de la mujer argentina actual en ilustraciones gráficas, música cuartetera y unipersonales." Asociación de Literatura Femenina Hispánica, Florida Atlantic Univ., Boca Ratón, Oct. 23-26, 2003. Refereed.
46. "Maitena Burundarena: Feminismo *Made in Argentina*." Asociación Internacional de Literatura Femenina Hispánica. Santo Domingo, Oct. 23-26, 2002. Refereed.
47. "Maitema Burundarena y sus 'Mujeres alteradas.'" Fosteriana 2001. Arizona State University, Oct. 25-27, 2001. Refereed.
48. "Women and Experimentalism in Writing, Film, Art Performance, and Theory III," MLA, New Orleans, Dec 29, 2001. Organized panel.
49. "Women and Experimentalism in Writing, Film, Art Performance, and Theory II," MLA, New Orleans, Dec 29, 2001. Organized panel.
50. "Women and Experimentalism in Writing, Film, Art Performance, and Theory I," MLA, New Orleans, Dec 28, 2001. Organized panel.
51. "Intertextualidad discursiva y filmica en *Buenos Aires viceversa*." Latin American Studies Association, Wash. DC Sept. 6-8, 2001. Refereed.
52. "Mutant Textualities: Contemporary Latin American cultural production." Latin American Studies Association, Wash. DC., Sept. 2001. Organized panel. Refereed.
53. "Latin American Urban Landscapes." Latin American Studies Association, Washington DC. Sept. 2001. Organized panel. Refereed.

54. Funciones de la parataxis en *La selva* de Alicia Steimberg. AATSP Conference, San Francisco, July 5-9th, 2001. Refereed.
55. "Postmodern Latin American Women Writers: Albalucía Angel's *Las andariegas*." SALAM Conference on Latin American Identities: Race, Ethnicity, Gender and Sexuality. ASU, Tempe, May 26-29, 2001. Refereed.
56. "Creación de verosimilitud en *La noche de los lápices* (1986) de Héctor Olivera y *Garage Olimpo* (1999) de Marco Bechis. Truth in the Lens Conference. University of Richmond, March 22-24, 2001. Refereed.
57. Subversión de estereotipos y nociones esencialistas." Truth in the Lens. University of Richmond, March 22-24, 2001. Organized panel. Refereed.
58. "Ironía, parodia y escritura performativa en *Mina cruel*, *Sueños del seductor abandonado* y *Cine continuado*, de Alicia Borinsky." XI International Conference: Asociación de Literatura Femenina Hispánica. Glendon College, Toronto, Sept. 21-23, 2000. Refereed.
59. "And/Or, Neither/nor: Novelty and Influence in the Discourses on Latin American Postmodernism." "Probing the Limits of Representation in Comparatist Contexts." Conference of the Southern Comparative Literature Association, Sept. 15-17, 2000, Embassy Suites Hotel, Phoenix. Refereed.
60. "Ironía y parodia en la novelística de Alicia Borinsky." *Kentucky Foreign Language Conference*. University of Kentucky, April 27-29, 2000. Refereed.
61. "Dislocación causal y témporo espacial: ars poética de Ana María Shúa, Pía Barros y Alicia Borinsky." *North Carolina Conference of Romance Languages*, University of North Carolina, March 22-24, 2000. Refereed.
62. "Proyecto artístico y solidario de escritoras latinoamericanas." Latin American Studies Association, Miami, March 16-18, 2000. Organized panel. Refereed.
63. Identidades del (des)arraigo." Latin American Studies Association. Miami, March 16-18, 2000. Panel presenter and organizer (9). Refereed.
64. "Does Gender Have Feelings?" Feminism, Consumption, and Passionate Students. Division of Women's Studies in Language and Literature. Annual Convention of the Modern Language Association. San Francisco, December 1998. Organized panel. Refereed
65. "Problemática construcción del sujeto in *La vida es una sóla*, de Marianne Eyde." Latin American Studies Association, The Palmer House Hilton Hotel, Chicago, Sept. 24-26, 1998. Refereed.

66. Mesa de escritores: Alicia Kozameh, Alejandro Manara, Edmundo Paz-Soldán, Nora Strejilevich. *Escritura y Justicia Social.* XXI International Congress of the Latin American Studies Association, Chicago, Sept. 24-26, 1998. Panel organizer (11). Refereed.
67. "Aporía en *Vaca sagrada*, de Diamela Eltit." Postmodern Latin American Women Writer." *Writing in the Americas/La escritura de las Américas.* Boston University, Nov. 13, 1997. Refereed.
68. "Deseo y escritura: *Vaca(s) sagrada(s)* que difieren la muerte." Asociación de Literatura Femenina Hispánica, Atlanta, Oct. 16-18, 1997. Refereed
69. "Aporías en la construcción del sujeto: *Doña Inés contra el olvido* de Ana Teresa Torres, *Como en la guerra* de Luisa Valenzuela, *Cama de ángeles* de Alina Diaconú, *Son vacas, somos puercos* de Carmen Boullosa y *Las andariegas* de Albalucía Angel." Latin American Studies Association, Guadalajara, México, April 17-19, 1997. Refereed.
70. "Intertextuality and Parataxis: *Différance* as Dissemination in Julieta Campos' *El miedo de perder a Euridice*, Albalucía Angel's *Las andariegas* and Alica Steimberg's *Amatista* and *Cuando digo Magdalena*." International Symposium "Women, Genders and Differences in Latin America," Society for Latin American Studies Annual Conference, St. Salvator's College, St. Andrews, Scotland. April 4-6, 1997. Refereed.
71. "'The Garden of the Forking Paths:' Female Self-Actualization in María Luisa Bemberg's *Camila*, *Miss Mary*, *Yo, la peor de todas* and *De eso no se habla*." Asociación de Literatura Femenina Hispánica, Univ. of Colorado at Boulder, Oct. 3-5, 1996. Refereed.
72. "*Steps Under Water: A Rhetoric of Resistance.*" Modern Language Association. Chicago: Dec. 1995. Refereed.
73. "Intertextuality as *Différance* in Julieta Campos' *El miedo de perder a Euridice*: A Symptomatic Case of Latin American Post-Modernism." Mid-America Conference on Hispanic Literature. University of Colorado at Boulder: October 12-14, 1995. Refereed.
74. "Intertextuality as *Différance* in Julieta Campos' *El miedo de perder a Euridice* and Alicia Steimberg's *Cuando digo Magdalena*." Latin American Studies Association, Washington, D.C., Sept. 28-30, 1995. Refereed.
75. "Multiple Subjectivities/Mediations." Fifth Annual Conference of Sisters of Color International. Hamilton College: April 21-23, 1995. Refereed.
76. "Mónica Carbone, Graciela Albarenque y el Teatro de la Luna" Un Escenario Propio: Simposio/Festival de Teatro dedicado a las mujeres españolas, hispanoamericanas, y latinas de USA en el teatro. University of Cincinnati, October 5-8, 1994. Refereed.

77. "La construcción de la otredad en *Son vacas, somos puercos* de Carmen Boullosa." XII Simposio Internacional de Literatura: La voz del otro: disensión y marginalidad. Caracas, Aug. 1-6, 1994. Refereed.
78. Multiculturalism and What it Means to Women of Color." Fourth Annual Conference of Sisters of Color International, University of Wisconsin-La Crosse, May 6-8, 1994-organizer. Refereed.
79. Presenter at Sisters of Color International Roundtable/Sisters Council. "What We AR All About." Fourth Annual Conference of Sisters of Color International, University of Wisconsin-LaCrosse, May 6-8, 1994-organizer. Refereed.
80. Uso y abuso de lo cotidiano: La posmodernidad de *El exilio del tiempo* y *Doña Inés contra el olvido*, de Ana Teresa Torres." IV Simposio Internacional de Crítica Literaria y Escritura de Mujeres de América Latina. Guadalajara, Dec. 1-4, 1993. Refereed.
81. "Los Devorados de Alina Diaconú: ¿Vía Mística? ¿Atracción Tanática? ¿Alegoría Social?" XI Simposio Internacional de Literatura: Modernismo, Modernidad, Postmodernismo. Montevideo, Aug. 9-14, 1993. Refereed.
82. "Immigrant vs Ethnic Perspectives." Third Annual SOCI (Sisters of Color International) Conference. U of Pennsylvania, Philadelphia, May 21-23, 1993. Refereed.
83. "The Status of Women of Color." Third Annual Sisters of Color International Conference. Univ. of Pennsylvania, Philadelphia, May 21-23, 1993. Refereed.
84. "Review of Sandra Cisneros' *Woman Hollering Creek*." 21st. NACS (National Association for Chicano Studies) Conference. San José, California, March 26, 1993. Refereed.
85. "La posmodernidad de *Cama de ángeles* de Alina Diaconú." Mid-America Conference. U of Missouri-Columbia, Oct 15-17, 1992. Refereed
86. Images of Self-Perception in the Fiction of Contemporary Hispanic Women Writers in the U.S." Twelfth Cincinnati Conference on Modern Languages and Literatures. U of Cincinnati, May 13-15, 1992. Refereed.
87. "Ubicando escritoras de diferentes culturas en el centro del currículo." V Congreso Internacional e Interdisciplinario de la Mujer. Univ. of Costa Rica, Feb. 22-26, 1993. Refereed.
88. "Southern Cone Literature." Illinois Conference of Latin Americanists. Chicago, November 1-2, 1991-presented and organized. Refereed.
89. "La construcción del subalterno en textos de *Homérica latina*, de Marta Traba y *Los Heréticos*, *Libro que no muerde*, y *Donde viven las águilas* de Luisa Valenzuela."

Cincinnati Conference on Romance Languages and Literatures. U of Cincinnati, May 15-17, 1991. Refereed.

90. "La palabra, el deseo, y el cuerpo o la expansión del imaginario femenino: *Canon de alcoba* de Tununa Mercado." Eighth Annual Wichita State University Conference on Foreign Literature, Wichita, April 11-13, 1991. Refereed.
91. "New Images of Self-Representation in the Fiction of Contemporary Hispanic Writers." 14th GLCA (Great Lakes Colleges Association) Women's Studies Conference. Dayton, Ohio, Nov. 2-4, 1990. Refereed.
92. "Images of the Third World in the fiction of Marta Traba and Luisa Valenzuela." Hispanic Literatures Conference. Indiana University of Pennsylvania, Oct. 19-20, 1990. Refereed.
93. "Gender and Nationalistic Discourse: Marta Lynch's *La Señora Ordóñez*." Feminism, Writing, and Politics in Hispanic and Luso-Brazilian Cultures. Univ. of Minnesota, Oct, 12-14, 1990. Refereed.
94. "Female Space in Luisa Valenzuela's '*Other Weapons*.'" National Women's Studies Association, Akron, Ohio, June 22-24, 1990. Refereed.
95. "The Challenges of Inter-American Literature." American Comparative Literature Association. Pennsylvania State University, March 28-31, 1990. Refereed.
96. "Luisa Valenzuela's *Como en la Guerra*: a Postmodernist Text." Conference of the Latin American Consortium, Univ. of Notre Dame, March 21-23, 1990. Refereed.
97. "*Río de las Congojas*: trascendencia simbólica de la autofirmación personal." Hispanic Literatures Conference, Indiana Univ. of Pennsylvania, Sept. 29-30, 1989. Refereed.
98. "Between Female Speech and Feminist Fiction: Atwood's *Surfacing* and Lispector's *Água Viva*." Graduate Women's Studies Conference: Feminism and its Translations. Princeton, New Jersey, March 28, 1987. Refereed.

a. Regional

1. "Convenciones del melodrama en *El húsar de la muerte* (1925) *Canta y no llores corazón* (1925)." Conferencia sobre Chile, ASU-West, September 28, 2013.
2. "Mimesis and Representation in Jorge Luis Borges's Films Reviews." *Xul Solar and Jorge Luis Borges in Context: Art, Architecture, Literature, and Popular Culture in Buenos Aires, 1920-1940* Phoenix Art Museum, October 30th, 2013.
3. "Una aproximación deleuziana a *La extranjera* (2007) de Inés Oliveira César." Rocky Mountain Council for Latin American Studies, April 11, 2008. Refereed.

4. "La escritura performativa en *Sueños del seductor abandonado* de Alicia Borinsky." Rocky Mountain Modern Language Association, Scottsdale, Arizona, Oct. 10, 2002. Panel organizer and presenter. Refereed.
5. "Alicia Borinsky, Ana María Shúa, Pía Barro: estética del microcuento." South Central Modern Language Association, Memphis, Oct. 28-30, 1999. Refereed.
6. "Performance en la construcción y deconstrucción del sujeto en *Cierta femenina oscuridad*, de Eugenia Prado Bassi." South Central Modern Language Association, New Orleans, Nov. 12-14, 1998, presenter and organizer. Refereed.
7. "Metaficción historiográfica o re-escritura de la historia en *La insólita historia de la Santa de Cabora* de Brianda Domecq." South Central Modern Language Association, Dallas, Oct. 30-Nov. 1, 1997. Refereed.
8. "Intertextualidad y *Différance* en *Las andariegas* de Albalucía Angel." Midwest Modern Language Association. Minneapolis, Nov. 7-9, 1996. Refereed.
9. "*Amatista* (1989) y *Cuando digo Magdalena* (1992) de Alica Steimberg ó Intertextualidad y *Différance*." [Intertextuality and *Différance* in Alicia Steimberg's *Amatista* and *Cuando digo Magdalena*]. South Central Modern Language Association. San Antonio, Oct. 31-Nov. 2, 1996. Refereed.
10. "Carmen Boullosa's Re-writing of History in *Son vacas, somos puercos*." South Central Modern Language Association, Houston, Oct. 26-28, 1995. Refereed.
11. "Praxis Intertextual y deconstrucción en *El miedo de perder a Eurídice*, de Julieta Campos." South Central Modern Language Association, New Orleans, Nov. 10-12, 1994. Refereed.
12. "Resistance: Multiple Mediations: Women's Forum of South Central Modern Language Association." New Orleans, Nov. 10-12, 1994. Panel organizer.
13. "Angeles Mastretta, Carmen Boullosa, Tatiana Lobo y Ana Teresa Torres: la metaficción historiográfica o la re-escritura femenina de la historia en la posmodernidad." Midwest Modern Language Association, Minneapolis, Nov. 4, 1993. Panel organizer and presenter. Refereed.
14. "Women's Studies at the Crossroads: Oppositional Interventions from the Margins." South Central Modern Language Association, Austin, Texas, Oct. 15, 1993. Refereed.
15. "De la abyección a la celebración: el cuerpo en la narrativa de Gambaro, Orphée, Mercado y Osorio." Midwest Modern Language Association Convention. Missouri-Columbia, Nov. 5-7, 1992. Refereed.

16. "El boom de la narrativa erótica hispánica." Midwest Modern Language Association. Missouri-Columbia, Nov. 5-7, 1992. Panel organizer. Refereed.
17. "New Images of Self-Representation in the Fiction of Contemporary Hispanic Writers." 14th GLCA (Great Lakes Colleges Association) Women's Studies Conference. Bergamo Conference Center, Dayton, Ohio, Nov. 2-4, 1990. Refereed.

State and Local Presentations

1. "Affect in the Prevention of Violence." Arizona Language Association (AZLA), Mesa Community College, September 27, 2014. Refereed.
2. "Love Story Meets Ethnographic Documentary in Alcides Greca's Silent Movie *El último malón*", Friday, March 22, 2014, ASU.
3. "Film Adaptation Theories Enhance Cultural Awareness in Literature." Arizona Language Association (AZLA), Río Salado College, October 5-6, 2012. Refereed.
4. Member of the Hayden Committee for the Undergraduate Collection Contest (2009).
5. "Aesthetics of Contemporary Latin American Film." SILC Work-In-Progress Lecture Series, Sept. 9, 2008.
6. Introduction and discussion of Jorge Gaggero's *Live-in-Maid* (2005) at the One Night International Independent Film Series, Pollack Cinema, Tempe. June 22, 2007 and June 24, 2007.
7. "A Deleuzian approach to Carlos Reygadas' *Japón* and *Battle of Heaven*." Annual Spanish Graduate Student Association Conference, Arizona State University, Tempe, April 5-7, 2007.
8. Introduction and discussion of Carlos Sorín's *El perro* (2004) for the Latin American Film Festival held at Phoenix College, March 27-30, 2007.
9. "Postmodernist Approaches to Literature." Pedagogy session of Graduate Student Conference on "The Postmodernist Classroom, Language, Literature and Culture," Arizona State University, Tempe. May 1st, 2004.
10. "Las mujeres alteradas' Maitena Burundarena: Feminismo *Made in Argentina*." Graduate Student Conference, Arizona State University, Tempe. March 22, 2002,
11. "Humor cordobés en el repertorio cuartetero de Carlitos La Mona Jiménez." Parody, Satire, Irony, Laughter and the Grotesque: Humor in Latin American, Peninsular, Luso-Brazilian, and Chicano Literatures Conference, Arizona State University, Oct. 7-9, 1999.

12. "Latin American Feminism(s) and Cultural Production." Docent Program, Phoenix Art Museum, Sept. 17, 1999.
13. Guest lecture on Women of Buenos Aires, at Dr. Foster's graduate course on Buenos Aires, June 18, 1998.
14. Guest lectured on Latin American Women Directors, at Dr. Foster's graduate course on Latin American Feminist Filmmaking, June 16, 1997.
15. "Postmodernism in Latino Research." Workshop offered during the Inter-University Program in Latino Research 1996 Graduate Training Seminar in Qualitative Methodology held at the Hispanic Research Center in ASU, July 25, 1996.
16. Guest lectured on Latin American Feminisms, at Dr. Foster's graduate course on Feminismo Latinoamericano/Literatura Femenina Latinoamericana. June 18, 1996.
17. "Contemporary Latin American Women Writers." Four consecutive presentations at the Peoria High School on May 6, 1996.
18. Guest lectured on the construction of gender in Buenos Aires at Dr. Foster's graduate course on Cultural Productions, April 16, 1996.
19. "Representation of the Female Body in the Fiction of Contemporary Argentine Women Writers." Center for Latin America. UW-Milwaukee, April 15, 1992.
20. "El poder del horror: Abyección en *Una felicidad con menos pena, Ganarse la muerte, y Lo impenetrable*, de Griselda Gambaro." Illinois Conference of Latin Americanists. Chicago, Nov. 1-2, 1991.
21. "From Dialogs to Discussion: Expanding Proficiency Through Literature." Wisconsin Association of Foreign Language Teachers Conference, Appleton, Nov. 1-2, 1991.
22. "La fascinación de lo abyecto en la narrativa de Griselda Gambaro y Elvira Orphée." Sixth Annual Confluencia en Colorado. University of Northern Colorado, Oct. 11, 1991.
23. "Images of Self-Perception of Mexican and Mexican-American Women in the Racine-Kenosha area." Multimedia presentation for the Department of Hispanic Studies and Sigma Delta Pi, University of Northern Colorado, Oct. 10, 1991.
24. "The Boom of Contemporary Chicana Fiction." Women's History Month. U of Wisconsin-LaCrosse, March 19, 1991. Invited.
25. "Frida Khalo." Multimedia Presentation, for Onda Latina Spanish Club, U of Wisconsin-Parkside, March 28, 1990.

26. "La mujer latinoamericana: camino hacia la liberación." Casa Hispánica, Dickinson College, April 27, 1989.
27. "Global Issues." Central Pennsylvania Consortium's Women's Studies Conference. Franklin and Marshall College, April 8, 1989. Presenter and organizer.
28. "Inter-American Women Writers: Through Madness to a Discourse that De-Centers." Pennsylvania Foreign Language Conference. Duquesne University, Sept. 16-18, 1988. Conference Speaker and Coordinator.
29. "Argentina: Sneak Preview." Multimedia presentation for the South American Field Experience Project. Williamsport Area Community College, PA, April 6, 1988.

SERVICE TO THE PROFESSION

Editor in Chief

2012—present *Imagofagia: Journal of Asociación Argentina de Estudios de Cine y Audiovisual*, <http://www.asaeca.org/> (directed thirteen issues)

Editor

2018 *Cogent Arts & Humanities*.

Senior Editorial Board Member

2019—present NUML Journal of Critical Inquiry-Foreign Review Panel
 2018–2019 *Journal of English Literature and Cultural Studies*
 2012—present *Gamma*, Facultad de Filosofía y Letras, Universidad del Salvador, Buenos Aires, Argentina
 2012—present *Ámbitos Feministas* journal
 2011—present *L'Érudit franco-espagnol*
 2011—present *Montajes, Revista de Análisis Cinematográfico*
 2010—present *Chasqui: Revista de Literatura Latinoamericana* journal
 2010—present *Imagofagia: Journal of Asociación Argentina de Estudios de Cine y Audiovisual*, <http://www.asaeca.org/> Role: Edit all abstracts of published articles. Editor of Review section (between 2010-2011, with Fabián Soberón);
 2009—present *Studies in Twentieth and Twenty-First Century Literature*
 2000—present *Letras femeninas*
 1993—present *Confluencia: Revista Hispánica de Cultura y Literatura*

Ad hoc manuscript review: journals and presses

A Contracorriente; Bilingual Press; Bulletin of Hispanic Studies; Cincinnati Romance Review; Cogent Arts and Humanities; Consumption; Cuadernos de música, artes visuales y artes escénicas; El Norte; Frontiers; Estudios sobre Culturas Contemporáneas; Georgetown University Press; Hispanic Review; Journal of Adaptation Studies; Journal of Latin American Studies; Journal of Latin American Popular Culture; Journal of popular romance studies; Markets & Culture; Mexican Studies; Ojo que piensa Studies; PMLA; Studies in Latin American Popular Culture; Revista Canadiense de Estudios Hispánicos; Revista de Estudios Hispánicos; Revista Hispánica Moderna; The Latinamericanist; World Literature Today.

Professional editorial work – other

- 2016 Co-Editor of *Diez Miradas sobre Cine y Audiovisual. Volumen Aniversario de la Revista Imagofagia*. Introduction and selection of the best ten essays (one per issue). Prepared the book length manuscript, reviewed galleys.
- 2015 Guest Editorial Committee Member, Feminism and Gynocinema, *Ámbitos feministas*, 5 Fall 2015.
- 2014 Ranked 6 articles for an edited volume of proceedings from the Conference held at the Cinemateca in Chile.
- 2013 Co-editor of a Special Issue on Gender & Cities, *Letras femeninas*, with D. W. Foster and Marina Pérez de Mendiola.
- 2010-2011 Co-editor of 5 issues of *Soluna*, Graduate Online Journal of Creative Writing.
- 2011 Outside reader UNAM M.A. thesis (film) Gabriela Inés Torres.
- 2014 External member for Vitor Vilaverde, Universidade Federal de São Carlos (including thorough revision of the proposal, meetings during the five week exchange period, and thorough editing the thesis, which was written in English instead of Portuguese)

Professional Service

- 2019 Reviewer of a book manuscript – McFarland Press.
- 2018 Committee member Cono Sur Book Award, which involved reading and ranking 6 books with very little notice.
- 2018 Read 10 articles submitted for the *Feministas Unidas* Publication Award.
- 2017 Elected Vice-President *Feministas Unidas*.
- 2017, 2015,

- 2019 Reviewer of a book manuscript University of California Press.
Grant reviewer for Universidad de Buenos Aires, Argentina.
- 2016, 2017,
2018 Reviewer of a book proposal for Palgrave Press.
- 2016, 2018 Reviewer of a book proposal for University of California Press.
- 2015 Reviewer of a book proposal for Bloomsbury.
Reviewer of a Book Proposal for Routledge.
Judged Short Films for Luca Film Festival, Italy.
- 2014 Grant reviewer for the Swiss National Science Foundation.
- 2007 Grant reviewer for the Argentine Ministry of Education, Science and Technology.
- 2004 Grant reviewer for Canada Council of the Arts.
- 2002-2007 Asociación Internacional de Literatura Femenina Hispánica.
Vice President, then President. Instituted the Victoria Urbano Publication Award.
Co-organized a conference in Seville.
- 1996 -2016 Published sixteen issues of the Newsletter of Feministas unidas and continued as
Secretary and Liaison with the Modern Language Association.
- 2014- 2015 Film Section, Latin American Studies Association. Chair (elected).
- 2003-2010 Film Section, Latin American Studies Association. Co-Chair (elected).
- 2012-2014 Council member. Film Section, Latin American Studies Association.
- 1999-2003 Executive Committee, Division on Women's Studies in Language and Literature,
Modern Language Association. Selected from 150 abstracts to create three panels
on Women and Experimentalism in writing, film, art, performance and theory.
- 2004-2007 Member, MLA Committee on the Status of Women in the Profession

Met regularly to analyze and draw conclusions and recommendations based in
date on how much time men and women spend at the rank of associate professor
before promotion to professor. Examined gender expectations related to teaching,
research and writing, departmental service, and family commitments. Contribute
to report, *Standing Still: The Associate Professor Survey*. [http://www.Modern
Language Association.org/pdf/cswp_final042909.pdf](http://www.ModernLanguageAssociation.org/pdf/cswp_final042909.pdf)

- 2007-2009 Women's Caucus, Modern Language Association. Vice President, President.
 Chaired Florence Howe Award Committee, Annette Kolodny Prize Committee.
 Convened panel on Transnational Feminisms, featuring speakers Sara Castro
 Klarén of Johns Hopkins and Gayatri Spivak of Columbia University.
- 2002 National Endowment for the Humanities. Referee and invited presenter, Institute
 on Gender in the Americas, ASU. Reviewed 78 applications; presented two
 classes.
- 2003 National Endowment for the Humanities.
 Referee (IV) for NEH Summer Seminars and Institutes, Washington DC.
- 1990-1998 Steering Committee member of Sisters of Color International.

Program Reviewer

- 2019 External Reviewer, Department of Classical and Modern Languages, Literatures, and
 Cultures. Wayne State University.

Outside Reviewer, Tenure and Promotion:

Tenure Cases

- 2018 University of Michigan
 Indiana University
- 2017 ASU-West
 Rutgers University
- 2016 University of Richmond
 Colorado College
- 2015 Bucknell University
 University of Saint Thomas
- 2014 State University of New York-University at Albany
- 2013 Tulane University
- 2011 Sam Houston University.
- 2010 York College, CUNY
- 2009 Wichita State University
 University of St. Thomas
- 2008 Case Western Reserve University
- 2007 The University of Arizona
- 2006 Tufts University
- 2002 Gustavus Adolphus College
 New Mexico Highlands University
 University of Nebraska at Omaha

- Hood College
- 2001 Skidmore College
- Colorado State University
- 2000 Hope College
- Northern Arizona University

Outside Reviewer, Promotion to Full Professor

- 2019 University of Memphis
- 2018 University of Ottawa, Canada
- University of Saint Thomas
- Boston College
- 2016 Brock University
- 2014 Skidmore College
- University Southern California
- 2007 Northern Arizona University
- 2006 Hope College
- 2005 California State University, Northridge
- 2000 Skidmore College

Other Personnel cases

- 2006 5th year review Oakland University
- 2003 4nd year review ASU-West

CONFERENCE ORGANIZATION

- 2007 Asociación Internacional de Literatura y Cultura Femenina Hispánica.
Co-organized annual conference, meeting internationally, in Sevilla, Spain, for 200 presenters
- 1998 Asociación Internacional de Literatura y Cultura Femenina Hispánica.
Co-organized annual conference, meeting at the Mission Palms Hotel, Tempe, Arizona, for 225 presenters, with readings from an additional eleven writers, three keynote speakers, a one-act play and theatrical performance

SERVICE TO THE UNIVERSITY – selected

- 2019 Desert Humanities Board
- 2018 Elected to the Committee on Committees
- 2017-2018 Elected to the Committee for Campus Inclusion. Co-directed Taking a Knee event which involved a panel and intrigued 75 people across campus.

- 2018 Barrett The Honors College: as Spanish Advisor offered the chance to obtain honors credit in language courses for both Spring and Fall. Met with 40 students, talked about projects, viewed outlines, drafts and final papers. Edited mostly the ones in Spanish for 38 students.
- 2017-- Spanish Advisor – Barrett The Honors College.
- 2017-18 Continued to contribute to the selection of Fulbright students for Barrett The Honors College. Provided 5 competency exams, met about 6 nominations, wrote two recommendations.
- 2017 External Committee Member for English Department (Jenny Irish)
- 2016-2018 Elected to University Curriculum and Academic Programs Committee.
- 2016 Ad-hoc Personnel Committee for the School of Transborder Studies.
- 2016 Elected to the Quality of Instruction Committee.
- 2015 Past President of the ASU-Tempe Senate (Fall 2015; On sabbatical Spring 2016)
- 2014-2015 President of the ASU Tempe Senate, June 1st, 2014.
- 2013-2014 President-Elect of the ASU Tempe senate.

President Elect of the Senate - ASU-Tempe, 2013-2016. (Attend and contribute to monthly meetings of the senate, the University Advisory Committee and the Senate Executive Committee). During my term as President I wrote a comparative report on sexual relations in university settings, and led the committee that passed the revised ACD 402.

College of Liberal Arts and Sciences

- 2018 Member of the Planning Committee for a proposal for a Center for Environmental Humanities convened by Dean Cohen.
- 2016 CLAS Internal Reviewer of 3 NEH Summer Grants
- 2014 Chair of the ad-hoc Committee on Faculty-Student Relations.
- 2013 Student Affairs and Grievance Committee (summer 2013).
- 2009 &
2000-03 College of Liberal Arts Curriculum Committee. Member.
- 2003-2005 ASU Commission on the Status of Women. Member.

2004 Director of the Center for Latin American Studies. Search Committee Member.

Department of Languages and Literatures – School of International Letters and Cultures - selected

2018-19 Spanish Graduate Advisor

2019 SILC Recruitment Committee pointperson.

2019 Online Spanish Translation Certificate pointperson.

2018 & 2017 Filled in all Annual Assessment forms for Graduate and Undergraduate plans for Spanish including certificates, as well as a meeting with Business representatives.

2017-18 Organized and directed Language, Culture and Human Rights in Argentina (Study Abroad in Buenos Aires)

2018 Chaired all Awards Committees for Spanish Graduate Students.

2017-2018 Mentoring Coordinator.

2016 *Chair, Search for Tenure Track Spanish Second Language Acquisition/ Applied Linguistics/ Online.

2016 Search for two Spanish Instructors.

2015 Search for five Spanish Instructors.

2014 *Chair, Search for Spanish Post-Doc in Medieval Studies.

2013-2014 *Search for Tenure Track Spanish Language Director. Chair.

2013-2014 *SILC Personnel Committee, Chair.

2012 *Search for Tenure Track Spanish Linguist. Chair.

2002-2011 Senator, University Senate, representing DLL/SILC.

2006 SILC Instructional Technology Committee. Member.

2001-2004 DLL Advisory Committee. Member.

2001-2003; 2006-2008. DLL Personnel Committee. Member.

- 2004 Search Committee for Chair of DLL. Member
- 2003-2004 Search Committees for Assistant/Associate Professor of Arabic Studies, Chair.
- 2002 Search for Tenure/Tenure track Mexicanist. Chair.

Spanish & Portuguese Section

- 2012- 2017 Faculty Head of the Spanish & Portuguese Section.
- 2007 Director –Undergraduate Certificate in Latin American Studies
- 2014-2018 Director – Graduate Certificate in Literary Translation
- 2011 Online Teaching Committee. Chair. Finalized operationalization of the Spanish BA in ASUOnline.
- 2013 Undergraduate Committee. Chair. Presented and obtained approval for a new SPA BA program, which includes 18 electives (*includes SPA BA Online).
- 2005-2007 Undergraduate Committee. Co-Chair.
- 2013-2017 Advisor for Graduate and Undergraduate Spanish Honor Society, Delta Sigma Pi, involving re-establishment of the local chapter, and initiation of 36 students.
- 2013--2016 Summer, Acting Graduate Director

PROFESSIONAL MEMBERSHIPS

Arizona Translators and Interpreters
 Asociación Internacional de Literatura y Cultura Femenina Hispánica/Association of Genders and Sexualities
 Asociación Argentina de Estudios de Cine y Audiovisual (AsAECA)
 Feministas Unidas
 Latin American Studies Association
 Modern Language Association
 Society of Cinema and Media Studies