Abstract

I am requesting support to complete a book manuscript entitled *Desired Revolution: Cultural Practices of the New Man in Cuba*. This manuscript is the result of my dissertation research and contributes to areas such as Cuban and Cuban-social theory, literary and visual studies, representation of race, sexuality and gender studies, and popular culture studies. In this study I argue that for the past five decades the analysis of the Cuban Revolution has privileged its explicitly political dimensions neglecting what Foucault has called micro-politics of affect. My study, drawing heavily from the works of Deleuze & Guattari, focuses precisely on these micro-politics within the Cuban Revolution, emphasizing the positional or affective connections between bodies (individual and collective) that massive social and revolutionary changes required. Therefore my study begins by examining how we come to desire an ‘hegemonic Revolution’ under the unstable equilibrium between consensus and repression (Gramsci), through the critical analyses of an extensive body of cultural texts that includes short stories, novels, films, documentaries, magazines, newspapers, art installations, comic books, and animated movies produced from 1959 to the beginning of the twenty-first century. Drawing partially from interviews conducted with Cubans living inside and outside of the island, my book tries to answer these questions: How did we Cubans become entangled in a complex network of affective micro-politics, ideological and affective machines, that labeled us as “New Men”? How is it that as desiring machines we long “for the strong punisher father” under a sort of Oedipus-centered Revolution? The semester in residence in ICS will facilitate the writing of a new final chapter, revision of the book manuscript, and the completion of one article to be published, hopefully in Cuba.
Institute for the Study of Culture and Society  
Scholar in Residence Application  
Submitted by: Pedro P. Porbén

I am requesting support to complete a book manuscript entitled *Desired Revolution: Cultural Practices of the New Man in Cuba* (this book will be written in Spanish). This manuscript is the result of my dissertation research (2004-2009), and contributes to areas such as Cuban and Cuban-American studies, social theory, literary and visual studies, representation of race, sexuality and gender studies, and popular culture studies. The semester in residence in ICS will facilitate the writing of a final chapter, revision of the book manuscript, and the completion of one article to be published, hopefully in Cuba.

In this study I argue that for the past five decades the analysis of the Cuban Revolution has privileged its explicitly political dimensions neglecting what Michel Foucault has called micro-politics of affect. My study, drawing heavily from the works of Gilles Deleuze and Felix Guattari, focuses precisely on these micro-politics within the Cuban Revolution, emphasizing the positional or affective connections between bodies (individual and collective) that such massive social and revolutionary changes required.¹ These affective connections, as Deleuze and Guattari have argued elsewhere, generate "desiring machines" operating throughout cultural fields and producing bodies as a collective *assemblage*, territories or nations.²

In my study I also argue that there is a tendency to think of the desire for the Cuban Revolution as if the subjects or individuals had some sort of 'natural and appropriate desires' that at some point have been altered or deviated from themselves or by those exercising power through ideology (intellectuals, state cultural apparatuses, etc.). Nevertheless, this notion of ideology as false conscience or distortion of 'the real' (from a very neo-Marxist perspective) has had several political advantages in revolutionary Cuba since it allowed the revolutionary group
(the state, the cultural institutions, and the political party) to claim its right to tell Cuban citizens, those that ‘belong’ to the nation bounded by affect, what their interests must be in order to satisfy a ‘common will.’ From my point of view, this discursive structure raises at least two key questions that should be further explored in the case of Cuba: How do Cuban people come to desire something illusory or distorted that is not real while embedded within such fiction? Who grants a revolutionary critic, the so-called “intellectual,” the power to demystify those illusions and define the “real” issues for the Cuban people? During most of the second part of the twentieth century, these questions were at the center of national and international debates surrounding the Cuban revolution. Therefore “Desired Revolution” begins by examining how we come to desire an ‘hegemonic Revolution’ under the instable equilibrium between consensus and repression (as stated by Gramsci), through the critical analyses of an extensive body of cultural texts that comprises short stories, novels, films, documentaries, magazines, newspapers, art installations, comic books, and animated movies produced from 1959 to the beginning of the twenty-first century. Among others, my study includes analysis of literary works by Lydia Cabrera, Natalia Bolívar Arosteguí, Humberto Arenal, Virgilio Piñera, Roberto Fernández Retamar, and Antonio Benítez Rojo; music and performances by Grupo de Experimentación Sonora del ICAIC, Silvio Rodríguez, Sara Gonzáles, and Buena Fe; movies and documentaries by Gloria Rolando, Sara Gómez, Guillermo Cabrera Infante, Tomás Gutiérrez Alea, Daniel Díaz Torres, Eduardo del Llano, etc.; and popular text such as comic and animated films by Juan Padrón, and c.f. photo-novels by Daína Chaviano, Chelly Lima.

Following an interdisciplinary theoretical body, including but not limited to Stuart Hall, Gareth Williams, Antonio Gramsci, Karl Marx, Raymond Williams, G. Spivak, and Judith
Butler, my work also addresses the question of how “desiring images work” in the context of the Cuban revolution and its extensive cultural production during more than five decades.

Drawing partially also from interviews conducted in several periods of time with Cubans living inside and outside of the island, my book tries to answer these and other questions: How did we Cubans become entangled in a complex network of affective micro-politics, ideological and affective machines, that labeled us as “New Men”? How is it that as desiring-machines we long “for the strong punisher father” under a sort of Oedipus-centered Revolution?3

My book project is divided in seven tentative chapters, beginning with an Introduction to “Desired Revolution” in which I explore ‘the face and body of the revolution’ (following Deleuze’s faciality machine) in popular culture representations, along with a deep analysis of the revolutionary martyrology in printed media and literature (and the religious imagery in the early years of the Cuban Revolution) in magazines such as the emblematic Bohemia. This chapter also explores the affective/ideological bondages which have constrained the body fabricated in media and daily practices in contemporary Cuba. Such constraining processes are the result of ‘revolutionary social hygiene’ tactics developed in the multiplicity of becoming of the revolutionary intellectuals.

For this reason, the following chapter, Censorship and Experimentation, explores different levels of ‘revolutionary sanitation’ in the field of cultural production within the early years of the revolutionary process. These formative years, described by Virgilio Piñera as a ‘shoebox of terror’, began with Fidel Castro’s declaration that any cultural production criticizing the Revolution would not be tolerated and therefore will be labeled as counter-revolutionary. I argue that this was primarily an affective reaction that led to political censorship, capitalizing on a moment of affective tensions and intellectual discontent produced by the new cultural politics.
of the Revolution. The following chapter, Revolutionary Exorcisms, analyzes the construction of the revolutionary hero/messiah through tropes of class, race, gender and sexuality in literature and film. The selected cultural texts in this chapter allow us to explore the articulation of the new model of a revolutionary hero, defined by Ernesto Che Guevara as the “New Man” in 1965 as the masculine, hetero-normative “man” who must repress his sexual desires in order to strengthen the revolution. Some the analyzed texts present the female counterpart of that “New Man” as the woman-sinner, as a traumatized or crazy less-than human being, always in need of being saved through the ‘exorcism’ of the ‘male gaze’ of the revolutionary man. The following section, (re)Formatting the New Man, juxtaposes previous readings with an analysis of comic strips, comic books, animated movies, and science fiction as pedagogical tools to educate that model-to-be subject. I argue that these elements of popular culture were used to communicate a revised Cuban historiography and principles of Marxist understanding of history and science to the masses, highlighting the ways in which constructions of the past and a utopian future are used to produce affective connections with the Cuban-revolutionary consumer.

The following chapter, Repairing the Revolution, addresses precisely the strategies implemented by the revolutionary state apparatuses (the Cuban government and its cultural institutions) in order to ‘repair’ or fix its image (inside and outside the island) through cultural production and guarantee its functioning after the fall of the socialist bloc and the peak of the so-called “Special Period.” By analyzing short stories and documentaries, this section highlights the impact of the political realignment after the Cold War on the everyday life of Cubans of every social strata. As such, this chapter examines the global impact of the 1989 collapse of the Eastern
European Communist Bloc on the Cuban revolutionary-state formation as a continuous interplay of “politics of affect” and re-designed desires for the Revolution.⁴

The Revolutionary State (the ethical or cultural state by Gramsci’s definition) in Cuba after 1959 is distinguished by virtue of its own characteristic set of operations functioning to create the fiction that will narrate itself throughout controlled and intensive affective literacy education (alfabetización) of its citizens.⁵ These processes have had the tendency to create bounded physical and cognitive places (that I will define following Deleuze as affective territorializations) along with introducing other processes designed to capture flows or “lines of flight” (Deleuze and Guattari).⁶ The following chapters, Exilic Subjectivity and My Becoming a Globalized Balsero, draws on my own experience as exiled subject at the end of the century and interviews with Cubans inside and outside the island and examines the cultural politics operating in Cuba during two different massive exoduses: the Mariel Boatlift of 1980 and the so-called Maleconazo of 1994. “My Becoming a Globalized Balsero? explores my re-encounter with Cuban cultural production and consumption strategies outside of Cuba and during my visits to the island as an ‘American Citizen.’ This chapter includes analysis of visual arts by Kcho, Ana Mendieta, and Pedro Pablo Oliva, among others. At the end, I revisit my discussion of the construction of myths and the fabrication of truth within Cuba’s cultural apparatus by analyzing those revolutionary practices with exilic affective narratives in several Cuban films.

Since I am trying to analyze personal/individual and community assemblages of even more complex processes (desiring-machines, affects, and passions), across this book project I emphasize my own ‘affective’ and affected investment in the Cuban Revolution; and I critically reflect on my own position as a Cuban-born and educated “New Man” within the Revolution, who has been transplanted and is now becoming intellectual in the US—the beloved, yet
infamous, enemy of the Cuba Revolution. As I am expecting to demonstrate throughout the book, there is no straightforward answer. I interrogate my role as scholar (or intellectual) in the US who is promoting a critical analysis of that desired-Revolution. As part of a generation marked by crises and exilic encounters and displacements (following Julia Kristeva's idea of the exilic subject), this book is also the critical analysis of my relation with two systems of values, and their political, pedagogical, and cultural structures: one developed in Cuba under the Socialist regime, and the other being developed here in the United States.

In sum, my working hypothesis throughout this book begins with the assertion that the narration of the Cuban Revolution by its organic intellectuals (discourses to be consumed by the "new men") was set in motion way before 1959 through differential affective politics operating in the cultural field under complex flows of desires, and continues today through its transplanted exilic subjects. These affective politics being assembled in this book are structures of feeling, a "lived culture" (following Raymond Williams' ideas) that generate the desire to desire the Cuban Revolution in the collective social body, inside and outside the island. This body is precisely "bounded by affect" as noted before, and measured in most cases by the individual's investments of power, and by its intellectual wars of positions (vs. Gramsci's wars of maneuver) and negotiations within, but not limited, to the cultural field. In fact, in my study I argue that these negotiations have encompassed the production and redistribution of basic behavioral socio-cultural codes in the society at large, with pervasive capacity of mutation and self-reproduction. Such codes, from corrective to formative fictions and discursive structures, became what Stuart Hall defined as the "hegemonic point of view" of the revolutionary state. These codes act as transcendental 'ghosts' (paraphrasing Deleuze's Logic of Sense); they are not active nor passive, nor internal or external, nor real or imaginary, neither said nor signified (210-14).
If granted, I will use the ICS semester in residence to complete the book manuscript and write one final chapter and one article. The concluding chapter, tentatively entitled after Žižek Affective castrated intellectuals, will allow me to suture my previous readings on the formation of the intellectual and its practices in revolutionary Cuba. I would like to focus my analysis of the affective remapping of my generation, known as “Generation Aseré” or “Generación Y” after the failure of the project of the “New Man,” on recent independent cinema production in Cuba and a set of interviews with Cubans and Cuban Americans. Therefore the core of this proposed chapter will use these productions to interrogate the continuing impact of the well-known Fidel Castro 1961 speech “Word to the Intellectuals” on current productions. These works argue that simplistic binaries such as ‘inside/outside’ or “to be or not be” continue to guide the practices of mainstream revolutionary intellectuals in Cuba. I will argue that this line of critique means considering a more continuous interplay of negotiation and affective literacy (alfabetización), always in an ‘in-between-being,’ “for a[n] [intellectual] is always crossing a threshold and becoming something else” (Deleuze cited in Goodchild 170).

Besides challenging dominant positions regarding the Cuban revolution and the intellectual practices, this project also contributes to the study of affect, literary and cinema studies, the study of popular culture and to be better understanding of contemporary Cuban society and culture.

The time in residence in ICS will also allow me to revise and update my theoretic framework and to continue exploring the politics of affect that have formed and shaped the Cuban revolution in more than half a century through the incorporation of a more recent set of texts and cultural practices. Since I am currently working on a class that will take BGSU students
to Cuba, I believe that this could be a perfect time for a project focused on the analysis of the iconic revolution that changed the map of international relations during most of the past century.

Works Cited


______. Kafka: Toward a Minor Literature. Translated by Dana Polan, Minneapolis, University of Minnesota.1986. p.56


Žižek, Slavoj. For They Know What They Do: Enjoyment as a Political Factor.
Notes

1 According to Claire Colebrook the politics of affects “has its source in the autonomy of affect... [w]e can have a politics that attends to the explicit pronouncements and actions among bodies, but we also need a micro-politics, which attends to the passionate connections among bodies [or] the way certain images, ranging from the whiteness to the fascist leader, are charged with an erotic responsive energy” (*Deleuze* 55).

2 Deleuze and Guattari defined assemblage as “multiplicity of heterogeneous objects, whose unity comes solely from the fact that these items function together, that they ‘work’ together as a functional entity” (cited in Patton 1994:158). Therefore, analyzing the Cuban Revolution as such assemblage of heterogeneous objects implies an exploration beyond it’s surface of explicit discourses and the State repressive practices, in order to uncover how these objects or processes work in concert to produce ‘discrete assemblages’ which are at the same time multiple and heterogeneous. Relevant to my study is Deleuze’s concept of the State as a “form... distinguished by virtue of its own characteristic set of operations... the tendency to create bounded physical and cognitive spaces... and introduce processes designed to capture flows.” (*Deleuze y Guattari* 1987: 385).

3 This last question, partially derived from the Anti-Oedipus of Deleuze and Guattari, addressed a long obliterated issue within the field studies of the Cuban revolution. If, as stated by Deleuze and Guattari, “the most repressive and the most deadly forms of social reproduction are produced by desire within the organization that is the consequence of such production under various conditions” why do “men fight for their servitude as stubbornly as though it were their salvation?” and “how can people possibly reach the point of shouting: ‘more taxes! Less bread!’?” (29).

4 Raymond Williams proposed structure of feelings as concept or idea that represents “a particular sense of life, a particular community of experience hardly needing expression, through which the characteristics of our way of life... are in some way passed, giving them a particular and characteristic color... a particular and native style... it is as firm as ‘structure’ suggest, yet it operates in the most delicate and least tangible parts of our activity” (48).

5 Antonio Gramsci defines ‘ethical state’ in the following manner: “in my opinion, the most reasonable and concrete thing that can be said about the ethical State, the cultural State, is this: every State is ethical in as much as one of its most important functions is to raise the great mass of the population to a particular cultural and moral level, a level (or type) which corresponds to the needs of the ruling classes. The school as a positive educative function, and the courts as a repressive and negative educative function, are the most important State activities in this sense” (*PN* 258).

6 In my study ‘territory’ is understood not only as a fixed geographical object, but as complex mapping of affects and desires; what affects thereby producing bodies as a collective, as productive assemble of desiring-machines.

7 Following R. Williams I am interesting on exploring the “meanings and values as they are actively lived and felt, and the relations between these and formal or systematic beliefs are in practice variable (including historically variable)” (132). We are taking, says Williams, “about characteristic elements of impulse, restraint, and tone; specifically affective elements of consciousness and relationships: not feeling against thought, but thought as felt and feeling as thought: practical consciousness of a present kind, in a living and interrelating continuity” (132). In such manner, structure is therefore “a set, with specific internal relations, at once interlocking and in tension;” but also, I will be talking about social experiences still in process: “often... not yet recognized as social but taken to be private, idiosyncratic, and even isolating, but which in analysis has its emergent, connecting, and dominant characteristics... these are often more recognizable at a later stage, when they have been formalized, classified, and in many cases built into institutions and formations... By that time the case is different; a new structure of feeling will usually already have begun to form, in the true social present” (132).

8 For instance, Walter Benjamin in *The Work of Art in the Age of Mechanical Reproduction*, noted that “the adjustment of reality to the masses and of the masses to reality is a process of unlimited scope, as much for thinking as for perception.” Following Benjamin, Hall highlights that “cultural meanings are not only ‘in the head’ [but] they
organize and regulate social practices, influence our conduct and consequently have real, practical effects” (1997: 3).

9 Hall, in his essay Encoding/Decoding defines “hegemonic viewpoint” everything that “appears coterminous with what is ‘natural’, ‘inevitable’, ‘taken for granted’ about the social order” (516).

10 Slavoj Žižek in Welcome to the dessert of the real writes that: “in Cuba, renunciations themselves are experienced/imposed as proof of the authenticity of the revolutionary Event--what, in psychoanalysis, is called the logic of castration… [the] entire Cuban politico-ideological identity rests on fidelity to castration (no wonder the Leader is called Fidel Castro!): the counterpart of the Event is the growing inertia of social being/life: a country frozen in time, with old buildings in a state of decay… this obscene inertia is the ‘truth’ of the revolutionary Sublime” (8).
I. Academic Degrees/Programs


2004 Master of Arts in Spanish, Bowling Green State University. Thesis Title: “Representación de la inmigración y la otredad en el cine Español.”

1994 Bachelor of Arts equivalent: Ingeniero en Equipos y Componentes Electrónicos [Electronic Engineering], Centro Universitario de Pinar del Río, Cuba.

1986 Bachelor of Arts course work equivalent: Engineering, Centro Universitario José A. Echevarría (CUJAE), Havana, Cuba.

II. Academics Positions

2009 – present Assistant Professor of Spanish, Bowling Green State University.

2007-2008 Instructor, Bowling Green State University.

2004-2006 Graduate Student Instructor, University of Michigan.

III. Teaching Experiences

A. Undergraduate Courses Taught (and number of students):
   1. at Bowling Green State University

   SPAN 3950 Cuba: History, Culture, and Identity, Spring 2013 (S)
   SPAN 3770 1001 Civilization of Mexico and the Caribbean, Spring 2013 (S)
   SPAN 3770 1002 Civilization of Mexico and the Caribbean, Spring 2013 (S)
   SPAN 4990 1002 Honors Project, Fall 2012 (1)
   SPAN 4890 Latin American Popular Culture, Fall 2012 (11)
   SPAN 3790 Independent Study Summer 2012 (1)
   SPAN 4890 Latin American Popular Culture, Spring 2012 (10)
   SPAN 3790 Independent Study, Spring 2012 (1)
   SPAN 3770 1001 Civilization of Mexico and the Caribbean, Spring 2012 (15)
   SPAN 3770 1002 Civilization of Mexico and the Caribbean, Spring 2012 (9)
SPAN 3510 1003 Spanish Composition and Conversation I, Fall 2011 (19)
SPAN 4890 1002 Hispanic Studies: Spanish-American Short Stories, Fall 2011 (7)
SPAN 3510 1001 Spanish Composition and Conversation I, Spring 2011 (8)
SPAN 3770 1001 Civilization of Mexico and the Caribbean, Spring 2011 (16)
SPAN 4890 1005 Latin American Popular Culture, Spring 2011 (15)
SPAN 4700 Caribbean Literature: Cuba & Puerto Rico, Independent Study Summer 2011 (1)
SPAN 4890 Spanish-American Short Stories, Fall 2010 (8)
SPAN 3790 1001 Reading Hispanic Studies, Independent Study, Summer 2010 (1)
SPAN 3790 1002 Reading Hispanic Studies, Independent Study, Summer 2010 (1)
SPAN 4700 1001 Literatura Caribeña: Cuba y Puerto Rico (1)
SPAN 3770 1001 Civilization of Mexico and the Caribbean, Spring 2010 (18)
SPAN 3770 1002 Civilization of Mexico and the Caribbean, Spring 2010 (17)
SPAN 4890 1001 Spanish-American Short Stories, Fall 2009 (14)
SPAN 3510 1001 Spanish Composition and Conversation I, Fall 2009 (16)
SPAN 3680 0 Introduction to Latin American Literature and Culture, Spring 2008 (15)

2. at the University of Michigan

SPAN 320 Introduction to the Study of Literature I & II, Winter 2009 (15)
SPAN 320 Introduction to the Study of Literature I & II, Fall 2008 (15)
SPAN 232 Second Year Spanish, Winter 2006 (15)
SPAN 232 Second Year Spanish, Fall 2005 (15)

B. Graduate Courses Taught (and number of students):

SPAN 6350 History and Identity in Spanish American Literature and Film, Fall 2012 (16)
SPAN 5800 5001 Web-based graduate seminar in Hispanic Studies, Fall 2011 (12)
SPAN 6340 Spanish-American Short Stories, Fall 2010 (12)
SPAN 6240 5001 Issues in Caribbean Literature and Culture, Spring 2010 (15)
SPAN 6350 History and Identity in Spanish American Literature and Film, Spring 2009 (15)

C. Other Teaching

Guest Lecture on the Cinema of the Cuban Revolution in Prof. Federico Chalupá’s Graduate Seminar Latin American Cinema, Fall 2009

Guest Lectures on the Cuban revolution in Prof. Amilcar Challu’s HIST 152V The Modern World, Bowling Green State University, October 29 and 31, 2007

D. Thesis Committee Service

Student’s Name | Year | University
--- | --- | ---
Sarah Dowman (M.A. Thesis Director) | Fall-Spring 2012-13 | BGSU
Chelsea Talbott (Honors Thesis Advisor) | Fall 2012 | BGSU
Matthew James Barrile (M.A. Thesis Director) | Spring 2011 | BGSU
Julia Langman (Honors Thesis Advisor) | Fall 2009-Spring 2010 | BGSU
2. Member of Thesis Committee

Leah Lantzy                      Spring 2012  BGSU
Hannah Aguas                     Spring 2011  BGSU
Terence Doherty                  Spring 2011  BGSU
Emily Jones                      Spring 2011  BGSU
Megan Yoder                      Spring 2011  BGSU
Ryan Conklin                     Spring 2010  BGSU
Jake Draves                      Spring 2010  BGSU
Jennifer Harcar                  Spring 2010  BGSU
Trudie McEvoy                    Spring 2010  BGSU
Susie Wilkinson                  Spring 2010  BGSU
Christine Diaz                   Spring 2010  BGSU

IV. Curriculum Development

Spring 2013 Creation of the undergraduate course entitled *Cuba: History, Culture, and Identity*. This course focuses on an interdisciplinary critical study of Cuban forms of popular culture, history and identity. This course will include a one-week trip to Cuba during the Spring Break 2013.

Fall 2011 Developed a new online graduate course entitled *Spanish-American Short Stories*. This seminar is designed to introduce first year M.A. students to critical and literary theory through short stories. Developed podcasts, video-casts, online materials, etc.

Spring 2011 Created the undergraduate course entitled *Latin American throughout its Popular Culture*. This course focuses on critical analyses of different forms of popular culture in Latin America and the Caribbean, including comics, sequential art, alternative media, etc.

VI. Academic Advising

A. Undergraduate

<table>
<thead>
<tr>
<th>Year</th>
<th>Number of Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
<td>1 advisee</td>
</tr>
<tr>
<td>2010</td>
<td>1 advisee</td>
</tr>
<tr>
<td>2011</td>
<td>1 advisee</td>
</tr>
<tr>
<td>2012</td>
<td>1 advisee</td>
</tr>
</tbody>
</table>

B. Graduate

<table>
<thead>
<tr>
<th>Year</th>
<th>Number of Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010</td>
<td>1 advisee</td>
</tr>
<tr>
<td>2011</td>
<td>1 advisee</td>
</tr>
<tr>
<td>2012</td>
<td>1 advisee</td>
</tr>
</tbody>
</table>

3
VII. Research Interests

Latin American Literature and Culture
Caribbean literature, culture, film and media with particular emphasis on Cuba
Cultural and Social theory, Literary Theory
Popular culture (comics books, historietas and animated films) and Science Fiction
Transatlantic studies, representation of Latin American migration in Spain
Cuba and Cuban-American studies
Queer, gender and sexuality studies
Spanish language

VIII. Research Projects and Grants

A. Grants Awarded

Faculty Development Travel Grant, BGSU 2011
Rackham Merit Fellowship, 2004-2009
Rackham/Hewlett Conference Travel Grant, 2007
Summer Institute for Humanities, 2004

IX. Publications

A. Books

1. Monographs


2. Books Chapters


B. Refereed Articles

1. Journals


2. Working Papers


C. Book Reviews


D. Manuscripts under Review


X. Paper Presentations

A. Refereed Papers


2012 “Memoria, afectos y rituales de violencia: Bohemia. La edición de la Libertad (Cuba, 1959).” Presented at OLAC 11th Ohio Latin Americanist Conference Plenary Session, Friday, February 17 (and 18), BGSU.


2011 “El panóptico insular en Alicia en el pueblo de las maravillas.” Presented at OLAC 10th Ohio Latin Americanist Conference, February 18-19, BGSU.

2010 “Absolución y re-calibración histórica en Alicia en el pueblo de Maravillas.” Presented at the Latin American Studies Association, Toronto, Canada, October.


XI. Service

A. Department

2012-13  Organizer program BGSU in CUBA

2011  Chair, Annual ROCS’ Chair Evaluation committee.

2011  Redesigned ROCS’ Salary, Promotion and Tenure dynamic PDF form (BGSU).

2011  Member, SPAN 3510/3520 course redesign and book re-selection committee.

2010- present  Founder and Co-editor, “Blogoteca de Babel,” graduate and undergraduate online journal. Designed promotional materials, website, call for papers, and posters.

2009- present  Member, Graduate Committee

2009- present  Member, Undergraduate Committee

2003  Creator, BGSU’s “A Year Abroad” promotional recruitment video for program in Spain.

B. College

2013  Program BGSU in CUBA.

2009-2010  Translation of portions of BGSU website from English to Spanish (project halted).

C. University

2012  Co-Chair and organizer, upcoming OLAC, 11th Ohio Latin Americanist Conference, February 2012, BGSU.

2011  Co-Chair and Co-Organizer, ICS Latin American and Latino/a Studies Cluster’s “Caribbean Crossroads: Conference, concert and academic symposium” (BGSU, October 2011)
2011-2012 Co-chair, ICS Latin American and Latino/a Studies Cluster (BGSU).

2011 Panel organizer, presenter and member of the organizing committee of OLAC, 10th Ohio Latin Americanist Conference, February 18-19 2011, BGSU.

2011 Designed poster, conference program, and other promotional materials for the OLAC, 10th Ohio Latin Americanist Conference, February 18-19, BGSU.

2009- present Member, ICS Latin American and Latino/a Studies Cluster (BGSU).

2010 Member and organizer, the Latin American and Latino Studies student conference (BGSU).

2009 Member and organizer, the “Latin American Human Rights Film Series” (BGSU, Fall).

2009- present Designed posters, conference programs, and promotional materials for the ICS Latin American and Latino/a Studies Cluster, and for the OLAC, Ohio Latin Americanist Conference.

D. Professional

2012 Organizer of “Popular Culture, Performance and New Media Politics in the Caribbean” session at the Latin American Studies Association, San Francisco, May.

2012 Panel Moderator of “Afectividades literarias cubanas” at OLAC 11th Ohio Latin Americanist Conference, February 17-18, BGSU.


2011 Member, editorial board of Artificios, a quarterly magazine focusing on cultural studies and the study of society in Latin American and the Caribbean. Published in Lima, Perú (invited).

2011 Panel Moderator of “Perspectivas Caribeñas” at OLAC 10th Ohio Latin Americanist Conference, February 18-19, BGSU.

2011 Panel Moderator of “Sequential Art” at OLAC 10th Ohio Latin Americanist Conference, February 18-19, BGSU.

2011 Webinar participant, “Update on eTextbooks,” OhioLIN. March 24, 2011; 11:00 a.m. to 12:00 noon (www.teachuohio.org)


2010 Organizer of “The Absolution of His(s)tory: The Mythologization of the Past in Cuban Cinema” session at the Latin American Studies Association, Toronto, Canada,
October.


1990-1997  Designer and writer of Exhibition Brochures and Introductory Words for several Cuban artists, including Pedro Pablo Oliva, Jesús Carrete, Miguel Ángel Couret, Humberto “El negro” Hernández, Tamara Campos, Julio César Banasco, Juan Suarez Blanco, and for the “II Salón de Arte Religioso,” Cuba.

XII. Membership in Professional Organizations

Latin American Studies Association (LASA)
Latin American and Latino Studies Cluster, ICS (Institute for the Study of Culture and Society), BGSU
Modern Languages Association (MLA)
Cuban Research Institute
Member of Bibliotecas Independientes de Cuba

XIII. Honors and Awards

2011  Outstanding Performance Award for Excellence in Teaching

2010  Outstanding Performance Award for Excellence in Teaching
2010  Outstanding Performance Award for Excellence in Research
2010  Outstanding Performance Award for Excellence in Service

2010  Favorite Faculty Member, Honors and Awards Dessert Reception, April.

XIV. References
Available upon demand.