Contributors

**Félix de la Concha** is a painter from León, Spain, who currently splits his time between Iowa City and Madrid. He has been the recipient of numerous awards, among them Spain’s Ministry of Culture Public Award at the Primera Muestra de Arte Joven (1986) and the Academia Española’s Prix de Rome (1989). His work has been exhibited at the Carnegie Museum of Art in Pittsburgh (1999), the Frick Art and Historical Center (2004), the Columbus Museum of Art (1998), the Museo de Bellas Artes in Santander (1995), the Museo del Chopo in México D.F. (1994), the Centro Cultural Recoleta in Buenos Aires (1993), and the Centro Rómulo Gallegos in Caracas (1993). His current work is characterized by a process that involves painting, audio, and video and seeks to create multidimensional portraits and encourage intense testimonials from his subjects. In 2008 he exhibited over a hundred portraits of leading cultural figures at the Museo de Arte Contemporáneo in Madrid. In 2009 the Hood Museum of Art at Dartmouth College commissioned and exhibited fifty-one portraits dealing with the theme of conflict and reconciliation. He is currently working on portraying and recording Holocaust survivors.


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Ofelia Ferrán is an associate professor in the Department of Spanish and Portuguese Studies at the University of Minnesota, Twin Cities. She is the author of Working through Memory: Writing and Remembrance in Contemporary Spanish Narrative (2007) and coeditor of A World of Difference: Women’s Narrative and Film in Twentieth-Century Spain (2002). Her publications include numerous other articles and book chapters dealing with representations of memory and the restoration of historical memory in contemporary Spain, contemporary Spanish women’s cultural production, and post–civil war exile. She is currently coediting a volume on the life and work of Spanish author and Holocaust survivor Jorge Semprún.

Luis Martín-Estudillo is a Dean’s Scholar and associate professor of modern and contemporary Spanish literature at the University of Iowa. He is the author of La mirada elíptica: El trasfondo barroco de la poesía española contemporánea (2007) and several coedited and edited volumes, among them Hispanic Baroques: Reading Cultures in Context (2005); Post-Authoritarian Cultures: Spain and Latin America’s Southern Cone (2008); Filosofía y tiempo final (2010); New Spain, New Literatures (2010); and Hispanic Literatures and the Question of a Liberal Education (2011). He is the managing editor of the Hispanic Issues series and Hispanic Issues Online.

Ana Forcinito is a professor of Latin American literature and cultural studies in the Department of Spanish and Portuguese Studies and the holder of the Arsham and Charlotte Ohanessian Chair in the College of Liberal Arts at the University of Minnesota. She has published Memorias y nomadías: Géneros y cuerpos en los márgenes del posfeminismo (2004), Los umbrales del testimonio: Entre las narraciones de los sobrevivientes y las marcas de las posdictadura (2013), and articles and book chapters on a variety of related topics. She has also coedited two volumes: Human Rights in Latin American and Iberian Cultures (2009) and Human Rights and Latin American Cultural Studies (2009).

Jean Franco is an emerita professor of English and comparative literature at Columbia University. She has been awarded the Gabriela Mistral Medal by the Chilean government and the Andrés Bello Medal by the Venezuelan government for advancing literary scholarship on Latin American literature in the United States, and she was recognized with the 1996 PEN award for lifetime contribution to disseminating Latin American literature in English. She also received the 2000 Kalman H. Silvert Award from the Latin American Studies Association for lifetime contribution to Latin American studies, and holds honorary doctorates from the University of Essex and the University of Manchester. She is the author of An Introduction to Spanish


**Gustavo A. Remedi** is a professor in the Department of Literary Theory in the Institute of Literatures at the School of Humanities of the Universidad de la República de Uruguay in Montevideo. His research and publications deal with popular culture, popular theater, cultural mediation in various fields, urban forms and practices as discourses, and the relationship between culture and human rights. He is the author of *Murgas: El teatro de los tablados* (1996), later translated and published as Carnival Theatre (2004). In 2001 he translated Arjun Appadurai’s *Modernity at Large* into Spanish. With historian Daniela Bouret, he coauthored Escenas de la vida cotidiana (1910–1930). El nacimiento de la sociedad de masas (2009). With Roger Mirza, he coedited *La dictadura contra las tablas: Teatro uruguayo e historia reciente* (2009). He is also the author of *Vista desde el norte* (2011), dealing with the history of Latin American studies in the United States up to the 1980s. While continuing with that project, now focusing on the 1990s, he is writing on the discourse of property and researching the theatrical experiences taking place on the periphery of the theatrical establishment—“frontier theater”—as forms of social and political action.

**Miguel Repiso (Rep)** is an Argentine artist and cartoonist. He is the author of numerous books, among them *Bellas Artes*, *Y Rep hizo los barrios*, *La grandeza y la CHIQUEZA*, and *200 años de Peronismo*. Rep has created nearly sixty popular characters and series, such as El Niño Azul, Postales, Bellas Artes, Barrios de Buenos Aires, Gaspar, and El Revolú y Lukas. He has been publishing in the newspaper *Página/12* from its very first issue and has also written for magazines and newspapers in various other countries, including *Veintitrés* in Argentina; *Orsai* in Barcelona, Spain; and the newspaper *El Tiempo* in Bogotá, Colombia. He has had many individual exhibitions in Argentina, Uruguay, Portugal, Germany, France, Spain, and the United States. His work has been recognized with awards in Argentina, Spain, Japan, and Cuba. In 2008 he was named a Distinguished Cultural Figure by the City of Buenos Aires. Since 2003 he has painted some forty murals in hospitals, book fairs, universities, parks, cultural centers, and museums in Argentina, the United States, Spain, Venezuela, the Dominican Republic, Cuba, and Germany. That work includes *Mural Treinta* (2006); *Mural sobre la Transición española* (2008); *Desconcierto sinfónico* (2008) with Luis Felipe Noé, León Ferrari and Adolfo Nigro; *Mural del

Ileana Rodríguez is Humanities Distinguished Professor of Spanish at The Ohio State University. Her fields of specialization are Latin American literature and culture, postcolonial theory, and feminist and subaltern studies, with an emphasis on Central American and Caribbean literatures. She is the author of Debates culturales y agendas de campo: Estudios culturales, postcoloniales, subalternos, transatlánticos, transoceánicos (2011); Liberalism at Its Limits: Crime and Terror in the Latin American Cultural Text (2009); Transatlantic Topographies: Island, Highlands, Jungle (2005); Women, Guerrillas, and Love: Understanding War in Central America (1996); and House/Garden/Nation: Space, Gender, and Ethnicity in Post-Colonial Latin American Literatures by Women (1994), among other books and numerous articles and book chapters. She is currently working on a case study of the reporting of incest and pedophilia in Nicaraguan newspapers.

Margarita Saona is an associate professor of Latin American literature at the University of Illinois at Chicago. She has published Novelas familiares: Figuraciones de la nación en la novela latinoamericana contemporánea (2004). She is currently working on a book project entitled Memory Matter in Transitional Peru. It investigates the reconstruction of memory and its intersections with space, performance, oral and written culture, and journalistic photography in the wake of the Peruvian TRC report. She has published numerous articles on gender, culture, and Latin American literature, and is also the author of two books of short fiction, Comehoras and Objeto perdido.

Javier Sanjines C. is a professor of Latin American literature and cultural studies in the Department of Romance Languages at the University of Michigan. He is currently a visiting professor in the doctoral programs of cultural studies and Spanish American literature at the Universidad Andina Simón Bolívar in Quito, Ecuador. He is the author of Estética y carnaval. Ensayos de sociología de la cultura (1984), Literatura contemporánea y grotesco social en Bolivia (1992), Mestizaje Upside Down: Aesthetic Politics in Modern Bolivia (2004), Rescolds del pasado. Conflictos culturales en sociedades poscoloniales (2009), and Embers of the Past:

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