

**PAUL JULIAN SMITH, FBA: CURRICULUM VITAE**

Email: psmith@gc.cuny.edu

Twitter: @pauljuliansmith

\*Elected a Fellow of the British Academy (2008)

Degrees taken:

PhD, Cambridge (1984)

MA, Cambridge (1982)

BA, Cambridge: First Class with Distinction (1980)

Positions held:

Distinguished Professor, Graduate Center, City University of New York (2010-)

The Professor of Spanish (Chair established, 1931), University of Cambridge (1991-2010)

Reader, Queen Mary and Westfield College, University of London (1988-1991)

Lecturer, Queen Mary College (1984-1988)

Research Fellow, Trinity Hall, Cambridge (1983-1984)

Visiting Professorships:

Visiting Professor, Graduate Center, City University of New York (Aug.-Dec. 2009)

Visiting Professor, Universidad Carlos III, Madrid (Feb.-July 2009)

Visiting Professor, Stanford University (Jan.-Dec. 2004)

Ida Beam Visiting Professor, University of Iowa (April 2003)

Distinguished Visiting Professor in Spanish Film and Literature, University of California, Irvine (March-June 2002)

Visiting Professor in Spanish Film, Universidad del País Vasco, Bilbao (March 2000)

Visiting Professor in Spanish, Brown University, Providence, RI (March-April 1998)

Visiting Professor, University of Lund, Sweden (September 1996)

Visiting Professor in Spanish and Comparative Literature, Washington University, St Louis, MO (March 1995)

Visiting Professor in Spanish, Johns Hopkins University, Baltimore, MD (September 1994)

King Juan Carlos Visiting Chair, New York University (March-April 1994)

Visiting Professorship in Spanish Studies and Literary Theory, Nottingham University (1993-96)

Visiting Professorship, University of California, Berkeley  
(March-April 1993)

Invited Public Lectures:

Columbia University, New York NY; Fordham University, New York NY; Boston University MA; University of Pittsburgh PA (1987); University of Leeds; University of Nottingham; University of St Andrews (1989); University of Illinois at Chicago Circle; Northwestern University, Evanston IL; City University of New York Graduate Centre; State University of New York at Stony Brook; Johns Hopkins University, Baltimore MD; Cornell University, Ithaca NY (1990); Rutgers University, Newark NJ; Washington University, St Louis MO; Duke University, Durham NC; Haverford College, PA (1991); Columbia University, New York NY; University of Pennsylvania, Philadelphia PA (1992); University of California, Berkeley CA; University of California, Los Angeles CA; University of Southern California, Los Angeles CA; Pomona College, CA; New York University, New York City; Johns Hopkins University, Baltimore MD (1993); Harvard University (Annual Lecture in Memory of Prof. Lida); Yale University; Princeton University; University of Kentucky at Lexington; New York University; Instituto Cervantes, Leeds University; Guildhall University, London; Johns Hopkins University, Baltimore MD; Loyola College, Baltimore MD; University of Virginia, Charlottesville (1994); Washington University, St Louis MO; University of Chicago; University of Wisconsin at Milwaukee (1995); SUNY at Stony Brook; New York University; Manchester Metropolitan University; Annual Lecture on History of Spanish Theatre: QMW, London (1996); Spanish Film Seminar: QMW, London; Queen's University, Belfast; Rutgers University, New Brunswick, NJ; Tulane University, New Orleans, LO; Duke University, Durham, NC; Emory University, Atlanta, GA; Brown University, Providence, RI; Koldo Mitxelena Kulturunea, San Sebastián; University of Cambridge Graduate Theatre Seminar (1997); University of Bristol 'Semana Cultural'; Brown University, Providence, RI; Dartmouth College, New Hampshire; Ludwig-Maximilians Universität, Munich; Southampton University, Lorca Memorial Lecture; Manchester University (1998); Bilbao Arte, Bilbao; New York University; Cornell University; Yale University; Wesleyan University, CT; Brown University, Providence, RI; New York University in Madrid; Instituto Cervantes, London; Hispanic Research Seminar, Cambridge (1999); New York University in Madrid; Leicester University; University of Notre Dame, Indiana (Romance Languages and Gender Studies) (2000); University of Florida, Gainesville; Columbia

University, NY; New York University in Madrid (2001); Pomona College, CA; Stanford University; University of California, Berkeley; University of California, San Diego; University of California, Irvine; MIT, Cambridge MA; Hispanic Research Seminar, University of Cambridge(2002); Stanford University; University of Iowa, Iowa City; Rutgers University, New Brunswick, NJ; Newcastle University; University of Kent; Exeter University (2003); Colgate University, New York; UC Santa Cruz (2004); Hispanic Research Seminar, University of Cambridge; Queen Mary University of London (Fiftieth Anniversary of Hispanic Studies Lecture) (2005); University College, London; Birmingham University; University of Aberdeen; City University of New York, Graduate Center; Media Seminar, Social and Political Sciences, Cambridge; City Seminar, Institute of Germanic and Romance Studies, London (2006); Manchester/Leeds: World Cinema Lecture (2007); Université de Lyon 2; Birkbeck College, University of London; London School of Economics; University of California, Irvine; University of California, Berkeley; University of Illinois at Chicago; British Academy Inaugural Lecture, London (2008); Universidad Complutense, Madrid (Ciencias de la Información); Universitat Jaume I, Castelló; University of Virginia, Charlottesville (lecture and two workshops); Graduate Center, CUNY (2009); Hunter College, CUNY; Montesanto Cultural Centre, Vitoria, Spain; Cineteca Nacional, Mexico City; Rochester University, NY; Baruch College, CUNY; University of Colorado, Denver; Universidad Autónoma Metropolitana, Mexico City (2011); University of Southern California; New School, NYC; Cornell University; City College, CUNY; Lawrence University, Wisconsin; Universidad de Guadalajara, Mexico (2012); Princeton University; Bard College, NY; Clark University, Worcester, MA; Universitat Autònoma, Barcelona; Universitat Pompeu Fabra, Barcelona (2013); Universidad Complutense, Madrid (two occasions); Universidad Carlos III, Madrid (two occasions); Universidad de las Américas, Puebla, Mexico; Cineteca Nacional, Mexico City; Guadalajara International Film Festival; Universidad Autónoma Metropolitana, Cuajimalpa, Mexico City; Morelia International Film Festival (two panels) (2014); University of North Carolina Chapel Hill; Benemérita Universidad de Puebla, Mexico; Institute of Modern Languages Research, University of London (2015); Universidad Complutense, Madrid; Middlebury College, VT (2016); Graduate Center, CUNY; Virginia Tech, Blacksburg, VA; University College, London; Universidad Carlos III, Madrid; Universidad Complutense, Madrid (2017);

Cineteca Nacional, Mexico City (twice); Universidad Carlos III, Madrid (2018); Universitat Autònoma, Barcelona; University of Liverpool (Annual Film Lecture) (2019).

Conference papers:

International Society for the History of Rhetoric: Edinburgh (1984); Association of Hispanists of Great Britain and Ireland: Leeds (1985); International Society for the History of Rhetoric: Oxford (1986); Association of Hispanists of Great Britain and Ireland: London (1988); Feminism and Hispanic Studies: London; Special session devoted to PJS's work at the annual conference of the Modern Language Association of America in Chicago (1990): invitations to speak at two sessions; Feminism and Hispanic Studies: St Andrews; Continuity and Authority in the Golden Age: Philadelphia; The Body in The Text: Wales (1991); Sex and Sexuality in Hispanic Film and Letters: Pittsburgh; Cervantes in the 20th century: Edinburgh; MLA: San Francisco (1992); Gender, Nationality, and the State: A Hispanic/Latino Context: Berkeley (1993); Hispanisms and Homosexualities: New York University; Latin American Studies: Birmingham, UK; Spain Today: Dartmouth College, New Hampshire (1994); New Directions for Peninsular Studies: New York University; Association of German Hispanists: Bonn; Association of Nordic Hispanists: Lund [Sweden]; Jornadas sobre cultura lesbiana y gay: University of Seville, Spain; Los estudios lesbianos y gays: University of Vigo, Spain; Spanish Film: Cinema, History, Theory [organiser and speaker]: Institute of Romance Studies, University of London (1995); MLA: Washington DC (1996); Spanish Studies Today: New York University; Spanish Cultural Studies: Institute of Romance Studies, University of London; Oxford Spanish Cinema Event [opening lecture]; Lorca: Surrealism, Poetry, and Politics: University of East Anglia (1997); Lorca and Performance: Institute of Romance Studies, University of London; Lesbian and Gay Voices in Hispanic Culture and History: University of Bradford; The Sensual Text: Brown University, Providence, RI; Lorca i Catalunya: Universitat Pompeu Fabra, Barcelona; One Hundred Years of Lorca: Poetry, Politics, and Perversion: Newcastle; invited plenary at Annual Conference of Association of Hispanists of Great Britain and Ireland: Braga, Portugal; MLA: San Francisco [official guest of the MLA: papers at two sessions] (1998); round table on Spanish Cultural Studies: New York University; Lesbian and Gay Hispanic Experience: University of Bradford; Hispanic Studies and Postmodern Theories [co-organiser and speaker]:

Institute of Romance Studies, University of London;  
;Cultura Popular! [plenary]: Manchester Metropolitan  
University; Identidades del género [plenary]: Universidad  
de Alcalá, Spain (1999); Gender and Film Symposium:  
University of Cambridge; European Union-United States  
Relations: European Commission, Brussels; Spanish Culture  
in the 21st Century: Ohio State University, Columbus, OH;  
Almodóvar 20 Years: From Moviada to Maturity: Institute of  
Romance Studies, University of London; Globalization and  
Cultural Diversity in Europe: University of Notre Dame,  
Indiana (2000); The Cinema of Pedro Almodóvar: University  
of Washington, Seattle; España fuera de España: los  
espacios de la historia literaria: Harvard; Women in  
Spanish and Portuguese: University of London; Association  
of Iberian and Latin American Studies of Australasia:  
University of Western Sydney (keynote speaker); Crossing  
Fields: King's College, University of London; MLA: New  
Orleans (2001); Hispanic Photography: University of  
Manchester; Hispanic Cultural Studies: University of  
Arizona, Tucson (2002); German Hispanists Annual Conference,  
University of Regensburg; UK Hispanists Graduate Conference,  
Cambridge; Viva Spanish Film Festival, Manchester; Latin  
American Studies Association, Dallas; Hispanic Emotions,  
Yale; El pensamiento reaccionario español, Duke University;  
24 Frames: Latin American Cinema Round Table, Other Cinema,  
London; Congreso Internacional Pedro Almodóvar, Universidad  
de Castilla la Mancha, Cuenca (organizer, chair, and  
speaker); MLA: San Diego (papers at two sessions) (2003);  
Fraker Conference, University of Michigan, Ann Arbor  
(plenary); Viva Spanish Film Festival: Manchester; Film  
and the City, University of Cambridge; The Hispanic City,  
University of Bristol (plenary); Annual Screen Conference,  
University of Glasgow (plenary); La novela y el espacio,  
University of Tübingen; Visionándonos, University of León,  
Spain (2004); Sexual Politics and the Cinema of Pedro  
Almodóvar, Harvard University; Association of Hispanists of  
Great Britain and Ireland, Valencia; Culturas homosexuales  
en España: El Escorial, Summer School of Universidad  
Complutense, Madrid; Jornadas Cine, Cultura y Género,  
Universidad Autónoma de Madrid; Seminario Pedro Almodóvar,  
Universidad Complutense de Madrid (2005); Viva Spanish Film  
Festival Symposium: La movida madrileña, Manchester; 50  
años de la televisión en España, Universidad Carlos III,  
Madrid (2006); Collegium on African-American Studies,  
Madrid; Transition to Democracy, King's College, London;  
Workshop on Television Fiction, Universidad de Navarra;  
Narrating the Nation: Television Narrative, Rovira i

Virgili University, Tarragona/Reus (2007); Curso Superior para Jóvenes Hispanistas, Instituto Cervantes (Madrid); Clàssics del Cinema Espanyol, Filmoteca (Valencia); Spanish Film Symposium, Newcastle University; Queer People 4 (plenary), Christ's College, Cambridge; Transnational Cinemas, Universidad Iberoamericana, Puebla, Mexico; Cultural Memory, University of Kent; Almodóvar: ecos alemanes, ecos internacionales, Humboldt-Universität, Berlin; Coloquio internacional sobre cine en México, Morelia, Mexico; Congrès du Groupe de Recherche de l'Image Hispanique, Université de Lyon II (plenary) (2008); La transición democrática en España: aspectos cinematográficos y televisivos, Universidad Carlos III, Madrid; Nuevos mercados y contenidos de ficción para la crisis, Universidad Autónoma, Barcelona; Pasado y futuro de los estudios de género y de la sexualidad (Universidad Complutense, Madrid [Filología]); Agonía Republicana, Trinity College, Dublin (Plenary); Congreso Internacional de Teoría y Análisis Cinematográfico, Morelia, Mexico; Geographical Imaginaries and Hispanic Film (plenary), Tulane University, New Orleans; New Uses of Realism in Spanish and Latin American Film, Columbia University, New York; Almodóvar in the Eighties (round table), New York University (2009); Society of Cinema and Media Studies, Annual Meeting: Los Angeles (panel organizer and speaker); IVth Conference of Sociedad Española de Literatura y Cultura Popular, Universitat de les Illes Balears (closing plenary); Cultural/Political Reflection, NYU; Jornadas Internacionales de Cine e Historia, Universidad Complutense, Madrid (Historia de la Comunicación) (2010); CineLit VII, Oregon State/Portland State Universities; II Coloquio Internacional Cine Iberoamericano Contemporáneo, Guadalajara, Mexico; Literature and Philosophy, Graduate Center CUNY; Intermediality and Spanish-Language Visual Culture, Graduate Center CUNY (organizer and speaker); Using Queer, Columbia University, NYC; (S)Movies: Contemporary Spanish Cinema, New York (2011); Ficción/No-ficción, Universidad Complutense, Madrid; Almodóvar and Fashion, Fashion Institute of Technology, NYC; Fashion Studies Today, CUNY Graduate Center and NYU; Excellence in Basque Studies, Universidad del País Vasco, San Sebastián; III Coloquio Internacional Cine Iberoamericano Contemporáneo, Universitat de Valencia, Spain; Inter-American Studies Association, Guadalajara, Mexico; Mexican Itineraries, CUNY Graduate Center; Hispanic Cinemas: En transición, Universidad Carlos III, Madrid (2012); IV Workshop de Investigación: Representaciones de nuevas

masculinidades (tribute to PJS and plenary), Universidad Complutense, Madrid; IV Coloquio Internacional Cine Iberoamericano Contemporáneo, CUNY Graduate Center (organizer); Asociación Internacional de Hispanistas, Buenos Aires (plenary); 20<sup>th</sup> Annual Hispanic Forum: Queer Spain/Queer Vermont, University of Vermont at Burlington (keynote speaker) (2013); El cine español de los 80, Universidad Carlos III; Rethinking Spanish Cinema, NYU; Hispanic Cinema Studies Now, Brown University, Providence, RI; Mid-America Conference on Hispanic Literature, Madison WI (plenary); Social Criticism and Cannibalism in Jorge Michel Grau's *Somos lo que hay* (NYU) (2014); Las tres eras de la imagen, 17: Instituto de Estudios Críticos, Mexico City; Encrucijadas: Dialogues for Latin American Cinemas, NYU and Fordham, New York; Society of Cinema and Media Studies, Annual Meeting: Montreal; Thinking Serially, Program in Comparative Literature, Graduate Center, CUNY; La novela y el cine negros en Argentina, Chile y México, Universität Paderborn, Germany; Frente a la catástrofe: VI coloquio internacional cine iberoamericano contemporáneo: Sorbonne, Paris; 15<sup>th</sup> International Colloquium of the North American Catalan Society: Barcelona; Semiosferas: la intermedialidad en los siglos XX y XXI: University of Alcalá de Henares, Spain; Acto de Clausura del curso 2014-15: Máster en Comunicación Audiovisual para la Era Digital: Universidad Complutense, Madrid; Cine y Cultura Visual en México: Festival Internacional de Cine de Morelia, Mexico (plenary) (2015); 9<sup>th</sup> Contemporary Director's Symposium: Alejandro González Iñárritu: Sussex University, Brighton, UK (plenary); VII coloquio internacional cine iberoamericano contemporáneo: Universitat de Valencia, Spain; Consejo Europeo de Investigación sobre América Latina: Universidad de Salamanca, Spain (2016); 20th Annual Symposium, Ohio State University, Columbus, OH (keynote); 25th NYU/Columbia Graduate Conference, New York (keynote); III Congreso Internacional Visiones de lo Fantástico, Universidad Autónoma de Barcelona (keynote); Congreso Internacional Nuevas Narrativas, Universidad Autónoma de Barcelona; XII International OBITEL Seminar, Universidad Autónoma de Barcelona; Encrucijadas: Dialogues for Latin American Cinemas: The Digital Turn, Princeton University (2017); El cine ensayo: Universidad Complutense, Madrid; La ciudad, imágenes e imaginarios: Universidad Carlos III, Madrid; 20 Years of Journal of Spanish Cultural Studies, King Juan Carlos Center, NYU; Latin American Studies Association, Barcelona; El Guernica como puente cultural entre España y los EEUU, Instituto Cervantes and

Universidad Rey Juan Carlos, Madrid; Cine, televisión, cultura popular España-Latinoamérica en los 90, Universidad Carlos III de Madrid (2018); Colloque International Cinéma Ibéroamericain Contemporain: Capitalités cinématographiques, Paris, Sorbonne; Society of Memory Studies, Universidad Complutense, Madrid; Congreso Internacional Hispanismo y Cine [plenary], Universidad Carlos III, Madrid; Coloquio OBITEL, New York University (2019); X Foro Internacional de Análisis Cinematográfico, Universidad de Baja California, Tijuana [virtual]; Conversations on Contemporary Media, NYU and King Juan Carlos Center [virtual] (2020).

### Teaching

Courses taught in both English and Spanish at GC CUNY or as visiting professor in the US and Spain:

The Cinemas of Pedro Almodóvar and Guillermo del Toro; Lorca, Buñuel, Dalí: Text, Criticism, Image; Contemporary Spanish and Mexican Cinema and Television; The Cinema of Almodóvar; The Theatre of García Lorca; Contemporary Spanish Cinema; Sexuality and Spanish Narrative; The City in Contemporary Spanish Literature, Cinema, and Visual Arts; Fundamentos de la comunicación audiovisual.

### PhD Dissertations Supervised in GC CUNY:

2014 Magdalena Romero Córdoba, 'Creando barrios: la poesía y el cine como agentes generadores de espacio urbano (1970-2012'

2015 Joao Nemi Neto, 'Anthropophagic Queer: A Study on Abjected Bodies and Brazilian Queer Theory'

2016 Carmen Sanchis, 'Masculinidades en crisis y prácticas de la resistencia feminista en la novela y cine contemporáneos de autoría femenina'

2017 Jennifer Prince, 'Genre, Representation, and Memory in Spanish Civil War Texts by Women from Spain and the United States'

2019 Jeffrey Peer (Comparative Literature, with Prof John Brenkman) 'Origins of the New Journalism and the Contemporary Mexican Chronicle'

Mariana Romo Carmona, 'El gallo y el arlequín: la poética de fuga de Carlos de Rokha'



Kristina Jacobs, 'Presenciar el pasado: Witnessing the Spanish and Argentine Dictatorship through Film and Television'

Cristina Morales, 'El caso de Mateo Alemán: la interacción entre la literatura y el derecho en el Informe de la Mina de Almadén y el Guzmán de Alfarache'

Rojo Robles, 'Cinegrafía: literatura y cinefilia contemporánea en Latinoamérica'

## LIST OF PUBLICATIONS

### *Books*

- 1 *Quevedo on Parnassus: Allusive Context and Literary Theory in the Love Lyric* (London: MHRA, 1987), xii + 208 pp.
- 2 *Writing in the Margin: Spanish Literature of the Golden Age* (Oxford: Oxford University Press, 1988), xii + 219 pp.
- 2a *Escrito al margen: literatura española del siglo de oro* (Madrid: Castalia, 1996) [Spanish translation]
- 3 *The Body Hispanic: Gender and Sexuality in Spanish and Spanish American Literature* (Oxford: Oxford University Press, 1989), x + 220 pp.
- 4 *A Critical Guide to Quevedo's 'Buscón'* (London: Grant and Cutler, 1991), 89 pp.
- 5 *Representing the Other: 'Race', Text and Gender in Spanish and Spanish American Narrative* (Oxford: Oxford University Press, 1992), xii + 231 pp.
- 6 *Laws of Desire: Questions of Homosexuality in Spanish Writing and Film 1960-90* (Oxford: Oxford University Press, 1992), xiv + 239 pp.
- 6a *Las leyes del deseo: la homosexualidad en la literatura y el cine español* (Barcelona: Tempestad, 1997) [Spanish translation]
- 7 *Desire Unlimited: The Cinema of Pedro Almodóvar* (London: Verso, 1994), xii + 169pp. [2nd revised and expanded edition: 2000; 3rd revised and expanded edition: 2014]
- 7a ---- (Taipei: Variety, 1998) [Chinese translation]

- 7b *Sinirsiz arzu* (Istanbul: Agora Kitapligi, 2011)  
[Turkish translation]
- 8 *Vision Machines: Cinema, Literature, and Sexuality in Spain and Cuba, 1983-93* (London: Verso, 1996), xii + 179 pp.
- 9 *The Theatre of García Lorca: Text, Performance, Psychoanalysis* (Cambridge: Cambridge University Press, 1998), xii + 185 pp.
- 10 *The Moderns: Time, Space, and Subjectivity in Contemporary Spanish Culture* (Oxford: Oxford University Press, 2000), xii + 202 pp.
- 11 *Contemporary Spanish Culture: TV, Fashion, Art, and Film* (Oxford and Cambridge: Polity, 2003), viii + 178 pp.
- 12 *Amores Perros: Modern Classic* (London: British Film Institute and University of California Press, 2003), 95 pp.
- 12a *Amores perros* (Barcelona: Gedisa, 2005) [Spanish translation]
- 13 *Spanish Visual Culture: Cinema, Television, Internet* (Manchester: Manchester University Press, 2006), 160 pp.
- 14 *Television in Spain: Franco to Almodóvar* (London: Boydell and Brewer/Tamesis, 2006), 184 pp.
- 15 *Spanish Screen Fiction: Between Cinema and Television* (Liverpool: Liverpool University Press and Chicago: Chicago University Press, 2009), 200 pp.
- 16 *Spanish Practices: Literature, Cinema, Television* (Oxford: Legenda, 2012), 166 pp.
- 17 *Mexican Screen Fiction: Between Cinema and Television* (Cambridge and Malden, MA: Polity, 2014), ix + 270 pp.
- 18 *Dramatized Societies: Quality Television in Spain and Mexico* (Liverpool: Liverpool University Press and Chicago: Chicago University Press, 2016), x + 245 pp.
- 19 *Spanish Lessons: Cinema and Television in Contemporary Spain* (New York and Oxford: Berghahn, 2017), viii + 168 pp.
- 20 *Queer Mexico: Cinema and Television since 2000* (Detroit: Wayne State University Press, 2017), viii + 167 pp.
- 21 *Spanish and Latin American Television Drama: Genre and Format Translation* (London: School of Advanced Study University of London/Institute of Modern Languages Research, 2018), x + 215 pp.

22 *Multiplatform Media in Mexico: Growth and Change Since 2010* (Cham, Switzerland: Palgrave Macmillan, 2019), x + 204 pp.

### Pamphlets

- 1 *García Lorca/Almodóvar: Gender, Nationality, and the Limits of the Visible* (Cambridge: Cambridge University Press, 1995) [Inaugural Lecture], 25 pp.
- 2 *Black Wedding: García Lorca, Langston Hughes, and the Translation of Introjection* (London: Queen Mary and Westfield College, 1996) [Invited Annual Lecture], 27 pp.
- 3 *Yerma and the Doctors: García Lorca, Marañón, and the Anxiety of Bisexuality* (Bristol: Dept of Hispanic Studies, 1998) [Invited Lecture], 20 pp.
- 3a 'Yerma y los médicos: García Lorca, Marañón, y el grito de la sangre', in Andrés Soria Olmedo (ed), *Federico García Lorca, clásico moderno* (Granada: Diputación de Granada, 2000), pp. 21-33 [Spanish translation]

### Editions

- 1 Ed. with Charles Davis, *Art and Literature in Spain 1600-1800: Studies in Honour of O N V Glendinning* (London: Tamesis, 1994), 250 pp.
- 2 Ed. with Mark Millington, *New Hispanisms* (Ottawa: Dovehouse, 1994), 229 pp.
- 3 Ed. with Emilie Bergmann, *Entiendes: Queer Readings, Hispanic Texts* (Durham, NC and London: Duke University Press, 1995), xii + 430 pp.
- 4 Sole editor, *La comedia y el melodrama en el audiovisual iberoamericano* (Madrid and Frankfurt: Iberoamericana and Vervuert, 2015), iv + 213 pp.

### Editorships

- 1 Sole editor of Oxford Hispanic Studies (monograph series for Oxford University Press): ten volumes published.
- 2 One of four founding editors of *Journal of Spanish Cultural Studies*.
- 3 'Special section on Almodóvar', in *Journal of Spanish Cultural Studies* 5.3 (2004), pp. 243-300.
- 4 'Special Issue: New Approaches to Spanish Television', *Journal of Spanish Cultural Studies* 8.1 (2007), pp. 1-93.

## Articles

- 1 'A case of decorous theft: Quevedo's imitation of a Petrarchan canzone', *Modern Language Review* 78 (1983), 573-87.
- 2 'Descriptio pueri: praise of the young hero in some poets of Renaissance Spain and Italy', *Studi Secenteschi* 24 (1983), 57-66.
- 3 'Quevedo and the Sirens: classical allusion and Renaissance topic in a moral sonnet', *Journal of Hispanic Philology* 9 (1984), 31-41.
- 4 'A catalogue of monsters: Quevedo, Tasso and the heroic polysyndeton', *Romanische Forschungen* 97 (1985), 418-24.
- 5 'The rhetoric of presence in poets and critics of Golden Age lyric: Garcilaso, Herrera, Góngora', *Modern Language Notes* 100 (1985), 223-46.
- 6 'Rhetoric and reference in Quevedo's "Poema heroico a Cristo resucitado"', *Bulletin of Hispanic Studies* 63 (1986), 313-26.
- 7 'Affect and effect in the lyric of Quevedo', *Forum for Modern Language Studies* 22 (1986), 62-86.
- 8 'Barthes, Góngora, and non-sense', *Publications of the Modern Language Association of America* 101 (1986), 82-94.
- 9 'The rhetoric of representation in picaresque narrative: Lazarillo, Guzman, El buscón', *Modern Language Review* 82 (1987), 88-108.
- 10 'Writing women in Golden Age Spain: St Teresa and María de Zayas', *MLN* 102 (1987), 220-40.
- 11 'Violence and metaphysics: *La Celestina* and the question of Jewish philosophy', *Micael* [Tel Aviv] (1989), 267-85.
- 12 'The rhetoric of allegory in Gracián's *El criticón*' in *Conflicts of Discourse*, ed Peter Evans (Manchester: MUP, 1990), 92-109.
- 13 'Juan Goytisolo and Jean Baudrillard: the mirror of production and the death of symbolic exchange', *Revista de Estudios Hispánicos* 24 (1990), 37-61.
- 14 'Gianni Vattimo: philosopher of post-modernity', *REH* 25 (1991), 109-16.
- 15 'Homosexual desire in Goytisolo's *Señas de identidad*', in *Carnal Knowledge: Essays on the Flesh, Sex, and Sexuality in Hispanic Letters and Film*, ed. Pamela Bacarisse (Pittsburgh: Tres Ríos, 1993), pp. 151-61.

- 16 'Almodóvar's *Tacones lejanos: Imitations of life*', *Donaire* [Consejería de Educación, Embajada de España, Londres], 1.1 (1993), 44-47.
- 17 'The oyster and the pearl: a hermeneutic icon in Renaissance lyric and emblem books', in *Art and Literature in Spain* (see edited book 1, above).
- 18 'The captive's tale: 'race', text, gender', in Ruth El Saffar and Diana de Armas Wilson (eds), *Quixotic Desire: Psychoanalytic Perspectives on Cervantes* (Ithaca and London: Cornell UP, 1993), pp. 227-35.
- 19 'Garcilaso's homographesis', in *Estudios de literatura española del Siglo de Oro dedicados a Elias L. Rivers* (Madrid: Castalia, 1992), pp. 243-52.
- 20 'Almodóvar's *Matador*: power, pleasure and the frenzy of the visible', in *New Hispanisms* (see edited book 2, above), pp. 209-26.
- 21 'Pepi, Luci, Bom and Dark Habits: lesbian comedy, lesbian tragedy', in Kathleen M. Vernon and Barbara Morris, *Post-Franco, Postmodern: The Films of Pedro Almodóvar* (Westport: Greenwood, 1995), pp. 25-40.
- 22 'Cuban homosexualities: on the beach with Néstor Almendros and Reinaldo Arenas', in Kate Duncan and Electra Karidis, *Beyond Solitude: Dialogues Between Europe and Latin America* (Birmingham: University of Birmingham, 1995), pp. 87-101; reprinted in Sylvia Molloy and Robert Irwin (eds), *Hispanisms and Homosexualities* (Durham, N.C.: Duke University Press, 1998), 248-68.
- 23 'Kika: vision machine', in José Colmeiro et al., *Spain Today: Essays on Literature, Culture, Society* (Hanover: Dartmouth College, 1995), pp. 83-92.
- 24 'Homographesis in Salicio's song', in Marina S. Brownlee and Hans Ulrich Gumbrecht, *Cultural Authority in Golden Age Spain* (Baltimore: Johns Hopkins University Press, 1995), pp. 131-42.
- 25 'Estrategias fatales: las representaciones del SIDA en el estado español', *Stylistica: Revista Internacional de Estudios y Culturales* [Seville], 4 (1995-96), 61-69.
- 26 'Back to front: Alberto Cardín's queer habitus', *Bulletin of Hispanic Studies* [Liverpool], 74 (1997), 473-81.
- 27 'Las representaciones del SIDA en el estado español: Alberto Cardín y Eduardo Haro Ibars' in Xosé M. Buxán Bran (ed.), *Conciencia de un singular deseo: Estudios lesbianos y gays en el estado español* (Barcelona: Laertes, 1997), 301-18.

- 28 'Un travestismo sin límites: el cine de Almodóvar', *Impresiones: trimestral de The British Council en España*, 5 (October-December 1997), [unpaginated].
- 29 'Pornography, masculinity, homosexuality: Almodóvar's *Matador* and *La ley del deseo*', in Marsha Kinder (ed.) *Refiguring Spain: Cinema/ Media/ Representation* (Durham, N.C. and London: Duke University Press, 1997), 178-95.
- 30 'Social space and symbolic power: Fernando Savater's intellectual field', *Modern Language Review*, 93 (1998), 94-104.
- 31 'Modern times: Francisco Umbral's chronicle of distinction', *Modern Language Notes*, 113 (1998), 324-38.
- 32 'Homosexuality, regionalism, and mass culture: Eloy de la Iglesia's cinema of transition', in Jenaro Talens and Santos Zunzunegui (eds), *Modes of Representation in Spanish Cinema* (Minneapolis: University of Minnesota Press, 1998), 216-51.
- 33 'Between heaven and earth: grounding Medem's *Tierra*', *Bulletin of Hispanic Studies* [Glasgow], 76 (1999), 11-26.
- 34 'Towards a cultural studies of the Spanish state', *Paragraph*, 22 (1999), 6-13.
- 35 'Between metaphysics and scientism: Víctor Erice's *El espíritu de la colmena*', in Peter Evans (ed), *Spanish Cinema: The Auteurist Tradition* (Oxford: OUP, 1999), 93-114.
- 36 'The representation of gypsies in contemporary Spanish cinema', in Rob Rix (ed), *Spanish Cinema: Calling the Shots* (Leeds: Trinity and All Saints, 1999), 67-90.
- 37 'Lorca's legacy: writing in the institution', in Sebastian Doggart and Michael Thompson (eds), *Fire, Blood, and the Alphabet: One Hundred Years of Lorca* (Durham: University of Durham, 1999), 31-42.
- 38 'García Lorca y Lluís Pasqual: identificación y "mentira"', in Antonio Monegal and José María Micó (eds), *Federico García Lorca i Catalunya* (Barcelona: Universitat Pompeu Fabra, 2000), 51-59.
- 39 'Un travestismo sin límites: el cine de Almodóvar', *Antípodas*, 11-12 (1999-2000), 15-22.
- 40 'Spanish quality TV? The *Periodistas* notebook', *Journal of Spanish Cultural Studies*, 1 (2000), 173-91.

- 41 'New York, New York: Lorca's Double Vision', *Journal of Iberian and Latin American Studies*, 6 (2000), 169-180.
- 42 '70s revival: Tusquets replays lesbianism', *BHS*, 79 (2002), 337-43.
- 43 'Castells in Spain: the information age for Hispanists', *Hispanic Research Journal*, 3 (2002), 277-86.
- 44 'El periodo azul de Almodóvar: sexo y literatura', *Orientaciones* [Madrid], 3 (2002), 95-102.
- 45 'Independencia y literariedad: dos películas de Ventura Pons', in *Literatura española y cine*, Collection 'Compás de Letras', edited by Norberto Mínguez Arranz (Madrid: Universidad Complutense, 2002), 65-78.
- 46 'Transatlantic traffic in recent Mexican films', *Journal of Latin American Cultural Studies*, 12 (2003), 389-400.
- 47 'From Brussels to Madrid: EU-US audiovisual relations and Spanish TV production', in *Crossing Fields in Modern Spanish Culture*, edited by Federico Bonaddio and Xon de Ros (Oxford: Legenda, European Humanities Research Centre, 2003), 177-82.
- 48 'High anxiety: *Abre los ojos/Vanilla Sky*', *Journal of Romance Studies*, 4 (2004), 91-102.
- 49 'The emotional imperative: Almodóvar's *Hable con ella* and Televisión Española's *Cuéntame cómo pasó*', *MLN*, 119 (2004), 363-75.
- 50 '*Lucía y el sexo/Sex and Lucía*', in *The Cinema of Spain and Portugal*, edited by Alberto Mira (London: Wallflower, 2005), 239-46.
- 51 '*All About My Mother*: narrative, themes, and technique', in *Film Analysis: A Norton Reader*, edited by Jeffrey Geiger and R. L. Rutsky (New York and London: W. W. Norton, 2005), 872-89.
- 52 'Patrimonio español, cine español: el extraño caso de *Juana la Loca*', *Res Publica: Revista de Filosofía Política*, 13-14 (2005), 297-308.
- 53 'La construcción del tiempo: dos documentales creativos', in *Casa encantada: lugares de memoria en la España constitucional*, ed. Joan Ramón Resina and Ulrich Winter (Frankfurt: Vervuert, 2005), 173-80.
- 54 'The approach to Spanish television drama of the new Golden Age: remembering, repeating, working through', *Bulletin of Hispanic Studies*, 83 (2006), 61-73.

55 'Cine, historia, homosexualidad: *Far From Heaven* (2002) de Todd Haynes y *La mala educación* (2004) de Almodóvar', *Archivos de la Filmoteca* 54 (October 2006), 98-109.

55a reprinted in Javier Herrera (ed), *Hispanismo y cine* (Madrid: Iberoamericana, 2007), 407-17.

56 'Reading Almodóvar through TV studies', *Hispanic Research Journal* 7 (2006), 157-62.

57 'The net and the self: Marisa González and Zush', *Revista Canadiense de Estudios Hispánicos* 31.1 (Autumn 2006), 97-106.

58 'Espacios urbanos en la transición española: el caso de Luis Antonio de Villena', in *Espacios y discursos en la novela española: del realismo a la actualidad*, ed. Wolfgang Matzat (Madrid: Iberoamericana, 2007), 117-23.

59 'Crime scenes: police drama on Spanish television', *Journal of Spanish Cultural Studies* 8.1 (2007), 55-70.

60 'Temporal geographies: comic strip and cinema in 1980s Madrid', in Andrew Webber and Emma Wilson (eds), *Cities in Transition* (London: Wallflower, 2008), 156

61 'Transnational telenovela: the case of *Amar en tiempos revueltos* (Loving in Troubled Times)', *Critical Studies in Television* 3.2 (Autumn 2008), 4-18.

[Spanish version] 'Una telenovela transnacional: *Amar en tiempos revueltos*', in Francisca López et al (eds), *Historias de la pequeña pantalla* (Madrid: Iberoamericana, 2009), 121-36.

62 'La distancia cultural de una adaptación entre España y Estados Unidos: *Yo soy Bea* (Telecinco) y *Ugly Betty* (ABC)', in Lorenzo Vilches (ed), *Mercados globales, historias nacionales* (Barcelona: Gedisa, 2009), 171-84.

62a [adapted English version] 'Travelling narratives and transitional life strategies: *Yo soy Bea* and *Ugly Betty*', in Janet McCabe and Kim Akass (eds) *TV's Betty Goes Global* (London: IB Tauris, 2013), 222-39.

63 'La reescritura del melodrama en *¿Qué he hecho yo para merecer esto!!*', in Roberto Cueto (ed), *¿Qué he hecho yo para merecer esto!!* (Valencia: Filmoteca, 2009), 121-39.

64 'Media migration and cultural proximity: television fiction in Spain, spring 2009', *Studies in Hispanic Cinemas* 5.1&2 (2009), 73-84.



- 65 'Dramatic professions: workplace drama in Spanish television', in Enric Castelló et al (eds), *The Nation on Screen* (Newcastle: Cambridge Scholars, 2009), 29-43.
- 66 'Almodóvar's unpublished short stories and the question of queer auteurism', *Screen* 50.4 (2009), 439-49.
- 67 'Almodóvar on television: industry and thematics', in Brad Epps and Despina Koudaki (eds), *All About Almodóvar* (Minneapolis: U of Minnesota Press, 2009), 37-50.
- 68 'Los estudios cinematográficos y televisivos: localismo y transnacionalidad', in Julio Ortega (ed), *Nuevos hispanismos interdisciplinarios y trasatlánticos* (Madrid: Iberoamericana, 2010), 149-60.
- 69 'Revisiones del cine mexicano', *Casa del Tiempo* [Mexico], 29 (March 2010), 46-9.
- 70 'When Spanish Cultural Studies Met TV Studies: Travelling Narratives and Life Strategies', *Journal of Spanish Cultural Studies* 11 (2010), 305-14.
- 71 'Re-visions of Teresa: historical fiction in television and film', in Ann Davies (ed.), *Spain on Screen: Developments in Contemporary Spanish Cinema* (Basingstoke and New York: Palgrave Macmillan, 2011), 60-78.
- 72 'Cinema and television in the Transition', in *The Politics and Memory of Democratic Transition: The Spanish Model*, eds. Diego Muro and Gregorio Alonso (New York: Routledge, 2011), 199-214.
- 73 'El cine transnacional: el caso de México y España', in *México imaginado: nuevos enfoques sobre el cine (trans)nacional*, ed. Claudia Arroyo Quiroz et al (Mexico City: Universidad Autónoma Metropolitana, 2011), 305-18.
- 74 'Representando a los otros: el cine y la televisión española', in *El otro en la España contemporánea*, ed. Silvina Schammah Gesser et al. (Sevilla: Tres Culturas, 2011), 319-35.
- 75 'Sobre la representación de la(s) Teresa de Ávila en las producciones de Josefina Molina (televisión) y Ray Loriga (cine)', in *Imágenes del eros: género, sexualidades, estética y cultura audiovisual*, ed. Francisco Zurián (Madrid: Ocho y Medio, 2011), 29-39.
- 76 'Report on Guadalajara: art and industry', *Studies in Hispanic Cinemas* 8.1 (2011), 101-108.
- 77 'Conference report: (S)Movies, New York City, 12-16 December 2011', *New Cinemas* 9.2/3 (2011), 183-7.

- 78 'Óperas primas: el caso del documental en México y España (Eugenio Polgovsky, *Los herederos*, México, 2008 y Alberte Pagan, *Tanyaradzwa*, España/Galicia, 2009)', in Nancy Berthier and Álvaro A. Fernández (eds), *Opera prima en el cine documental iberoamericano (1990-2010)* (Guadalajara: Universidad de Guadalajara, 2012), 103-19.
- 79 'Transnational cinemas: the cases of Mexico, Argentina, and Brazil', in Lucia Nagib et al (eds), *Theorizing World Cinema* (London and New York: IB Tauris, 2012), 63-76.
- 80 'El laberinto del fauno/*Pan's Labyrinth* (Guillermo del Toro, 2006): Spanish horror', in Maria Delgado and Robin Fiddian (eds), *Spanish Cinema 1973-2010* (Manchester: Manchester University Press, 2013), 145-57.
- 81 'Travelling narratives and transitional life strategies: *Yo soy Bea* and *Ugly Betty*', in Janet McCabe and Kim Akass (eds), *TV's Betty Goes Global* (London: I. B. Tauris, 2013), 222-39.
- 82 'Transnational co-productions and female filmmakers: the cases of Lucrecia Martel and Isabel Coixet', in Parvati Nair and Julián Daniel Gutiérrez-Albilla (eds), *Hispanic and Lusophone Women Filmmakers* (Manchester: Manchester University Press, 2013), 12-24.
- 83 'Almodóvar's self-fashioning: the economics and aesthetics of deconstructive autobiography', in Marvin D'Lugo and Kathleen M. Vernon (eds), *A Companion to Pedro Almodóvar* (Oxford: Blackwell, 2013), 21-38.
- 84 'Youth culture in Spain: two teen TV fictions', in José Igor Prieto-Arranz et al (eds), *De-centring Cultural Studies: Past, Present and Future of Popular Culture* (Newcastle: Cambridge Scholars Press, 2013), 265-90.
- 85 'La miniserie televisiva como memoria histórica: desde el 23-F hasta Marisol', in Norberto Mínguez (ed.), *Ficción y no ficción en los discursos creativos de la cultura española* (Madrid: Iberoamericana, 2013), 175-84.
- 86 'El cine y la televisión de la Transición: *El espíritu de la colmena* (Víctor Erice, 1973) y *Crónicas de un pueblo* (Antonio Mercero, 1971-3)', in Manuel Palacio (ed.), *Las imágenes del cambio: medios audiovisuales en las transiciones a la democracia* (Madrid: Biblioteca Nueva, 2013), 63-73.
- 87 'El género juvenil en México entre cine y televisión: *Voy a explotar* (Gerardo Naranjo, 2009),

*Rebelde* (Televisa, 2004-6)', in Nancy Berthier and Antonia del Rey Reguillo (eds), *Cine iberoamericano contemporáneo y géneros cinematográficos* (Valencia: Tirant Humanidades, 2014), 35-47.

88 'Report on Madrid de Cine-Spanish Film Screenings', *Studies in Spanish and Latin American Cinemas* 11.1 (2014), 91-100.

89 'Reading Intermediality: Lorca's *Viaje a la luna* ("Journey to the Moon," 1929) and *Un Chien andalou* (Buñuel/Dalí, 1929)', *Modern Languages Open* 1 (2014), no page numbers (9 pages).

90 'Prólogo', *La comedia y el melodrama en el audiovisual iberoamericano* (Madrid and Frankfurt: Iberoamericana and Vervuert, 2015), 7-12.

91 'Notes on the future (and past) of Spanish and Latin American media studies', *Bulletin of Spanish Studies* 92.3 (2015), 331-40.

92 'A case study in transnational gay auteurism: *Mil nubes de paz* (Julián Hernández, 2004), in Andrés Lema Hincapié and Debra Castillo (eds), *Despite All Adversities: Spanish-American Queer Cinema* (Albany: State University of New York Press, 2015), 143-54.

93 '¿Una televisión cinematográfica? Una polémica angloamericana y dos series mexicanas', *Nuevo Texto Crítico* 28 (2015), 169-88.

94 'Encarcelados: la crisis de la masculinidad en el cine y la televisión de España (y México)' in Francisco A. Zurián (ed.), *Disecccionando a Adán: representaciones audiovisuales de la masculinidad* (Madrid: Síntesis, 2015), 31-40.

95 'Report on Morelia International Film Festival 17-26 October 2014', *Studies in Spanish and Latin American Cinemas* 12.2 (2015), 197-207.

96 'History, memory, television: *El Ministerio del Tiempo* (TVE, 2015)', *Bulletin of Spanish Studies* 93.6 (2016), 1061-5 (web publication preceding print).

97 'Ficciones de la crisis: novela, cine, televisión', in Leonardo Funes (ed.), *Hispanismos del mundo* (Buenos Aires: Mino y Dávila, 2016), 75-86.

98 'Cine de masas y televisión de calidad: un nuevo paradigma para el audiovisual mexicano', *Hispanófila* 177 (June 2016), 127-135; expanded English version 'Popular cinema/quality television: a new paradigm for the Mexican mediascape' in Maria Delgado et al (eds), *A Companion to Latin American Cinema* (Malden and Oxford: Wiley Blackwell, 2017), 285-93.

- 99 'Transnational telenovela and new modes of masculinity: *Sin tetas no hay paraíso* (Tele 5, 2008-9), in Lorraine Ryan and Ana Corbalán (eds), *The Dynamics of Masculinity in Contemporary Spanish Culture* (London and New York: Routledge, 2017), 157-68.
- 100 'Popular cinema/quality television: the audiovisual sector in Spain', in Rob Stone et al (eds), *The Routledge Companion to World Cinema* (Abingdon and New York: Routledge, 2017), 136-45.
- 101 'La televisión criminal: *Capadocia* (HBO Latin America/Argos, 2008-12)', in Sabine Schmitz et al (eds), *Descubrir el cuerpo: estudios sobre la corporalidad den el género negro en Chile, Argentina, y México* (Madrid and Frankfurt: Iberoamericana, 2017), 285-94.
- 102 'Copycat television? *Gran Hotel* (2011-13) and *El hotel de los secretos* (2015-16)', *Studies in Spanish and Latin American Cinemas* 14.3 (2017), 349-65.
- 103 'Two televisual Guernicas: *Genius Picasso* (National Geographic, 2018) and *El Ministerio del Tiempo* (TVE, 2015-17)', *Bulletin of Spanish Visual Studies* 2.2 (2018), 167-79.
- 104 'En busca de la calidad: la ficción televisiva actual en México', in Benjamín Mayer et al (eds), *Los cuerpos de la imagen* (Mexico City: Colección diecisiete, 2018), 281-99.
- 105 'Tendencias en el audiovisual actual: cine de masas y televisión de calidad', in Antonia del Rey-Reguillo and Nancy Berthier (eds), *Cine y audiovisual: trayectos de ida y vuelta* (Valencia: Shangrila Textos Aparte, 2018), pp. 152-67.
- 106 'Un cine LGBT posthegemónico en México: industria, estética, afecto y subjetividad', in Sonia García López et al (eds), *Contraculturas y subculturas en el cine latinoamericano (1975-2015)* (Valencia: Tirant, 2019), 127-37.
- 106 'El cine ensayo, la *network narrative*, y la serie en *streaming* en México: un estudio de caso de *Sintonía* (Gustavo Loza, 2017), la primera serie de la plataforma de Internet de Televisa', in Norberto Mínguez (ed.), *Itinerarios y formas del ensayo audiovisual* (Barcelona: Gedisa, 2019), 61-74.

*Books Reviewed* approx. 30 academic reviews.

*Academic Journalism:* Columnist in all issues of *Film Quarterly* (University of California), 2007-2019. Forty features of around 3000 words each and around 100 reviews on Spanish, Spanish American, and European cinema in *Sight and Sound* (monthly magazine of the British Film Institute, indexed by the MLA), 1992-. Occasional contributor to the following national newspapers: *Guardian Film Blog*, *Independent*, *Independent on Sunday*, *Times Higher Education Supplement*, *Times Literary Supplement*, BBC national radio and television, CUNY TV, and Frecuencia Cero radio, Mexico City.