

Fall 2012



University of Maryland
**LATIN
AMERICAN
STUDIES
CENTER**

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On the cover: "Geometric Latin America" by Alison Kassimir



Director's Note

by Prof. Karin Roseblatt

This issue of our newsletter focuses on culture and the arts: high, low, in-between; avant-garde, popular, and mass. We profile faculty scholarship and outreach as well as graduate student projects. There is much we did not have the space to include— from Prof. Juan Carlos Quintero-Herencia's poetry and his scholarship on music to Prof. Sandra Cypess's new book on Elena Garro and Octavio Paz. Check the list of accomplishments on page 13 for a hint of what our faculty and students have achieved.

The interdisciplinary and transdisciplinary nature of scholarship on Latin America and the Caribbean is on full display. Prof. Abigail McEwen's curated exhibit on constructivism highlights the nature of cultural exchanges across the Americas and the relation of the artists to questions of nationalism and cosmopolitanism. These questions regarding the circulation of knowledge are of interest across the humanities, social sciences, and natural sciences. Prof. Daryle Williams, a historian, speaks to questions of fertility, gender, communications, and modernity that are likewise of broad concern. Prof. Laurie Frederik Meer marries performance studies and ethnographic research methods to shed light on daily life and state-society relations in contemporary Cuba. And graduate students who attended the international seminar sponsored by LASC partners at the Universidade Federal in Salvador da Bahia, Brazil met with social sciences and humanities students from across the Americas to brush up on the latest literature on technology and consumption.

Next semester, LASC continues with its Café Break series which will feature talks by Prof. Michelle Espino from the UMD Department of Counseling and Personnel Services, who will speak on Latina/o educational difficulties on February 20; Carmen Ramos of the Smithsonian Institution's Museum of American Art, who will lecture about her exhibition *Our America: The Latino Presence in American Art* as well as internship and job opportunities at the Smithsonian on March 27; and Prof. Laura Gotkowitz of the Department of History at the University of Pittsburgh, who will speak on the Bolivian military and human rights on April 17.

We also will continue our program of short-term visiting scholars. From February 25 until March 8, Lara Putnam from the University of Pittsburgh Department of History will deliver a workshop and lecture on the African diaspora and Caribbean migration. The lecture and workshop are open to the public. Students who complete a short writing assignment may sign up for one credit. Putnam is the author of a new book *Radical Moves: Caribbean Migrants and the Politics of Race in the Jazz Age* (University of North Carolina Press, January 2013) and also the groundbreaking *The Company They Kept: Migrants and the Politics of Gender in Caribbean Costa Rica, 1870–1960* (University of North Carolina Press, 2002).

In addition, between April 1 through 7, Elías Palti of the Universidad de Buenos Aires will lecture on his new work on the genealogy of the political and the origins of democracy in the Hispanic world. He will also hold two seminars on approaches to cultural and intellectual history. Palti, a recent recipient of a Guggenheim fellowship, has written *Giro lingüístico e historia intelectual* (Universidad Nacional de Quilmes, 1998) and *Aporías, tiempo, modernidad, historia, sujeto, nación, ley* (Alianza, 2001). His publications in English include mediations on the “return of the subject” and “the nation” as historic-intellectual problems (*History & Theory* 2004, 2001) and on the historiography to the independence movements at the moment of the bicentennial (*Journal of the History of Ideas*, 2009).

We look forward to seeing you at these events and to hearing about your accomplishments. As always, LASC stands ready to support the initiatives of our faculty, staff, students, and alumni.

Rising Star

Prof. Abigail McEwen and Her CONSTELLATIONS

by Winslow Robertson

When the Art Museum of the Americas (AMA) wanted to display objects from its permanent collection, they turned to Prof. Abigail McEwen, assistant professor of art history at UMD, to curate the project. McEwen, who specializes in Cuban modernism, jumped at the chance to curate a collection brimming with fantastic pieces of art. Thanks to her work and the collaboration of the AMA and its parent organization, the Organization of American States (OAS), the exhibit *CONSTELLATIONS: Constructivism, Internationalism, and the Inter-American Avant-Garde* drew avid audiences. Over 200 visitors attended the opening, and both the *Washington Post* and the *Washington City Paper* had write-ups on the exhibits. One of the strengths of the exhibit was its visual appeal. Laypeople admired the optics of the pieces on display, while specialists could probe themes of interest. At the opening, McEwen not only introduced the exhibit but also gave a half-hour gallery talk to a group of about forty who learned about an American art movement with which they were not very familiar.

The AMA, nestled in the corner of 18th Street, NW and Virginia Ave, NW, is one of the most underrated spaces in downtown Washington, DC. The OAS has a superb permanent collection of art thanks to the efforts of José Gómez Sicre, an avid collector who headed the OAS visual arts program from 1948 until 1976. From the creation of the Pan American Union, through its transformation into the OAS, and up until the 1980s, Sicre made the permanent collection one of the largest and most representative collections of Latin American art, and OAS exhibits influenced art circles



Joaquín Torres-García (Uruguayan, b.1874, d.1949), "Constructive Composition", 1943, oil on canvas, 26"x30", Collection OAS AMA (Art Museum of the Americas), Gift of Nelson Rockefeller

in both North and South America. Unfortunately, in the 1980s financial difficulties slowed the institution's dizzying pace of collecting.

McEwen's exhibit was inspired by Joaquín Torres-García, the Uruguayan constructivist who pioneered abstraction in Latin America and beyond. As McEwen explains, from the 1930s through the 1960s artists like Torres-García used the sharp clarity of geometry to create abstract images. While geometric abstraction meant different things to different people, at the time it was generally associated with the international avant-garde movement and it promoted cosmopolitanism. In trying to transcend earlier nationalism, it

emphasized a utopian international freedom with nation-states no longer the primary markers of identification.

McEwen chose works from the collection based on their interpretation of geometric abstraction. Initially, she created a list of items that she wanted to use based on their reputation as major works. She then thought about how best to display them. Not every piece was in excellent shape and some could not be exhibited. McEwen complemented the AMA's collection with other important artwork. In the case of a painting by the Romanian Sandu Darie, McEwen dealt directly with an art dealer in Miami in order to procure a loan.

McEwen explained to LASC that Torres-García's *Constructivist Composition* "in some ways was the catalyst for the whole show." His proselytizing about the values of geometric abstraction influenced a whole school of later artists. According to McEwen, Torres-García's works "were a point of reference for future artists, especially those in Argentina and South America. Really, those across the river from Montevideo had an awareness of Torres-García; his presence in the flesh was as someone who had studied in Europe, representing a type of modernity through the time of the Second World War and after."

In the vein of Torres-García's ideas, McEwen wanted to make the show transnational. "The context of the show isn't organized by time or by nation," McEwen explained. "The idea is to think more suggestively over relationships that have evolved over time and space. Certainly [Torres-] García embodied a transatlanticism throughout his life, but certainly throughout his work." Of his *Constructivist Composition*, she noted, "This painting... looks very European, with europasticism, the grid, with primary colors... in this case infused with pictographs, symbols of what he called Indo-America. He uses the classic boat, the compass, the star, the train, the heart, the scales. All of these were universal symbols that pointed to the primacy of the American precedent. In this way, his works really bridged European abstractionism with kind of an Americanist point of origin."

McEwen's exhibit looked at the evolution of geometric abstraction through four complementary movements or "constellations"--constructivist Americas, figuring geometry, constructive geometries, and geometry in motion—that, according to the AMA catalog, explore the "visual and ideological versatility of abstraction." McEwen had a difficult job grouping so many different pieces including the Taller Torres-García, the



Juan Carlos Liberti (Argentina, b.1930), "A Frank Lloyd Wright", 1979, oil on canvas, 39"x39", Collection OAS AMA (Art Museum of the Americas), Gift of the Piñero Pacheco Foundation

Argentine Madí group, Colombian constructivism, Cuban concretismo, and Venezuelan kineticism that used an abstract idiom and "encompassed optics and technology, political activism and dissent, and inter-American dialogue and exchange."

These abstract pieces allow the viewer to feel the limitless possibilities, McEwen says. The artists' utopian vision of shapes and lines that changed reality mirrored the constructivists' political project. This school of art is little-emphasized within Latin American art as a whole, where the focus is usually on Diego Rivera and muralists. According to McEwen, "[much] of the [abstract] work was

unfamiliar to [visitors]. I was happy to introduce them to art that they wouldn't have expected to be 'Latin' in that way."

McEwen praised the professionalism of the AMA and OAS staff who helped her set up and promote the event and says she felt so fortunate to have access to the valuable permanent collection. The exhibit, which was on display at the AMA from June 21 through October 14, will tour in Oklahoma next October. McEwen also praised LASC, including the LASC Director and affiliate faculty who attended the opening at the AMA: "It is great to have a LASC at UMD. There has been a lot of support for this exhibition."

Prof. Laurie Frederik Meer on Theater and Cuban Popular Culture

by Winslow Robertson

Prof. Laurie Frederik Meer, assistant professor at the School of Theater, Dance, and Performance Studies and affiliate faculty member of the Department of Anthropology at UMD, recently published *Trumpets in the Mountains: Theater and the Politics of National Culture in Cuba* (Duke University Press, 2012). This ethnography on Cuban culture and artistic expression provides insight into some of these lesser-known aspects of Cuban artistic life. LASC recently sat down with Meer to discuss some of the book's themes and how they relate to culture as a whole.

Meer noted that mass culture and popular culture are terms that are sometimes used interchangeably, but, in discussing the specifics of theater, they should not be. "If you're talking about mass consumption, if it's something that has to do with popular culture that's produced in mass, not necessarily by the masses or by the lower classes but in mass, then theater is obviously not an example of that. Even very popular theater is not something that in terms of numbers is consumed to the same extent that *telenovelas* would be, for example, or music, or different [artistic] forms that people consume on the street."

Meer's book emphasizes the distinctiveness of the Cuban state and the relationship between communism and the arts within Latin America. Popular theater in Cuba is fascinating because of that very state role. Meer explained that "popular theater in Cuba is very important... because the state has supported it so completely, as it does everything in Cuba." The state has the resources and the will to support the artist, and the artist has



Musicians practicing in Dos Brazos, Cuba, 2000. Courtesy of Laurie Frederik Meer

spaces to use art to provoke, whether to provoke other artists, the audience, society, or the state itself. The artist is not simply trying to please the state; he or she has avenues for critiquing Cuban society, such as Afro-Cuban cultural expressions pointing out racism in the state. However, there is a line of critique that cannot be crossed and the artist is always aware of this.

Meer's research also looked at the Cuban tourism industry, which "is pretty much reserved for... Havana, Santiago de Cuba, Trinidad, maybe

a little bit of Holguín. In terms of consuming culture and consuming art by the tourists, I would say that it would be Havana and Santiago de Cuba." Popular culture and, by extension, culture produced for tourist audiences, is not always the same as the culture produced for rural areas. Due to language differences and limitations on travel and transportation, many performances are not accessible to tourists. Tourists often want to see Afro-Cuban performances such as Santería rituals and folkloric dances that originate in West Africa.

Performers, usually dancers and musicians, understand that to make money they have to adjust. The way tourists view Cuba is, in the words of Meer, “exoticized,” and the sort of performances they favor are not always viewed fondly by the state, which “critiqu[es these performances] as a kind of pseudo-culture. So in their rhetoric, they’re talking about how... it’s for [profit] and not authentic Cuban, but they’re supporting it because it is bringing money into the country.” The artists themselves understand the opportunities offered by such pseudo-culture, knowing that it allows them to take care of their families and gain a larger audience.

Meer emphasized the difference between rural and urban theater. In rural areas, such as Guantánamo, theater groups are hugely popular. “So in Havana you have this plethora of salsa, music, Santería, and theater ... a vibrant film industry. There is something for everybody to latch on to. But in the rural areas there is nothing other than the guy at the end of the [road]... who happens to have a couple of guitars, but the strings are all kind of broken, and so you have these theater groups that are hugely popular. This for them is their highlight, when the theater group comes to town; so in essence theater is even more important for these outlying areas because they don’t have the big film houses, they don’t have CD players and big concert halls, and the really good performers who go to Havana and Santiago don’t go to these other small cities.” These actors, dancers, and musicians try to evoke the nostalgia of country life, of *campesinos* with their straw hats drinking whiskey.

Actors in both rural and urban spaces seek professional advancement by looking for work in television and outside the country. Many artists find the prospect of more money and greater exposure offered by Cuban television quite appealing, particularly in *telenovelas*. Alexis Díaz de Villegas, star of *Juan of the Dead* and one of the actors Meer met in



Scene from the play, “Recuerdos de Tulipa”, Courtesy of University of Miami Libraries, Cuban Heritage Collection, Herberto Dume Papers

Cuba, transitioned from theater to film. Travel is something that many artists, and Cubans in general, want. Since movement is controlled through exit visas and residential permits, opportunities for travel are highly valued. Working in the theater gives performers unique opportunities since the Cuban state’s lack of resources leads

to joint productions with international collaborators. This gives actors international exposure.

Meer’s research will prove useful to both scholars and laypeople who want to learn more about Cuban national culture, contemporary politics, and the performing arts.

Family Size and Television

A Conversation with Prof. Daryle Williams on Brazilian *Novelas*

by Winslow Robertson

Prof. Daryle Williams, a historian of Brazil and associate professor at UMD, gave a July 20 television interview on a new study linking declining fertility rates in Brazil and soap opera viewership for The Colombian television station Nuestra Tele Noticias (NTN24). In 2008, the International Development Bank published a study “Soap Operas and Fertility: Evidence from Brazil” by Eliana La Ferrara, Alberto Chong, and Suzanne Duryea of the Inter-American Development Bank (IADB). This study sought to explain why Brazilian fertility rates dropped from 6.3 children in 1960 to 2.3 in 2000. NTN24 wanted to interview an expert on Brazil who could put this study into perspective, and it contacted Williams through The Brazil Institute at the Wilson Center. In an on-air interview, he offered his interpretation on the research. (The interview can be seen at <http://efectonaim.ntn24.com/?videos=fertilidad-y-telenovelas>).

The authors of the IADB study posited a direct relationship between television viewership and fertility rates, arguing that the introduction of Brazilian soap operas, called *novelas*, to new communities affected future fertility. The study’s findings were picked up by popular news and media outlets such as the Washington Post and National Geographic.

While Williams found the argument persuasive, he suggested that it did not quite prove causality. One argument from the study that Williams did agree with was that, when TV arrived in a Brazilian community, there was a higher incidence of newborns named after television characters. This was a concrete form of viewer response. Since *novelas* depict middle-class and



Prof. Daryle Williams: *Fertilidad y Novelas*, Bogota, Colombia: NTN24 Nuestro Telenovicias, 2012.

urban families with fewer children, the women featured on the shows might serve as role models for female viewers, especially since the female characters on such shows hail from all walks of life. However, Williams wanted to complicate the idea that Brazilian audiences uncritically take in what they watch.

He pointed out that *novelas* also deal with the difficult issues of divorce and sexual activity. However, considering *novelas* rarely describe birth control or abortions, how can simply showing women with fewer children have such a pronounced effect on fertility rates? Williams suggested that there are many programs on Brazilian television and these other programs have to be taken into account.

Williams emphasized that to have a television is significant in itself. It means the person or business has access to constant sources of electricity, telecommunications, and access to networks. That does not mean that a

television is rare or symbolizes status, since television has become ubiquitous. Television saturation has gone from eight percent to 98%. There are currently 80 million viewers in the country and every household either has a television or can access one in a social setting.

Novelas have been part of the media landscape since the times of radio. The charged look at romance—it was on a *novela* that the first kiss on Brazilian television took place—in conjunction with themes as diverse as marriage, lust, and power, resonate with Brazilian audiences. *Novelas* had to deal with censorship, especially during the military period, and became nimble when working within the confines of the state.

Williams explained that while he may not agree completely with the findings of the study, he thought it raised interesting questions. He concluded that television viewership is obviously important, but the drop in fertility rates also coincided with rising education levels for women, which tend to affect fertility rates. In short, there are many plausible causes of dropping fertility rates, not just the rise in *novelas*.

A Summer Well Spent

August Course at the Fábrica de Idéias

by Winslow Robertson

LASC recently offered grants for students and faculty to participate in the Fábrica de Idéias, an annual course held in Salvador da Bahia, Brazil, by the Universidade Federal da Bahia (UFBA). The grant recipients, Tosha Grantham, a PhD candidate in art history; Shawn Moura, a fourth-year PhD student in history; Prof. Zita Nunes, associate professor of English at UMD; and Enrique Rivera, a second-year MA student in history, all used these grants to travel and stay in Brazil during the seminar. The Fábrica is sponsored by the Centro de Estudos Afro-Asiáticos (UCAM). It began in 1998 to promote faculty and student exchange with UFBA, especially relating to the study of ethnicity. This year's Fábrica, which revolved around "Technology, Consumption, and Identities," drew attendees from as far away as Italy, Portugal, and Senegal. The UMD participants were eager to share their experiences with LASC.

The seminars and lectures lasted twelve days and allowed the participants to encounter different topics and instructors at every session. The many Brazilian and non-Brazilian instructors gave students a taste of different styles of classroom management. Whether the issue was internet democracy, media ethnography, or media consumption in Italy, each seminar covered a plethora of ideas. A particular point of focus was internet culture; Brazil has high levels of internet participation, with many people having access to cyber cafés.

LASC's collaboration with UFBA allowed the participants to make contacts. These networking opportunities provided a useful venue for intellectual exchange and possible



Students and faculty in Salvador da Bahia, Brazil, by the Universidade Federal da Bahia

future collaboration. Students received useful feedback on their research projects from both graduate students and faculty.

The theme of this year's Fábrica matched the research interests of the UMD participants. Shawn Moura, for example, is researching gender, consumer culture, and business in twentieth-century Brazil, and he was interested in the Fábrica's analysis of the intersection between consumption and identity. Enrique Rivera, who studies slave rebellions and memory in the Atlantic World, went to the Fábrica because he wanted participate in discussions about race and ethnicity with scholars from different parts of the world. He also wanted to actually travel to Salvador, significant as the

first slave market in the Americas. UMD's own Prof. Zita Nunes led seminars on "Digital Diasporas."

LASC hopes to strengthen its links to UFBA and send more graduate students and professors to Brazil in the future. LASC and the UFBA have been working together for two years following the visit of Prof. Livio Sansone, who directs the Fábrica, to UMD in 2010. For more information on the Fábrica and information on previous topics, visit <http://www.fabricaideias.ufba.br/>.



Prof. Beatrice Gurwitz

Beatrice Gurwitz is lecturer in both LASC and the Department of History beginning August 2012. She teaches LASC 235, “Issues in Latin American Studies,” HIST429T, “Immigration and Ethnicity in Modern Latin America,” and LASC458B, “Senior Capstone Course in Latin American Studies.” Her research interests include ethnicity and nation, Jewish diaspora studies, political radicalism, and youth culture. She recently published chapters in two edited volumes: “Generation and Innovation in the Rise of an Argentine-Jewish Community, 1960–1967” in *The New Jewish Argentina* and “La creación de un judaísmo politizado” in *Marginados y consagrados*. She is currently working on a manuscript, “From the New World to the Third World: Generation, Politics, and the Making of Argentine Jewish Ethnicity,” which examines the reformulation of what it meant to be Jewish in Argentina between the 1955 fall of Juan Perón and the end of the military dictatorship in 1983. Gurwitz holds a PhD in History from University of California, Berkeley, where she specialized in twentieth-century Argentine political and cultural history.



Prof. Jacqueline Messing

Jacqueline Messing is the new academic advisor for LASC. She is lecturer in the Department of Anthropology at UMD and a visiting scholar at Georgetown, since taking a very early retirement from the University of South Florida where she was associate professor of Anthropology. Dr. Messing’s research interests focus on issues of language, identity, and ideology in Mexico and the United States, more specifically on indigenous communities, multilingualism, and attempts to revitalize native languages through education. A recipient of many fellowships, such as the Spencer Foundation Dissertation Fellowship, the Fulbright Fellowship, the Library of Congress Kislak Fellowship, and the University of Maryland’s Latin American Studies Postdoctoral Fellowship, her work has been published in the *Journal of Language, Identity and Education*, *Anthropology and Education Quarterly*, and *Language in Society*, among others. Messing holds a PhD in Anthropology from the University of Arizona and speaks French and Spanish fluently as well as having a working knowledge of Nahuatl and other languages. She is currently working on a book about Nahuatl-language narratives from the colonial period in Tlaxcala, Mexico, and another about language and ideology in contemporary Tlaxcala, based on ethnographic fieldwork there.



Kelsey Corlett-Rivera

Kelsey Corlett-Rivera is the Head Librarian for the School of Languages, Literatures, and Cultures, focusing on French, Italian, German, Spanish, and Portuguese. She also works with the Maryland Institute for Technology in the Humanities. After graduating from Harvard with a BA in Romance Languages and Literature in 2005, Corlett-Rivera worked as a project manager in the translation/interpretation industry, first at the U.S. Department of State and later with a private company. Since completing her graduate studies at UMD, she has assumed responsibility for collections in Spanish, Portuguese, and Latin American Studies as the SLLC librarian. Some of her current projects include a proposal (collaborating with the Department of French and Italian) to catalog and digitize revolutionary pamphlets, a survey on e-book usage and opinions in the Humanities and Social Sciences, and a campaign to advertise the library databases. She is interested in emerging technologies and how they can be utilized as teaching tools. She is available for research assistance, book purchase requests, help tracking down rare materials, and any other library-related questions. Corlett-Rivera received her Master of Library Science from the University of Maryland, College Park.



Tosha Grantham

Tosha Grantham is a candidate in the sixth-year of her PhD program in the Department of Art History and Archaeology. She is currently an artist, critic, and independent curator. She has worked as an adjunct professor of African Art History at Howard University from 2009 to 2010 and an assistant curator of Modern and Contemporary Art at the Virginia Museum of Fine Arts from 2000 to 2006. She was also guest curator of the exhibition *Darkroom: Photography and New Media from South Africa since 1950*, organized by the VMFA and the Birmingham Museum of Art from 2010 to 2011, and co-editor of the catalog. She is a recipient of the Jenny Rhee Fellowship, the Graduate School Summer Research Fellowship, and the Latin American Studies Center Grant to attend the Fábrica de Idéias at the Universidade Federal da Bahia in Salvador, Brazil in 2012. This semester she hopes to continue doing research for her dissertation “Embodiment and Transformation: Medium/Performance/Ritual in the Art of José Bedia, Sanford Biggers, Arturo Lindsay and Renée Stout” using funding from LASC. Grantham holds a BA in Art History, Criticism and Conservation from Georgetown University and an MA in Contemporary Art, African American Art, and African Diaspora Art from Howard University.



Sandra Shaker

A recent addition to the LASC staff, Sandra Shaker is a junior and intends to graduate from UMD in 2014 with a BA in both History as well as Government and Politics, in addition to a Certificate in Latin American Studies. She began working at LASC in the summer of 2012 as a volunteer research assistant. She enjoyed the subject matter and the work environment so applied to work for LASC under the Federal Work Study Program this fall. Shaker is particularly interested in immigrant identity, and, in the case of Latin America, how a multiplicity of identities affect individuals in their everyday lived experiences. As a first-generation Egyptian American, she hopes to eventually combine that interest with her knowledge of the both the Middle East and Latin America. Shaker has found that working for LASC has made her a better writer and critical thinker. Shaker’s work involves social media, and since starting at LASC she has become a voracious consumer of news about Latin America. After graduation, she hopes to travel, work with immigration policy or regional policy, and eventually attend graduate or law school.

Fall 2012 Events

September 13-14

Visiting Scholar Lecture

Democracy and the State in Contemporary Latin America: The Political Dimensions of Inequality

Visiting Scholar Workshops

- Historical Routes in Latin America and Critical Watersheds
- Is Politics Coming Back in Latin America in the 21st Century?

Marcelo Cavarozzi, Professor, Universidad Nacional de San Martín, Argentina

September 18

Cuban Documentary

Presentation: *Vida y espacio en La Habana contemporánea*

María Elisa Pérez and Duniesky Cantón Fernández, Students at Instituto Superior de Arte in Habana, Cuba

September 19

Café Break Series

Legacies of the Southern History: Power, Politics, and Latinas/os in Arkansas

Perla M. Guerrero, Assistant Professor, Department of American Studies, UMD

October 9

Latino Heritage Month Symposium

Stumping and Eating: "Latino" Voters and the 2012 Race to the White House

Frederick Douglass Opie, Professor of History and Foodways, Babson College

October 17

Café Break Series

Behind the Protests: Secondary Education and the Job Market in Chile

Sergio Urzúa, Assistant Professor, Department of Economics, UMD

October 23

Forum with President Loh: Immigration and the Election of 2012

The Honorable Victor Ramirez, Maryland State Senate; Wallace Loh, President, UMD; Janelle Wong, Associate Professor and Director, Asian American Studies Program, UMD; Laura Vazquez, Immigration Legislative Analyst, National Council of La Raza

October 24-26

Poetry Reading and Lecture with Nancy Morejón

- After-School Poetry Workshop
- Poetry Reading: Introduction by Prof. Zita Nunes

Nancy Morejón, Cuban Poet and President of the Unión Nacional de Escritores y Artistas Cubanos

November 7

Café Break Series

In Knots: Thinking with and about the Andean String and Knot Recording Device Called the *Khipu*

Katie King, Professor, Women's Studies, UMD

November 8-9

- How (not) to Read the Cannibal Manifesto
- Conversation with Prof. Zita Nunes

Luís Madureira, Professor, University of Wisconsin-Madison

November 13

LASC Report Back

Jessica Cabrejas, student at UMD



LASC News and Awards

Prof. Lowell Adams (ENST), through The University of Maryland's Department of Environmental Science and Technology, in cooperation with Maryland-Rio Partners of the Americas, hosted nine Brazilian university students and one professor this summer from July 22 to August 3. The exchange program focused on ecology and natural resources management and has been ongoing since 1993. The program was a cooperative effort of the University of Maryland, Universidade Federal Rural do Rio de Janeiro, Universidade Federal Fluminense, and Partners of the Americas (Maryland and Rio chapters).

Prof. A. Lynn Bolles (WMST) was elected to the Executive Board of the Cultural Seat of the American Anthropological Association. She will serve on the Board from 2013-2015.

Prof. Janet Chernela (ANTH) recently had two articles published in *Journal of Anthropological Research* and in a Special Volume of the *Journal of the Society for the Anthropology of Lowland South America*. Chernela also has one in press through the *Journal of the Anthropology of Latin America and the Caribbean*. Finally, Chernela was recently appointed to the Scientific Board of the Museu Emilio Goeldi in Belém do Pará, Brazil and to the Translation Working Group of the Universidad Federal do Espirito Santos. Along with these accomplishments, Chernela is a contributor to the "Circle of Dance" exhibit in the National Museum of the American Indian, New York City. More information about this exhibit can be found at <http://nmai.si.edu/exhibitions/circleofdance/cubeo.html#essay>.

Doctoral student **D. Brent Edwards Jr.** (EDHI) will be teaching a master's course for the International Education Policy program at The George Washington University during the Spring 2013 semester. He has also published numerous articles in *Comparative Education Review*, *Current Issues in Comparative Education*, *Archivos Analíticos de Políticas Educativas*, *Educacao e Sociedade*, *Education*, *Citizenship and Social Justice*. Alongside these accomplishments, he was selected to receive an Ann G. Wylie Dissertation Writing Fellowship from the Graduate School at UMD, as well as the Dr. James W. Longest Memorial Award for doctoral research.

Prof. Laurie Frederik Meer (ARHU) has published the book *Trumpets in the Mountains: Theater and the Politics of National Culture in Cuba*.

Prof. Steven J. Klees (EDUC) was invited to give the keynote talk at UNICEF's annual education conference, "Leadership in Equity and Education," held in New York City.

Prof. Jing Lin (EDUC), **Nelly Stromquist** (EDUC), & **Prof. Steven J. Klees** (EDUC) have received a three-year grant to study the problems faced by women secondary school teachers with the goal of helping to find solutions to these problems in Mali, Tanzania, and Uganda. The grant is funded by the MacArthur Foundation, the Open Society Foundation, UBS Optimus Foundation, and an anonymous donor.

Prof. James Maffie (LASC) has published "In Huehue Tlamaniliztli and la Verdad: Nahua and European Philosophies in Fray Bernardino de Sahagún's Colloquios y doctrina cristiana," found in the *Inter-America Journal of Philosophy*.

Prof. Sandra Messinger Cypess (SLLC) just published *Uncivil Wars: Elena Garro, Octavio Paz, and the Battle for Cultural Memory*. This is the first English-language book to place the works of Elena Garro (1916–1998) and Octavio Paz (1914–1998) in dialogue with each other.

Prof. Juan Carlos Quintero Herencia (ARHU) has published poetry entitled *El Libro del sigiloso*.

LASC Certificate Recipient **Natasha Rodriguez** (HIST), a recent graduate (May 2012), joined the teaching program called Urban Teacher Center (UTC) where she is working towards an MA in education, free of charge. In addition, she is currently teaching third grade at a charter school in Washington, DC.

Prof. Nelly Stromquist (EDUC) has published an article, which can be found in *Sociologias*.

Prof. Nelly Stromquist (EDUC) & **Prof. Steven J. Klees** (EDUC), along with a colleague from Stanford University, Prof. Joel Samoff, edited the book *World Bank and Education: Critiques and Alternatives*.

Doctoral student in Latin American History **Brandi Townsend** (HIST) presented "La psique democrática. El género, la salud mental y la militancia bajo la dictadura de Pinochet" as part of a symposium on "Militancia y vida cotidiana: Los años '60 y '70 en el Cono Sur" in September 2012. The conference was sponsored by the Instituto Interdisciplinario de Estudios de Género at the Universidad de Buenos Aires, and the papers will be published in the *Universidade Federal de Santa Catarina's Instituto de Estudos de Género*. Cristina Wolff, associate professor of history at the UFSC and former LASC Visiting Professor, was one of the conference coordinators.

Doctoral student in Latin American History **Jesse Zarley** (HIST) spent five weeks this summer conducting preliminary dissertation research in Santiago, Chile after receiving a Latin American Studies Center research grant and the James R. Scobie Award from the Conference on Latin American History.

Winter 2013

Undergraduate Courses

AMST328R
 Perspectives on Identity and Culture:
 From Ricky Ricardo to Jennifer
 Lopez: Exploring Latina/o Gender
 & Sexuality in Popular Culture (Also
 offered as USLT498L)

HIST3190
 Special Topics in History:
 The Cold War: An International
 History

KNES131D
 Physical Education Activities:
 Coed: Dance: Salsa

SPAN222
 Cultural Difference in
 Contemporary Latin America

SPAN303
 Approaches to Cultural Materials
 in the Hispanic World

ARHU369C
 Santiago and Valparaiso, Chile:
 Chilean Literature, Democracy,
 and Social Change (Also offered
 as CMLT498C/GVPT309F/
 HIST329N/HONR349C)

BSCI279M
 Belize City and San Ignacio, Belize:
 Mayan Culture and the Interface
 between Tropical Rainforests and
 Coral Reefs

CPSP379E
 San Salvador, El Salvador: El
 Salvador's Children: Risk, Poverty,
 and Education (Also offered as
 EDSP488B/EDSP788B)

EDCP318C
 Cuenca and Quito, Ecuador:
 Leadership, Culture, and Service

Study Abroad

EDCP318Z
 San Salvador, El Salvador: Faith,
 Spirituality, and Leadership

HONR278O
 Belize City and Belmopan, Belize:
 Exploring Issues and Challenges of
 Globalization in Belize

PLSC489K
 Monteverde and San José, Costa
 Rica: Sustainable Tropical
 Ecosystems (Also offered as
 HONR379K)

SOCY498C
 Florianópolis, Brazil: Exploring
 Brazil through Work, Culture,
 and Race

SPAN448E
 Quito, Ecuador: Andean Spaces

Spring 2013

Undergraduate Courses

AMST498K
 Special Topics in American Studies:
 Indigenous Thought in the Americas

AMST498M
 Special Topics in American Studies:
 Latinas/os and U.S. Popular Culture
 (Also offered as USLT498B)

ARTH255
 Art and Society in the Modern
 American World

CMLT277
 Literatures of the Americas

CMLT498F
 Selected Topics in Comparative
 Studies: The Americas in Film

EDCP418C
 Special Topics in Leadership: Latino
 Leadership

ENGL362
 Caribbean Literature in English

ENGL448A
 Literature by Women of Color:
 Caribbean Literature by Women

GEOG413
 Migration: Latin America and the
 United States

HIST251
 Latin America since Independence

HIST408Q
 Senior Seminar: Cultures of the
 Cuban Revolution

HIST473
 History of the Caribbean

HONR268L
 Honors Seminar: United States
 Immigration Issues

HONR269E
 Honors Seminar: Exploring Key
 Issues of Globalization

Spring 2013

Undergraduate Courses Continued

LASC235 Issues in Latin American Studies II	MUSC438D Music of Bolivia, Ecuador, and Peru	SPAN408D Great Themes of the Hispanic Literatures: Hoy: Constructing the Present. An Itinerary through the Southern Cone
LASC235H Issues in Latin American Studies II	SPAN303 Approaches to Cultural Materials in the Hispanic World	SPAN415 Commercial Spanish II
LASC348B Special Topics in Latin American Studies: Exploring Cultural Representations of Brazil	SPAN362 Latin American Literatures and Cultures II: From Independence to Nation Formation	SPAN422 Cross-Cultural Communication
LASC448I Special Topics in Latin American Studies: Latin American and Caribbean Thought	SPAN363 Latin American Literatures and Cultures III: From Modernism to Neo-Liberalism	SPAN426 Introduction to Hispanic Linguistics II: Language in Use
LGBT448M Special Topics in Lesbian, Gay, Bisexual, and Transgender Studies: Advanced Study of Queer Latina/o Cultures: Migration and Sexuality (Also offered as AMST328A and USLT498F)	SPAN408C Great Themes of the Hispanic Literatures: Paradise Lost: Cuban Cinematic Culture	USLT202 US Latina/o Studies II: A Contemporary Overview 1960's to Present
		USLT498K US Latina/o Studies: Special Topics: The Diversifying U.S.: Globalization, Immigrants, Migrants, and Refugees

Graduate Courses

ARTH768 Seminar in Latin American Art and Archaeology	ENGL478E Seminar in American Literature: Writing the Apocalypse in Hemispheric American Literatures, 1500-2000
BUSI788B Introduction to Global Business Experience: Doing Business in Brazil: Emerging Global Companies	GEOG788M Selected Topics in Geography: Migration: Latin America and the United States
ECON615 Economic Development of Less-Developed Areas	SPAN798C Open Seminar: Latin American Literature



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