

María Rosa Olivera-Williams

I am a professor of Latin American literature and cultural studies in the Department of Romance Languages and Literatures at the University of Notre Dame. My entire career has been developed at Notre Dame. I emphasize this particularity because it shows how the institutions are, the individuals who compose them, their projects and interests, the capacity for contact with other colleagues from other departments and fields of knowledge, and above all the new generations, the students. I came to Notre Dame after obtaining my doctorate (presidential award) at Ohio State University in 1983. I also had the pleasure of teaching as a visiting scholar at the University of the Republic (Udelar, Montevideo, Uruguay), the University of Montevideo (Uruguay), the Pontificia Universidad Católica de Chile (Santiago, Chile), and the Middlebury College Summer Language Schools (Middlebury, Vermont).

I am the author of *Humanidades al límite: posiciones desde/contra la universidad global*, co-edition with Cristián Opazo (Cuarto Propio, 2021 e-book; paper copy, March 2022); *El arte de crear lo femenino: ficción, género e historia del Cono Sur* (Cuarto Propio, 2012; 2013); *El salto de Minerva: intelectuales, género, Estado en América Latina*, co-edition with Mabel Moraña (Iberoamericana-Vervuert, 2005); and *La poesía gauchesca de Hidalgo a Hernández: respuesta estética y condicionamiento social* (Universidad Veracruzana, 1986). I have published a large corpus of articles in numerous journals and publishing houses in Latin America, the United States and Europe, such as Oxford University Press, Cambridge University Press, Universidad de Sevilla, Universidad de Lisboa, MLA, *Romance Quarterly*, *Arizona Journal of Hispanic Cultural Studies*, *Revista Hispánica Moderna*, *Revista Iberoamericana*, *INTI. Revista de Literatura Hispánica*, *Sic*, *Revista de la Academia Nacional de Letras*, *deSignis*, *La Torre*, *Revista Chilena de Humanidades*, *Revista Chilena de Literatura*, *Revista de Crítica Literaria Latinoamericana*, *Literatura Mexicana*, *Nuevo Texto Crítico*, among others. I have received the support of the Luksburg Foundation, Ministry of Education and Culture (Uruguay), Fulbright, Kellogg, American Philosophical Society, Nevada Humanities Scholar program, among others.

At present, I am completing the book *Tango: Imagining National Roots in the Maelstrom of Modernization and Modernity in Argentina and Uruguay, 1880-1940* (under contract with the University of Florida Press). This book explores how tango, the popular phenomenon that originated in the Río de la Plata countries of Latin America, Argentina and Uruguay, intersected with modernization and channeled the desires and anxieties of Argentines and Uruguayans who longed to hold onto a stable personal and societal past that might give meaning to an uncertain present and future. Tango destabilized the cemented iconicity of the gaucho and instead proposed a new, fluid image for national identity that was at once collective and urban: a couple dancing tango. The book foregrounds tango as a key site for reading the anxieties generated by modernity and globalization. I am also co-editing with Rodrigo Caresani, *Escenas de traducción en las literaturas de América Latina*; this volume understands translation as a phenomenon of asymmetric negotiation of languages and identities that seek to give visibility or explain the “invisibility” of Latin American cultural plurality. Finally, I am leading the “Rubén Darío: Critical Editions Project,” which brings together a group of U.S.- and international-based scholars to produce four volumes of critical and annotated scholarly editions in Spanish of journalistic works by the Hispanic world preeminent modern poet and intellectual, Nicaraguan writer Rubén Darío (1867-1916). Unlike his poetry, his journalistic work has often been

overlooked and incompletely edited. Reconsidering Darío's texts today will allow us to better understand how the spirit of Latin Americanism provided a cohesive force for Spanish-language literary publishing across the U.S., underwriting Latino/a identity. Furthermore, it will result in a more complete understanding of the transformation of the balance of geopolitical power in the Western hemisphere at the turn of the twentieth century from the perspective of the most important post-independence intellectual in Latin America, who acted as an interpreter of those changes for the entire Spanish speaking world.

I serve on the LASA Awards Deliberation Committee (2021-23); the Academic Council of the María Díaz de Guerra Institute (2021-); the Editorial Board of LARC (2021-); as a Luksic Scholar (2019-); the executive committee of *The Art-Kiné International Group* (Argentina, 2017-); as Literature and Cultural Studies Review Editor of *A contracorriente* (2014-); the board of *Decimonónica* (2005-); the board of *Revista de estudios de género y sexualidades* (2005-); as a Fellow of the Kellogg Institute; and Fellow of the Nanovic Institute. I served with Cristián Opazo as chair of the Southern Cone Studies Section (2018-21); organized with Javier Uriarte the LASA/Southern Cone international congress (Montevideo, 2015-17); member of the Southern Cone Fulbright Review Committee (2013-15); member of the executive committee of the 20th Century Latin American Literature division, MLA (2003-07) and representative to the MLA Assembly of Delegates (2009-12); and program chair of the LASA congress (2002-03), among others.