

Ilka Kressner (Ph.D.)

Research, publications, presentations (*updated Feb 2020*)

Languages, Literatures and Cultures
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Research Interests

Spanish American literatures, film and visual studies, conceptions of space in art, intermediality (word, sound, image), women's studies, transatlantic studies, ecocriticism

Publications

Books

Monograph

Sites of Disquiet: The Non-Space in Spanish American Short Narratives and their Cinematic Transformations. Purdue University Press, PSRL, Vol. 58 (2013).

Reviews:

Diane E. Marting. *Hispanic Review*. 84.1. (2016). 104-07.

Marcos Wasem. *Iberoamericana*. XVI. 61 (2015). 316-19.

Edited volumes

Ecofictions, Ecorealities and Slow Violence in Latin America and the Latinx World. Co-edited with Ana María Mutis and Elizabeth Pettinaroli. Routledge (2019).

Walter Benjamin Unbound. Co-edited with Alexander Gelley and Michael G. Levine. Special issue of *Annals of Scholarship* Vols. 21:1 and 2 (2015).

Journal articles

- 1) "Especulaciones sobre gelatina de plata: El poder de la indeterminación fotográfica en *Nadie me verá llorar* de Cristina Rivera Garza." *Chasqui. Revista de literatura latinoamericana* 47.1 (2018): 315–330.
- 2) "Desasosiego en la ciudad neoliberal. Reflexiones en torno a la poesía peruana urbana contemporánea." *eLyra*. 11 (2018). 193–212.
- 3) "'I will walk away by my own, phantom-footed': Judith Ortiz Cofer's Invoking of the Constant Move." *MELUS* 38.2 (2013): 1–18.
- 4) "Space as a Metafictional Marker: Borges' 'Tema del traidor y del héroe' and Bertolucci's *Strategia del ragno*." *Bulletin of Hispanic Studies* 87.8 (2010): 977–994.
- 5) "Poemas del caer—el motivo del vértigo en las obras de Edgardo Dobry, Roxana Crisólogo y Ylonca Nacidit-Perdomo." *Hispanic Journal* 31.2 (2010): 133–147.
- 6) "Hibridaciones corpóreas: los 'ejemplares raros' de *Botánica del caos* de Ana María Shua." *Confluencia* 25.1 (2009): 2–13.
- 7) "'Imprólogo' de Octavio Paz: Apuntes poético-poetológicos sobre la poesía de Vasko Popa." *Revista Chilena de Literatura* 75 (2009): 69–90.

- 8) “Emisiones poderosas—El impacto de la radio en *Pantaleón y las visitadoras* y *La guaracha del Macho Camacho*.” *Hispanófila* 152 (2008): 101–113.

Chapters in books

- 1) “Introduction.” Together with Ana María Mutis and Elizabeth Pettinaroli. *Ecofictions, Ecorealities and Slow Violence in Latin America and the Latinx World*. Co-edited with Ana María Mutis and Elizabeth Pettinaroli. Routledge, 2019. 2–35.
- 2) “Bodies, Transparent Matter, and Immateriality: *Compagnie Käfig*’s Eco-Dance Performances.” *Ecofictions, Ecorealities and Slow Violence in Latin America and the Latinx World*. Co-edited with Ana María Mutis and Elizabeth Pettinaroli. Routledge, 2019. 236–256.
- 3) “Dibujos laboriosos de unas escenas: La translación de *La prueba* (César Aira) a *Tan de repente* (Diego Lerman).” *La literatura argentina y el cine. El cine argentino y la literatura*. Eds. Matthias Haussmann and Jörg Türschmann, Madrid/ Frankfurt a.M.: Iberoamericana/Vervuert. 2019. 421–438.
- 4) “Erupción volcánica en Indonesia, repercusiones literarias en Colombia: *El año del verano que nunca llegó* de William Ospina.” *Literaturas a través de las “culturas” de las Américas*. Ed. Gina Ponce de León. Bogotá, Colombia: Torre Gráfica Ediciones, 2017. 152–169.
- 5) “Critical Travels, Discursive Practices: Foucault in Tunis (1966-1968).” *Foucault on the Arts and Letters: Perspectives for the 21st Century*. Ed. Catherine M. Soussloff. New York: Rowman and Littlefield, 2016. 165–180.
- 6) “Collecting Revisited (and Left Behind): The Treasure Chambers in Ruy Guerra’s *Eréndira* and *Portugal S.A.*” *Collecting from the Margins. Material Culture in a Latin American Context*. Ed. María Mercedes Andrade. Lewisburg: Bucknell UP, 2016. 203–218.
- 7) “Topo-Grapho-Mania: Space-Texts and Text-Spaces in *Topographie idéale pour une agression caractérisée* (R. Boudjedra) and *Paisajes después de la batalla* (J. Goytisolo).” *The Ekphrastic Turn. Inter-Arts Dialogues*. Eds. Asún López Valera and Ananta Sukla. Champaign: Common Ground Publishing, 2015. 309–328.
- 8) “Infidelity in Cuban Drama of the 1980s and 1999s—Towards a Positive Interpretation of Rupture.” *Handbook on Cuban History, Literature, and the Arts*. Eds. Mauricio Font and Araceli Tinajero. Boulder: Paradigm Press, 2014. 230–244.
- 9) “Counter (Current) Discourses: Rivers in William Ospina’s *Ursúa* and *El país de la canela*.” *Troubled Waters: Rivers in the Latin American Imagination*. Eds. Ana María Mutis and Elizabeth Pettinaroli. *Hispanic Issues On Line*. 12. U of Minnesota P, 2013. 180–194.
<http://hispanicissues.umn.edu/TroubledWatersRiversinLatinAmericanImagination.html>
- 10) “Desafíos teatrales al mal metafísico: *El hombre deshabitado* de Rafael Alberti y *La muerte* de César Vallejo.” *Idealismo, racionalismo, empirismo en la cultura hispánica*. Ed. Ricardo de la Fuente Ballesteros and Jesús Pérez Magallón. Valladolid: Verdelís, 2013. 123–130.
- 11) “« Ça suffit la nostalgie! »: Interprétations des ruines architecturales cubaines dans le cinéma contemporain.” *Cinéma et politiques en Amérique Latine*. Eds. Adela Pineda and Jimena Obregón Iturra. Rennes: Presses Universitaires de Rennes, 2012. 129–146.
- 12) “El Perseo desamparado. Ejemplos de lo neobarroco en *La aprendiz de bruja* de Alejo Carpentier.” *Del barroco al neobarroco: Realidades y transferencias culturales*. Eds. Ricardo de la Fuente Ballesteros, Jesús Pérez Magallón, J.R. Jouve-Martín. Valladolid: Universitas Castellae,

Colección Cultura Iberoamericana 32, 2011. 167–179.

- 13) “‘Viajera con el vaso vacío’: La experiencia parisina de Alejandra Pizarnik.” (Proceedings). *XVI Congreso de la Asociación Internacional de Hispanistas* (Cd-Rom). Madrid: Iberoamericana, 2011.
- 14) “Identidades por negociar: La presentación de la piel humana en la fotografía de René Peña.” *Cultura y letras cubanas en el siglo XXI*. Ed. Araceli Tinajero. Madrid/Frankfurt: Iberoamericana/Vervuert, 2010. 53–62.
- 15) “Lecciones de re-encarnación a lo cubano: el ‘libro tibetano de los muertos’ de Severo Sarduy.” *Necrofilia y necrofobia: Representaciones de la muerte en la cultura hispánica*. Eds. Ricardo de la Fuente Ballesteros and Jesús Pérez Magallón. Valladolid: Universitas Castellae, Colección Cultura Iberoamericana 31, 2010. 201–210.

Book reviews

- 1) “Review: *The Cambridge History of Latin American Women’s Literature*”, eds. Ileana Rodríguez and Mónica Szurmuk. *Recherche littéraire / Literary Research*, 33 (Summer 2017): 175–180.
- 2) “Review of *A True Story—A Cuban in New York* by Miguel Barnet.” *Review – Literature and Arts of the Americas* 82, 44.1 (2011): 159–160.
- 3) “Critical Flâneries in Benjamin’s Arcades.” *Walter Benjamin and ‘The Arcades Project’* Ed. Beatrice Hanssen. *Other Voices—The eJournal of Cultural Criticism* 4.1 (2010). (<http://www.othervoices.org/4.1/ikressner/index.php>)

Presentations

Invited talks

- 1) “Visual Contact Zones: The Mexican Travel Photographs of Fritz Neugass.” Campus Conversations in Standish. University at Albany Libraries, State University of New York (3/18).
- 2) “Desasosiego en la ciudad neoliberal. Reflexiones en torno a la poesía peruana urbana contemporánea.” Universidad Autónoma de Campeche, Mexico (videoconference, 12/17).
- 3) “Echoes in the Dark: *Pedro Páramo* on the Page and on the Screen.” Revisiting Comala: Perspectives on the Work of Juan Rulfo. University of Chicago (11/17).
- 4) “Lectura ecocrítica de *El año del verano que nunca llegó* de William Ospina.” Universidad Nacional de Uruguay, Montevideo (08/17).
- 5) “‘Literature: That Game, that Serious Game.’ Poetology in Julio Cortázar’s Short Stories.” Helwan University, Cairo, Egypt (11/14).

Conference Presentations

- 1) “Rafael Acevedo’s Cynical Voice in Art: A Possible Counter-Narrative to a Neoliberal Numbing?” *Against the Grain: The Ethics, Politics, and Poetics of Contrarian Speech*. University of Amsterdam, The Netherlands (06/19).
- 2) “Hyperbole of the Cynic: Rafael Acevedo’s Negative Scheme of Communality.” *Radical Spaces of Justice in 21st Century Latin America*. Real Colegio Complutense at Harvard U, Cambridge, MA (04/19).
- 3) “Memorias materiales y la labor narrativa en la ficción de Tununa Mercado.” Coloquio Internacional, Programa de Estudios de la Mujer, Casa de las Américas, Havana, Cuba (02/19).

- 4) “Un hablar pertinaz. El lento concientizarse acerca de las dimensiones del desastre en las narrativas de Yuri Herrera.” International Congress of the Latin American Studies Association (LASA), Barcelona, Spain (05/18).
- 5) “Reading Juan Rulfo from a Material Ecocriticist Perspective.” Modern Language Association, New York City, NY (missed due to inclement weather, 01/18).
- 6) “Scapegoating in the Films of Alejandro Fernández Almendras.” Views from Below: The Underdog in Contemporary Spanish and Latin American Film. University at Albany, SUNY (10/17).
- 7) “Show Me the Words (Not the Money) —Ways of Visualizing Corruption in *Aquí no ha pasado nada* by Alejandro Fernández Almendras.” MACLAS, University of Virginia, Charlottesville, VA (03/17).
- 8) “Volcanic Eruption in Indonesia, Literary Aftershock in Colombia. William Ospina’s *El año del verano que nunca llegó*.” Literatures (A)Cross Cultures. Fresno Pacific University, CA (10/16).
- 9) “Las colecciones inmateriales de Juan de Castellanos bajo una óptica postcolonial.” Creadores, editores, coleccionistas y traductores: mercados culturales y política. Universitas Castellae, Valladolid, Spain (06/16).
- 10) “Colecciones intangibles: los “relatos del río” de Juan de Castellanos según William Ospina.” El coleccionismo en la literatura y culturas latinoamericanas. Universidad de los Andes, Bogotá, Colombia (04/16).
- 11) “Lima Flame-Cut: Victoria Guerrero’s Sonic Poetry in the Neoliberal City.” American Comparative Literature Association, Cambridge, MA (03/16). Presenter and panel co-chair.
- 12) “Speculations on Silver Gelatin: Photographic Indeterminacy in Cristina Rivera Garza’s *No One Will See Me Cry*.” American Comparative Literature Association, Seattle, WA (03/15). Presenter and panel co-chair.
- 13) “*Around the Day in Eighty Worlds*—Contemporary Miniature Travel Narratives from Latin America.” Modern Language Association, Vancouver, Canada (01/15).
- 14) “Portable Words of Participation: Contemporary Peruvian Poetry for Precarious Spaces.” Modern Language Association, Vancouver, Canada (01/15).
- 15) “Critical Travels, Discursive Practices—Foucault in Tunis (1966-68).” Michel Foucault. Les arts et les lettres. Institut d’Études Avancées, Paris, France (06/14).
- 16) “Walter Benjamin’s Untimely Presence in Latin America.” Affinities: Aesthetics, Ethics, and Politics. University at Albany, NY (04/14).
- 17) “Contemporary Hispanic Video Poetry on Precarious Urban Space.” The American Comparative Literatures Association. New York, NY (03/14).
- 18) “Dibujos laboriosos de unas escenas’—La translación de *La prueba* (Aira) a *Tan de repente* (Lerman).” La literatura argentina y el cine—El cine argentino y la literatura, Universität Wien, Vienna, Austria (12/13).
- 19) “Complexity Theory.” American Comparative Literature Association, ALC(x), State College, PA (09/13).
- 20) “Movement as Contact—Children’s Portraits by Ellen Auerbach and Fritz Neugass.” Convention of the American Comparative Literature Association, Toronto, Canada (04/13).
- 21) “Okupa Teatral—Contemporary Spanish American Plays for Abandoned Spaces.” Convention of the Modern Language Association, Boston, MA (01/13).

- 22) “Desafíos teatrales al mal metafísico: *El hombre deshabitado* de Rafael Alberti y *La muerte* de César Vallejo.” Idealismo, racionalismo y empirismo en la cultura hispánica. Universitas Castellae and McGill University, Valladolid, Spain (06/12).
- 23) “Words from ‘Deep Down’: Verbal Rebellion in Luisa Valenzuela’s *Trilogía de los bajos fondos*.” Conference of the American Comparative Literature Association, Providence, RI (04/12).
- 24) “New Masses in Contemporary Mexican Film: Screening a Self-Confident Crowd.” Conference of the Society of Cinema and Media Studies, Boston, MA (03/12).
- 25) “Contemporary Spanish American Video Poems—New Aesthetics of Interaction.” Convention of the Modern Language Association, Seattle, WA (01/12).
- 26) “Ángeles neobarrocos—emblemas del vértigo non-humano.” The Neo-Baroque Revisited—The Hispanic Baroque Project, University of Western Ontario, London, Canada (10/11).
- 27) “Staged Delusions of Love: Cuban Plays from 1980 to 2000.” Cuba Futures: Past and Present. City University of New York, NY (03/11).
- 28) “Ruinas hablantes: Los escombros arquitectónicos en el cine cubano contemporáneo.” Imaginarios cinematográficos de las turbulencias en las Américas: revoluciones, revueltas, crisis. IEP Sciences Politiques, Rennes, France (02/11).
- 29) “Las huellas de los muertos en la pintura de Claudia Bernardi.” Conference of the Latin American Studies Organization, Toronto, Canada (10/10).
- 30) “Reflejos distorsionados de una revolución: los *Siglos de las luces* de Alejo Carpentier y Humberto Solás.” Convention of the North East Modern Language Association, Montreal, Canada (04/10).
- 31) “Juxtaposed Nostalgias—The Compounded Longings in *Café Nostalgia* and *Bitter Sugar*.” The American Comparative Literature Association, New Orleans, LA (04/10).
- 32) “Dromomaniacs on Their Way: José Manuel Prieto’s Narratives of Space-Lapses.” Convention of the Modern Language Association, Philadelphia, PA (12/09).
- 33) “El libro cubano de los muertos: lecciones de reencarnación en *El Cristo de la Rue Jacob* de Severo Sarduy.” Necrofilia y necrofobia: representaciones de la muerte en la literatura hispánica. Universitas Castellae and McGill University, Valladolid, Spain (06/09).
- 34) “Space Acting Against its Owner: The Disquieting Collections in Ruy Guerra’s Films.” The American Comparative Literature Association, Cambridge, MA (04/09).
- 35) “Laughing Till We Shake off the Patterns: The Disruptive Role of Laughter in Mirta Yáñez’s and Mayra Santos Febres’s Short Fiction.” Convention of the North East Modern Language Association, Boston, MA (02/09).
- 36) “Síncopas y sobresaltos asombrosos: La poética de ‘performance’ de Roxana Crisólogo.” Convention of the Modern Language Association, San Francisco, CA (12/08).
- 37) “I Will Walk Away by my Own, Phantom-Footed”: Judith Ortiz Cofer’s Invoking of the Constant Move.” Unsettling Women: Contemporary Women’s Writing and Diaspora. Leicester, UK (07/08).
- 38) “Transcendental Homelessness Recorded: Tununa Mercado’s *Yo nunca te prometí la eternidad*.” The American Comparative Literature Association, Long Beach, CA (04/08).
- 39) “Scene and Ob-scene: The Intermingling of Stages in the Plays of Mario Vargas Llosa.” Convention of the Northeast Modern Language Association, Buffalo, NY (04/08).

- 40) “Close-Ups on the Human Skin: René Peña’s Photography of Meandering Life Lines.” A Changing Cuba in a Changing World, City University of New York, NY (03/08).
- 41) “Poemas al caer: El motivo del vértigo en las obras de tres poetas hispanoamericanos contemporáneos (Roxana Crisólogo, Ylonka Nacidit-Perdomo y Edgardo Dobry).” Conference on Spanish and Hispanic American Poetry, University of Virginia, Charlottesville, VA (11/07).
- 42) “‘No más que caminar y aprender a ver’: La experiencia parisina de Alejandra Pizarnik.” XVI Congreso, Asociación Internacional de Hispanistas, Paris, France (07/07).
- 43) “The Need for the Provisional—Humanities Revisited.” Humanities Symposium 2007, Columbia University, New York, NY (2/07).
- 44) “Imaginarios narrativo-visuales: Ecos de Guiseppe Arcimboldo en *Botánica del Caos* de Ana María Shua.” Femenino/masculino: teorías y representaciones de género en la cultura de mujeres latinoamericanas y caribeñas, La Habana, Cuba (2/07).
- 45) “*Yo soy Cuba* and *Memorias del subdesarrollo*: Cuba Monochrome.” 8th Annual Comparative Literature Conference, Columbia, SC (2/06).
- 46) “‘Manchas de ausencia’: Neruda en Asia.” Kentucky Foreign Language Conference, Lexington, KY (4/05).
- 47) “Singing a Yearning—Remarks on Musical Versions of Poems by Pablo Neruda.” International Poetry Conference, Greensboro, NC (3/05).
- 48) “Spooling Lives—The Impact of Films in Alberto Fuguet’s *Las películas de mi vida* and Yoko Tawada’s *The Naked Eye*.” 20th Century Literature Conference, Louisville, KY (2/05).
- 49) “Ausencias poetizadas: La poesía de Neruda, escrita en Asia.” Centennial Homage to Pablo Neruda. University of Virginia, Charlottesville, VA (9/04).
- 50) “Nueva York vertical: Concepciones de la megalópolis en J. Martí y F. García Lorca.” Kentucky Foreign Language Conference, Lexington, KY (4/04).
- 51) “Questions on a Mythical Figure: Primo Levi’s Centaurian Version.” Università di Bologna, Bologna, Italy (7/01), <http://www.uni-tuebingen.de/uni/ndk/cotepira.html>.

Fellowships and awards

- Andrew W. Mellon Humanities Corridor Grant, Lake Erie Latin American Cultural Studies. With Gail Bulman and Carmen Serrano. Graduate student research presentation workshop, The New York Humanities Corridor, Syracuse University, Fall 2019 (\$ 700).
- Judy L. Genshaft Award, Initiatives for Women, University at Albany. Funding to participate at the International Colloquium of Women’s Studies, Casa de las Américas, Havana, Cuba, 2019 (\$ 500).
- Grant from the SUNY-Venezuela Higher Education Engagement Initiative to participate in a 3-day Collaborative International Online Learning (COIL) Workshop w colleagues from Venezuela in Cuernavaca, MX, March 2019 (all expenses paid).
- Andrew W. Mellon Humanities Corridor Grant, The Lake Erie Latin American Cultural Studies. Together with Gail Bulman and Carmen Serrano. Workshop: “New Readings: Bodies in Latin American Visual Arts and Culture.” The New York Humanities Corridor, University at Albany, State University of New York, Oct 2018 (\$ 1,480).
- Conversations in the Disciplines Grant (CID). Seed funding to organize the two-day symposium “Views from Below: The Underdog in Contemporary Latin American and Spanish Film.” The State

University of New York, SUNY Central, May 2017 (\$ 1,885).

Sabbatical. Research Project: “Photographic Contact Zones: Fritz Neugass’ and Ellen Auerbach’s Latin American Travel Photography. ” Jan.–May 2017 (100% salary).

Grant Dr. Nuala McGann Drescher Award NYS/UUP Joint Labor-Management Committees. Semester-long leave. Aug.–Dec. 2014 (100% salary).

Visiting Scholarship, Department of Comparative Literature, Harvard University, Cambridge, MA. Research Project: “Portable Poetry in Spanish America—Paradigms of an Aesthetic of Interaction,” June–Dec. 2013.

Conference Support Award, Office of the Vice President for Research, University at Albany, “Critical Speculations: Future Worlds, Perilous Histories, and Walter Benjamin Unbound,” (http://www.albany.edu/mals/news-events/materials_critical_speculations.shtml), 2012.

Faculty Research Award (FRAP–B), University at Albany (2). Research Projects: “Manuel Antin: Film Director, Literary Correspondent, and Theorist,” 2011-2013. “Portable Words of Participation; Contemporary Spanish American Poetry” 2014-2016.

National Endowment for the Humanities (NEH), Summer Seminar, “Walter Benjamin’s Later Writings: *The Arcades Project*, Commodity Culture, Historiography,” Director: Prof. Alexander Gelley, University of California, Irvine, June–July 2011.

Individual Development Awards (6), University at Albany, Feb. 2007, May 2010, Jan. 2011, Feb. 2012, Feb. 2014, March 2016.

College Conference Travel Funds Awards (8), College of Arts and Sciences, University at Albany, Dec. 2006, Dec. 2007, Dec. 2009, Jan. 2012, Jan. 2013, Jan. 2014, Jan 2015, Jan 2016.

Fellowship Summer Seminar for Doctoral Students, “Literatura argentina y chilena: crítica y creación,” Argentina, Latin American Studies Program, University of Virginia, June 2005.

MLA Graduate Student Travel Grant, support for MLA Convention attendance, Dec. 2005.

Dissertation Year Fellowship, Department of Spanish, University of Virginia, 2004–05.

Huskey Travel Fellowships (3), School of Arts and Sciences, University of Virginia, Nov. 2004, Nov. 2005, and Feb. 2006.

Outstanding Graduate Teaching Assistant Award, Department of Spanish, University of Virginia, 2003–04.

Charles Gordon Reid, Summer Travel Grant, Department of Spanish, University of Virginia, June–Aug. 2003.

Fellowship Summer Language Institute, Spanish Ministry of Culture, Madrid, Spain, July–Aug. 2000.

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