Arteletra

Bartles, Jason A.

Published by Purdue University Press

Bartles, Jason A.
Arteletra: The Sixties in Latin America and the Politics of Going Unnoticed.
Purdue University Press, 2021.
Project MUSE. muse.jhu.edu/book/82025.

For additional information about this book
https://muse.jhu.edu/book/82025
Acknowledgments

The best part of finishing this book is being granted the space to thank many of the people whose guidance, collegiality, and friendship improved my work and sustained me throughout graduate school and in the years since.

Laura Demaría generously served as my dissertation director at the University of Maryland, College Park, where she taught me to be a much-improved reader and writer. Laura has been a guide and source of inspiration to develop my ideas and, importantly, to do so in dialogue with others. The constancy of her mentorship and friendship over more than a decade cannot be adequately expressed in words. Again and again, thank you, Laura.

I am indebted to the expertise and kindness of my professors over the years. Nancy Ryan, my high school Spanish teacher in West Virginia, not only taught me the joys of learning a second language but also made it possible for me to travel outside of the United States for the first time. At Gettysburg College, I had the pleasure of studying with creative and challenging faculty, many of whom opened lines of inquiry that continue to guide my research. Currie K. Thompson had the good sense to encourage me to study abroad in Mendoza, Argentina, and his courses and mentorship pointed me toward so many possibilities that I never knew existed. Steve Gimbel’s imaginative courses still inspire my research and my teaching. For encouraging me to speak when I thought I had nothing to say, I also wish to thank: Gitte Butin, Nancy Cushing-Daniels, who will be missed, Eleanor Hogan, Mónica Morales, Paula Olinger, Alicia Rolón, Jack Ryan, and Miguel Viñuela. My friendship that began at Gettysburg with Leanne Tyler is one I will always cherish.

During my time at the University of Maryland, my gratitude goes to the faculty who taught and mentored me over many years. To Sandra Cypess for her unwavering support; to Mehl Penrose for his time and enthusiasm; and to Juan Carlos Quintero-Herencia for teaching me to “masticar” texts and ideas. I would also like to thank Jorge Aguilar-Mora, Peter Beicken, Carmen Benito-Vessels, Ernesto Calvo, Sergio Chejfec, Regina Harrison, Gwen Kirkpatrick, Manel Lacorte, Ryan Long, José María Naharro-Calderón, Eyda Merediz, and Saúl Sosnowski.
Acknowledgments

A number of friends in graduate school were the best companions during our years in Silver Spring. Thank you to Sofía Calzada-Orihuela, Laura Quijano, and Kathryn Taylor for being amazing friends in all senses of the word. To Randy Baden, who left us too soon, and Ted Clifford, thanks for the game and movie nights in College Park. For the great memories, thanks also to Sebastián Bartis, Elena Becerril, Elena Campero, Luis Charrý, Carolina Gómez-Montoya, Norman González, Chila Hidalgo, Dory Hoffman, Amy Karp, David Libber, Chris Lewis, Goretti Prieto-Botana, Julia Tomasinì, and Lisa Warren.

At West Chester University, a number of colleagues offered me their advice and support making it possible for me to complete the final manuscript while transitioning to a new city and a new job. Their collegiality and shared ethos are helping us build a stronger program. Thank you especially to Cristóbal Cardemil-Krause, Daniela Ciceri, Jelena Colovic-Markovic, Megan Corbin, Brigitte Goutal, Gloria Maite Hernández, Daniela Johannes, Margarete Landwehr, Joseph Moser, Metello Mugnai, Meg Niiler, Iliana Pagán-Teitelbaum, Innhwa Park, Fred Patton, Roxane Petit-Rasselle, Aliza Richman, John Rosso, Megan Saltzman, Ana Sánchez, Israel Sanz-Sánchez, Andrea Varricchio, Jerry Williams, and Dominik Wolff.

I also owe a debt of gratitude to the many members of the D. C. Area Theory Group who so graciously welcomed me into their lively debates. A special thanks to Manuel Cuellar, Laura Demaría, Todd Garth, Tania Gentic, Álvaro Kaempfer, Gwen Kirkpatrick, Silvia Kurlat Ares, Mariela Méndez de Coudriet, Núria Vilanova, Sergio Waisman, Brenda Werth and Griselda Zuffi. For welcoming me to the Southern Cone Studies Section of LASA, thanks to Fernando Blanco, Luis Cárcamo-Huechante, Leila Gómez, Gloria Medina-Sancho, and Cristián Opazo. For granting me time to discuss the works of Armonía Somers with her and for sharing many resources, anecdotes, and advice, thank you Cristina Dalmagro.

Colleagues at numerous conferences over the years have guided the manuscript’s drafts through their generous questions and comments; thank you to all those who attended panels where I presented this work, including LASA, the Southern Cone Studies Section conferences in Santiago and Montevideo,
ACLA, KFLC, and at conferences at Tulane, Rutgers, and Dickinson.

Various fellowships, grants, and awards all made this book possible. At the University of Maryland, I would like to thank the Graduate School for an incredibly generous Flagship Fellowship that supported increased research time over five years, as well as a Summer Research Fellowship. The Latin American Studies Center funded a research trip to Argentine, Uruguay, and Chile in 2012. LASC also provided a grant to establish a working group, under the direction of Laura Demaría, titled “Aesthetics and Cultural Studies in Latin America: A Crossroads,” during which I first studied a handful of texts quoted in the book. The Department of Spanish and Portuguese provided me with a scholarship during coursework and with the Ángel Rama Post-Proposal Fellowship to complete my dissertation. At West Chester University, the process of expanding my dissertation and rewriting it into this book was supported with a College of Arts and Sciences Support and Development Award in 2015, and a Research and Creative Activities Grant helped fund the publication of this book. Thank you also to the Latin American and Latino Studies Center for funding various conference trips during which I presented early drafts of this manuscript.


To Joyce Detzner, and everyone at Purdue Studies in Romance Literatures and Purdue University Press, who helped usher this book from the proposal stage to its publication.

To my dear friends who first made Philly feel like home, Zachary Dutton, Alex Hamilton, and Arun Sethuraman, thank you most of all for the non-academic experiences and memories that will remain unwritten here.
Acknowledgments

Katherine Ann Davis is a friend like no other who always reminds me what really matters. She deserves a page filled with inside jokes about landlocked pirates.

Rocío Gordon not only has made each of my ideas better, but more importantly, she has always led the way and been with me through the good times and the bad.

To Ruskin and Eliot, our dogs.

To Mom, who always made it possible to create paths where none existed.

This book is dedicated to Matthew John Phillips, my husband, my partner in everything, the person who taught me how to love and what it means to be happy. He also read every page of this book, prepared the index, and has listened to me rehearse the ideas here for more time than anyone should be willing.