

DAVID R. GEORGE, JR.

Department of Romance Languages & Literatures, Bates College, 3 Andrews Rd., Lewiston, ME 04240

dgeorge@bates.edu

EDUCATION

2003 Ph.D. in Hispanic & Luso-Brazilian Literatures, University of Minnesota-Twin Cities, Dissertation: “History, Citizenship and the Public Sphere in the Second Series of Galdós’s Episodios Nacionales.”

1997 M.A. in Hispanic & Luso-Brazilian Literatures, University of Minnesota-Twin Cities, Thesis: “Visualizing History and Fiction: Realism and the Realist Imagination in Galdós’s Episodios Nacionales.”

1994 M.A. in Political Science, Purdue University

1992 B.A. in Liberal Arts, Purdue University,

TEACHING

2000 – present, Lecturer in Spanish – Bates College

Fall 2000, Visiting Instructor of Spanish – Bowdoin College

1995 – 2000, Teaching Assistant – University of Minnesota

1994 – 1995, Instructor of Spanish – Purdue University

1992 – 1994, Teaching Assistant – Purdue University

PUBLICATIONS

“Religious Space and Public Sphere in Galdós’s *Un voluntario realista*.” *Anales galdosianos* (forthcoming) [article]

*“147 Views of Japan: Antinomy and the Construction of Blasco Ibañez’s Tourist Gaze.” *Orientalismos*. Ed. Joan Torres-Pou. Barcelona: Promociones y Publicaciones Universitarias, 2010 [book chapter]

“*Un destripador de antaño* (1890), entre el pintorequismo y el naturalismo.” *La literatura de Emilia Pardo Bazán*. Eds. José Manuel González, Cristina Patiño Eiran & Ermitas Penas Varela. A Coruña: Real Academia Galega, 2009. 233-39. [article]

Historias de la pequeña pantalla: Representaciones históricas en la televisión de la España democrática. In collaboration with Elena Cueto Asín (Bowdoin College) and Francisca López (Bates College). Frankfurt: Iberoamericana, 2009. (project funded Mellon Collaborative Faculty Development Grant for Research/Pedagogy) [edited volume]

“Restauración y Transición en la Fortunata y Jacinta de Mario Camus.” *Historias de la pequeña pantalla: Representaciones históricas en la televisión de la España democrática*. Eds. Francisca López, Elena Cueto Asín & David R. George, Jr.. Frankfurt: Iberoamericana, 2009. 53-71 [book chapter]

“Lou Charnon-Deutsch. *Hold that Pose: Visual Culture in the Late-Nineteenth-Century Periodical*. University Park, PA: The Pennsylvania State UP, 2008.” *Letras peninsulares* 21. 1 (2008). [book review]

*“Looking to France from Barcelona: Correspondence and Travel Writing in *La Vanguardia* (1890-1900).” In collaboration with Elena Cueto Asín (Bowdoin College). *Journal of Spanish Cultural Studies* 9 (2008): 265-83. [article]

*“Cinematizing the Crowd: Celebrity and Spectatorship in Vicente Blasco Ibañez and Max André’s *Sangre y arena* (1916)” *Studies in Hispanic Cinemas* 4.2 (2008): 91-106. [article]

“Rodolfo Cardona *Del heroísmo a la caquexia: los ‘Episodios nacionales’ de Galdós*. Madrid: Ediciones del Otro, 2004.” *Anales galdosianos* 38-39 (2003-2004): 172-173. [book review]

“Necrophilia or Necrophobia: Madness and the Figure of Juana I of Castile in Tamayo y Baus’s *La locura de amor*.” *Juana La Loca: Reinventions of the Mad Queen*. Eds. María Asunción Gómez, Phyllis Zatlin, & Santiago Juan-Navarro. Lewisburg: Bucknell UP, 2008: 61-76. [book chapter]

Doña Berta by Leopoldo Alas “Clarín”. Introduction and notes. Newark, DE: Cervantes & Co., 2007. [annotated edition]

“Foresight, Blindness or Illusion? Women and Citizenship in the Second Series of Galdós’s *Episodios Nacionales*.” *Visualizing Spanish Modernity*. Ed. Eva Woods & Susan Larson. New York: Berg, 2005. 46-63. [book chapter]

“Reterritorializing Peninsular Space in Eça de Queiroz’s *A cidade e as serras* and Pereda’s *Peñas arriba*.” *Hispanófila* 140 (January 2004). [article]

“Entre el paseo y la decadencia: La figura del flaneur en *Sin rumbo* de Eugenio Cambaceres.” *Romance Language Annual* 9 (1998): 496-500. [article]

The Tall (Wo)Man: Crossing Heterosexual Gender Identities in Pedro Antonio de Alarcon’s *La mujer alta*.” *Romance Language Annual* 7 (1996): 473-475. [article]

RECENT CONFERENCE PAPERS

“Seeing Spain through Doña Elvira’s Eyes: Blasco’s *Sangre y arena* as Travel Film.” Geographical Imaginaries and Hispanic Film. An International Conference on Hispanic Cinemas. November 2009. Tulane University, New Orleans, LA.

“Restauración y Transición en la *Fortunata y Jacinta* de Mario Camus.” IX Congreso Galdosiano. June 2009. Las Palmas de Gran Canaria, Spain.

“147 Views of Japan: *Yokohama-shashin* and the Construction of Blasco Ibañez’s Tourist Gaze.” Orientalismos: Symposium on Asian Influence on Spanish and Spanish American Literature and Film, April 2009, Florida International University, Miami, FL.

“Liminality, Reality and Reverie in Blasco Ibañez’s Narrative Passage through the Panama Canal.” VIII Congreso Internacional de Literatura Hispánica, March 2009, Puntarenas, Costa Rica.

“From Silent Page to Silent Screen: the Visualization of Sound in V. Blasco Ibañez’s *Sangre y arena* (1916).” Sound & Vision. Third International Conference on Latin American & Iberian Cinemas, October 2008, University of Hawaii-Manoa, Honolulu, HI.

“*Un destripador de antaño* (1890), entre el pintorequismo y el naturalismo.” “La Literatura de Emilia Pardo Bazán” I Congreso Internacional, June-July 2008, A Coruña, Spain.

“A Writer’s Wandering Home: Blasco Ibañez on the S.S. Franconia.” Arrivals and Departures. American Comparative Literature Association Annual Meeting, April 2008, Long Beach, CA.

“Cinematizing the Crowd: Celebrity and Spectatorship in Vicente Blasco Ibañez and Max André’s *Sangre y arena* (1916).” Memories of Modernity: An International Conference on Hispanic Cinemas, November 2006, Stony Brook Manhattan, New York, NY.

“Religious Space and Public Sphere in Galdós’s *Un voluntario realista*.” Kentucky Foreign Language Conference, April 2005, University of Kentucky, Lexington, KY.

“Necrophilia or Necrophobia: Madness and the Figure of Juana I of Castile in Tamayo y Baus’s *La locura de amor*.” IV Congreso Internacional de Literatura Hispánica, March 2005, Bayahibe, Dominican Republic.

“*Cuéntame cómo pasó* as Historical Fiction.” New Directions in Hispanic Studies, February 2005, Florida International University, Miami, FL.