

# FERNANDO VALCHEFF-GARCÍA

Ann Arbor, MI | (518) 961-1944 | valcheff@umich.edu | LinkedIn: fernandovalcheffgarcia

## EDUCATION

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### University of Michigan

2021–present PhD Candidate, Romance Languages and Literatures: Spanish (ABD)  
2023 MA, Romance Languages and Literatures: Spanish

### University of St Andrews / Universidad de Santiago de Compostela / Universidade NOVA Lisboa

2021 MA, Crossways in Cultural Narratives, with Distinction (Erasmus+ Joint Degree)

### Universidad Nacional de Mar del Plata (UNMDP)

2023–present Graduate Certificate, Gender & Society (*Diplomatura en Género y Sociedad*)  
2017 BA, Spanish Language and Literature, with Distinction (*Profesorado en Letras*)

## FELLOWSHIPS, GRANTS & AWARDS

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2025\* Rackham Humanities Research Fellowship (\$12990), U-M [\*awarded for Winter]  
2024 Rackham Interdisciplinary Workshop Grant Award (\$4900), U-M  
2024 Rackham International Research Award (\$5500), International Institute, U-M  
2023 & 2024 Rackham Conference Travel Grant, U-M (\$1400 ea.)  
2023 International Institute Grant for U-M Conferences and Workshops (\$2000)  
2023 Rackham Graduate Student Research Grant (\$1500), U-M  
2022 & 2023 Tinker Foundation/LACS Field Research Grant (\$2500 ea.), U-M  
2022 International Institute Conference Travel Grant (\$300), U-M  
2022 William & Flora Hewlett Foundation Award (\$1400), U-M  
2021 Ohio State Graduate School Fellowship Award, Ohio State University (*declined*)  
2019 Erasmus+ Joint Master's Degree Scholarships  
MA, *Crossways in Cultural Narratives*, Univ. of Perpignan, France (coord. inst.)  
MLitt, *Children's Literature, Media and Culture*, Univ. of Glasgow, UK (*declined*)  
2019 Master's Research Scholarship, UNMDP, Argentina (*declined*)  
2018 & 2017 Advanced Student Research Scholarship, UNMdP, Argentina  
2016 & 2015 Scientific Vocation Research Fellowship, National Interuniversity Council, Arg.

## TEACHING EXPERIENCE

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### University of Michigan, Department of Romance Languages and Literatures

#### **Graduate Student Instructor of Record**

-Teach Spanish courses: communicative language approach & flipped classroom model.

\*SP 280: "Conversation Through Spanish/Latin American Film", Fall 2024

Syllabus designed by instructor: "Crisis & Change Through the Lens of Female Directors"

\*SP 295: "Introduction to Literature, Culture & the Arts in the Hispanic World," Winter 2024

\*SP 231: Second Year Intermediate, Fall 2023

\*SP 231: Second Year Intermediate, Winter 2023

\*SP 232: Second Year Intermediate, Fall 2022

### Universidad Nacional de Mar del Plata, Department of Literature

#### **Undergraduate Teaching Assistant**

-Assisted with delivering course curriculum, grading assignments & leading tutoring sessions.

\*Intro. to Literature/Literary Theory & Criticism/Theory & Pedagogy Seminar, 2014–2019

## PUBLICATIONS

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### Peer-Reviewed Journal Articles

“Intermedialidad, imaginación creadora y experiencia vital en *La afinadora de árboles* (2019), de Natalia Smirnoff.” *Mistral. Journal of Latin American Women’s Intellectual and Cultural History*, vol 1, no. 4, 2023, pp. 35-53, <https://doi.org/10.21827/mistral.3.41197>

“Teatro en tiempos de pandemia: una llamada al encuentro” (with Regina Solis and Sara Hermo). *Acotaciones. Revista de investigación y creación teatral*, vol. 1, no. 46, 2021, pp. 205-231. <https://doi.org/10.32621/ACOTACIONES.2021.46.08>

“Tercera Llamada #LiveOnlineNow: Notes on a Virtual Theatre Experience” (with Regina Solis and Sara Hermo). *Critical Stages/Scènes critiques. The IATC journal*, no. 22, 2020, <http://www.critical-stages.org/22/tercera-llamada>

“Confronting Discursive Hegemony: The Problematization of Argentine Cultural Identity in *Los suicidas del fin del mundo* (2005), by Leila Guerriero, and *Viajera crónica* (2011), by Hebe Uhart.” *Latin American Literary Review*, vol.47, no.94, 2020, pp. 65-71, <https://doi.org/10.26824/lalr.192>

“Darío y Machado: dos artes poéticas, dos talentos de modernismo hispanoamericano.” *ACTIO NOVA. Revista de Teoría de la Literatura y Literatura Comparada*, no. 3, 2019, pp. 123-41, <https://doi.org/10.15366/actionova2019.3.006>.

“Si te dicen que caí (1973), de Juan Marsé: usos, modulaciones y funcionalidad del discurso polifónico en el entramado rizomático de las aventis.” *Tropelias. Revista de Teoría Literaria y Literatura Comparada*, no. 29, 2018, pp. 485-505, [https://doi.org/10.26754/ojs\\_tropelias/tropelias.2018292045](https://doi.org/10.26754/ojs_tropelias/tropelias.2018292045).

“Una herida abierta. Tensiones y contrapuntos discursivos en *Dos veces junio* y *Ciencias morales*, de Martín Kohan.” *Catedral Tomada. Journal of Latin American Literary Criticism*, vol. 5, no. 8, 2017, pp. 66-83, <https://doi.org/10.5195/ct/2017.168>.

“Amelia Biagioni o el imprevisible trayecto de una experiencia poética alterna.” *Catedral Tomada*, vol. 3, no. 5, 2016, pp. 169-98, <https://doi.org/10.5195/ct/2015.102>.

### Peer-reviewed Book Chapters

“Van Gogh’s Universe in the Crossways of Audiovisual Arts and Digital Technology: A Comparative Case Study from an Intermedial Perspective.” *Sight as Site in the Digital Age. Art, Museum, and Representation*. Springer, 2023, pp. 145-165, [https://doi.org/10.1007/978-981-19-9209-4\\_8](https://doi.org/10.1007/978-981-19-9209-4_8)

“Black Mirror o la (ciencia) ficción en tiempos de redes.” *Nuevos objetos/Nuevas teorías. Teorías críticas sobre el presente*. EUEM, 2020, pp. 229-253, [https://eudem.mdp.edu.ar/novedad\\_libro.php?id\\_libro=1513](https://eudem.mdp.edu.ar/novedad_libro.php?id_libro=1513)

“Inflexiones del discurso poético en la obra de Amelia Biagioni. *Estaciones de Van Gogh* y la transposición de lenguajes artísticos.” *Desbordes. Políticas del lenguaje y la creación*. EUEM, 2019, pp. 173-208.

“Figuraciones del discurso barthesiano en la teoría literaria de Julia Kristeva: influencias, filiaciones y variaciones.” *Teoría Literaria y Práctica Crítica: tradiciones, tensiones y nuevos itinerarios*. UNMDP, 2018, pp. 154-164, <https://librosfh.mdp.edu.ar/ebooks/index.php/fh/catalog/book/16>.

## Peer-Reviewed Critical Notes

“Carne” (Spanish/English encyclopedia entry). *Diccionario de Intraducibles: género, sexualidad, sexodisidencias y feminismos en América Latina y el Caribe*, edited by Moira Fradinger, Palgrave Macmillan, forthcoming.

*Van Gogh and Music: A Symphony in Blue and Yellow* (2018), by Natascha Veldhorst. *Boletín de Estética*, vol. 17, no. 56, 2021, pp. 119-122, <https://doi.org/10.36446/be.2021.56.282>.

*Fondo, otra vez la misma receta*, dir. Alejandro Bercovich (Argentina, 2019). *European Review of Latin American and Caribbean Studies*, no. 110, 2020, <http://doi.org/10.32992/erlacs.10697>.

## Public Writing & Reviews

“La pasividad también es una elección’: Una conversación con Agustina Bazterrica.” *Latin American Literary Review*, N°31, Sept. 2024. <https://latinamericanliteraturetoday.org/es/2024/09/la-pasividad> (Interview available in English as “‘Apathy is also a choice’: A Conversation with Agustina Bazterrica.”)

“Crime and Feminism in Claudia Piñeiro’s *Time of the Flies*.” *Sounds and Colours*, Aug. 2024. <https://soundsandcolours.com/articles/argentina/crime-and-feminism>

“Llega la tercera edición de *Invierno*, una feria ‘indispensable para que nuestra vida cultural no la decida un algoritmo’.” *La Capital*, May 2024. <https://www.lacapitalmdp.com/llega-la-tercera>

“Feminismo, brujas y Matierra: una conversación con Cecilia Secreto”. *Diario La Capital*, May 2023. <https://www.lacapitalmdp.com/feminismo-brujas-y-matierra>

“Cuatro recortes en torno a una poética de la interrupción.” *Interrupciones. Por una poética de la lectura*, by Clelia Moure. *Reseñas CeLeHis*, vol. 9, no. 25, 2022, pp. 29-34, <https://fh.mdp.edu.ar/revistas/index.php/rescelehis/article/view/6028/6453>

“Bajo el lente de lo ominoso. Reseña de *Miradas góticas. Del miedo al horror en la narrativa argentina actual*” (with Gabriel Restrepo Parrado). *Catalejos. Revista de formación de lectores y literatura para niños*, vol. 7, no. 14, 2022, pp. 330-335, <https://fh.mdp.edu.ar/revistas/index.php/catalejos/article/view/6190/6275>

“‘One in a Thousand’ Presents a Queer Portrayal of Everyday Life in the Neighbourhoods.” *Las mil y una*, dir. Clarisa Navas (Argentina, 2020). *Sounds and Colours*, Sept. 2021. <https://soundsandcolours.com/articles/argentina/one-in-a-thousand-62104/>

“‘The Sleepwalkers’: Female Resilience at The Centre of an Argentinian Family Drama.” *Los sonámbulos*, dir. Paula Hernández (Argentina, 2019). *Sounds and Colours*, Feb. 2021. <https://soundsandcolours.com/articles/argentina/the-sleepwalkers-58060/>

“Artemio Cruz: deslizamientos subjetivos y perspectivismo para la (des)articulación de la Historia.” *Revista Universitaria* (Universidad Autónoma de México), v. 4, no. 28, Dec. 2020, pp. 12-13, <https://revistauniversitaria.uaemex.mx/article/view/15720>

“Teatro en tiempos de pandemia. Entrevista con la productora mexicana *Tercera Llamada*.” (with R. Solis and S. Hermo). *telondefondo. Revista de Teoría y Crítica Teatral*, no. 32, Dec. 2020, pp. 190-194, <https://doi.org/10.34096/tdf.n32.8391>

“Explorando un universo pictórico: ‘The Night Café: a VR tribute to Van Gogh’.” *El Cuaderno*, Jul. 2020, <https://elcuadernodigital.com/2020/07/31/explorando>

- Denevi, 1955. *Acerca de Rosaura a las diez* (2018), by Cristina Piña. *Reseñas CeLeHis*, vol. 6, no. 16, 2019, pp. 41-44, <https://fh.mdp.edu.ar/revistas/index.php/rescelehis/article/view/3627>
- "Retazos de una poética fugitiva." *Amelia Biagioni* (2013), by Ivonne Bordelois et. al. *Estudios de Teoría Literaria*, vol. 6, no. 12, 2017, pp. 239-243, <http://fh.mdp.edu.ar/revistas/index.php/etl/article/view/2259>
- "La polémica Alberdi-Sarmiento: divergencias y disputas en torno a dos idearios en conflicto." *Narrativas*, vol. 10, no. 44, Jan. 2017, pp. 25-34, <http://carlosmanzano.net/narrativas/sumario44.htm>
- "Por la reivindicación de una poeta invisible." *Amelia Biagioni: la "Ex-centricidad" como Trayecto* (2014), by Valeria Melchiorre. *Estudios de Teoría Literaria*, vol. 5, n. 10, 2016, pp. 247-250, <http://fh.mdp.edu.ar/revistas/index.php/etl/article/view/1574>

## CONFERENCE PRESENTATIONS

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- 2024 "Carne, soberanía y des/figuraciones de la incorporación en la narrativa de autoras latinoamericanas contemporáneas," *Latin American Studies Association* (Bogotá, May 24)  
 "La carne y sus resquicios en *Mugre rosa y Nación vacuna*," *8<sup>th</sup> Chicago Graduate Conference in Hispanic Studies*, Northwestern (Evanston, Apr. 2024)  
 "Unsettling the Canon: Women's Writing and Literary Practice in Contemporary Argentina," *Agents of Exchange: Women's Roles in Forming the Latin American Literary Canon International Symposium*, University of Wisconsin-Milwaukee (virtual, Feb. 2024)
- 2023 "Una trans\*poética del anarchivo: Camila Sosa Villada y *Las malas* prácticas de escritura performativa," *Latin American Studies Association*, Vancouver (virtual, May 2023)  
 "Politics of Literature & Contemporary Women's Writing in Argentina: from Testimonies to Critical Reflections," *American Comparative Literature Association* (Chicago, Apr. 2023)
- 2022 "La ciudad letrada se va a caer. Diálogos con escritoras y militantes sobre política(s) de la literatura y modos de intervención feminista en la escena actual," *VI Congreso de Estudios Poscoloniales y VIII Jornadas de Feminismo Poscolonial*, Universidad Nacional de San Martín, UNSAM (Buenos Aires, Dec. 2022)  
 "'As unfathomably deep as the ocean': A Transatlantic Reading of Van Gogh's Legacy in Literature & Cinema," *Transatlantic Studies Association* (UK, Jul. 2022)  
 "'Sin descanso van a devorar': biopoder, lenguaje y performatividad en dos novelas argentinas actuales," *Latin American Studies Association* (virtual, May 22)  
 "Necroescritura y formas del montaje en una novela argentina del archivo cadavérico neoliberal," *6<sup>th</sup> Chicago Graduate Conference in Hispanic Studies* (virtual, Apr. 2022)
- 2021 "Avatares del lenguaje y la palabra en *Cadáver exquisito* (2017), de Agustina Bazterrica" (with M. Moya), *VII Congreso Internacional de Narrativa Fantástica*, Centro de Estudios Literarios Antonio Cornejo Polar, Lima (virtual, Jul. 2021)  
 "'Hoy soy la carnicera, mañana puedo ser el ganado'. Representaciones de lo femenino y la mujer en *Cadáver exquisito*, de Agustina Bazterrica: una lectura ecofeminista" (w/ M. Moya), *I Jornadas de Literatura, Artes, Política y Revolución*, UNMDP (virtual, Jul. 21)
- 2020 "Reimagining Van Gogh's Universe in Europe and Latin America: A Case of Artistic Crossways in Film and Poetry," *Europaeum Spring/Summer School*, Oxford University (virtual, Aug. 2020)  
 "Amelia Biagioni: An Intermedial Exploration of a Transgressive Voice in Argentine Poetry," *Latin American Centre Trinity Term Graduate Seminar*, Oxford University (virtual, Jun. 2020)

## **SERVICE TO PROFESSION**

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- 2024– Coordinator, Rackham Interdisciplinary Workshop “Latin America and Catastrophe”  
2024 Foreign Language Evaluator (Spanish), Fulbright U.S. Student Program  
2024– Graduate Student Representative, RLL Departmental Graduate Committee  
2023 Organizing Committee Member, RLL 23<sup>rd</sup> Charles Fraker Graduate Conference  
2022– Research Cluster Leader, Marxism Lab, U-M  
“Women’s Writing and Political Imagination in Contemporary Latin America”  
“Feminisms & the Politics of Literature”  
2020– Assistant Editor, Book series *InterLecturas*, Universidad de León, Spain  
2016–2017 Undergraduate Student Representative, Department of Literature, UNMDP  
2013–2016 Undergraduate Student Advisor, Faculty of Humanities, UNMDP

## **LANGUAGES**

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Spanish (native); English (near-native); French (intermediate); Galician & Portuguese (reading)

## **MEMBERSHIPS**

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Latin American Studies Association (LASA)  
Modern Languages Association (MLA)  
American Comparative Literature Association (ACLA)  
Instituto Internacional de Literatura Iberoamericana (IILI)  
Transatlantic Studies Association (TSA)