

# Leo Cabranes-Grant

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## Education

Ph.D. Golden Age Drama  
Harvard University

Advisors: Francisco Márquez-Villanueva and Antonio Carreño

Dissertation: *El mundo abreviado: Lope de Vega y la comedia historial española*

*(The Abridged World: Lope de Vega and Golden Age Historical Drama).*

Completed: June 1996

B.A. Hispanic Studies  
University of Puerto Rico

Completed: June 1983

## Areas of Specialization

Golden Age Drama; Caribbean and Latin American Drama and Performance;  
Intercultural Studies; Performance and Postcolonial Theory.

## Languages

Fluent in Spanish and English.  
Written and Oral Comprehension of Italian.  
Written comprehension of Náhuatl.

## Current Position

Associate Professor. *Departments of Theater and Dance and Spanish and Portuguese, University of California, Santa Barbara* (2011-2005)

Selected Seminars:

- “Critical Theory: From Hegel to Bhabha”
- “The Threshold of Modernity: Lope de Vega and William Shakespeare”
- “Derek Walcott and the Poetics of Caribbean Drama”
- “Performance Theory”
- “Postcolonial Theory”
- “Literary Theory: Lacan and Derrida”
- “Styles of Becoming: Baroque, Neo-Baroque and Ultra-Baroque”
- “Modern Spanish Drama: Echegaray, Benavente, Lorca and Valle-Inclán”
- “Latin American Drama and Performance”
- “Theories of Embodiment: Philosophy, Race, Technology, Performance”
- “ Post-Human Poetics: Philosophy, Performance, Film”

Selected Upper and Lower Division Courses:

- “European Theater History”
- “Spanish Drama: from the Golden Age to the Civil War”
- “Latin American Theater and Performance”
- “Minor Theatrical Genres of the Spanish Golden Age”
- “Introduction to Spanish Golden Age Literature”
- “Cuban and Cuban-American Performance”
- “Queer Ontology: The Films of Pedro Almodóvar”

## Teaching Experience

Assistant Professor. *Departments of Theater and Dance and Spanish and Portuguese, University of California, Santa Barbara.* (2005-2001)

Assistant Professor. *Department of Hispanic and Italian Studies. Wheaton College, Norton, Massachusetts.* (2001-1996)

## Publications

### *Books*

*Los usos de la repetición en la obra de Lope de Vega (Lope de Vega and the Uses of Repetition)*. Madrid: Editorial Pliegos, 2004.

*El arte de la pintura* (Play). San Juan: Editorial Tiempo Nuevo, 2006.

*Chat Room and Other Latino Plays*. San Francisco: Floricanto Press, 2007.

*Retablo de Perpetuos*. (Poetry collection) San Juan: Editorial Isla Negra, 2013.

### *Book Chapters*

“Translocalized Drums: Mobilizing the Intercultural in the *Cantares Mexicanos*”, in: Marlis Schweitzer and Joanne Zerdy, eds. *Performing Objects and Theatrical Things* (Palgrave; forthcoming in 2014)

“The Fold of Difference: Performing Baroque and Neo-Baroque Mexican Identities”, in: Lois Parkinson Zamora and Monika Kaup, eds. *Baroque New Worlds. Representation, Transculturation, Counterconquest*. Durham: Duke UP, 2010, pp. 467- 484.

“Hidden Camera: The Photographic Theater of Edgardo Rodríguez-Juliá”, in: Mary-Beth Tierney-Tello and Marcy Schwartz, eds. *Double Exposure: Photography and Literature in Latin America*. Albuquerque: University of New Mexico Press, 2006, pp. 193-208.

“Lope de Vega y los pronombres”, in: *Perspectivas sobre la cultura hispánica*. Córdoba: Universidad de Córdoba, 1997, pp. 21-24.

### *Articles*

“From Scenarios to Networks: Performing the Intercultural in Colonial Mexico”. *Theatre Journal*, December 2011, pp. 499-520.

“Possession, Gender, and Performance in Revolutionary Cuba: Eugenio Hernández Espinosa’s *María Antonia*”. *Theatre Research International*. 35.2, July 2010, pp. 126-138.

“El espectador ontologizado en *Todo sobre mi madre* y *Hable con ella* de Pedro Almodóvar”. *Letras Peninsulares*, 22.1, Spring 2009, pp. 63-76.

“Hiper-teatralización e interculturalidad: *The Last Carnival* de Derek Walcott y *Quíntuples* de Luis Rafael Sánchez”. *Foro Hispánico*, 29, 2007, pp. 61-78.

“Del *Canzoniere* a la miscelánea: las *Rimas* de Lope de Vega”. @humanística, University of California, Santa Barbara, 2004. (Electronic Journal)

“Lope de Vega y los orígenes de la lengua castellana”. *Bulletin of Hispanic Studies*, LXXVII, 2000, pp. 147-168.

“La resistencia a la tragicomedia: Giraldi Cintio y una polémica sobre *Celestina*”. *Celestinesca*, 22.1, 1998, pp. 57-66.

“Intercultural Poetics: Thinking for (and from) Diversity”. *Profession '97*, Modern Language Association of America, 1997, pp. 180-191.

### *Reviews*

“An Essay on Racial Understanding: Towards a Post-Obama State of Mind”. *Theatre Survey* (forthcoming in 2014)

“Kathryn Joy McKnight and Leo J. Garofalo, eds. *Afro-Latino Voices: Narratives from the Early Modern Ibero-Atlantic World, 1550-1812*. Indianapolis: Hackett, 2009”. *Revista Hispánica Moderna*, 63.2, December 2010, pp. 226-229.

“A Failed Mass: Jesusa Rodríguez and her ‘Striptease de Sor Juana’”. *E-misférica, Journal of the Hemispheric Institute*, New York University”, 2008.

### *Conference Presentations*

Lecture. “Interculturalidad y Performática: Hacia una historiografía afectiva del Virreinato”. Aula Magna, Universidad del Claustro de Sor Juana, Ciudad de México, México, setiembre de 2013.

Plenary Paper. “Dramaturgies of Wealth: Performing the *encomienda* in Colonial Mexico City”. American Society for Theatre Research, Montreal, November 2011.

Paper. “Cyber-Translations: Caribbean Performance and the Electronic Re-Encoding of *Prometheus Bound* ”. Modern Language Association Conference, San Francisco, December 2008.

Paper. “Re-Possessed Island: Santería, Gender, and Performance in Revolutionary Cuba”. Actions of Transfer. Women’s Performance in the Americas, Center for Performance Studies, University of California, Los Angeles, November 2008.

Panel Member. “The Disappearing Act: GLBT Theatre in America”. Saints and Sinners Conference, New Orleans, May 2008.

Plenary Paper. "Hemispheric Islands: José Rivera and the Geochronics of Performance". American Society for Theatre Research, Phoenix, November 2007.

Discussion Group. "Corpo-dinámicas: Bodies and Movements". Hemispheric Institute, Buenos Aires, June 2007.

Paper. "Performing the Voice: Body and Gesture in Cervantes' Poetry". 19<sup>th</sup> Annual Cervantes Symposium of Southern California, Pomona, April 2007.

Paper. "Dislodging the Paratext: Understanding the Minor Genres of the Golden Age". Modern Languages Association Conference, Philadelphia, December 2006

Plenary Paper. "Electronic Exiles: Writing, Technology, and Diasporic Performance". American Society for Theatre Research, Toronto, November 2005.

Panel Member. "Performance Theories Today". Festival Internacional de Teatro, La Habana, Cuba, September 2005.

Paper. "Del *Canzoniere* a la miscelánea: Las *Rimas* de Lope de Vega". Modern Language Association Conference, San Diego, December 2003.

Paper. "Baroque Between or Baroque Within? Reading Sor Juana Inés de la Cruz". Modern Languages Association Conference, New York City, December 2002.

Paper. "Lope de Vega y el goticismo". Homenaje a Francisco Márquez-Villanueva, University of California, Los Angeles, April 2002.

Paper. "Interpolando el prólogo: Diálogos y loas en *El viaje entretenido* de Agustín De Rojas Villandrando". Modern Language Association Conference, New Orleans, December 2001.

Lecture. "Locutorios de papel: Notas para una lectura del epistolario de Góngora". University of Córdoba, Spain, March 2001.

Paper. "Translation or Transnation? Writing the Other's Language in Rosario Ferré And Judith Ortiz Cofer". Narrative Conference, Dartmouth College, February 1999.

Lecture. "The Hyphen as Tightrope: Walking the Intercultural Line". The Ethyle R. Wolfe Institute for the Humanities, Brooklyn College, New York, December 1998.

Lecture. "Monstruo, hermafrodita, minotauro: Lope de Vega y la tragicomedia historial". Center for Literary Studies, Harvard University, November 1996.

### *Organized Conferences*

Member. Organizing Committee, American Society for Theatre Research Conference, San Juan, Puerto Rico, 2009.

Co-Organizer, with Professor Catherine Cole. *Conference on African and Afro-Caribbean Performance*. University of California, Berkeley, September 2008.

Chief Organizer. *16<sup>th</sup> Annual Cervantes Symposium of Southern California*, University of California, Santa Barbara, April 2004.

### *Editorships*

Editor. *Theatre Survey*, Cambridge UP and American Society for Theatre Research, (2012-2010)

Associate Editor. *Theatre Survey*, Cambridge UP and American Society for Theatre Research (2010-2009)

### *Grants, Fellowships, Awards and Productions*

Original Play. *Afectos Modificados*. Produced by Teatro del Corralón, San Juan, Puerto Rico, 2014.

Best Article of the Year. "From Scenarios to Networks: Performing the Intercultural in Colonial Mexico". *Theatre Journal*, December 2011, pp. 499-520. Association for Theatre in Higher Education (ATHE), 2012.

Oscar Brockett Award, Honorable Mention. "From Scenarios to Networks: Performing the Intercultural in Colonial Mexico". *Theatre Journal*, December 2011, pp. 499-520. American Society for Theatre Research (ASTR), 2012.

Original Play. "The Ides of March". Workshop Production, Teatro Pregones, New York, 2011.

Original Play. "The Ides of March". Winner of the Asunción Playwrights Project Award, Teatro Pregones, New York, 2010.

Original Play. "El arte de la pintura". Produced by Teatro Círculo, 47<sup>th</sup> Theater Festival of the Puerto Rican Institute of Culture, 2006.

Original Play. "El arte de la pintura". Winner of the Puerto Rican Institute of Culture Award, 2005.

Original Play. "The Barda". Winner of the Santa Barbara Independent Award, 2003.

Original Play. "The Barda". Produced by Dramatic Women, Center Stage, Santa Barbara, 2003.

Grant. National Endowment for the Humanities. Summer Seminar in "Caribbean Theater and Cultural Performance", San Juan, Puerto Rico, 2003.

Grant. Academic Senate Faculty Research, University of California, Santa Barbara, 2002.

Fellowship from the Graduate School of Arts and Sciences, Harvard University, 1992-1986.

Award. Best Undergraduate Student in Puerto Rican Studies, University of Puerto Rico, 1983.

### *Performances*

Directing. "The Knight from Olmedo", by Lope de Vega. University of California, Santa Barbara, 2008

Directing. "Sweet Peace", by Mónica Palacios. (World Premiere) Sponsored by the Rockefeller Foundation. Center Stage, Santa Barbara, 2004.

Directing. "Blue Monday", by Robert Sánchez. (World Premiere) New Plays Festival, University of California, Santa Barbara, 2003.

### *Professional Services*

Member. Publications Committee, American Society for Theatre Research (ASTR), 2014.

Member. Selection Committee for Best Article of the Year. Association for Theatre in Higher Education (ATHE), 2014.

Member. Multi-Campus Research Focus Group (MRG) in Global Performance, University of California, 2010-2007. (I organized two Graduate Student Retreats for this group that took place in June 2009 and June 2010 at the University of California, Santa Barbara).

Co-Founder and Co-Chair. Performance Studies Research Focus Group, Interdisciplinary Humanities Center, University of California, Santa Barbara, 2008-2005.

Chair. Selection Committee for the Kahan Prize, American Society for Theatre Research, 2008-2007.

Member. Selection Committee for the Kahan Prize, American Society for Theatre Research, 2006.

*Professional Memberships*

American Society for Theatre Research (ASTR)

Modern Languages Association (MLA)

Association for Theatre in Higher Education (ATHE)

*Dissertation Committees (2001-2014)*

**In Progress**

***Chair (Ph.D)***

Kelli Coleman. *Performance, Religion, Public Spaces, and National Identity*. (Theater/Dance)

Mayhté Ruffino. *Madness and the Dirty War in Argentina* (Spanish)

***Member (Ph.D)***

Christine Fernández. *Diaspora in Latin American Literature and Film* (Spanish)

**Completed**

***Chair (Ph.D)***

Ron Smith. *Magical Realism in Taiwanese and Hakka Theatre* (Theater/Dance)

Adrienne MacÍan. *Performance and Youth Culture in the United States* (Theater/Dance)

Anne García-Romero. *Transculturation and Latina Playwriting in the 21<sup>st</sup> Century* (Theater /Dance )

Andrew Gibb. *Theatre, Performance and the Social Imaginary in California (1836-1859)* (Theater/Dance)

María Chouza. *Lope de Vega, Baroque Sexuality, and the Council of Trent* (Spanish)



J. Riley Caldwell. *Constructions of United States National Identity in WWII Drag Shows* (Theater/Dance)

Brian Frazer. *Space and Time in Cervantes' Novelas Ejemplares*. (Spanish)

**Member (Ph.D)**

Torsten Sannar. *Cultural Identities on South African Stages* (Theater/Dance)

Michael Morgan. *Constructing the Holistic Actor* (Theater/Dance)

Heather Hamilton. *Suicide as Virtue in Ibsen's Plays* (Theater/Dance)

Judy Bauerlein. *Third Wave Feminist Solo Performance* (Theater/Dance)

Xiao Che. *Historical Imagination in Chinese Theater during the 1980s* (Theater/Dance)

Jessica O'Keefe. *Contemporary American Transgender Theater* (Theater/Dance)

Hank Willenbrink. *American Hell Houses in Performance* (Theater/Dance)

Beth Winstra. *Persuasion and Action in U.S. Political Theater* (Theater/Dance)

William Gahan. *Shakespeare, Lope de Vega, and Historical Drama* (English)

Ricardo Vivancos. *Chicano Contemporary Narratives* (Spanish)

Juan Castro. *Invented Languages in Latin American Fiction* (Spanish)

Vanessa Ledesma. *Philosophies of Spanish Modernist Drama* (Spanish)

Annette Levine. *Performing Trauma after the Dirty War in Argentina* (Spanish)

Stacey Van Dam. *Translation, Exile, and Global Fictions* (Comparative Literature)

José del Toro. *Gay Fiction in Contemporary Mexico* (Spanish)

Kane Anderson. *Performing Heroes: Marvel Comics and Popular Culture* (Theater/Dance)

Clareann Despain. *Taming the Audience* (Theater/Dance)

Rose Elfman. *Dueling Authenticities: Global Shakespeare and Translation* (Theater/Dance)

Zachary Price. *Afro-Asian Martial Arts and Performance* (Theater/Dance)

*References*

Professor Simon Williams  
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