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Research profiles: [U Oxford](#) | [UAB](#) | [Newberry](#) | [LinkedIn](#) | [Academia](#) | [Orcid](#) | [ADHUC](#) | [CEMS](#) | [SR](#)

ACADEMIC POSITIONS

- 2024–2029 PI of a European Research Council Consolidator Grant at Universitat Autònoma de Barcelona + Honorary Research Fellow at the University of Oxford + Ramón y Cajal Researcher at UAB (2023–2026)
- 2023–2024 Audrey Lumsden Kouvel and Mellon Foundation Research Fellow at the Newberry Library (Chicago) (AY 2023-24) Sept 2023–May 2024
- 2021–2023 Ramón y Cajal Researcher (University of Barcelona) + Honorary Research Fellow (University of Oxford)
- 2017–2021 Leverhulme Early Career Fellow (Leverhulme Trust) + Career Development Fellow at the University of Oxford (Balliol College)
- 2015–2017 Departmental Lecturer in Spanish Literature (University of Oxford)
- 2015 Lecturer in Spanish Literature (University of Barcelona)
- 2010–2014 Pre-doctoral Research Fellow (Spanish Ministry of Education and U of Barcelona)
- 2009 Language Instructor in Italian (University of Barcelona)

EDUCATION & PRIZES

- 2010–2014 **PhD** in Spanish Literature (U of Barcelona). VI International Prize Academia del Hispanismo for best PhD thesis in Spanish Literature (2015); Prize for Best PhD Thesis in the Faculty of Modern Languages at the U of Barcelona (2016).
- 2009–2010 **MSt** in Hispanic Studies (Spanish National Research Council, Madrid)
- 2005–2009 **BA** in Hispanic Studies (U of Barcelona). Second National Prize for the Best Academic Record in Hispanic Studies; First Prize in Hispanic Studies (Faculty of Modern Languages, U of Barcelona)
- 2003–2005 *Diploma de Estudios Avanzados* (U of Barcelona) Postgraduate taught courses and research in French, Italian, Catalan, Spanish, Portuguese, and Galician Literatures.
- 1998–2003 **BA** in Italian Studies (U of Barcelona)

ADDITIONAL QUALIFICATIONS

- 2021 Courses Equality and Diversity Briefing and Tackling Race Bias at Work (U of Oxford)
- 2015 Postgraduate in African History, Literature and Societies (U Pompeu Fabra)
- 2013 Diploma in Teaching Spanish as a Foreign Language (U of Barcelona)
- 2009 Course on Pedagogical Methods for Teaching Italian as a Second Language (U Stranieri di Perugia, Italy)
- 2007 Certificate of Pedagogical Aptitude (U Complutense of Madrid, Spain)
- 2005 Diploma in Second Language Acquisition (Spanish National Language School, Barcelona)

EXTERNALLY FUNDED RESEARCH PROJECTS

PI OF RESEARCH PROJECTS

- 2024–2029 *The Cultural History of the Black African Diaspora in Early Modern Spain*. Funding Body: European Research Council Consolidator Grant ([GA-101086104](#)) (1.77M€). PI: Diana Berruezo-Sánchez. I employ and lead a team of 10 researchers, supervise their work, produce research outputs, and organise research activities. Success rate: 12% (Cf. [ERC Dashboard](#)); 2.198 international applications in all scientific areas.

- 2023–2024 *Linguistic Blackness: Identity and Multilingual Practices in Early Modern Iberia (1500-1700)* ([AY 2023-24](#)). Funding Body: Newberry Library (Chicago) (\$45.000). PI: Diana Berruezo–Sánchez. I create a research project, conduct archival work at the Newberry, produce research outputs, and contribute to the lively research community of the Newberry Library. Success rate: 15% (Cf. [Newberry](#)); eighty-four competitive applications across the United States. Only two long-term fellowships awarded to non-US based scholars, including me.
- 2022–2025 *The Making of Blackness in Early Modern Spain: A Process of Cultural and Social Negotiation from the Bottom–Up* ([PID2021–124893NA–I00](#)). Funding Body: Spanish Ministry of Science and Innovation (€36.600) PI: Diana Berruezo–Sánchez. I lead an interdisciplinary group of 15 scholars, produce research outputs, fundraise the project, and organise research activities. Success rate: 25%
- 2021–2026 *Revaluating Minorities*. Spanish Ministry of Science and Innovation–Ramón y Cajal Research Program (€220.000). PI: Diana Berruezo–Sánchez (started in U of Barcelona and transferred to UAB in Sept 2023). I lead my group of researchers, produce research outputs, and organise research activities. Awarded in the first attempt in a very competitive call whereby only 4 projects were awarded in the area of Philology and Art. Success rate for first attempts: 32% (Cf. [Report](#), p. 11).
- 2021–2022 *Hiding in Plain Sight. The Construction of Invisibility*, Balliol Interdisciplinary Institute (£2.500) PI: Diana Berruezo–Sánchez and Elena Lombardi (U of Oxford). I set truly interdisciplinary conversations across the Balliol community on the topic of invisibility, organizing workshop with scholars of Philosophy, Physics, Mathematics, Engineering, History, Linguistics and Literature.
- 2020–2022 *From Presence to Action: Black Africans’ Agency in Early Modern Spain*. John Fell Fund ([JFF 0008405](#)) (£6.056). PI: Diana Berruezo–Sánchez. I fundraise, convene, and organise two interdisciplinary workshops on 15–16 September 2020 and 5–6 July 2022. I lead a group of 12 scholars from the UK, Spain, and the US.
- 2017–2020 *Revaluating Minorities: Poetry of Black Slaves in 16th– and 17th–Century Spain*. Leverhulme Trust ([ECF-2017-519](#)) (£186.650,00). PI: Diana Berruezo–Sánchez (U of Oxford). I fundraise the project, conduct research, and produce research outputs. Project awarded in a UK national competition in the Humanities. Success rate: 18.4% (Cf. [U York](#)).

PARTICIPATON IN RESEARCH PROJECTS

- 2019–2021 *Shakespeare, Italian Comedies, and French Wars: The Historical and Political Implications of the Sources of Twelfth Night*. U of Oxford. PI: E. Tarantino and M. McLaughlin (U of Oxford). I contribute a book chapter.
- 2016–2019 *Emothe: 16th– and 17th–century European Drama: heritage and databases* (FFI2016–80314–P). Spanish Ministry of the Economy (€40.000). PI: Dr Jesús Tronch (U of Valencia). I collaborate in the database.
- 2016–2019 *Prolope. Edición y estudio de 36 comedias de Lope de Vega* (FFI2015–66216–P), Spanish Ministry of Science and Innovation (€73.500). PI: Dr Gonzalo Pontón (UA de Barcelona). I contribute research outputs and participate in research activities.
- 2012–2014 *Edición y estudio de la obra de Antonio Enríquez Gómez, II. Obra en Prosa* (FFI2011–29669–C03–02). Spanish Ministry of Science and Innovation (€12.100). PI: Prof Rosa Navarro (U of Barcelona). Research outputs and activities.

- 2009–2011 Edición y estudio de la obra de Rojas Zorrilla, IV. Obras conservadas en manuscrito (FFI2008–05884–C04–02/FILO). Spanish Ministry of Science and Innovation (€15.125). PI: Prof Rosa Navarro (UB). Research outputs and activities.
- 2011–2014 *Patrimonio Teatral Clásico Español. Textos e instrumentos de investigación* (CSD2009–00033). Consolider–Ingenio National I+D+I Programme (€1.000.000) PI: Prof Joan Oleza (U of Valencia). Research outputs and activities.
- 2010–2011 *Zibaldone europeo: edición crítica hipertextual en español e inglés del Zibaldone de Giacomo Leopardi* (FFI2009–12556). Spanish Ministry of Science and Innovation (€30.250). PI: Prof Nieves Muñiz (U Barcelona). Research outputs and activities.
- 2007–2008 *Hipertexto y paratexto en las traducciones españolas de la literatura italiana* (HUM2006–27323–E). Spanish Ministry of Science and Innovation (€33.500). PI: Prof Nieves Muñiz (U Barcelona). Research contract to create an online edition.

PUBLICATIONS

All my publications can be checked at Academia.edu

BOOKS

- 2026 *Linguistic Blackness: Identity and Multilingual Practices in Early Modern Iberia* (book project in progress)
 My book project fills a knowledge gap about the languages Blacks used in early modern Spain and Portugal. Scholars to date have assumed that Blacks spoke a literary language known as “habla de negros” and “fala de preto” and that some five hundred early modern literary texts are real transcripts of the speech of Blacks in plazas, streets, and churches. This approach has overlooked the real multilingual practices of the largest Afrodiaspora in early modern Europe. My project offers necessary nuance to problematize longstanding assumptions about the first early modern Black diaspora in Europe. There is evidence to suggest that Black Africans established linguistic and transcultural interactions with one another as well as with mainstream and other minority groups. Black communities, therefore, had sufficient language exposure to be proficient in European languages while interacting in multiethnic and multilingual cities in Iberia. In rigorously documenting and contextualizing the lives and cultural practices of Blacks in early modern Iberia, either in the everyday life of multilingual cities or mediating in spiritual processes, I ponder on what it meant for them to learn new languages. How did it affect their identity-building? How difficult was it to emotionally engage with a language of exclusion that was socially and color-based racialized?
- 2024 *Black Voices in Early Modern Spanish Literature (1500-1750)* (Oxford: Oxford University Press) (forthcoming in August 2024) Print ISBN: 9780198914228
 My monograph recovers a missing chapter in the history of Afro-Iberian diasporas. Diving deep in literary texts and historical documents, it explores the lost track of the life experiences and literary contributions of Black communities in early modern Spain. The explorations of all manners of archives that form the research behind this book bring to the fore a meaningful Black archive long forgotten. *Black Voices* builds a bridge between the history of Spanish literature in Spain and that of Black African Diasporas, two disciplines that have not fully entered into dialogue before. See list of 5 publications.
- 2024 *Iberia negra. Textos para otra historia de la diáspora africana (siglos XVI y XVII)*, ed. D. Berruezo–Sánchez, M. Olmedo and C. Tweede (London: Routledge) (forthcoming in July 2024). ISBN: 9781032450032

In dialogue with previous scholarship, this collective volume proposes new critical approaches to explore strategies of resistance, signs of rebellion, and capacity for social and cultural agency and promotes a new critical narrative in Spanish. See list of 5 publications. SPI 2.

2015 ***Il Novellino de Masuccio Salernitano y su influencia en la literatura española de la Edad de Oro* (Vigo: Academia del Hispanismo).**

Reviewed in 4 journals: *Rinascimento Meridionale*, 7 (2016); *Revista de literatura*, 78 (2016); *Arnovit*, 2 (2017); *Janus*, 7 (2018). My first monograph analyses the connections between Spanish Golden Age texts and Italian sources, particularly the novella genre, which laid the ground for various forms of narrative leading to Cervantes's *Don Quixote* and *Novelas ejemplares*. It argues for the re-evaluation of *Il Novellino* by Masuccio Salernitano, an overlooked fifteenth-century Italian short story collection, which, as I demonstrate, influenced important Golden Age Spanish writers, such as the creator of the picaresque novel, Mateo Alemán, and the founder of 17th-century Spanish drama, Lope de Vega. I provide evidence of *Il Novellino*'s circulation in more than twenty Spanish works that recreated Masuccio's tales and prove the extent of *Il Novellino*'s circulation in Spain by uncovering the *ex-libris* of important Golden Age figures and writers, such as Christopher Columbus's son and Hurtado de Mendoza, in extant copies held in Spanish libraries and archives. Thus, my research explores the ways in which literary texts circulate beyond their national borders, creating a network of influences that is key to the development of early modern literary traditions.

PEER-REVIEWED ARTICLES

2025 **'Black Stars Around King Planet: Professional Black Musicians and the Pathway to Early Black Music in Seventeenth-century Iberia'** (in preparation)

I am currently working on this article together with musicologists Josep Pujol i Coll (ESMUC). This article contributes to the field of Early Modern Black Hispanic Studies by analyzing professional Black musicians and arguing that they added value to early Black music. Although the life experiences of Afro-Iberian musicians will never be fully unraveled, their stories—however partial—can and must be studied as part of the legacies that build early modern Iberian music. In unearthing the fragments of eight Black musicians at Philip IV's court and other stories, this article opens research avenues for the study of professional *Black* musicians, which add meaning and significance to early Black music. It starts by exploring the features that define professional musicians in the early modern period, particularly playing in family of instruments and receiving training as well as (financial) provision and moves on to expand the notion of *professional musician* to composition. In challenging the idea of early modern composers, this article shows other professional Black musicians underexplored in the Iberian archives, thus debunking assumptions on Black creativity. Importantly, this article contends that these musicians contributed to early Black music, with this being as a cultural and historical construction with its origins—either clearly identified or not—in Africa and developed through multiple performances, individually and collectively, across geographical areas and artistic contexts resulting in varied soundscapes.

2024 **'Stereotyping Nations in Early Modern Spanish Ethnic Villancicos: Romani, Moors, and Black Africans,'** *Neophilologus* (submitted).

In this article, I read ethnic stereotypes as cultural propaganda and in relation to the process of nation-building in the Spanish Empire. In the sixteenth and seventeenth century, debates

- on *Spanishness* revolved around the idea of belonging and, as I argue, these permeated cultural productions. The widely spread ‘ethnic *villancicos*’ are an apt illustration of this process, as I show in analysing three ethnic *villancicos* on Moors, Romani, and Black Africans in the wider context of the understudied *villancico* genre. These compositions made of stereotypes accomplished the purpose of establishing social hierarchy and fostering the white Old Christian Hispanic nation.
- 2024 **‘De la invisibilidad a la especulación crítica: un negro esgrimista y poeta en el inédito *Entremés segundo del negro*,’ *Bulletin of the Comediantes*, vol. 74, núms. 1–2 (2024), pp. 139–162.**
This peer reviewed article examines invisibility of black poets in scholarly discussion on early modern Spain by analyzing Gaspar, a Black sonnet writer in his own rights. See list of 5 publications. Q1
- 2021 **‘«Negro poeta debió de ser el que tan negro romance hizo»: ¿poetas negros en el Siglo de Oro?,’ *Hipogrifo. Revista de literatura y cultura del Siglo de Oro*, 9.1, pp. 131–142.**
This peer-reviewed article explores the cultural impact of the (forgotten) Black diaspora in early modern Spain. More particularly, it investigates the oral production of sub-Saharan Africans by unearthing indirect references to their oral traditions. Together, this article argues for a new scholarly space that I call the Intangible Poetic Legacy of the Black African Diaspora. See list of 5 publications. Q1
<https://doi.org/10.13035/H.2021.09.01.09>
- 2019 **‘Orality *al itálico modo* in Three Episodes of *Don Quixote Part I*,’ *Bulletin of Hispanic Studies*, 96–7, pp. 695–709. Q1**
This article delves into the oral techniques used in both the Italian novella genre and in Cervantes’s *Don Quixote*. It explores understudied passages indebted to the Italian influence and advances the knowledge on the traces of orality in the early modern period.
<https://doi.org/10.3828/bhs.2019.42>
- 2018 **‘Novelas sin marco y marco con novelas. De las *Novelas ejemplares* a la primera parte del *Quijote*,’ *e-Humanista*, 6, pp. 15–28.**
This article takes a comparative stance and reads side by side the literary “frames” of Cervantes’s texts —*Don Quixote* and *Novelas ejemplares*— and Italian short story collections. It argues for a literary dialogue and textual borrowings between Cervantes and the Italian novella tradition [[text here](#)].
- 2017 **‘La antología de Francesco Sansovino y su recepción en España (siglos XVI y XVII),’ *Revista de Filología Española*, XCVII–2, pp. 265–284.**
This explores the circulation of Francesco Sansovino’s anthology, *Cento novelle scelte* (Venice, 1561), in Spain. It uncovers significant data, previously unknown, and argues that the anthology served as a vehicle for importing Italian short stories into the Iberian Peninsula. <https://doi.org/10.3989/rfe.2017.09>. Q1
- 2012 **‘Leopardi en la prensa española: 1858–1939. (Nuevos datos para un catálogo),’ *Rivista Internazionale di Studi Leopardiani*, 8, pp. 103–126.**
This explores the reception of nineteenth-century Italian poet Leopardi in pre- Civil War Spanish press. In examining a vast array of Spanish newspapers between 1858 and 1939, this article shows the impressions, reactions, readings, and assessments of Leopardi’s *ouvre* by Spanish intellectuals and opens research avenues for the era’s Spanish cultural milieu.
- 2011 **‘Amor, humor y equívocos en *El vergonzoso en palacio* de Tirso de Molina,’ *Anagnórisis. Revista de investigación teatral*, 3, pp. 38–52.**

This article explores the comic techniques of the famous seventeenth-century play *El vergonzoso en Palacio* by Tirso de Molina. Making use of the similar-sounded words of ‘humor’ and ‘amor’, the article investigates the comic denouements in the theatrical love affairs. This piece is the result of my participated in collective research projects on early modern drama. [http://www.anagnorisis.es/?page_id=610].

2011 ‘**A propósito de la temporalidad paisajística en *Campos de Castilla* de Antonio Machado**’, *Castilla. Estudios de Literatura*, 2, pp. 21–35.

This peer-reviewed article analyzes Antonio Machado’s poems in line with Bergson’s idea of time (mathematical time and psychic time). Bergson’s idea of *durée*, or the syncretic time of consciousness, merges past and present and it is perceived only through intuition. This idea of time, along with experiences and contemplation, provides Machado with a direct and dynamic knowledge of the physical world. Machado’s poetry reflects Bergson’s idea of time through the natural world, particularly trees, and natural metaphors
<https://revistas.uva.es/index.php/castilla/article/view/56>

BOOK CHAPTERS

2024 ‘**La creatividad negra: una facultad humana al servicio del empoderamiento afroibérico (siglos XVI y XVII)**’, *Personas afrodescendientes en la Península Ibérica ayer y hoy: proyecciones y posicionamientos en la literatura, el arte y los medios*, ed. Julia Borst and Danae Gallo (Berlin: DeGruyter) (October 2024) ISBN: 978-3-11-118705-1

Textuality has always been the Western unit of knowledge, thus (de)signifying Black non-written manifestations of creativity. In analyzing early modern Black dancers, musicians and poets, my contribution explores both kinetic, musical, and verbal creativity. In this book chapter, I argue that gestures, rhythms, oral productions and sounding landscapes are part of the intangible, but nonetheless real, Black archive. SP 13

2024 ‘**Prácticas de aprendizaje y alfabetización en *La negra lectora***’, *Iberia negra. Textos para otra historia de la diáspora africana (siglos XVI y XVII)*, ed. D. Berruezo–Sánchez, M. Olmedo and C. Tweede (London: Routledge) (July 2024)

This book chapter analyses the Black female character called Dominga. She uses her resources to learn Spanish, the Catholic doctrine and literacy. In contrasting the fictional character with archival sources on Afro-Iberians’ reading and writing practices, I argue that Dominga is a fictional transcript of the afro-diasporic empowering strategies to negotiate Black subjectivities amidst colonial slavery, particularly those strategies that would grant them power and recognition, such as reading and writing practices. SPI 2

2024 ‘**Lope de Rueda’s *Los Engañados* (1567)**’ in *Metamorphoses of a Shakespearean Source*, ed. E. Tarantino and M. MacLaughlin (London: Routledge) (forthcoming)

This collective volume looks at the European rewritings of the Italian play *Gl’Ingannati*. The structure of the chapters, which I followed, required an analysis of the rewriting (Rueda’s play *Los Engañados* in my case) and an original reading of it. I chose to analyse the agency of Guiomar, the Black female character in the play. As I argue, Rueda may have witnessed the agency of real Black women and men in early modern Spain, on which he would have modelled his Black characters. As I demonstrate, Guiomar stands out for defending her rights, as she speaks up in front of the (white) servant Julieta; she uses daily situations to her own benefit, like the solace she finds in her wedding – one that she has chosen to have; and importantly, Guiomar shows a strong command of her imposed comedic language, not letting other (white) characters correct her. SPI 2

- 2024 **‘Leonor Rica y Dominguilla: Mujeres negras emprendedoras’** in *Esclavas, horras y no blancas nacidas libres en los mundos ibéricos: actuación, movilidad y memorias. Siglos XVI–XIX*, ed. R. Pérez, M. Fernández and E. Corona (U Sevilla) (forthcoming)
 This book chapter proposes to bridge scholars of slavery and scholars of literature by arguing that archival records provide solid evidence to read literary texts in a different light and importantly, that fictional texts are windows to produce new research questions and explorations in the field of history. My two case studies are Leonor Rica and Dominguilla. The former is an early modern Black woman who succeeded as a director of a travelling dance company in Seville; her example allows for new readings of black dancers and musicians in literary texts, such as Lope de Vega’s *La Victoria de la honra* (1635). The latter is the above-mentioned fictional character in *La negra lectora*; her example opens the question of Black literacy which requires the skills of many disciplines; hence the need to expand the network and knowledge-exchange between disciplines.
- 2018 **‘La antología de Francesco Sansovino y sus novellieri ante la censura: los casos de Giovanni Boccaccio y Masuccio Salernitano’**, *Saberes inestables. Estudios sobre expurgación y censura en la España de los Siglos XVI y XVII*, ed. by D. Montes et al. (Madrid: Iberoamericana–Vervuert), 149–172. In using the case study of Sansovino’s anthology, this book chapter investigates how Spanish censorship acted upon the circulation of early modern texts, particularly Italian short stories. It argues that Spanish writers used Sansovino’s anthology as a means to hedge censoring processes, as many of the Italian stories that it contained were banned in the inquisitorial lists of prohibited books.
- 2015 **‘Masuccio Salernitano en Europa’**, *I novellieri italiani e la loro presenza nella cultura europea: rizomi e palinsesti rinascimentale*, ed. by G. Carrascón and C. Simbolotti (Turin: Torino Accademia University Press), 674–688. This book chapter explores the circulation of Masuccio’s *Novellino* in Italy, France and England. It explores a considerable number of novella collections in France, such as *Les comptes du monde aventureux*, *Délices de Verboquet*, *Les cent nouvelles Nouvelles* and *Les joyeux devis* and *Heptaméron* by Marguerite de Navarre. Also, it analyzes a 1545 manuscript at the British Library with a translation of one of Masuccio’s tale into English and William Painter’s *Palace of Pleasure* (London, 1566 and 1569), a collection of Italian stories translated into English, including some by Masuccio. Together, these examples showcase the prominence of Italian stories in the era’s entertainment industry, particularly in publications intended to reach wider audiences (anthologies) and in those intended to entertain in Renaissance courts.
- 2014 **‘El primer marqués de Astorga de Rojas Zorrilla en el Ms. 16711 de la BNE’**, *La comedia española en sus manuscritos*, ed. M. Rodríguez Cáceres et al. (Cuenca: Ediciones de la Universidad de Castilla–La Mancha), 247–262. This book chapter co-authored with Mar Cortés explores the physical characteristics and content of the manuscript play *El primer marqués de Astorga* [BNE, ms. 16711]. Using the database *Manos teatrales* (now manos.net) on handwriting analysis of early modern Spanish manuscripts, the book chapter argues that the BNE’s manuscript was an autographed manuscript by the seventeenth-century Spanish playwright Rojas Zorrilla.
- 2014 **‘El teatro áureo en las editoriales catalanas: 1981–2012’**, *La comedia española en la imprenta catalana*, ed. A. García et al., (Cuenca: Ediciones de la Universidad de Castilla–La Mancha, Cuenca), 127–148. This book chapter offers data about the Catalan publishing houses that have published early modern Spanish texts from 1981 to 2012. The chapter investigates the Golden Age features that caught the attention of contemporary publishing

- houses and the reasons behind editorial decisions in publishing them. As the investigation shows, editorial interests were mainly attached to secondary school's reading lists.
- 2013 **'Entre alcahuetas anda el juego. La francesilla de Lope de Vega y dos novelas de Masuccio Salernitano'**, *Pictavia aurea*, ed. A. Bègue et al., (Toulouse: PU du Mirail), 747–754. This early result of my doctoral project examines the influence of two short stories by Masuccio Salernitano in Lope de Vega's early play *La Francesilla*. The book chapter shows a meticulous comparison between all three texts by focusing on characters, plots, structure, and rhetoric. This preliminary result helped grounded the literary analyses of my doctoral thesis.
- 2013 **'Sobreviviendo a la censura: Masuccio Salernitano en las letras castellanas'**, *El eterno presente de la literatura. Estudios literarios de la Edad Media al Siglo XIX*, ed. T. Navarrete and M. Soler (eds.) (Roma: Aracne Editrice), 97–106. This book chapter analyses the many-fold ways in which Masuccio's tales surpassed censorial practices in Italy and Spain. Despite many early modern texts being expurgated, Masuccio's *Novellino* manages to (partially) hedge inquisitorial censorship. In examining the textual history of Masuccio's *ouvre* and its entry into Castilian literature, this book chapter shows that texts sought and found space of freedom.
- 2012 **'El conocimiento y la experiencia: dos formas de aprendizaje en el Libro de Apolonio'**, *Literatura medieval y renacentista en España: Líneas y pautas*, ed. N. Fernández (Salamanca: La Semyr), 377–386. This book chapter explores the thirteen-century anonymous novel *Libro de Apolonio* in relation to medieval didactic literature. While *Libro de Apolonio* mainly depicts a story of a hero, this book chapter shows that *Libro* broadly engages with medieval knowledge-production processes. In using the symbolic function of the sea, this book chapter shows the two main medieval learning process included in the novel—knowledge and experience—, as Apolonio searches for explanation and problematized the good use he needs to make out of the teachings he receives.
- 2012 **'El retrato de la sociedad romana en La Lozana Andaluza y en el Guzmán de Alfarache'**, *Rumbos del hispanismo en el umbral del cincuentenario de la AIH*, ed. M.L. Cerrón (Roma: Bagatto Libri), vol. 3., 232–241. This book chapters analyses two sixteenth-century novels, *La Lozana Andaluza* (1528) by Francisco Delicado and *El Guzmán de Alfarache* (1599) by Mateo Alemán. In my argument, the depictions of Rome in *La Lozana Andaluza* and *Guzmán de Alfarache* allow to revisit the opposition between theoretical and practical moral standards in early modern Spanish literature.
- 2012 **'Il Novellino de Masuccio Salernitano en algunas comedias de Lope y Calderón'**, *La tinta en la clepsidra. Fuentes, historia y tradición en la literatura hispánica*, ed. S. Boadas et al. (Barcelona: PPU), 139–149. This book chapter explores the influence of Masuccio's tales in Lope de Vega's play *Castelvines y Monteses* (1647), *El mejor alcalde, el rey* (1620–23), Lope's attributed version of *El Alcalde de Zalamea* (attributed) and a homonymous play by Calderón de la Barca. It shows a meticulous comparison between various early modern plays and helped grounded the literary analyses of my doctoral thesis.
- 2011 **'Italia a través del Heraldo de Madrid (1924–1939)'**, *Italia–Spagna. Cultura e ideologia dal 1939 alla transizione. Nuovi studi dedicati a Giuseppe Dessì*, ec. N. Muñiz and J. Gracia (Roma: Bulzoni Editore), pp. 371–445.
This book chapter selects a collection of chronicles, articles, and reports from the Spanish newspaper *Heraldo de Madrid* between 1924 and 1939. Together this collection offers useful data to understand the perception of Italy in Spain during the turbulent times where

the regime of Mussolini coincided with the dictatorship of Primo de Rivera (1923–1930), and later with the short life of the Second Spanish Republic (1931–1939).

- 2011 ‘**La literatura como tapiz. A propósito de la línea Boccaccio–Masuccio–Mateo Alemán**’, *Del verbo al espejo. Reflejos y miradas de la literatura hispánica*, ed. P. Caballero–Alías, F. E. Chávez and B. Ripoll Sintes (Barcelona: PPU), 55–65. This book chapter analyzes the evolution of the Italian novella into early modern Spanish tales. It starts by exploring Boccaccio’s fourteen-century novelle that were later adapted by fifteenth-century Italian writer Masuccio Salernitano. The recreations and adaptations continued all the way to the Iberian Peninsula, as the seventeenth-century Spanish writer Mateo Alemán shows in adapting one of Masuccio’s tales previously written by Boccaccio.

ONLINE PUBLICATIONS

- 2019 ‘Reversing Invisibility: Enslaved Black Africans in Early Modern Spain’, *The Oxford Polyglot*, 2 (2018–19)
- 2009 *Orlando furioso*, a hypertext. Accessible at: <<http://stel.ub.edu/orlando/>>

ESSAY- REVIEWS

- 2024 ‘La agencia cultural, espiritual y religiosa de la diáspora sub-sahariana en el mundo ibérico.’ Essay–Review *Revista Hispánica Moderna*, 77.1 (2024).

Book reviews in the *Bulletin of the Comediantes*, *Hispanic Research Journal*, *Anuario de Lope de Vega*, *Bulletin of Spanish Studies*, *Bulletin of Hispanic Studies*, *Anagnórisis. Revista de investigación teatral*, *Revista de Literatura*, *Estudis Romànics*, *Quaderns d’Italià*, *Itinerarios*, and *Parole rubate*.

INVITED TALKS (selection)

- 2024 ‘Black Creativity in Early Modern Spain: A missing Piece in Global Black Archives’. **Smith College**. 16 February.
- 2023 ‘Black Creativity in Renaissance Spain.’ Chicago-Area Renaissance Seminars run by the English Department at the **U of Chicago**. 14 November.
- 2023 ‘Formas de creatividad negra en la España de los siglos XVI y XVII.’ International Conference: Personas afrodescendientes en la Península Ibérica ayer y hoy: proyecciones y posicionamientos en la literatura, el arte y los medios. 29–31 March, **U of Bremen**.
- 2022 ‘Leonor Rica y Dominguilla: La agencia cultural negroafricana en la realidad y la ficción.’ International Conference: ‘Esclavas, horras y no blancas nacidas libres en los mundos ibéricos: actuación, movilidad y memorias. Siglos XVI–XIX’, 28–30 Sept, **U of Seville**.
- 2022 ‘*El negro mejor que hay en la corte: un negro esgrimista y poeta en el inédito Entremés segundo del negro*’. Colloquium Recovering Black Performance in Early Modern Iberia, 29–30 April, **Yale University (US)**
- 2021 ‘The Unheard Voices of Black Africans in Early Modern Spanish Literature’, Research Seminars at the Sub-Faculty of Spanish (**U of Oxford**), 18 May.
- 2021 ‘Libertad y esclavitud de negroafricanos en la literatura española de los siglos XVI y XVII’, International Seminar: “Slavery in the Early Modern Atlantic World. Economy and Society” (**U of Seville**), 9 April.
- 2021 ‘El legado poético–musical de los afroespañoles (siglos XVI y XVII): un mundo por descubrir y por enseñar.’ “Revisando cánones: nuevas perspectivas en la enseñanza de la lengua y la literatura en secundaria”, **U Alcalá de Henares (Spain)**, 2 February.

- 2020 ‘Learning Social Hierarchy in Early Modern Spanish Ethnic Villancicos,’ **All Souls College (U Oxford)**, 28 February
- 2019 ‘Ethnic Villancicos: Cultural Propaganda in Early Modern Spain.’ Black History Month, **Maison Française (Oxford)**, 25 October.
- 2019 ‘Hibridismo cultural áureo: negros africanos españoles y textos de frontera.’ I Symposium of HILICA, **U Complutense of Madrid**, 30 September–1 October.
- 2019 ‘La literatura negros africana en la temprana modernidad: fuentes, autoría y representación’. Seminario de Técnicas y Metodología de la Investigación del Colegio de Letras Hispánicas, **UNAM (Mexico)**, 6 September.

CONFERENCE PRESENTATIONS (selection)

- 2023 ‘Black Interpreters and Multilingual Practices in Early Modern Spain and Africa’ International Research Symposium. Africa in Iberia: Memories, Genealogies, and Geographies in Early Modernity, U of **Arkansas**, 2-4, November
- 2022 ‘*La negra lectora* y la alfabetización negra’ Research Workshop. Black Iberia. Sources for a New Afroiberian Social and Cultural History, **U of Oxford**, 5–6 July.
- 2022 ‘¿*Quién diablo te ha metido en ser poeta / siendo para aguador un buen moreno?*’ The misinterpreted poetic dispute between Oña and Sampayo’. 15th Conference SRBHP Global Echoes. The Worlds of Early Modern Spanish Poetry, **U of Cambridge**, 22–24 March.
- 2020 ‘Black African Poets in Early Modern Spain?’, Research Workshop. From Presence to Action: Black Africans’ Agency in Early Modern Spain, **U of Oxford**, 15–16 October.
- 2020 ‘*Guinea es mi patria: voces africanas en el Siglo de Oro*,’ XII Conference of the International Association of the Golden Age, **Neuchâtel (Switzerland)**, 2–6 November.
- 2019 ‘Listening to Silent Voices: Black Music in the Golden Age.’ UCD Symposium of Golden Age Studies, **U College Dublin**, 6–7 December.
- 2019 ‘*Mi negrura ni tizna ni mancha: Black African Voices in Early Modern Spain.*’ International conference. Enriching Afro–Iberian Cultural Heritage. Current Trends on Culture, Religion and Language, **CSIC (Barcelona)**, 14–15 November.
- 2019 ‘Re–interpretando los villancicos de negros.’ Conference of the International Association of Hispanists, **Hebrew U of Jerusalem (Israel)**, 7–12 July.
- 2019 ‘Re–visiting the Black African presence in Early Modern Spain.’ International Conference ‘The Black Atlantic: Gender, ‘Race’ and Performance’, **U of Liverpool (UK)**, 11–12 June.
- 2018 ‘Afro–Hispanic Culture in 16th and 17th–century Spain.’ VI International Conference on Afro–Hispanic, Luso–Brazilian and Latin American Studies, **Accra (Ghana)**, 7–10 August.
- 2018 ‘Literary Stereotypes of the Black African Slaves of the Golden Age: Fiction or Reality?’, *Forum for Iberian Studies*, **U of Oxford**, 20–21 June.
- 2018 ‘The Musical and Literary Legacy of Black Slaves in Early Modern Spain.’ *What does Slavery mean? (XV–XXI Century)*. **U of Nantes (France)**, 25–28 June.
- 2018 ‘The Afro–Hispanic Legacy of the Golden Age’. LXIII Annual Conference of the Association of Hispanists of Great Britain and Ireland (AHGBI). U of Leeds, 26–28 March.
- 2017 ‘*Hacer ventana en el Siglo de Oro*’. XI Congreso Internacional de la Asociación del Siglo de Oro. **U Complutense of Madrid (Spain)**, 10–14 July.
- 2017 ‘The Portrayal of Golden Age «Mujer Ventanera»’. LXII Annual Conference of the AHGBI. **U of Cardiff (UK)**, 10–12 April.
- 2016 ‘El *Quijote*: escritura, lectura y oralidad *al itálico modo*.’ LXI Annual Conference of the AHGBI. **U of Northumbria (Newcastle)**, 4–6 April. (Travel Grant awarded)

- 2016 ‘La población africana en la literatura española de los siglos XVI y XVII.’ *Jornada Àfrica Negra. Noves Mirades 2016*, Centre d’Estudis Africans, **Barcelona**, 14 June.
- 2015 ‘Masuccio en Europa.’ Interantional Conference: *I novellieri italiani e la loro influenza sulla cultura europea del Rinascimento e del Barroco*. **U of Turin (Italy)**, 13–15 May.

FELLOWSHIPS & SCHOLARSHIPS

- 2023–2024 Long-Term Fellowship competitively awarded by the **Newberry Library** in Chicago (\$45,000) for the completion of an independent research project.
- 2017–2020 Early Career Fellowship awarded by the **Leverhulme Trust** (£186,650.00)
- 2010–2014 Scholarship to conduct PhD research awarded by the **Spanish Ministry of Education**
- 2013 Travel and Research Stay Grant at the University of Oxford awarded by the **Spanish Ministry of Education** (€5,000)
- 2011–2013 Travel Grants awarded by **Associations** to present papers in their annual conferences (AHGBI: £250 in 2016; AISO in 2011, €600; Consolider in 2012, €300; and Olmedo Classical Theater in 2013; €300) and to attend their seminars (Jornadas de Almagro in 2011, €300)
- 2011 Travel and Research Stay Grant at the University of Florence awarded by the **Spanish Ministry of Education** (€5,000)
- 2010 One of five National Research Scholarships awarded by the **Ibercaja Foundation** (€20,000)
- 2009–2010 Tuition Grant awarded by the **Council of Madrid** to study at the Spanish National Research Council in Madrid (€8,200)
- 2009–2010 Research Grant awarded by **Fundación Universitària Agustí Pedro i Pons** to only one student in the Humanities Division (€8,000)

INTERNATIONAL RESEARCH STAYS

- 2023–2024 Newberry Library in Chicago (US)—postdoctoral—9 months. Competitive grant.
- 2015–2021 University of Oxford (UK)—postdoctoral—6 years. Competitive contracts and grants.
- 2019 Hispanic Society of America (New York City, US)—postdoctoral—1 month.
- 2013 University of Oxford (UK)—predoctoral—3 months. Competitive grant.
- 2011 University of Florence (Italy)—predoctoral—3 months. Competitive grant.

SUPERVISION AND MENTORING

- 2024 **PhD co-supervision** in progress with Alberto del Campo Tejedor at Universidad Pablo de Olavide. Student: Andrea Rueda Herrera, with FPU competitive scholarship. Title: *Expresividad subalterna: la herencia negroafricana en la cultura religioso-festiva de Andalucía occidental*. Viva: 2026.
- 2023 **PhD supervisión**. U of Barcelona. Student: Beatriz Brito Brito. Title: *El tejido lingüístico y literario de los entremeses de Luis Quiñones de Benavente*. Viva: 24 March.
- 2021 **PhD Confirmation of Status** (1). **U of Oxford**. Student: Eduardo Paredes Ocampo. Title: *Staging La vida es sueño: Its Première and Three Contemporary Productions*. 19 February. And **PhD Transfer of Status** (1). Student: Eduardo Paredes Ocampo. Title: *Spatial Origins of Metatheatre in Early Modern Spain and England*. 6 October 2017.
- 2017 **PhD Confirmation of Status** (2). **U of Oxford**. **1**. Student: Annabel Rowntree. Title: *The Comedia de Privanza in Spain in the Reign of Philip II*. 15 September; **2**. Student: Rebecca Beattie. Title: *On the Road to Modernity? The Emergence of Intra-Subjectivity in the*

- Earlier Works of Baltasar Gracián*. 10 July. **Co-Supervision of Masters' Dissertation** (1) with Jonathan Thacker. Student: Claudia García. Title: *Lope's originality in his Novelas a Marcia Leonarda*. 15 June.
- 2016 **PhD Confirmation of Status** (1). **U of Oxford**. Student: Thomas Clark. Title: *The Influence of Camoes on the Major Poetic Works of Góngora*. 01 September.
- 2015 **Supervision of Masters' Dissertation** (9). **U of Barcelona**. **1**. Title: *Copiar y pegar. Estrategias de comprensión y expresión escrita para el alumno de secundaria*. Student: Maria Ferrer Perostes. **2**. Title: *Crédito variable sobre Literatura Hispanoamericana: el Realismo Mágico*. Student: Sandra María González Venegas; **3**. Title: *Cómo enfocar la necesidad de trabajar la ortografía en secundaria a través de una materia optativa: "Taller de escritores"*. Student: Verónica Palazón Pérez. **4**. Title: *Dime cómo hablas y te diré cómo eres*. Student: Mireia Florensa Cañado. **5**. Title: *El trabajo de investigación de bachillerato: propuesta práctica para su elaboración*. Student: Yeraldina Paulino Decena Vivas: 6 July. **6**. Title: *Enseñanza comunicativa con un enfoque por tareas en la clase de lengua y literatura castellana de educación secundaria*. Student: Yanina Martínez Laboria. **7**. Title: *La importancia de la didáctica del teatro: un retorno al lenguaje verbal y no verbal*. Student: Gloria Rubio García. **8**. Title: *Propuesta de innovación didáctica para la enseñanza de la literatura*. Student: Esther López Pérez. **9**. Title: *Propuesta de innovación educativa: el cine como recurso didáctico y como objeto de estudio*. Student: Mercè Morell De Gea. Viva: 7 July.

TEACHINGS & EXAMINING

- 2021–2023 **Universitat Autònoma of Barcelona** (Department of Comparative Literature). **Graduate**: Masters module on The Black Atlantic. Course materials, setting and marking students' work.
- 2021–2023 **University of Barcelona** (Department of Spanish). **Undergraduate**: module on The Black Atlantic and Renaissance Spanish Literature. Course materials, setting and marking exams.
- 2017–2021 **University of Oxford** (Balliol College). **Undergraduate**: Tutorials to first-year students. Literature: Calderón's *El médico de su honra*, Cervante's *Rinconete y Cortadillo*, Machado's *Campos de Castilla*, Vargas Llosa's *La fiesta del Chivo*, Medieval and Golden Age ballads, Machados' *La tierra de Alvargonzález* and Lorca's *Romancero Gitano*. Language: translation into Spanish and into English. Tutorials on Early Modern authors to second- and fourth-year students. Seminars: 'Mystics'.
- 2015–2017 **University of Oxford** (Sub-Faculty of Spanish). **Graduate**: Supervision and assessment (M.St. dissertations and Transfer of Status Viva). **Undergraduate**: Tutorials on Early Modern authors (Garcilaso, Cervantes, Calderón, San Juan, Mateo Alemán, Lazarillo, Quevedo, Góngora); Lecture series on 'Don Quixote and the Italian Novella', 'San Juan de la Cruz', 'Short Story in the Early Modern Europe (including Cervantes's *Novelas ejemplares*)', 'Garcilaso de la Vega'. Seminars for finalists: 'Mystics'. Language Courses: Final-Year Oral, Developing Writing Skills, Intensive Grammar course. Examining: Aural Exams; Second Marker for 'Translation of Early Modern passages into English' and 'Early Modern Spanish Authors.'
- 2015 (Jul) **UNIBA (Centro Universitario Internacional de Barcelona)**. **Graduate**: Taught M.St. (online) in Spanish and Latin American Literature. Series of online lectures on Spanish Early Modern Poetry. Design of course. Setting and marking exams.

- 2014–2015 **University of Barcelona** (Department of Spanish). **Graduate:** Mst. in Pedagogic Methods for the Teaching of Language and Literature; Supervision and Assessment of 10 dissertations; Member of the Panel for students' viva. Series of 10 lectures for each of the following courses: 'Spanish Literature within Universal Literature', 'Spanish Literature and its Literary Genres', 'Applied Linguistics: Spanish for Newcomers', 'Discursive Registers: from Colloquial to Formal', 'Scientific Research Methodology Applied to Spanish Linguistics and Literature'. Setting and marking exams for each course. Mst. in Hispanic Studies: Series of 2 lectures on *Cántico* by St John of the Cross. **Undergraduate:** Lectures: series of 26 lectures on Spanish Literature of the Renaissance: poetry and prose. Setting and marking exams.
- 2010–2012 **University of Barcelona** (Department for Continuing Education). Series of lectures: '*El perro del hortelano* by Lope de Vega' (7), 'Cervantes's Parody' (2), 'Don Juan and *El burlador de Sevilla* by Tirso de Molina', 'Sancho Panza: the Evolution of a Literary Character' (2), '*El Conde Lucanor* by don Juan Manuel'
- 2009 **University of Barcelona** (Department of Italian). Undergraduate: Language courses: on Italian grammar and conversation for intermediate and advanced students.

SERVICE TO THE PROFESSION

Research Reviewing

- 2024– Scientific coordinator in the area of Culture: Philology, Literature and Art [Spanish National Research Agency](#) (AEI)
- 2022–2023 Research *gestora* in the area of Literature, Philology and Language at AEI.
- 2019–2021 Research Evaluator at AEI
- 2013– Evaluation for peer-review articles in academic journals: *Cuadernos de Aleph* (2009–2013), *Anuario de Lope de Vega* (2016–present), *Hipogrifo* (2020–present), *Bulletin of the Comediantes* (2022–present), *Ethnic and Racial Studies* (2023 – present).
- 2009–2011 *Real Academia Española* (editor)

Institutional Responsibilities

- 2017–2021 Graduate Student Advisor (Balliol College)
- 2020–2021 Member of the Development Committee (Balliol College)
- 2017–2021 Member of the Tutorial Board (Balliol College)
- 2019 Modern Languages Coordinator at Balliol College
- 2017–2021 Tutor in Spanish at Balliol College (academic development of students)
- 2015–2021 Member of the Modern Languages Team for Undergraduate Admissions (U of Oxford)
- 2015–2017 Year Abroad Coordination at the Sub-Faculty of Spanish (U of Oxford)

Organization of Scientific Meetings

- 2023 [Africa in Iberia: Memories, Genealogies, and Geographies in Early Modernity](#). International Symposium. Organizer and convenor. Funding: University of Arkansas and Spanish Ministry of Science and Innovation.
- 2023 [The Meanings of Blackness](#). Organizer and convenor. Funding: Spanish Ministry of Science and Innovation.
- 2023 [Racial Constructions in Early Modern Spain \(I and II\)](#) (U Barcelona, online). Organizer and convenor. Funding: Spanish Ministry of Science and Innovation.
- 2022 [Black Iberia. Sources for a New Afroiberian Social and Cultural History](#) (U Oxford). Fundraiser, organizer, and convenor. Funding: John Fell Fund and the U of Barcelona.

- 2020 [*From Presence to Action: Black African's Agency in Early Modern Spain*](#) (U Oxford). Fundraiser, organizer, and convenor. Funding: Funded by the John Fell Fund.
- 2015–2018 Spanish Graduate Research Seminars (U of Oxford)
- 2018 *XVIII Forum for Iberian Studies: 'Fictitious Realities, Real Fictions'* (U Oxford). Co-organizer.
- 2016 XVII Forum for Iberian Studies: 'The Crisis in the Iberian Peninsula' (U Oxford). **Hispanex Grant** from the Spanish Ministry of the Exterior. Fundraiser and co-organiser.
- 2012 IV SEMYR International Conference: 'El texto infinito: reescritura y tradición en la Edad Media y el Renacimiento' (U Autònoma de Barcelona). Co-organizer.
- 2012 Int. conference: 'Zibaldone de Leopardi como hipertexto' (UB). Co-organizer
- 2009 Int. conference: 'Maquiavel a Espanya, Espanya a Maquiavel' (UB). Co-organizer.

RESEARCH NETWORKS AND ASSOCIATIONS

- 2023– International Centre: *Centre for Iberian History* (Saint Louis University, US). Director: Fabien Montcher.
- 2023– International Network: *Global Empires, Artistic Mobility and Connected Histories* de la (University of Bologna, Italy). Director: Maria Vittoria Spissu.
- 2022– National Network: *Científicas e Innovadoras*. [Member](#) of women scientists in Spain.
- 2020– *Seminario de Estudios sobre el Renacimiento*. [Member](#) of the international and interdisciplinary network of scholars working on sixteenth-century Iberia. Director: María José Vega.
- 2017– *Iberian History at Oxford*. Participant to the [network](#) of historians working on early modern Iberian History. Director: Giuseppe Marcocci.
- 2017– *Centre for Early Modern Studies at Oxford*. [Member](#) of the network of scholars working on the early modern period. Director: Dan Haywood.
- 2015– Association of Hispanists of Great Britain and Ireland.
- 2011– Asociación Internacional del Siglo de Oro.
- 2010– Asociación Internacional de Hispanistas.

FUTURE COLLABORATIONS

I envisage creating the Research Centre for the Interdisciplinary Study of Race in Early Modernity at UAB. I will collaborate with the following centers and groups, such as RaceB4Race professional network at [Arizona Center for Medieval and Renaissance Studies](#), and world-wide research groups working on interdisciplinary Blackness: [African Studies Unit](#) at U Cape Town; [Afro-Latin American Research Institute](#) at U Harvard; [Centre for the Study of Africa and the African Diaspora](#) at NYU; [Centre for Black Humanities](#) at U Bristol; [Centro de Estudios Afrodiaspóricos](#) at U Icesi (Colombia); [Institute Fondamental d'Afrique Noire](#) at Cheikh Anta Diop (Senegal). This observatory will collaborate with European centres and researchers who study Iberian religious minorities, such as researchers in the current group led by Mercedes García-Arenal in CSIC, [The European Q'uran](#); and the group *Ethnographies, Cultural Encounters and Religious Missions* ([ECERM](#)) led by Joan-Pau Rubiés at UPF (Barcelona).

EXHIBITIONS BASED ON RESEARCH FINDINGS

- 2022 *Escriptors Africans* (U of Barcelona 13 October–20 November 2022). Director: Carme Junyent. I was member of the scientific committee. I wrote texts for the exhibition and participated in round tables, as well as contributing to the exhibition's catalogue (Comellas,

Pere (ed.), *Catàleg de l'exposició Escriptors Africans, un projecte del Grup d'Estudi de Llengües Amençades* (Barcelona: Edicions Rec, 2022) and an informational article ('Un altre segle d'or: autors, músics i dansaires negres a l'Espanya dels segles XVI i XVII', *Molts Camins per caminar. Una aproximació a les literatures africanes*, ed. by C. Junyent and P. Comellas, Pubicacions UB, 2023, pp. 15-28)

2021 Slavery in the Age of Revolution (Balliol College, University of Oxford, November 2021). I [served](#) as an assessor to the exhibition directed by Sudhir Hazareesingh.

LANGUAGES

Spanish (native); **Catalan** (native); **English** (near native); **Italian** (near native); **French** (advanced); **German** (beginner).