

Erica Segre is Lecturer in Latin American Studies and a Fellow of Trinity College and teaches in the Spanish and Portuguese Department as well as the Centre of Latin American Studies at the University of Cambridge (UK). She specialises in nineteenth-century Latin-American literature and thought, and twentieth-century and contemporary visual culture (photography, art and film). She has lectured and published extensively in these areas in Britain and abroad and has organized international symposia, film seasons and curated exhibitions. Her book *Intersected Identities: Strategies of Visualization in Nineteenth- and Twentieth-Century Mexican Culture* was published in 2007 (New York and Oxford: Berghahn Books). She is the contributing editor of *Ghosts of the Revolution in Mexican Literature and Visual Culture: Revisitations in Modern and Contemporary Creative Media* (Oxford/New York, 2013). Other publications include chapters on: ‘The Complicit Eye: Directorial and Ocular Paradigms in Luis Buñuel’s Mexican Films and Interdisciplinary Visuality (1940s and 1950s)’ in *A Companion to Luis Buñuel* edited by Rob Stone and Julian Daniel Gutiérrez-Albilla (Oxford and New York: Wiley-Blackwell, 2013); ‘El convertible no convertible’: Reconsidering Refuse and Disjecta Aesthetics in Contemporary Cuban Art’ in *Latin American Popular Culture: Politics, Media, Affect* edited by Geoffrey Kantaris and Rory O’Byrne (Woodbridge and New York: Tamesis/Boydell & Brewer, 2013) and ‘El retorno de “Nuestros dioses” (de Saturnino Herrán) en el modernismo fotográfico en México. Sincretismo estético, identidades amortajadas y reflexividad en un libro inédito de Manuel Álvarez Bravo’ in *1910: México entre dos épocas* edited by Paul-Henri Giraud, Eduardo Ramos-Izquierdo and Miguel Rodríguez (Mexico City: EL Colegio de México, 2014).

She is completing a book on interdisciplinarity and visual culture with reference to the poetics of indeterminacy in creative media (writing, photography, visual arts and film) from the nineteenth to twenty-first century Mexico. She is also working on indigeneity, the artisanal turn and contemporary art/photographic practice in Chile and Mexico. She has a long term interest in modern Mexican photography and its private archives. She is convening the international symposium ‘México Noir: Rethinking the Dark in Contemporary Narrative and Photography’, Trinity College, Cambridge, 24th April 2015.