

OCTAVIO R. GONZÁLEZ  
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#### EMPLOYMENT

Assistant Professor, Dept. of English & Creative Writing, Wellesley College, Fall 2014–present

#### EDUCATION

PhD, MA, English, Rutgers University (2014, 2010)  
Certificate, School of Criticism & Theory, Cornell University (2009)  
MA, English, Pennsylvania State University (2007)  
BA, Literature, Swarthmore College (1997)

#### PUBLICATIONS

##### *Monograph*

*Misfit Modernism: Queer Forms of Double Exile in the Twentieth-Century Novel*. September 2020. ISBN 9780271087139. Pennsylvania State University Press, Refiguring Modernism Series, ed. Jonathan Eburne. <https://www.wellesleybooks.com/book/9780271087139>

##### *Journal Articles*

- “The Narrative Mood of Jean Rhys’ *Quartet*,” *Ariel: A Review of International English Literature* 49 no. 1 (January 2018): 107–41, <https://doi.org/10.1353/ari.2018.0004>
- “Isherwood’s Impersonality: Ascetic Self-Divestiture and Queer Relationality in *A Single Man*,” *MFS: Modern Fiction Studies* 59 no. 4 (Winter 2013): 758–83, <https://doi.org/10.1353/mfs.2013.0065>
- “Tracking the Bugchaser: Giving *The Gift* of HIV/AIDS,” *Cultural Critique* 75 (Spring 2010): 82–113, <http://www.jstor.org/stable/40800643>

##### *Essays in Edited Collections*

- “PrEP, the ‘Truvada Whore,’ and the New Gay Sexual Revolution,” essay on the rise of biomedical prevention of HIV (or PrEP) and the cultural politics of gay sex panics. In *RAW: PrEP, Pedagogy, and the Politics of Barebacking*, edited by Ricky Varghese, afterword by Tim Dean, 47–70. University of Regina Press, 2019
- “Toward Stonewall,” essay on U.S. lesbian and gay literature in the U.S. in the 1960s. In *American Literature in Transition: 1960–1970*, edited by David Wyatt, 281–95. Cambridge University Press, 2018. <https://doi.org/10.1017/9781316691663.021>

### Notes & Comments

“Queer,” *The Oxford Research Encyclopedia*, (co-authored with Todd Nordgren),  
<https://doi.org/10.1093/acrefore/9780190201098.013.1130>

“Queer Formalism as ‘Queer Form,’ ” Editor’s Forum, *ASAP/Journal* 2 no. 2 (May 2017): 274–75. <https://doi.org/10.1353/asa.2017.0027>

“Riverrun,” Introduction to Ayendy Bonifacio’s *To The River We Are Migrants* (poetry collection forthcoming in December 2020; solicited)

### Reviews

*From Drag Queens to Leathermen: Language, Gender and Gay Male Subcultures* (Oxford, 2017). By Rusty Barrett. *Queer Studies in Media & Popular Culture* 3 no. 3 (September 2018): 385–90. [https://doi.org/10.1386/qsmpc.3.3.381\\_5](https://doi.org/10.1386/qsmpc.3.3.381_5)

*Sensational Flesh: Race, Power, and Masochism* (NYU, 2014). By Amber Jamilla Musser. *Queer Studies in Media & Popular Culture* 1 no. 3 (September 2016): 355–60. [https://doi.org/10.1386/qsmpc.1.3.355\\_5](https://doi.org/10.1386/qsmpc.1.3.355_5)

*Becoming Reinaldo Arenas: Family, Sexuality, and the Cuban Revolution* (Duke, 2013). By Jorge Olivares. *Sargasso: Journal of Caribbean Literature, Language & Culture* no. 1–2 (2013–14): 213–16 (solicited).

*Unlimited Intimacy: Reflections on the Subculture of Barebacking* (Chicago, 2009). By Tim Dean. *Cultural Critique* 81 no. 1 (Spring 2012): 125–33 (solicited). <http://www.jstor.org/stable/10.5749/culturalcritique.81.2012.0125>

### Poetry Collections

*The Book of Ours* (Letras Latinas Chapbook Series, University of Notre Dame & Momotombo Press, 2009), edition of 500 copies (sold out)

### Selected Poetry & Creative Nonfiction

“Love Potion #9 (Revisited),” *Arlington Literary Journal*, solicited (forthcoming, issue 143)

“In the Photo, Part I,” *Latino Book Review Magazine* 1 no. 1 (2019): 62–64

Four sonnets in Spanish translation, *Retrato Intimo de Poetas Dominicanos*, ed. Yolanda Hernandez and César Sánchez Beras (Taino Editores, 2019)

“Eucharist,” *Lambda Literary Poetry Spotlight* (January 2019),

<https://www.lambdaliterary.org/features/poetry-spotlight/01/22/octavio-r-gonzalez/>

“Magical Thinking,” *Anomaly Literary Journal* 6 (Spring 2018): 21

“Limerence” and other sonnets, *La Guagua Anthology* vol. 2 (Loom Press, 2018)

“TABOO Series: The Poetry of Octavio R. González,” *La Casita Grande Poetry Salon* (2017)

“Rosy Guildenstern,” *Writing on the Moon: Stories and Poetry from the Creative Unconscious*, ed. Bonnie Zindel (Karnack, 2017)

“With the Day’s Brightness On Her Face,” “Tell Me Nothing of Tonight,” and “Nocturnes,” *La Guagua Poetry Anthology*, Vol. 1 (Loom Press, 2017)

“Violin Sex,” *HIV Here and Now: Poem 132* (October 2015), <http://www.hivhereandnow.com/35-years-poems/poem-132-+-october-14-2015/>

“Friday, August 13, 1999,” *Puerto del Sol* 44 no. 1 (Winter 2009): 141

“Blacksister,” “The Ballad of Sexual Dependency,” and “The Sermon of the Firefly,” *OCHO* 15 (January 2008): 26–31

“American Sign Language” and “As Hieroglyph It’s Not So Bad,” *MiPoesías.com* (March 2006)

“Nocturnes,” *The Richmond Review.co.uk* (2004)

“Memory,” *The Morpo Review* 10 no. 2 (September 21, 2003), <http://morpo.com/index.php?c=display&vol=10&iss=2&disp=410>

#### *Interviews*

*USA Today*, by Mary Bowerman, “Pansexual: Where Does It Fall on the LGBTQ Spectrum?” <http://www.usatoday.com/story/news/nation-now/2016/10/14/where-does-pansexuality-fall-lgbtq-spectrum/92052244/> (October 2016)

*The Liberty Project*, by Mark Hay, “Bug Chasers: How Did this Subculture Come About?” <http://www.libertyproject.com/security/bug-chasers-part-two-does-subculture-people-seekin/> (August 2015)

*USA Today*, by Lori Grisham, “What Does the Q in LGBTQ Stand For?” <http://www.usatoday.com/story/news/nation-now/2015/06/01/lgbtq-questioning-queer-meaning/26925563/> (June 2015)

“Octavio González,” *Things We Do Not Talk About: Exploring Latino/a Literature through Essays and Interviews*. By Daniel Olivas (San Diego State University Press, 2014), 188–90

“Interview with Octavio González,” Daniel Olivas, *La Bloga* (April 2010), <http://labloga.blogspot.com/2010/04/interview-with-octavio-gonzalez.html>

#### *Work in Progress: Criticism*

“Queer Formalism as Modernist Form,” essay on modernist literary form as genealogically linked to queer formalism, or the queer desire for form (a sequel of “Queer Formalism as ‘Queer Form’”), *The Routledge Companion to Queer Theory and Modernism*, ed. Melanie Micir (under review)

“Post-Gay,” essay on memoir and life writing by gay Americans since the year 2000. *American Gay Autobiography*, ed. David Bergman, Cambridge University Press (under review)

“Queer Modernism and Misfit Identity,” *The Cambridge History of Queer American Literature*, ed. Benjamin Kahan (forthcoming)

“Not (Yet) Reading,” for an *ASAP/Journal* forum on Queer Reading (in manuscript)

*Work in Progress: Creative*

“*Limerence: The Wingless Hour*,” second poetry collection

“*Q & A: Or, the Home Is. . .*” dramatic dialogue

“*In the Photo*,” ekphrastic memoir

SELECTED FELLOWSHIPS & PRIZES

Oscar Wilde Award, Finalist, Gival Press, 19th annual prize for best LGBT poem, “Love Potion No. 9 (Revisited)” (2020)  
Newhouse Humanities Institute Fellowship, Wellesley College (2020–2021), to complete second poetry collection  
Woodrow Wilson Career Enhancement Postdoctoral Fellowship (2017–18), to finish monograph  
Andrew W. Mellon Foundation Blended Learning Initiative Award, to incorporate digital learning in *The Age of Antiheroes* (first-year writing course) (Fall 2016)  
Research Grants, Wellesley Provost’s Office (2015–2017)  
Educational and Research Development Grant, Office of the Provost (Fall 2014)  
Dean’s Award for Excellence in Scholarship, Rutgers University Graduate School (2013–14)  
Andrew W. Mellon Dissertation Completion Fellowship (2013–14)  
Honorable Mention, Dissertation Teaching Award, Rutgers School of Arts & Sciences (2012)  
Dissertation Fellowship, Rutgers School of Arts and Sciences (2011–12)  
Woodrow Wilson Summer Research Fellowship Prize (2011)  
Presidential Fellowship, Rutgers University, two years of graduate funding (2010–11, 2007–08)  
Andre W. Mellon Summer Research Award, to attend School of Criticism and Theory (2009)  
Catherine Moynihan Prize for Best Essay on a Literary Topic, “Tracking the Bugchaser: Giving *The Gift of HIV/AIDS*,” Rutgers English Graduate Program (Spring 2009)  
Honorable Mention, Ford Foundation Pre-Doctoral Fellowship (Spring 2008)  
Bunton-Waller Fellowship, Penn State English (2005–07)  
Hannah Leedom Fellowship, to support postgraduate research, Swarthmore College (2005–06)  
David Stevenson Award in Shakespeare Studies, Hunter College (Winter 2005)  
Undergraduate Student Paper Prize, Center for Lesbian and Gay Studies at City University of New York (Spring 2004)  
Mellon-Mays Undergraduate Fellowship, Swarthmore College (1997)

TEACHING EXPERIENCE

Wellesley College

English Department and Writing Program

*The Gay 1990s and Beyond* (Fall 2014, Fall 2015, Fall 2016, Spring Term 1, 2021):

An introductory, 200-level English and American Studies course on contemporary queer history, through the lens of cultural production and representation, including graphic novels (*Fun Home: A Family Tragicomic*), music (Madonna, RuPaul), film (the New Queer Cinema), fiction (*Stone Butch Blues*), poetry (*Brother to Brother*), drama (*Angels in America*), and

television (*Will & Grace*). Designed innovative assignments, such as a queer ethnography, and organized a field trip to Brooklyn, NY, to visit the Lesbian Herstory Archives.

*Misfit Modernism* (Spring 2015, Spring 2017, Fall 2018):

A 300-level English a course focusing on the British and U.S. modernist tradition in literary fiction. Centered on the theme of “modernist misfits,” including canonical and experimental writers from both American and British traditions, such as Woolf, James, Hurston, and Joyce. Balanced selection of authors based on considerations of diversity and canonicity. Also focus on relevant historical, cultural, and critical contexts.

*Queer / Sapphic Modernism* (Fall 2015, Spring 2020):

A 300-level seminar on transnational queer Modernisms, including authors as diverse as James Baldwin and Jean Genet. Touching on topics such as affective versus effective history, queer archives, feeling backward, alternatives to Stonewall periodization of LGBT history, the invention of homosexuality, and the social construction of gender. Literature complemented by historiographies such as George Chauncey’s *Gay New York*, Laura Doan’s *Fashioning Sapphism*, and Matt Houlbrook’s *Queer London*, as well as by readings in queer theory, such as Edelman’s *No Future*, Love’s *Feeling Backward*, and Cvetkovitch’s *An Archive of Feelings*.

*Living in the Age of the Antihero* (Fall 2014, Spring 2015, Fall 2016, Fall 2018, Fall 2019):

A first year writing course, focused on the theme of the antihero, which by necessity means exploring what it means to be a hero, as well as a superhero. Included a varied mix of genres and rhetorical modes, including television dramas (*Breaking Bad*), graphic novels (*The Dark Knight Returns*), epic poetry (*Paradise Lost*), and cinema (*Watchmen*). Incorporated a digital-learning component in Fall 2016, funded by an Andrew W. Mellon Foundation Blended-Learning Initiative, for encouraging skills-building in manipulating multiple modes of writing and communication.

*The Harlem Renaissance* (Spring 2016, Spring 2017, Spring 2019, Fall 2019):

An introduction the celebrated movement of African American literature and culture of the early twentieth century, which encompassed all major art forms, including poetry, fiction, and drama, as well as music, the visual arts, cabaret, and political commentary. This movement corresponds with the publication of Alain Locke’s *New Negro* anthology (1925). Literary authors may include Langston Hughes, Jean Toomer, Nella Larsen, Zora Neale Hurston, Wallace Thurman, and Richard Bruce Nugent. The Course also enters contemporary debates about “the color line” in this period of American history, reading some earlier work by W.E.B. Du Bois, Booker T. Washington, and James Weldon Johnson, in the context of early Jim Crow, the Great Migration, the Jazz Age, and transatlantic Modernism.

*Writing AIDS, 1980–present* (Spring 2019, Spring 2020, Fall Term 1, 2020):

AIDS changed how we live our lives, and this course looks at writings tracing the complex, sweeping ramifications of the biggest sexual-health crisis in world history. This course looks at diverse depictions and genres of H.I.V./AIDS writing, including Pulitzer Prize-winning plays like *Angels In America* and bestselling popular-science “contagion narratives” like *And the Band Played On*; and films like *Longtime Companion* and *How to Survive a Plague*. We read

about past controversies and ongoing developments in AIDS history and historiography. These include unyielding stigma and bio-political indifference, met with activism, service, and advocacy; transforming biomedical research to increase access to better treatments, revolutionizing AIDS from death sentence to chronic condition; proliferating “moral panics” about public sex, “barebacking,” and “PrEP” (pre-exposure prevention), invoking problematic constructs like “Patient Zero,” “being on the Down Low,” “party and play” subculture, and the “Truvada whore”; and constructing a global public-health infrastructure (“AIDS Inc.”).

*Critical Interpretation* (Spring 2016):

Gateway to the English major, focused mainly on the fundamental skills of close reading and analysis of literature in all three major genres. Developed innovative opportunities for active learning, including sonnet-writing workshops to teach prosody. More than half of the students became English majors, some graduating with Honors.

Rutgers University  
English Department and Writing Program

*Lecturer: Misfit Modernism* (Summer 2012, 2010):

See description above and [misfitmodernism.wordpress.com](http://misfitmodernism.wordpress.com).

*Teaching Assistant: Twentieth-Century Fiction, Violence and Creativity in the Twentieth Century, and Principles of Literary Study: Poetry* (Fall 2012, Fall 2010, Spring 2009):

Lectured 60–80 students on Virginia Woolf, Zora Neale Hurston, and Kazuo Ishiguro. Led two 25-student sections of the gateway course for majors, and devised innovative opportunities for active learning, including a sonnet-writing workshop and a crossword study-guide for the final exam adopted by fellow teaching assistants.

*Instructor: Introduction to Expository Writing* (Spring 2013, Spring 2010, Fall 2008):

Developed syllabus sequences and devised workshop-style activities to help with revision and facilitate various styles of learning, such as having students read drafts aloud, to encourage active listening, and writing fables, to promote composition as self-expression.

Pennsylvania State University  
English Department and Program in Writing & Rhetoric

*Instructor and Lecturer: English 15 and 15A* (Fall 2005–Spring 2007):

Taught five 23-student sections of advanced introductory composition, one section with a diversity emphasis (15A). Selected as English 15 Lecturer for the Summer 2006 Learning Edge Academic Program (LEAP), a co-curricular learning sequence for incoming first-year students.

## CONFERENCES & PRESENTATIONS

### *Invited Presentations*

Invited Panelist, Panel on *Queer Reading*, Modern Language Association, Seattle (Jan. 2020)

Poet-Speaker and Workshop Facilitator, *La Guagua* Poetry Festival, Lowell, MA (Apr. 2018, Apr. 2017)

Invited Panelist, “The Truvada Whore and the New Gay Sexual Revolution,” MLA, New York (Jan. 2018)  
 “The Truvada Whore and HIV Pre-Exposure Prophylaxis,” Sex/Ed Conference, Ashoka University, New Delhi, India (Nov. 2017)  
 Chair and Respondent, “Resisting Erasure: AIDS and Modalities of Dissent,” ASA, Chicago (Nov. 2017)  
 “Masochism and Narrative Mood in Jean Rhys’ *Quartet*,” Modernism Seminar, Harvard Mahindra Center for the Humanities, Cambridge (Nov. 2016)  
 “ ‘After Great Pain, A Formal Feeling Comes,’ ” Pennsylvania State University, “The Not-Known of Experimental Form,” Poetics Symposium, State College (Sept. 2016)  
 “Truvada and the New Gay Sexual Revolution,” New England Americanist Colloquium, Harvard University, Cambridge (Jun. 2015)  
 “Truvada and the New Gay Sexual Revolution,” Berkeley School of Law, Berkeley (Apr. 2015)

#### *Conference Presentations*

Chair and Presenter, “The Trouble with Nomenclature,” Stonewall at 50 Roundtable, MLA, Seattle (Jan. 2020)  
 Chair and Presenter, “The Pleasure of Refusing: Nella Larsen’s *Quicksand*,” Panel on Comparative Formalisms and Race, ACLA, Washington, D.C. (Mar. 2019)  
 Chair and Presenter, Trans\* Actions Roundtable, MLA, Chicago (Jan. 2019)  
 Leader, The Harlem Renaissance Lost & Found Seminar, MSA, Columbus (Nov. 2018)  
 Chair, “Modernist Talk” Panel, MSA, Columbus, OH (Nov. 2018)  
 “The Narrative Mood of Jean Rhys’ *Quartet*,” MSA, Amsterdam (Aug. 2017)  
 “James Weldon Johnson and the ‘Inferiority Complex’ of Race,” MSA, Pasadena (Nov. 2016)  
 “Truvada and the New Gay Sexual Revolution,” ACLA, Cambridge (Mar. 2016)  
 “The Biopolitics of Clinical Trials, ACT UP–Boston Archives (1988–2007),” MLA, Austin (Jan. 2016)  
 “Jean Rhys’ *Quartet* and the Idea of Modernist Masochism,” MSA, Boston (Nov. 2015)  
 “The Libidinal Economy of Data: Spike Jonze’s *Her*,” MLA, Vancouver (Jan. 2015)  
 “The Circulation of Negative Affects in the Harlem Renaissance,” MSA, Pittsburg (Nov. 2014)  
 “Citation Patterns: Charting Kazuo Ishiguro’s *Never Let Me Go*,” Digital Humanities Showcase, Rutgers University, New Brunswick (Jan. 2014)  
 “Reginald Shepherd’s Misfit-Minority Politics,” Black Queer Sexualities Conference, Princeton University, Princeton (Oct. 2012)  
 “Isherwood’s Impersonality,” MSA, Buffalo (Oct. 2011)  
 “Christopher Isherwood’s Queer Cosmopolitanism,” MSA, Montreal (Nov. 2009)  
 “Rethinking Queer of Color Critique,” *Queertopia*, U. Chicago and Northwestern (May 2009)  
 “Rethinking Sexual Kinship,” Graduate Student Seminar, Rethinking Sex Conference in Queer Studies, University of Pennsylvania, Philadelphia (Mar. 2009)  
 Panel Organizer & Presenter, “This Diaspora Which Is Not One,” MSA, Nashville (Nov. 2008)  
 “Tracking the Bugchaser,” Mid-Atlantic Popular and American Culture Association, Baltimore (Oct. 2006)

## ACADEMIC SERVICE

### *National Service*

Elected Officer, Executive Committee, MLA, Sexuality Studies Forum (3-year term, Jan. 2018)  
External Reviewer, Tenure case of Dr. Mahpiua Deas, Asst. Prof. of African American Studies, Lincoln University, PA (Jan. 2017)  
Seminar Leader, “Cultures of the Mind” Seminar, MSA (Nov. 2016)  
Jury Member, *Crompton–Noll Essay Prize* Committee, GLQ Caucus of the Modern Language Association, for best essay in LGBTQ studies (Fall 2015)  
Peer Reviewer, *Sexualities*, *ASAP/Journal*, *Sex Education*, et al. (2012–present)

### *College Service*

Officer, Tenure-Track Advisory Committee, Group A (2016–2020, elected)  
Faculty Representative, College Archivist Search Committee (Spring 2017)  
Faculty Member, Office for Sponsored Research (2016–2017)  
Research Presentation, “The ‘Truvada Whore’ and the New Gay Sexual Revolution,” *Sexuality Health Educators* (April 2016)  
Faculty Poetry Recital, “Octavio González: Works in Progress,” Zeta Alpha Literary Society (October 2015)  
Mellon-Mays Undergraduate Fellowship Faculty Mentor, Gabriela Asnaran, Ni’Shele Jackson (2014–2015, 2016–17)  
Research Presentation, “Introduction to HIV PrEP (Pre-Exposure Prophylaxis),” *Sexuality Health Educators* (April 2015)  
Faculty Mentor, MÉZCLA, Latinx Student Organization (2014–15)  
Faculty Poetry Recital, Long Island Alumnae Club (Spring 2014)

### *Departmental Service*

Director, English Tutors Program (Fall 2018–present)  
Thesis Director: Claire Verbeck ’16, Genevieve Rogers ’16, Kanika Vaish ’17, Tiffani Ren ’18, Havannah Tran ’18, Cheryn Shin ’20  
Independent Study: Lily Luo ’16, Pris Nasrat ’20, Megan Ruppel ’20  
Thesis Reader: Maymay Liu ’15, Elizabeth Grice ’15, Anna Everett ’16, Victoria Uren ’17, Maggie Roberts ’20  
Chair; Member, Majors Committee (2016–17, 2014–15)  
Faculty Sponsor, Wellesley National Poetry Writing Month Blog and Events (April 2016, 2015)  
Curriculum Committee (2015–16)  
Tanner and Ruhlman Conference Committee (2016–17)  
Graduate School Advising Committee (2014–15, 2016–17)

## PROFESSIONAL AFFILIATIONS

American Comparative Literature Association  
American Literature Association  
American Studies Association  
Association for the Study of the Arts of the Present  
GLQ Caucus and Sexuality Studies Forum Executive Committee, MLA  
Mellon Mays Faculty Network

Modern Language Association (MLA)  
Modernist Studies Association

## LANGUAGES

Spanish  
French (reading)

## REFERENCES

David Kurnick, Associate Professor, Rutgers University, david.kurnick@rutgers.edu  
Heather Love, Associate Professor, University of Pennsylvania, loveh@english.penn.edu  
Nimanthi Rajasingham, Associate Professor, Colgate University, nrajasingham@colgate.edu  
Lisa Rodensky, Professor and Chair, English, Wellesley College, lisa.rodensky@wellesley.edu  
Rebecca Walkowitz, Professor, Rutgers University, rebecca.walkowitz@rutgers.edu