

LANGUAGE, IMAGE, POWER: LUSO-HISPANIC CULTURAL STUDIES THEORY AND PRACTICE CONFERENCE

Texas Tech University
Lubbock, TX

October 10-12, 2019
Overton Hotel

DAY ONE Thursday, October 10, 2019

12:00 – 5:30 pm
REGISTRATION in Overton Hotel 2nd Floor Prefunction

12:30pm – 3:00pm Thursday, October 10, 2019

WORKSHOP

Cultural Studies and 'Visible Thinking' Pedagogy

Overton Hotel Horizon B

Organized by: Yerko Sepúlveda, Texas Tech University

This workshop is meant for a broad audience (K-12 school teachers, university and college instructors, professors and language program directors). All participants will discuss concepts such as 21st-century teaching frameworks, participatory creativity, maker-centered learning, intercultural competence, and critical pedagogy. In this workshop participants will actively work together to use a variety of thinking routines that are associated with the Visible Thinking framework and Maker-Centered Learning to look critically at content (e.g. art, writing, cultural artifact, etc.), explore its complexities, and find opportunities to enact change while bringing students' perspectives and representation to the center of the learning process. **Mr. Sepúlveda** is a doctoral student at Texas Tech University and a former advisor of Teaching and Learning at the Technological University of Chile, La Serena. He regularly collaborates with the professional development team behind the online course Teaching and Learning in the Maker-Centered Classroom of the Harvard Graduate School of Education.

3:00 – 3:30

COFFEE BREAK - 2nd Floor Prefunction

3:30pm to 5:00pm Thursday, October 10, 2019

Luso-Hispanic Cultural and Media Studies: Theorizing Differences, Distinctions and Overlapping Identities

Overton Hotel Horizon C

Chaired by: Antonio Ladeira, Texas Tech University

3:30 [Luso-Hispanic Culture and Commerce: A Media Perspective](#)

Kent Wilkinson (Texas Tech University)

4:00 [O jornalismo de Roberto Arlt e a história da imagem recíproca Brasil-Argentina](#)

Gustavo Costa (Texas Tech University)

4:30 ['Are we or not?' Perceptions of Mexican and Mexican American Undergraduates About Traits of Mexican Identity in the Film Roma](#)

Gabriel Domínguez Partida (Texas Tech University)

3:30pm to 5:00pm Thursday, October 10, 2019

ROUNDTABLE

[Teaching Gender Through Cultural Studies](#)

Overton Hotel Horizon B

Organized and Chaired by: Sara Guengerich and Alicia Miklos, Texas Tech University

The point of departure for this collaborative, interdisciplinary roundtable is that the intersection of culture and gender, central to feminist theories, needs to be revisited in Latin American and U.S. Latinx literary and cultural studies courses to include new scholarship and research tools on women, gender, and sexuality studies. The format for this roundtable panel will include five short 5-7-minute presentations in order to allow time for meaningful discussion among collaborators and the audience.

Themes to be introduced:

Teaching Women's Agency Through Material Culture

Sara Guengerich (Texas Tech University)

Teaching Documentary Film Studies and Gender Violence

Alicia Miklos (Texas Tech University)

Moving Classrooms: Activating Students through Performance Studies

Britta Anderson (Texas Tech University)

Truth-Telling: Teaching Transnational Testimony and Feminist Literature
Kenna Neitch, Texas Tech University

Decolonial Feminist Methodologies in Literary and Cultural Studies
Kanika Batra, Texas Tech University

3:30pm to 5:00pm Thursday, October 10, 2019

Reconsidering Cultural Production for a Contemporary Era Through the Work of Manuel Rivas

Overton Hotel Horizon A

Organized and Chaired by: Rachel ten Haaf, University of Arkansas

3:30 [Expanding Reality in *La mano del emigrante*:
The Transmission of the Galician Emigrant Experience through Organ Transplant](#)
Bradley Mills, University of Arkansas

4:00 [Los pecios de la memoria](#)
Raúl Garriga Barbosa, University of Arkansas

4:30 [After the Bookstore: Manuel Rivas and Stephen Mallarmé](#)
Rachel ten Haaf, University of Arkansas

5:30pm to 7:00pm Thursday, October 10, 2019

Frazier Alumni Pavilion

(across the street from the Overton Hotel, next to the football stadium, see map on last page of program)

Welcoming Remarks and Introduction

Susan Larson and Britta Anderson, Texas Tech University

PLENARY I

[Latin American Cultural Studies: Accomplishments, Shortcomings, and New Agendas. An Updated Report](#)

Mabel Moraña (Washington University of St. Louis)

7:00pm to 10:30pm Thursday, October 10, 2019

Opening Reception

Frazier Alumni Pavilion

(shuttle service back to the Overton Hotel available between 9:00 and 10:30pm)

DAY TWO

Friday, October 11

7:30am – 8:50am Breakfast – Overton Hotel Sunset AB

8:00am – 4:00pm REGISTRATION - 1st Floor Prefunction

9:00am to 11:00am Friday, October 11, 2019

Transnational Environmental Humanities and the Cultures of (Eco)nomics Crisis

Overton Hotel Horizon C

Organized and Chaired by: Catalina Iannone (St. Edward's University) and
Michael Martínez, Jr. (Minnesota State University, Moorhead)

- 9:00 [Questioning Advocacy: Ecocriticism in Action at the Natural Resources Defense Council](#)
Jessica Carey-Webb (The University of New Mexico and the National Resources Defense Council)
- 9:30 [Eucalyptus, Depopulation, and the Death of a Forest: The Pedrógão Grande Fires of 2017](#)
Catalina Iannone (St. Edward's University)
- 10:00 [Writing the Anthropocene: Suso de Toro as Writer-Activist in *Nunca mais Galiza á intemperie*](#)
Michael Martínez, Jr. (Minnesota State University, Moorhead)
- 10:30 [Climate Fiction, Zombies, and the \(Post\) Human in Spanish-Caribbean Literature and Culture](#)
Mary Ann Gosser Esquilín (Florida Atlantic University)

9:30am to 11:00am Friday, October 11, 2019

(Trans)national Cinematic Counter-Narratives

Overton Hotel Horizon B

Chaired by: David Foshee, Texas Tech University

- 9:30 [The Militant Cinema of Helena Lumbreras \(1935-1995\) Through a Present-Day Lens](#)
Isabel Estrada (CUNY)
- 10:00 [Fake Newsreels: Digital Filters, Unruly Affects and False Nostalgia in the Intermedial Environment of *La reina de España* \(2016\)](#)
Diana Norton (University of Texas, Austin)
- 10:30 [Trauma and Prefiguration in Carlos Saura's *La prima Angélica*](#)
Robert Myak (Princeton University)

9:30am to 11:00am Friday, October 11, 2019

The Politics of Popular Culture: Music, Graphic Novels and Comics

Overton Hotel Horizon A

Chaired by: Zach Brandner, Texas Tech University

9:30 [La otredad y la música popular: Herramientas del sujeto subalterno](#)

Gerardo Ruz (University of Alabama)

10:00 [The Aztec Conquest of Europe, Idolatry and Ritual in the Graphic Novel *El espejo humeante*](#)

James Haney (Texas Tech University)

10:30 [Resisting Immigrant \(Mis\)representation in Quan Zhou Wu's Autobiographical *Gaspacho agridulce*](#)

Miguel Rojo Polo (University of California, Davis)

11:00 –11:30

COFFEE BREAK - 2nd Floor Prefunction

11:30am to 1:00pm Friday, October 11, 2019

Overton Hotel Sunset AB

PLENARY II

[Cultural Studies Counter-Practices of Emancipatory Research and Education](#)

Steven Torres (University of Nebraska, Omaha)

1:00 –2:30

LUNCH (on our own – see conference website for suggestions on local eateries within walking distance)

2:30pm to 4:00pm Friday, October 11, 2019

Cultural Studies Approaches to Work and Home

Overton Hotel Horizon C

Chaired by: Gema Vela, Texas Tech University

2:30 [This Life: The Edges of Livable Existence in Pilar Adón's *Las efimeras*](#)

Tatjana Gajic (University of Illinois, Chicago)

- 3:00 [Domestic Space and Film Form in *Esa pareja feliz* \(Bardem and Berlanga, 1951\)](#)
David Foshee (Texas Tech University)
- 3:30 [*Can Tunis \(2007\): relato de una carrera a contrarreloj hacia una crisis insistentemente negada*](#)
Julia de León Hernández (College of William and Mary)
-

2:30pm to 4:00pm Friday, October 11, 2019

Constructing “Spanishness” Through Landscape, Text and Performance

Overton Hotel Horizon A

Chaired by: Michael Martínez, Jr. (Minnesota State University, Moorhead)

- 2:30 [A Monumental Performer: Consuelo Tamayo Hernández, “la Tortajada” \(1867-1957\)](#)
Margot Versteeg (University of Kansas)
- 3:00 [Text\(ile\) Agencies: Questioning Feminine Spaces in Emilia Pardo Bazán’s Short Stories](#)
Maya Edwards (Texas Tech University)
- 3:30 [Rural Realities: The Ideological Representation of Landscape in Nineteenth-Century Literature](#)
Carmen Pereira-Muro (Texas Tech University)

2:30pm to 4:00pm Friday, October 11, 2019

Visualizing Crisis in Contemporary Spanish Culture: Photography, Journalism and Crime Fiction

Overton Hotel Horizon B

Chaired by: Andrew Cospér, Texas Tech University

- 2:30 [Photography, Urban Spaces, and Gender Construction:
The Creation of Self-Conscious Knowledge in Spanish Cultural Studies](#)
Olga Sendra Ferrer (Wesleyan University)
- 3:00 [Fictional Spaces, Women Detectives: How Mapping Technology and Crime Fiction Help Visualize
Contemporary Spanish Culture](#)
Nick Phillips (Grinnell College)
- 3:30 [The Production of Crisis Images in Post-2008 Spain](#)
Juan Egea (University of Wisconsin, Madison)
-

4:00pm –4:30pm

COFFEE BREAK - 1st Floor Prefunction

4:30pm to 6:00pm Friday, October 11, 2019

Culture as a Call for Activism

Overton Hotel Horizon C

Chaired by: Germán Labrador Méndez, Princeton University

4:30 [Explorando sinergías entre instituciones, academia y vidas anónimas: Un caso desde Valencia](#)
Berta del Río Alcalá (Princeton University)

5:00 [Learning from Lubbock: Situated Knowledge, Landscape and the Politics of 'Professing Hispanic Studies'](#)
Susan Larson (Texas Tech University)

5:30 [Justice and the City: A Dérive Through the Eastern Limits of Madrid](#)
Steven Marsh (University of Illinois, Chicago)

4:30pm to 6:00pm Friday, October 11, 2019

Language and Power: Translating the Symbolic into the Real

Overton Hotel Horizon B

Chaired by: Araceli Masterson-Algar, University of Kansas

4:30 [Translating Academic / Scientific Language Through the Humanities: Venues for Active Resistance at the Community Level](#)
Raquel Rubio-Goldsmith (University of Arizona)

5:00 [Heritage Language Speakers as Translators in Their Communities: Preparing Translators to Promote and Achieve Language Justice](#)
Rossy Lima (Texas Tech University)

5:30 [Positioning Students' Global and Local Concerns in a Spanish Social Justice Class Through Digital Storytelling](#)
Idoia Elola and Maya Edwards (Texas Tech University)

6:15pm to 7:30pm Friday, October 11, 2019

Overton Hotel Sunset AB

PLENARY III

[Cultural Studies in Mexico: Toward a Disobedient Genealogy](#)

Mario Rufer (Universidad Autónoma de México, Xochimilco)

7:30pm to 10:00pm Friday, October 11, 2019

Conference Dinner

Overton Hotel, Sunset AB

DAY THREE

Saturday, October 12

7:30am – 8:50am Breakfast – Overton Hotel Sunset A

8:00am – 11:00am REGISTRATION -- 1st Floor Prefunction

9:30am to 11:00am Saturday, October 12, 2019

¿Non Plus Ultra? Exploring the Boundaries of Luso-Hispanic Cultural Studies

Overton Hotel Horizon B

Organized and Chaired by: William Nichols, Georgia State University

9:30 [Encrucijadas: la hegemonía del inglés en las discusiones sobre la historia, evolución y futuro de los Estudios Culturales Luso-Hispánicos y el impacto de la música popular en las sociedades contemporáneas](#)

Silvia Bermúdez (University of California, Santa Barbara)

10:00 [Desperately Seeking the Broader Discussion: Iberian Cinema, Fashion Studies, and Celebrity Studies](#)

Jorge Pérez (University of Texas, Austin)

10:30 [Plus Ultra: Telling the Story of Luso-Hispanic Cultural Studies in Defense of the Humanities](#)

William Nichols (Georgia State University)

9:30am to 11:00am Saturday, October 12, 2019

Theorizing Latin American Visual Cultures and the fin de siglo: Technology, Aesthetics and Progress

Overton Hotel Horizon C

Chaired by: Andrew Reynolds, West Texas A & M University

9:30 [Haute Couture Cannibalism: The Fashionably Dressed Body of Brazilian Modernism](#)

Alba F. Aragón (Bridgewater State University)

10:00 [Reading Prestige and Art in *Revista Moderna de México*](#)

Andrew Reynolds (West Texas A & M University)

10:30 [Middlebrow modernismo: The Visual Poetics of José Santos Chocano](#)

Elisabeth L. Austin (Virginia Tech)

9:00am to 11:00am Saturday, October 12, 2019

Echoes of the Past: Phantoms, Politics, Ideology and History

Overton Hotel Horizon A

Organized and Chaired by: Lee Kirven (Washington College)

9:00 [Democracy in Brazil:](#)

[The Return of Phantoms and the New \[Democ\]tarian Discourse of Jair Messias Bolsonaro](#)

Fabricio Silva (Lebanon Valley College)

9:30 [Family Secrets and Traumatic History in Carlos Fuentes' *Todas las familias felices*](#)

Lee Kirven (Georgetown College)

10:00 [Blanquitud y sus descontentos:](#)

[De la introyección de la memoria a la resistencia del recuerdo en 'El sueño'](#)

J.M. Persanch (West Oregon University)

10:30 [La mansión de Araucaima: Gothic Revelations in Colombian Socio-Political History](#)

Anderson Stewart (Independent Scholar)

11:15am to 12:30pm Saturday, October 12, 2019

Overton Hotel, Sunset A

PLENARY IV

New Directions in Iberian Cultural Studies? Radical Cartographies and Utopic Hispanisms After 2008

Germán Labrador Méndez (Princeton University)

12:30pm –2:00pm

LUNCH (on our own – see conference website for suggestions on locally-owned eateries within walking distance)

2:00pm to 4:00pm Saturday, October 12, 2019

Urban Cultural Studies: Theory, Praxis and Pedagogies

Overton Hotel Horizon B

Organized and Chaired by: Araceli Masterson-Algar, University of Kansas

2:00 [Imagining and Bridge Building in El Valle: The Work of Las Imaginistas](#)

Lucy Guevara-Vélez (University of Texas, Austin)

2:30 [Affirmative Masculinities for Peace:](#)

[The City as Scenario for the Transformation of Warrior Identities in Colombia](#)

Manuel Roberto Escobar-Cajamarca (Universidad Central, Bogotá)

- 3:00 [Thinking Mobility and Migration:
Pedagogies of Engagement with the Urban Through Transdisciplinary Cultural Production](#)
Araceli Masterson-Algar (University of Kansas)
- 3:30 [Imagining Activism in Courses with Digital Humanities Projects:
Urban Cultural Studies Within the Institution](#)
Stephen Vilaseca (Northern Illinois University)

2:00pm to 4:00pm Saturday, October 12, 2019

Seamstresses, Film Stars, Artists and Secretaries: Women Make Modernity in Brazil and Spain

Overton Hotel Horizon C

Organized and Chaired by: Jordana Mendelson (New York University)

- 2:00 [Representation and Reality of Madrid's *modistillas*](#)
Maite Barragán (Albright College)
- 2:30 [Gossip in the Archives: Carmen Santos in Brazilian Women's Magazines \(1920s-1930s\)](#)
Alejandra Rosenberg Navarro (New York University)
- 3:00 [The Chick Stopped: Gender Politics in Lygia Clark's Early Abstraction](#)
Adele Nelson (University of Texas, Austin)
- 3:30 [Scrapbooking Modernity:
Adelita Lobo and the Administration of Modernity in Barcelona in the 1930s](#)
Jordana Mendelson (New York University)

4:00pm –4:30pm
COFFEE BREAK - 1st Floor Prefunction

5:00pm to 6:30pm Saturday, October 12, 2019

Overton Hotel Sunset A

ROUND TABLE

Luso-Hispanic Cultural Studies: The State of the Art

The Spaces and Places of Hispanic Studies

Malcolm Compitello (University of Arizona)

Global Hispanism: Transforming Research and Pedagogical Practice

Melissa Fitch (University of Arizona)

The Space of Theory in Hispanic Cultural Studies

Cristina Moreiras-Menor (University of Michigan)

Concluding Remarks

Susan Larson, Texas Tech University

7:00pm to 9:30pm Saturday, October 12, 2019

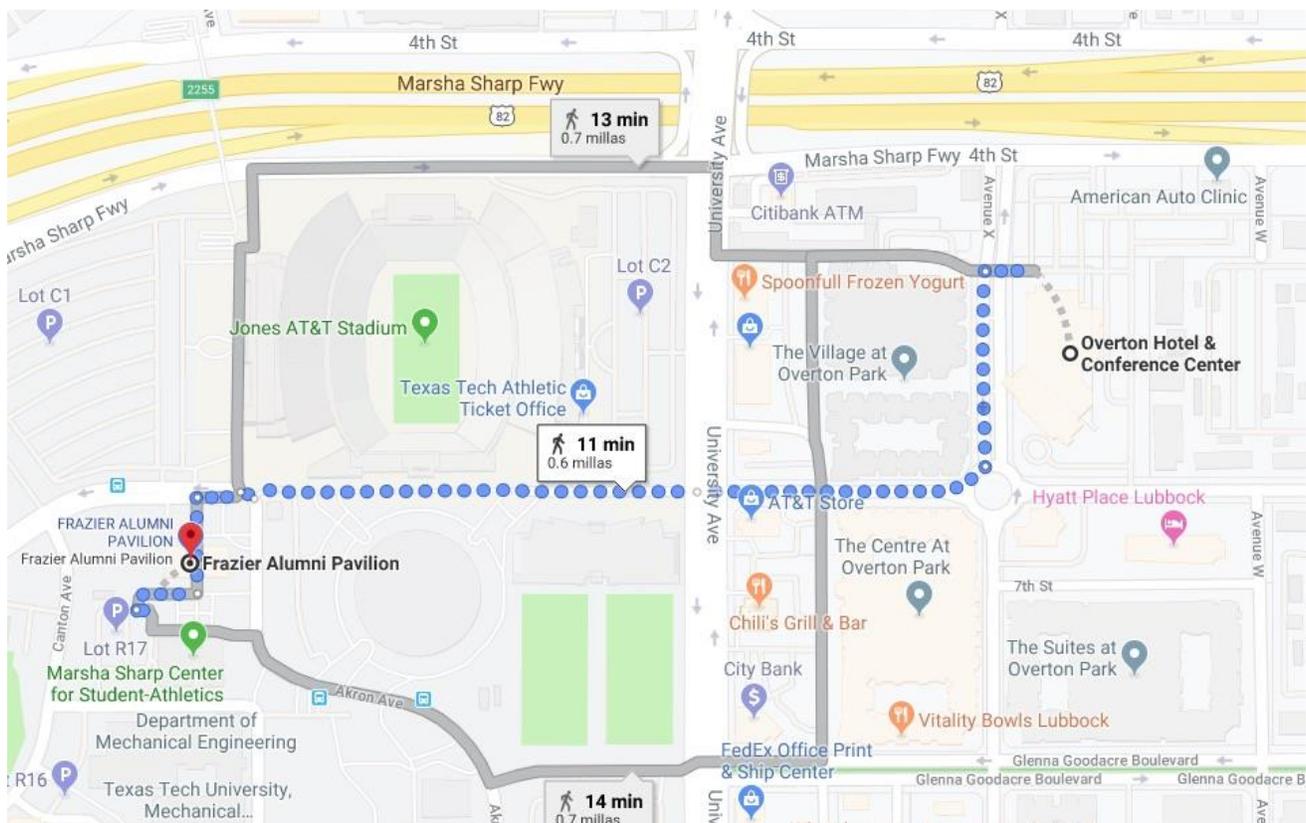
Conference Dinner

Overton Hotel Sunset AB

A NOTE ON THURSDAY'S 5:30 PM OPENING KEYNOTE AND RECEPTION

The October 10th Opening Plenary Lecture of Professor Mabel Moraña and Welcoming Reception begin at 5:30pm on the Texas Tech campus at the Frazier Alumni Pavilion. There will be guides in the Overton Hotel lobby to walk conference participants to this campus location starting at 5:00pm as well as a number of cars to transport anyone who prefers to be driven. There will be a shuttle service available from 9:00pm to 10:30pm to bring conference participants back to the Overton Hotel after the event.

Map for Walking from the Overton Hotel to the Frazier Alumni Pavilion



ABSTRACTS

Luso-Hispanic Culture and Commerce: A Media Perspective

Kenton T. Wilkinson (Texas Tech University)

This paper examines the relationship between Spanish- and Portuguese-speaking communities in the United States through a commercial media lens. Media representations and audience reception have comprised a cornerstone of cultural studies since its inception, yet few scholarly inquiries have examined the relationships among culturally- and linguistically-proximate industries and the audiences they seek. This constitutes a significant oversight given steady, decades-long growth of the U.S. Latinx population and its cultural, economic and other influences on the world's wealthiest national media market. Portuguese speakers are often lumped into the Latinx category despite significant differences and notable intragroup distinctions, especially among people of Iberian and Brazilian origin. Such conflation merits greater scrutiny.

I begin with profiles of Latinx and Portuguese-speaking populations in the U.S., and an overview of how social and commercial research has characterized their bonds. Next, I discuss cultural studies' substantial influence over media studies, especially scholars' conceptualizations of, and approaches to, understanding ethnic-oriented media and non-mainstream audiences. This provides the foundation for my articulating a more nuanced approach to theorizing media-relevant relations among culturally- and linguistically-proximate audiences in relation to the profit-driven industries that seek their attention and spending. Ultimately, the paper illustrates that language, imagery and power are key concepts in such theorizing as it aims to clarify our understanding of how cultural studies are entwined with contemporary ethnic-oriented media in the U.S.

O jornalismo de Roberto Arlt e a história da imagem recíproca Brasil-Argentina

Gustavo Costa (Texas Tech University)

Brazil and Argentina are two countries that, since the nineteenth century, seek the protagonism of South America, either economically or politically. Some means of affinity between these countries are the culture, literature, art, diplomacy and the press. In the 1930s, at the invitation of the newspaper "Crítica," some Brazilian journalists went to the Rio de la Plata region to understand more about Brazil's relationship with neighboring Argentina. In the same period, Argentine chronicler Roberto Arlt went to Brazil, specifically to Rio de Janeiro, as a journalist for the news-paper "El Mundo," in order to report stories on the Rio de Janeiro archetypes. In this study we will work with the relationship of race, immigration and literary nationalism in a period of urban development of these southern countries.

'Are we or not?' Perceptions of Mexican and Mexican American Undergraduates About Traits of Mexican Identity in the Film *Roma*

Gabriel Domínguez Partida (Texas Tech University)

Historically, the Mexican identity relates to government policies that use cultural manifestations, including cinema, as a way to portrait a series of common national traits. When viewers identify features similar to theirs in the films, they create a stronger bond with these stories, which can influence their identity. This event occurs commonly in

adolescents who are more vulnerable to shape their identity according to media representations. Due to the international success of the film *Roma* (2018), by Alfonso Cuarón, it becomes crucial to know the perception that Mexican and Mexican American students have regarding the national identity traits that they recognize in the film. Their discussion allows identifying two Mexican characteristics in *Roma*: family and classism. However, even though participants realize that these traits are part of the Mexican society, they do not represent them. It provokes a disassociation between their identity and what they perceive as the Mexican identity portrayed in the film. The study's results suggest a series of contradictions among undergraduate impressions about other Mexicans and them.

Teaching Gender Through Cultural Studies

Sara Guengerich, Alicia Miklos, Britta Anderson, Kenna Neitch, Kanika Batra (Texas Tech University)

This panel seeks to discuss the conceptual conjuncture of culture and gender in the pedagogical approaches of cultural studies. The intersection of culture and gender, central to feminist theories, needs to be revisited in Latin American and U.S. Latinx literary and cultural studies courses to include new scholarship and research tools on women, gender, and sexuality studies. The aim is to renovate curricula based on reformulations of culture from area specific fields and the inclusion of non-canonical sources (i.e. murals, interviews, archival material, etc.). The panel participants will address a variety of topics such as the significance of women's cultural agency under colonial rule through a revisionist historical lens; late twentieth-century Central American women's testimonies to teach interdisciplinary literature classes; teaching documentary film analysis for analyzing gender violence in Mexican and Central American documentaries; embodied methodologies for engaging with contemporary Mexican and Latinx performance; and decolonial feminist methodologies in literary and cultural studies. A discussion on the culture-gender conjuncture aims to gain a critical grasp of its applicability in the classroom. This collaborative round table panel will include short 5-7 minutes presentations, with the majority of the time being dedicated to discussion among collaborators and the audience.

Expanding Reality in *La mano del emigrante*: The Transmission of the Galician Emigrant Experience through Organ Transplant

Bradley Mills (University of Arkansas)

This paper will discuss the ways in which Manuel Rivas' novel *La mano del emigrante* attempts to communicate the ineffable through an accident involving its two main characters, the narrator and his best friend Castro. I am interested in working with this text because of its cultural implications in that Rivas draws on the Galician concept of *morriña* which I argue is embodied in the life experiences of his characters, Galician immigrants working in London as hospital orderlies. Having also been influenced by John Bowlby, Rivas, like Bowlby believes that the human experience is located between the poles of attachment and loss. The objective of this paper is to show how the character Castro's life in *La mano del emigrante* is emblematic of John Bowlby's theory of attachment and loss and how the sentience defined by those life experiences is transmitted to (or revived by) his best friend, the narrator, after he receives Castro's hand as an organ transplant. Furthermore, I argue that the organ transplant, perhaps symbolically, much like the suturing of different genres, acts to expand reality in order to include the emotional experience of Gallegan sailors as well as those Galicians subjected to and silenced by the violence of the Spanish Civil War.

Los pecios de la memoria

Raúl Garriga Barbosa (University of Arkansas)

El siguiente trabajo gravitará alrededor de la novela de Manuel Rivas *La mano del inmigrante* (2001). El propósito primordial de mi escrito reside en la indagación de como la narración novelística a través de la inversión hecha sobre la idea de la *morriña*, junto con la dualidad memoria/olvido logra exponer diferentes variantes de la pérdida. Esto ocurre principalmente en la vida de un inmigrante (proveniente de Galicia, pero radicado en Londres) y su madre que nunca abandonó el suelo patrio. Los múltiples rostros de este fenómeno que la narración condensa y explora, nos exponen no sólo a la lógica de la pérdida y sus ramificaciones sino una manera particular de entender y volver a pensar (por medio de la literatura, lo orbicular del tiempo y los recuerdos) las vidas de aquellos desterrados (de patria y de memoria) que naufragan en los límites ciegos de los discursos oficiales.

After the Bookstore: Manuel Rivas and Stephen Mallarmé

Rachel ten Haaf (University of Arkansas)

One of the writer Manuel Rivas's most predominant metaphors is that of the náufrago; it functions as an image of the realities of life and cultural production in contemporary times. This paper explores its use in the novel *O último día da Terranova/El último día de Terranova* from 2015.

For this paper, I draw parallels between Mallarmé's "Un Coup de Des Jamais N'abolira le Hasard/A Throw of the Dice Will Never Abolish Chance" and the novel, noting how Rivas portrays the drowning of the bookstore as Mallarmé the drowning of poetry. In the light of Jacques Rancière's reading of Mallarmé, I argue that what this parallel highlights is Rivas's exploration of new ways of thinking about literary culture that emerge in the wake of the shipwrecking of bookstore culture. I also suggest that Rivas's answer to this question helps us conceptualize the continuing relevance of writers and cultural production in our current world.

Latin American Cultural Studies: Accomplishments, Shortcomings, and New Agendas. An Updated Report

Mabel Moraña (Washington University of St. Louis)

Glamorized by many and deprecated by others, cultural studies disseminated its message of disciplinary disobedience across fields of study, cultures, languages, and cultural institutions, affecting academia, journalism, political discourse, and intellectual life, as well the domains of film, music, performance, and visual arts. How should we evaluate not only the contributions and even the negative effects of this trend vis a vis the challenges of neoliberalism and globalization? How do cultural studies connect to the Latin American archive (literary canon, cultural tradition, and national histories)? What are the new agendas that are guiding today the study and the production of culture? What is the place cultural studies in a world forever transformed by the effects of technology and by massive territorial displacements? The lecture will approach some of these topics in an attempt to analyze the state of the arts in connection to the studies of culture, and to present some problems for debate.

Questioning Advocacy: Ecocriticism in Action at the Natural Resources Defense Council

Jessica Carey-Webb (The University of New Mexico and the National Resources Defense Council)

As climate change and conservative regimes change the international environmental landscape, the stakes for action have never been higher. In ecocritical analysis, tangible environmental change, while often the overarching goal, is rarely achieved. This paper will explore the role of international advocacy networks through the Natural Resources Defense Council (NRDC), an environmental action group that works on concrete policy changes. Through partnership with local organizations and activists the NRDC helps put pressure on governments to work towards better environmental policies, as well as bring attention to areas in need of increased environmental protection. The NRDC works on a variety of Latin America projects, and this paper will focus on campaigns to protect the rivers and waters of Chilean Patagonia and the grasslands of Chihuahua Mexico as examples. In Latin America, these initiatives are led by indigenous peoples, who have been greatly affected by the slow violence of climate change, development, and environmental destruction. They have worked for years to protect their land and provide important examples as to the role of native peoples in environmentalism. In particular, I will examine the role of an organization based in the United States in how they engage with and work to support existing advocacy networks through a series of *encuentros*. My hope is to open up a dialogue between academia and advocacy groups that can have implications for widespread environmental protection.

Eucalyptus, Depopulation, and the Death of a Forest: The Pedrogão Grande Fires of 2017

Catalina Iannone (St. Edward's University)

In 2017, a series of deadly wildfires erupted across central Portugal. The fires, which lasted from the 17th to the 24th of June, resulted in sixty-six confirmed fatalities—the largest loss of life due to wildfires in the country's history—and two-hundred and four confirmed injuries. Some of the most widely circulated images of the tragic event feature a rural road near the village of Pedrogão Grande, where forty-seven people perished, trapped in their vehicles or attempting to flee on foot. I read these images as emblematic of a disaster narrative that visualizes the catastrophe and pay particular attention to the discourse surrounding the event which focuses on two guilty parties or, more precisely, guilty phenomena: first, the invasive presence of the eucalyptus tree, and, second, the depopulation of the Portuguese countryside. The former is linked to the legacy of colonial networks and neocolonial relationships, embodied in the invasive presence of the fire-resistant eucalyptus tree in Portugal, blamed for the catastrophic proliferation of the fires. Depopulation, on the other hand, appears as the result of global economic trends that catalyze mass migration within Portugal from rural to urban areas, and often abroad. Both of these examples underline how climate change is a historical, transnational phenomena, deeply linked to unequal development and worsened by the capitalist system's dependence on growth.

Writing the Anthropocene: Suso de Toro as Writer-Activist in *Nunca mais Galiza á intemperie*

Michael Martínez, Jr. (Minnesota State University, Moorhead)

The *Prestige* oil spill off the coast of Galicia in November of 2002 threw into sharp relief once again the increasingly evident role that humans play in the accelerating degradation of the biosphere. The tanker spilled more than 60,000 tons of oil, polluted the Galician coastline, and caused significant social, environmental, and economic damage in its wake. In response to the Spanish government's ineffectual efforts to contain the catastrophe, a broad coalition of commercial fishing workers, cultural associations, ecologists, politicians, and intellectuals coalesced to form the organization *Nunca Mais*. They demanded that those responsible be brought to justice. Among the many to mobilize

support for the cause was the Galician novelist Suso de Toro. By his own admission, the disaster forced him to abandon his fictional writings in order to document the immediate aftermath of the *Prestige* oil spill in real time. To this end, he wrote a series of newspaper articles which were later collected and published as *Nunca mais Galiza á intemperie*. This presentation understands the articles collected therein within the context of the environmental humanities. More specifically, the Anthropocene period gives rise to representational problems of what Rob Nixon calls ‘slow violence,’ because environmental degradation as a result of human activity is “dispersed across time and space” in a way that makes it less easily discernible to human perception. The figure of the writer-activist, as Nixon further argues, could play an important role in bringing the human impact on environmental degradation into clearer focus, since the written word has the capacity to tease out the complex processes and relationships which contribute to the gradual immiseration of the biosphere. More still, the writer-activist whose work targets environmental issues is positioned to accentuate the broader interconnectivity between a market economy that is obsessed with nonstop growth, the widening gap between the rich and the poor, and the deleterious consequences to the continued destruction of the planet’s finite natural resources. Such was the role that Suso de Toro played in the aftermath of the *Prestige* oil spill.

Climate Fiction, Zombies, and the (Post) Human in Spanish-Caribbean Literature and Culture

Mary Ann Gosser Esquilín (Florida Atlantic University)

An important Mayra Montero novel, *Tú, la oscuridad* (*In the Palm of Darkness*, 1995), revolves around the ecological degradation of Haitian nature and culture. The novel, told from the perspective of three voices (a US herpetologist, his Haitian guide, and a series of vignettes summing up the disappearance of frogs throughout the world), is set in Haiti between November 1992 and February 1993. The plot follows the quest of the two protagonists in search of the last specimen of the *grenouille du sang* or *Eleutherodactylus sanguineus*. According to Lizabeth Paravisini-Gebert, the “environmental collapse as the forests that were the frogs’ habitat disappear . . . [shows that] the troubled landscape of Haiti . . . has decayed precipitously due to political corruption, violence, institutional terror, murders, brutality, and religious turmoil.” Thierry Adrien, the guide, has been initiated into voodoo practices and is acquainted with the importance of forests and the powders needed to induce a zombie-like state. But what troubles him is the zombification of his countrymen and women, caught in the environmental collapse of their nation besieged by unstable governments for whom the biosphere is of no importance. The dates are not coincidental since they mark the 500 years of the arrival of Columbus to the shores of Hispaniola, which sets into motion the altering of nature in the New World, in general, and the Caribbean in particular.

In keeping with the conference’s theme of new directions in cultural studies, the fictionalized presentation of climatic changes demands that readers question how do these affect the culture and what does it signify to be (post) human in the Caribbean now and in the future.

The Militant Cinema of Helena Lumbreras (1935-1995) Through a Present-Day Lens

Isabel Estrada (CUNY)

Helena Lumbreras directed four militant films between 1968 and 1975: *Spagna 68*, *El cuarto poder*, *El campo para el hombre* and *O todos o ninguno*. At the time, Lumbreras and her partner, Mariano Lisa, made a living by screening their work at film clubs as well as in the basements of progressive churches. And yet, after the dictatorship ended, Lumbreras’s career came to an abrupt end. In fact, her *oeuvre* was excluded from the dominant ideological and visual discourses on the Spanish transition to democracy. Early in the 21st-century, well after her death, her documentaries have been restored by the Filmoteca de Catalunya, have been shown at film festivals in Europe and the US, and have

attracted the attention of film scholars. My presentation will explain the cultural and sociopolitical circumstances that have led to the recovery of Lumbreras's militant cinema.

Fake Newsreels: Digital Filters, Unruly Affects and False Nostalgia in the Intermedial Environment of *La reina de España* (2016)

Diana Norton (University of Texas, Austin)

This presentation will analyze the mise-en-scène and use of digital filters in Fernando Trueba's *La reina de España* (2016) to parse how they build an affective world of false nostalgia. Eugenie Brinkema has argued that affect is "a problematic that cannot be determined in advance of or outside of interpretive labor" (40), but her analysis only scratches the surface of how to approach the cinematic artifact as a digital object, and she fails to address how to modify our interpretive labor when faced with the affective conundrum that digital filters present. We cannot quantify the effect that digital filters have on how audiences receive films, but Luri Renaningtyas, Intan Mutiaz and Ahmed Syarief (2014) have argued that digital filters alter and flatten the sensations of nostalgia and authenticity that viewers register when looking at photography. Trueba deploys archival and fresh film footage—seamlessly blended through digital filters—in the opening credits of *La reina de España* to faithfully recreate the world of Hollywood filming in Madrid via

intermediality. And though Trueba himself has expressed that he feels no love for his country, his use of reds and yellows—Spanish national colors—in the *mise-en-scène* of *La reina de España* and their saturation construct a visual display that belie his words and the message of the film’s script, contributing to a sort of affective liminality that confounds spectatorial reception. By “affective liminality,” I mean the sensations at work in the liminal space created by digital filters. Using the tools of videographic criticism, I argue that the “affective liminality” of *La reina de España* serves to muddy the film’s content and I hope to develop a way for the spectator to parse the layers of sensation brought forth by the false nostalgia created by *mise-en-scène*, music and script.

Trauma and Prefiguration in Carlos Saura’s *La prima Angélica*

Robert Myak (Princeton University)

The complexity of Carlos Saura’s widely studied film, *La prima Angélica*, whose unprecedented box office success partially resulted from its scandalous premiere and its satiric treatment of nationalist symbols, has both esthetic and sociocultural origins. Esthetically, the film engages the protagonist’s psychoanalysis through a dual journey that returns him geographically to Castile- the region where he took refuge during the Spanish Civil War- and temporally to his traumatic childhood that overlapped with the conflict. Interpreting both an adult man that has matured through the Francoist dictatorship and of a displaced boy, José Luis Lopez Vázquez’s role merges the Civil War past with a transitional present. In sociocultural terms, the film’s critical treatment of Francoist (or nationalist) symbols during the transitional years of the late Francoist dictatorship caused social upheaval. Consequently, the protagonists’ onscreen temporal and geographic return does not constitute an individual case but can be read as an unearthing of a past that triggers passionate responses throughout Spain decades prior to the unearthing of mass graves in the 2000s. I argue that José Luis Lopez Vázquez’s dual representation esthetically allows for the juxtaposition of a “becoming-” a boy that undergoes a process of prefiguration in accordance with national catholic values- and the product of said processes- a solitary, emotionless man, a “being” highly affected by his prefiguration.

La otredad y la música popular: Herramientas del sujeto subalterno

Gerardo Ruz (University of Alabama)

La novela *Si yo fuera Pedro Infante* de Eduardo Liendo presenta la historia de Perucho Contreras y su admiración por el ídolo mexicano Pedro Infante. En esta novela, el hombre común trata de identificarse en otro ser, para así trasladar sus miedos, inquietudes y anhelos. Perucho Contreras, un hombre sencillo que se vale del ídolo de la ranchera para contar su historia y la del famoso, que, en algunos momentos, se cohesionan en un sola voz. Lo que permite que el protagonista pueda tener una voz es este juego de discursos presentes en la novela: musical, literario y cinematográfico. Es así como, por medio de lo popular, la voz de Pedro Contreras trasciende la barrera de lo culto y académico y se instaura con voz propia. Con esta ponencia, se pretende mostrar la voz que adquieren los sujetos en espacios periféricos adueñándose de la música popular para darse a conocer. Al mismo tiempo, se intenta mostrar como la identificación con el “otro” permite al ser subalterno conseguir su propia identidad.

The Aztec Conquest of Europe, Idolatry and Ritual in the Graphic Novel *El espejo humeante*

James Haney (Texas Tech University)

A fictitious museum exhibit guidebook, *El Espejo Humeante (The Art of Smoking Mirror)* by Eduardo Villacis tells the alternate history of the Aztec Conquest of Europe in the Sixteenth Century. This text explores issues such as the “lost languages” and literatures, the only extant work being a *Complete Works of Shakespeare*, as well as reconstructing the lost religion of Henryism, an attempt by the Aztec researchers to understand Christianity and its rituals of the Eucharist and images of the crucifixion with a limited understanding of the religion. For instance, the INRI in crucifixes was connected to the king Henry’s, and thus Christ and a god. Thus, they view the medieval mass as a sharing in the body and blood of Christ and the King Henry, believing Henryists (Christians) would sacrifice these very kings to feast on their flesh in a literal sense. Looking at this cultural artifact through an anthropological view, particularly through ritual studies in the discussions of reconstructions of Henryism and literature, and through postcolonial theory, such as Spivak’s *Can the Subaltern Speak?*, this text speaks to the loss of indigenous cultures and religions (something that is sought after in current cultural activism). Turning these discussions of conquest and colonialism on their head, this text presents an alternate reality where the colonizer is now the colonized. This presentation will discuss issues of idolatry and sacrifice in Henryism in the context of ritual studies and postcolonial theory and the role of Christianity and indigenous religions in Latinx/Hispanic cultural activism.

Resisting Immigrant (Mis)representation in Quan Zhou Wu’s Autobiographical *Gazpacho agridulce*

Miguel Rojo Polo (University of California, Davis)

The graphic novel is experiencing a resurgence in Spain. The genre has been used to reexamine and represent traumas of Spanish civil war as well as different conflict related to social unrest and recent events, such as immigration. The popularity of the medium has grown exponentially, moving from a dominant mentality of its infantile audience, to the now more accepted form of expression. Academia as well has played its part, looking at how comics have become a mainstream medium, reaching a large audience, to deal with topics that are not so well received in other art forms. It has also become a preferred medium to give voice to underrepresented minorities in Spain, who had utilized graphic novels as a way to presenting their conflicts. The LGBTQ community, women authors, immigrants, are just some of the collectives who have seen a growth in representation thanks in part to graphic novels.

In the graphic novel *Gazpacho Agridulce*, Quan Zhou Wu, a second-generation Chinese immigrant in Spain, has to subvert the expectations of her family as well as the position that Spanish society wants to impose on her. The author uses the graphic novel to draw attention to her story, which becomes the story of many second-generation immigrants in Spain. The graphic novel narrative allows her to move away from the misrepresentation both in her role as a Chinese woman, with the assigned roles of their origin culture, with her family and with the image created by the collective Spanish imaginary. Moreover, her intention is to enter into a new dialogue, create a new condition with the traditional representatives of “Spanishhood”, where the immigrant is no longer represented and encased by the hegemonic Spanish culture, but where they (she) can decide who they are, and how they fit into this new society. By taking control over her own narrative, her own biography, her family history, and her experiences with both her female standing and the reality faced by Asian immigrants in Spain, Quan Zhou Wu delves into a much deeper problematic of hegemonic power and the spaces relegated to immigrants. Thanks to the graphic novel Quan Zhou Wu has forced open a space for the female immigrant voice in Spain.

Cultural Studies Counter-Practices of Emancipatory Research and Education

Steven Torres (University of Nebraska, Omaha)

Should professors strive to promote the democratization of education and cultural capital in order to help prepare citizens who are ready to participate in the debate over the common good and who value the pursuit of knowledge? Or, on the contrary, should we relinquish our critical role as scholars and educators and become mere administrators of information and technical skills, thus becoming complicit in producing a society of self-centered people concerned principally with their own private affairs and personal advancement? This presentation seeks to problematize these questions while setting forth a range of possible responses and practical tools in the areas of research, teaching and service, all within the confines of today's neoliberal university. Such real-world proposals have been developed across disciplinary lines in order to connect scholars and students with their communities and in order to help empower citizens culturally and politically.

This Life: The Edges of Livable Existence in Pilar Adón's *Las efímeras*

Tatjana Gajic (University of Illinois, Chicago)

Spanish writer Pilar Adón's novel *Las efímeras* (2015) takes its inspiration from a real historical referent: French anarchist colony, La Ruche, established in the early twentieth century as an attempt at creating an alternative social and educational environment. The narration of *Las efímeras* unfolds in a distinctly post-utopian moment, after La Ruche lost its function as an egalitarian social experiment and became an isolated micro-community, governed by a strict code of rules. The collective existence has been reduced to the interaction between two orphaned sisters, whose self-sufficiency is threatened by the presence of two young men – one a recent arrival who aspires to settle in one of abandoned homes, the other one a descendant of a family expelled from La Ruche as a punishment for an old grievance. Set in the literal and figurative ruins of a utopian project, the novel explores the inter-personal relationships of power and domination framed by the presence of Nature whose indomitable vitality contrasts with the slow but constant violence of the human interactions.

This presentation seeks to situate Adón's literary destruction of the Utopian model—her distrust of the ideal of social harmony and her unraveling of the image of the peaceful and benevolent Nature—in the context of contemporary Spanish literature written by women. In addition to Adón, the writings of Lara Moreno, Elena Mandel and Sara Herrera Peralta, to name just a few examples, offer powerful examinations of the way in which women's lives and writing confront a society whose main features are precariousness, fracturing of social bonds and a looming presence of environmental crisis. The presentation analyzes the ways in which Adón's narrative questions the idea of home and inhabitation as a way of confronting the issue of livability of life under late capitalism.

Domestic Space and Film Form in *Esa pareja feliz* (Bardem and Berlanga, 1951)

David Foshee (Texas Tech University)

Esa pareja feliz (1951) is the popular comedy that marked the directorial debut of both Juan Antonio Bardem and Louis García Berlanga. It is also known for its struggle with Francoist politics and its censors, ultimately delaying its release for over two years. This occurred at least in part as a result of the film's use of neorealist techniques in its criticism of the economic and social reality of daily life in 1950s Madrid.

This presentation will examine just such a critique in the film's use of narrative form and domestic space in questioning a conceptualized, idealized depiction of the cinematic city and the Francoist ideological construction of Spanish nationalism. Using David Bordwell's examination of classic Hollywood narrative structure versus that of the art cinema film and Michel de Certeau's urban spatial theory in which he differentiates between the concept city and the city of the walker, that of the ordinary, urban citizen, two key points will be addressed. The directors use domestic space and the film-within-a-film to criticize both the Francoist sanctioned, Hollywood style film with its classical narrative and utopic/dystopic conceptualized perception of the cinematic city. In its place they introduce transitory, peripheral moments within the narrative along with a camera-as-flaneur view of urban space which works to shed light on the everyday city resident while underscoring the lack of urban housing and the struggle for economic self-sufficiency for the average resident. Ultimately, *Esa pareja feliz* stands as one of the first films to challenge Francoist nationalist ideology through alternative conceptions of the cinematic city in the use of urban space and film form.

A Monumental Performer: Consuelo Tamayo Hernández, “la Tortajada” (1867-1957)

Margot Versteeg (University of Kansas)

As part of a larger project focused on late-19th and early-20th century female performers, both in Spanish cultural production and in real life, my paper explores the performances of Consuelo Tamayo Hernández (1867-1957). Although currently barely remembered, this dancer and singer, better known as “la Tortajada”, once was a performer of considerable talent. She was a diva skilled at self-fashioning and who knew how to exploit her public image both on and off stage. Born in Santa Fe (Granada), Tortajada hardly ever performed in her country of birth. But if her presence on the Spanish stage was merely marginal, as a “Spanish dancer” she achieved celebrity status in the *music-halls* of Europe and the USA. Tortajada perfectly exemplifies the mobility and cultural transfer that took place between the cosmopolitan stages at the beginning of the 20th century.

I examine in particular how Tortajada achieved international fame and success, not so much because of the authenticity of her performances – that were often contaminated by the *music-halls* where she performed -, but because of her abilities to export a certain idea of Spanish “otherness” and “marginality” by staging a series of traditional movements and dances. It's by skillfully embodying a stereotype construction of “Spanishness” (elapsing it into Oriental fantasy) and a certain type of femininity that the artist achieved international celebrity.

Text(ile) Agencies: Questioning Feminine Spaces in Emilia Pardo Bazan's Short Stories

Maya Edwards (Texas Tech University)

Nineteenth-century author Emilia Pardo Bazán (1851-1921), most well known for her novelistic production in the realist tradition, also published nearly 600 short stories. Contributing to the growing research on her short story production, I will analyze creative uses of domestic spaces by female protagonists as a site of negotiation in three stories, *Casi artista*

(1897), *El encaje roto* (1897), and *Las medias rojas* (1911). Feminist geographer Gillian Rose studies the division of public and private spaces in society and the role of spatial structure in the cultural production of patriarchal societies. Although she describes the positive possibilities related to domestic space, she ultimately emphasizes the historically limiting and oppressive nature of private spaces for women. My work centers on female protagonists' use of textile material in narrative text as a resource employed to convert domestic spaces into spaces of representation, to thus performatively negotiate their agency. The textile space, then, connects domestic and public spheres represented in these short stories, broadening the social and economic imaginary so often limited for women in these contexts. While the three protagonists of these tales hail from varied social classes and geographical topos, their societal transgressions are related in their use of clothing as a trampoline to construct female opportunity to occupy spaces of economic possibility normally reserved for men in a patriarchal society. In Pardo Bazan's narrative space, a feminine imaginary of a healthy existence outside of a marriage, having a business, or traveling to the Americas is posited as plausible, and is all explored within the confines of traditionally female private space. Susan Carvallo underlines the confluence of space and identity for female protagonists, affirming that "the identity of the individual and the texture of her landscape are inseparable and reciprocally influential." In other words, and in the context of this analysis, Pardo Bazan's creative use of textile elements in narrative domestic spaces to advocate for female agency unites opportunities through language to (re)imagine female image and power.

Rural Realities: The Ideological Representation of Landscape in Nineteenth-Century Literature

Carmen Pereira-Muro (Texas Tech University)

Leo Marx's *The Machine in the Garden* describes the surge of the pastoral mode in USA 19th-century literature as motivated by the accelerated rate of urbanization and industrialization that the country was experiencing, and, most notably, by the expansion of a railway system that was blurring the traditional borders between country and city. Although not experiencing modernization with the same intensity nor cohesion, 19th century Spain also went through abrupt technological, social and political changes; changes which were reflected and refracted in the texts of Spanish realist writers working in the second half of the 19th century. Their representations of landscapes and rural settings are evidence not only of the dissonance between "nature and civilization" brought by accelerated modernization, but also create a heterotopic space for debates on gender, class and national identity. A close reading of a short story by Leopoldo Alas "Clarín," "Adiós, Cordera," will show how the representation of landscapes (the pastoral mode) is not just a celebration of simple, idyllic nature vs the artifice and corruption of cities, but a site for ideological tensions to implode. The very effective use in this story of the train motif as a harbinger of destruction of a harmonious way of life is not *per se* an anti-modern position, but helps to illuminate the ingrained class conflict in the countryside, and in the nation at large, that the presence of the train only exacerbates.

Photography, Urban Spaces, and Gender Construction: The Creation of Self-Conscious Knowledge in Spanish Cultural Studies

Olga Sendra Ferrer (Wesleyan University)

Photography is especially interesting when it comes to Cultural Studies. Its deep relationship with other arts – Susan Sontag will describe it as a meta-art, for how it devours other forms of art to convert them into images– makes it the perfect example of what culture and the humanities are: creation, engagement, but mostly dialogue, and, thus, dissent. And all of these concepts converge in its characterization as "image" which brings photography to the center: by using "image" we suppose a "reality," we imply that there is something out there that is the norm. In this context, these "images," in their supposed fictionality, make us question, think, and criticize the discourses and practices that surround us because of how they create new narratives, new possibilities, new ways of seeing, in which sociological, moral, and

historical questions converge. Photography, then, teaches us how to see; it gives physicality to the act of reading, and teaches us how everything is an “image,” a malleable construction that can be changed, modified.

In this sense, the practice and analysis of photographic production in the Barcelona of the Franco dictatorship and the years of the Transition are very revealing. The capturing of urban space becomes some of the principal subject matter of the photographic media of those years, which, simultaneously, creates a space of (re)presentation of women. The confluence of these three elements –photography, urban spaces, and women– articulates a dialectic public space where each of them is questioned: What kind of images are being created? Where does knowledge come from? How does it affect the construction of culture and, hence, society?

Thus, when it comes to Cultural Studies in Spain, we look to posit a theoretical practice in which we can see the connection between the production of knowledge and political, social, and historical activity. Put another way, echoing Annette Kuhn’s words, our goal is to reveal the interdependence between knowledge and politics through the interconnection that we see in Cultural Studies and how, in this relationship, the production of culture in any shape involves the creation and the questioning of structures. In this context, Cultural Studies become a dialectical space where we can reveal, analyze, and change said structures. To approach culture from the relationship between different disciplines allows us to consider the relevance of ideas, language, and images precisely for how they define and confine, but also for how they break and re-define, constructing new social and physical spaces.

Fictional Spaces, Women Detectives: How Mapping Technology and Crime Fiction Help Visualize Contemporary Spanish Culture

Nick Phillips (Grinnell College)

Crime fiction in Spain has undergone several developments since its literary and commercial boom during the transition to democracy. In recent years, the number of women authors, protagonists, and criminals has exploded, creating a shift in genre values and concepts as well as a new dynamic in how crime fiction is marketed and consumed in Spain. In this presentation I will frame these genre shifts by analyzing the spaces that these women authors and investigators describe with the help of mapping software. I will focus on three recent novels that take place in the Barcelona area: Carme Riera’s two detective novels *Natura quasi morta* (2011) and *Venjaré la teva mort* (2018) and Laura Gomara’s crime novel *Vienen mal dadas* (2018). All three novels also feature a woman investigator. My presentation will build on undergraduate student research projects that I have supervised over the past three years as well as my pedagogical experience assigning student-built maps and presentations in my literature classes. My goal is to critique the visualizations that mapping software can provide in terms of how culture is created and consumed in these detective novels. As well, I will analyze the limitations of maps themselves as examples of representational space and as imperfect placeholders for the imaginary and fictional spaces that authors and investigators often inhabit in literature. In sum, my spatial analysis will grapple with the methodology of how culture is studied as well as how culture is perceived in contemporary Spain. Additionally, I will examine how space is constructed by these particular authors writing in a genre that remains dominated by male conventions, stereotypes, and figureheads.

The Production of Crisis Images in Post-2008 Spain

Juan Egea (University of Wisconsin, Madison)

“How can it be said,” asks Lauren Berlant in *Cruel Optimism*, “that aesthetically mediated affective responses exemplify a shared historical sense?” That is the underlying question at the core of my presentation on what could be called the “visuality of the crisis” in Spain, where pictures of derelict spaces, dumpster scavenging, and dramatic

foreclosures coexist with images of corrupt politicians either in a court of law or vacationing in a yacht after being indicted. Film (thrillers, social dramas, shorts features), photojournalism (Samuel Aranda and Olmo Calvo), and graphic novels (*Aquí vivió, Lo que me está pasando*) shall provide the objects of study to explore how images affectively mediate a crisis-shaped historical present. With the national mediascape already saturated by snapshots of power and precarity in a rather unstable dynamic, the visual representation of the Spanish crisis can also become that arena of consent and resistance Stuart Hall saw in popular culture.

Explorando sinergías entre instituciones, academia y vidas anónimas: Un caso desde Valencia

Berta del Río Alcalá (Princeton University)

Desde hace casi cuatro años, una quincena de grupos de teatro independiente valenciano que durante los años setenta experimentaron con múltiples formas artísticas antifranquistas están colaborando con el Institut Valencià de la Cultura de València (España) en un esfuerzo colectivo por recuperar y visibilizar un cuerpo de prácticas y vivencias, memorias y archivos de una época bisagra entre el régimen franquista y la etapa socialista. Esta comunicación presentará el proceso colectivo que ha impulsado y creado el proyecto *Veus i arxius del teatre independent valencià (1968 – 1982)*, así como tres de los formatos en los que este relato polifónico multidisciplinar está tomando cuerpo: el sitio web propio en el que se liberarán las 22 entrevistas realizadas a las protagonistas del periodo histórico en el ejercicio de hacer memoria íntima y colectiva de la época; el documental divulgativo que teje las memorias y archivos de los grupos teatrales y los acontecimientos sociopolíticos a los que reaccionaban y, por último, una cronología con más de 200 fichas divididas en cinco ejes conceptuales que permite a las usuarias combinar parámetros para construir diferentes miradas sobre el periodo. El proyecto, que se presentará a principios de 2020, ha devenido un espacio de experimentación y negociación entre diferentes agentes culturales y sociales, con sus diversas agendas e intereses propios, a los que une el deseo de acercarse a un pasado cercano invisibilizado y negado por los gobernantes y sus políticas culturales a lo largo de los últimos cuarenta años.

Learning from Lubbock: Situated Knowledge, Landscape and the Politics of 'Professing Hispanism'

Susan Larson (Texas Tech University)

Justice and the City: A Dérive Through the Eastern Limits of Madrid

Steven Marsh (University of Illinois, Chicago)

The “ Ciudad de Justicia” in the far northeastern reaches of Madrid stands as an ironic and iconic testimony to State corruption in urban planning; it is a symbol of the decadence of a legal, political, and architectural caste that continues to run the city (and the country) from the shadows. It is also an apt metaphor for the crisis of constitutionality, of sovereignty and the rule of law into which the the country has descended in the aftermath of the 2008 economic crash. This architectonic flagship of the administration of the then regional president Esperanza Aguirre, abandoned for nearly two decades, is today an arid wasteland of dry earth and abandoned machinery, with only one of the planned seventeen buildings, never used, constructed.

This paper draws upon the work of Iain Sinclair and before him Guy Debord to map a largely critically unacknowledged area of Madrid and consider questions of law, justice, and politics. It offers a critique of the concept of the Rule of Law by means of a sojourn through that area, from the north to the south, and it does so by addressing, reflecting upon, historically-marked landscapes and architectonics.

Translating Academic / Scientific Language Through the Humanities: Venues for Active Resistance at the Community Level

Raquel Rubio-Goldsmith (University of Arizona)

This presentation will reflect on the multiple layers of translation in scholarship aligned to grassroots resistance. It draws specifically from the experience of crafting a ‘Manual for Best Practices’ in response to the humanitarian crises of human remains found along the Mexico-U.S. border’. We address the various challenges and demands posed by language (Tohono O’odham-Spanish-English), register (academic, non-academic, scientific), audience (legislators, medical anthropologists and forensic offices, human rights activists). The demands for translation were a constant at every level of our work: formulation of research questions, distribution, format and interpretation of the questionnaires, and the processing and dissemination of results. Our training in the humanities, we argue, made us particularly equipped to read through these challenges, while also demanding that we reconcile critical thought with the need to produce empirical documents viable for immediate community application.

Heritage Language Speakers as Translators in Their Communities: Preparing Translators to Promote and Achieve Language Justice

Rosy Lima (Texas Tech University)

Through the practice of translation, heritage language speakers explore the linguistic realities of their communities, navigate their identities as mediators and are faced with language policies they are sometimes unaware of. Using qualitative data from twenty translation students, including reflections, in-site interviews, translation mediation exercises and an analysis of translation practices and problems they encountered, we will present the intricate connection between language and community.

Based on the research pertaining language brokering among heritage language communities (Martinez 2006, 2012), we will reflect on the perceived abilities heritage language students have according to their past experience as language brokers and how these abilities play a role in their interest and commitment to their language community. This study is grounded on the contemporary translation theory presented by Annie Brisset, which applies a sociolinguistic approach to this practice. Through this theory, the translator is a product of their society and their sociocultural background is present in everything they translate (Magro Ramos, 2012). Such practice makes the community a central part in the translation process, the preparation/ instruction these translators receive has a strong emphasis in reflecting and defining their experiences with the goal of supporting language justice in heritage language communities.

Positioning Students' Global and Local Concerns in a Spanish Social Justice Class Through Digital Storytelling

Idoia Elola and Maya Edwards (both of Texas Tech University)

Digital stories (DSs) are defined as storylines, two to five minutes in length, requiring the complementary integration of text, images, and sound. DSs create opportunities for second language (L2) learners to share their voices and views in open and interactive environments, discuss cultural topics, develop language skills, as well as integrate academic writing knowledge and processes into the development of multimodal texts. Yet, despite the burgeoning number of studies on DSs, to some extent their implementation remains innovative, challenging, and underexplored in the L2 classroom. For instance, little is known of the impact of DS for social justice/activism in Spanish culture courses. We present a research study that focused on the convergence of Spanish speaking cultures with issues of social justice, and the positioning of concerns impacting the breadth of global and local communities to be studied through a critical lens. The study crafted spaces for discussion of culture as a set of practices, perspectives and products, and explored the impact of hegemonic systems and ideologies on the transmission of narratives, identities, and values often silenced.

In this study, participants from a large university in the southwest United States enrolled in a semester long Spanish course on cultures of the Spanish speaking world with a social justice focus. Through pre- and post-questionnaires about participants' individual digital storytelling projects, a blog to journal the DS creation process, and the DS itself, it was evident that the presentation of the DSs facilitated the discussion of social issues and an increased awareness of global and local communities. Students discovered a way to employ their own voices to amplify narratives of those from underrepresented and under-registered communities. Through this project, participants also became agents of change, equipped to insert counternarratives to modern day populist constructions, and to do so in multiple languages. Participants found Spanish language resources and repertoires with which to give voice to socially and culturally relevant, challenging material; thus, allowing them to move from apathy to action, to find agency in their actions, and to share issues of personal, local, and international concern with their greater communities through their DSs.

Cultural Studies in Mexico: Toward a Disobedient Genealogy

Mario Rufer (Universidad Autónoma de México)

This conference will pose a theoretical and institutional panorama on cultural studies in Mexico through a series of contemporary questions and conceptual variables. First, I'll try to inquire on specificity: differentiate between cultural studies from studies "on" culture. Secondly, I'll specify the role of cultural studies from their interdisciplinary vocation to understand how they changed the field of research on symbolic production in Mexico. Thirdly, I'll present some contemporary questions from a political and postcolonial perspective of cultural studies, that will be referred to as "perspectives with disobedient calling".

Encrucijadas: la hegemonía del inglés en las discusiones sobre la historia, evolución y futuro de los Estudios Culturales Luso-Hispánicos y el impacto de la música popular en las sociedades contemporáneas

Silvia Bermúdez (University of California, Santa Barbara)

Dos son los objetivos de esta ponencia. Primero, llamar la atención sobre las contradicciones de esta conferencia titulada “Language, Image, and Power” y donde, citando a Stuart Hall se supone cuestionar el poder, mientras se entrona como lengua hegemónica al inglés a la hora de discutir los estudios culturales Luso-Hispánicos. Segundo, y desde el castellano en relación al inglés en la academia norteamericana, me propongo discutir el impacto de los estudios musicales en el campo de los Estudios Culturales enfocándome en dos grupos fundados por inmigrantes en Barcelona en la primera década del siglo XXI: Che Sudaka (2003) y la Orquesta Àrab de Barcelona (2005) con propuestas sonoras muy distintas pero ambas comprometidas con los valores de solidaridad, respeto e inclusión social e intercultural.

Desperately Seeking the Broader Discussion: Iberian Cinema, Fashion Studies, and Celebrity Studies

Jorge Pérez (University of Texas, Austin)

How do we stay relevant in the context of the crisis of the Humanities and declining enrollments in our programs? Doing cultural studies and interdisciplinary work, both in our scholarship and our teaching. As much as I agree with this, I believe that we need to go one step beyond. It is not enough to be interdisciplinary; we also need to spin it, frame it, and “sell” it that way. This means framing our work in relation to broader intellectual discussions in our campuses (i.e. environmental studies, urban studies, indigenous studies, feminist and queer studies, and so on). It also means that we need to commit to disseminating our work in broader venues (conferences, journals, and book series that reach to a broader audience) beyond our field.

In light of this, I will share ideas about an important development for the future of Iberian Film Studies: exploring film beyond the cinematic text and as part of a broader industrial and cultural landscape, what Nuria Triana Toribio calls “film cultures” (2016). In particular, I will focus on the potential of star studies – a subfield experiencing revitalized significance within film studies – examining stars beyond the sphere of textuality. I am convinced that exploring these intersections between cinema, fashion, and celebrity culture can draw attention to Iberian cinema and, thus, help us stay current and relevant in the profession at large.

Plus Ultra: Telling the Story of Luso-Hispanic Cultural Studies in Defense of the Humanities

William Nichols (Georgia State University)

While many in academia around the U.S. may anchor themselves in cynical opposition to the proliferation of neoliberal discourse and the policies that accompany, I propose that language departments are in a uniquely privileged position within the humanities to assert the value of our programs within the neoliberal paradigm. Specifically, the current field of Luso-Hispanic Cultural Studies offers a model for departments in the Humanities to transition away from traditional curriculum, develop multidisciplinary connections, and rethink their mission within the political, economic, cultural, and academic landscape of the university. If we understand the broader field of cultural studies as a space of convergence of various theoretical and methodological approaches including mobility studies, sustainability studies, gender studies, tourism studies and much more, then scholars in Luso-Hispanic Cultural Studies are (or should be) uniquely able to tell the “story” of the Humanities and re-assert its value (perceived and real) to upper administration, colleagues, students, and the community. This purpose of this paper is to offer the multidisciplinary approaches that characterize our field as potential strategies of resistance in and of themselves that defend the broader discipline of the Humanities. I assert that the “story” of Luso-Hispanic Cultural Studies underscores the Humanities as a space of convergence that is able to “go beyond” research for research’s sake to empower students, impact the public good, and even convince higher education leadership of the discipline’s value.

***Haute Couture* Cannibalism: The Fashionably Dressed Body of Brazilian Modernism**

Alba F. Aragón (Bridgewater State University)

Antropofagia, the signature trope of Brazilian modernism, is widely understood as an ironic appropriation of the alleged cannibalism of South American Indians, said to ritually consume their enemies to incorporate their strengths. It entails a caustic critique of colonialism and Western discourse on civilization in the work of Montaigne, Lévi-Bruhl, and Freud, among others. It also proposes a metaphoric “absorption of the sacred enemy” in the form of an aesthetics involving selective appropriation of European thought and art, driven by “invention and surprise instead of imitation.” As developed in Oswald de Andrade’s *Manifesto Antropófago* (1928) and its earlier formulations in *Manifesto Pau-Brasil* (1924), the idea of *antropofagia* has proven seductive enough to inspire significant critical commentary echoing the manifestos’ own structuring metaphors and style, and portraying Brazilian modernists as having successfully “cannibalized” the European avant-garde and other influences, effectively transforming and renewing Brazilian literature. This essay proposes an alternate key in which to read *antropofagia*, one that takes into account the rising consumer culture of urban Brazil in the 1920s and which allows us to see a more complex relationship between the native and the foreign in Oswald de Andrade’s work. It analyzes the importance of images of the dressed body as well as the consumption of French *haute couture* for Oswald de Andrade and Tarsila do Amaral, artists who were seen as the image of Brazilian modernism itself. Viewing the cannibal trope through the prism of urban consumer culture, the fashionably dressed body emerges as an important sign in a new language of fluid identities that makes possible the playful dilemma – “Tupi or not Tupi” – at the center of the *Manifesto Antropófago*’s aesthetic agenda.

Reading Prestige and Art in *Revista Moderna de México*

Andrew Reynolds (West Texas A & M University)

During the final decade of the Porfirio Díaz regime (1884-1911), Mexico experienced a period of literary aristocracy as Latin American *modernismo* influenced textual production, created a highly aestheticized poetics and established an increase of authorial prestige. *Revista Moderna* (1898-1903, and then *Revista Moderna de México* until the publication's closure in 1911) was an important vehicle for the dissemination of modernist expression in Mexico and across the Americas. Although many *Revista Moderna* texts resisted the positivism of the Porfiriato through decadent literary expression and anti-determinism, aristocratic audiences, writing devoted to technological advancements, and a strong cosmopolitanism resulted in what Adela Pineda Franco calls a “mapamundi of progress that situated Mexico at its core.” Poet José Juan Tablada and artist Julio Ruelas were mainstays of the publication at the middle of the magazine's cosmopolitan tendencies. Tablada served as a correspondent for the magazine in Japan, regularly published *modernista* poetry and prose, translated dozens of foreign literary works and wrote profiles of several international writers. Ruelas' innovative and often provocative illustrations served as the header images of the publication throughout its existence, they were also published in each issue alongside literature, commentary and editorial articles. This presentation will perform a close reading of Tablada's “Exegesis de un *Capricho al oleo*, de Ruelas,” an review and commentary of Ruela's painting, “Llegada de D. Jesús E. Luján a la Revista Moderna- 1899.” Tablada's article and extensive participation in the magazine helped to advance a cosmopolitan nationalism that eventually crumbled during the Mexican Revolution by popular resistance to Díaz's exclusionary and aristocratic ideologies. This analysis will help to understand how periodical production, visual consumption and literary cosmopolitanism assisted in propping up an authoritarian regime while also establishing Tablada as a writer who endured several faces of Mexican nationalism up through the country's revolutionary years.

Middlebrow *modernismo*: The Visual Poetics of José Santos Chocano

Elisabeth L. Austin (Virginia Tech)

Peruvian poet José Santos Chocano (1875-1934) published 13 books of poetry, several plays, and a grandiose memoir, an oeuvre that appealed to the “middlebrow” (following Janice Radway), or bourgeois, middle-class readers of late 19th-century Peru. Known to many as the foremost Peruvian *modernista*, he early declared himself the “cantor de América.” He was extremely popular with readers and some critics of his day, and his star rose high during his lifetime: he was celebrated by great writers of his epoch, including Rubén Darío and José Enrique Rodó, and crowned poet laureate in 1922 at an event that brought together poets, writers, and politicians from across Peru to celebrate the poet and his art. A few years later, his reputation was ruined after Chocano murdered journalist Edwin Elmore in the midst of an intellectual feud; the poet was subsequently incarcerated, exiled, and later murdered himself by an unknown assailant on a streetcar in Chile.

Chocano's poetry was celebrated for its intense imagery, a technique he termed “poesía objetiva.” Manuel González Prada describes Chocano's visual poetics as “cinematographic,” a comparison that captures the power of his imagery, at the same time that it remarks the popular nature of such a visual emphasis. Described as both “beautiful” and “soulless” (Clemente Palma), Chocano's poetic embrace of visual discourse made him beloved during his lifetime but also reviled after his death, illustrating the tensions between popular, image-based art (including some poetry, along with photography and cinema) and the “torre de marfil” ideals of *modernista* poets.

This paper explores the elements that brought Chocano to a fame that was decidedly middlebrow. His visual, rather than philosophical or metaphorical, poetics differentiated him from other *modernista* poets in their appeal to the conventional and popular reader rather than the elite and intellectual, thus challenging what Andreas Huyssen terms the “Great Divide” between high art and mass cultures. Chocano's tremendous success, as well as his precipitous fall and

subsequent erasure from the canon, mark the paradoxes that characterize the relationship between popular culture, art, and politics, along with the production of authorship as commodity in early 20th-century Peru.

Democracy in Brazil: The Return of Phantoms and the New [Democ]tarian Discourse of Jair Messias Bolsonaro

Fabricio Silva (Lebanon Valley College)

With the new right-wing extremism reemergence and its political influence through new conservative leaders, the political scenario around the world has been facing visceral and perilous changes. It is important to discuss how this intemperate discourse has paved its way through power again. Furthermore, this new phenomenon emerges as consequence of political mistakes, the population's discredit in the left ideology governments discourse[s]. In addition, the transformation of leftist governments into dictatorships in countries such as Cuba and Venezuela, have opened a new path to the developing of what in this article we name as a new phenomenon: The Democ[tarian] governments. This article examines what produced the raise and return of this old phantom into the political scenario in Brazil as well as its new presence and influence; and how specific countries' populations, or at least the majority of them, decided to replace leftist governments with extreme right-wing administrations. Also, this article will analyze how literature and art are responding to this new haunting phenomenon which persists in overshadowing the Latin American continent.

Family Secrets and Traumatic History in Carlos Fuentes' *Todas las familias felices*

Lee Kirven (Georgetown College)

Ghosts frequently appear throughout literature as reminders of the lingering impact of past events in the present. In contemporary cultural production, ghosts more specifically represent the effects of the intergenerational transmission of historical trauma. Carlos Fuentes is known for his vision of history that emphasizes the ways in which historical violence continues to haunt the present. Throughout his works, Fuentes links individual, family, and collective histories to form a genealogy connected through past traumatic events. Based on Nicholas Abraham and Maria Torok's concepts of "crypt" and "phantom," a spectral reading examines Fuentes' representations of family histories as haunted by the secrets of the past and, thus, the ghosts of unresolved trauma. In *Todas las familias felices* (2006) Fuentes presents a series of anecdotes depicting families facing problems and challenges typical of contemporary society, compounded by the legacy of historical events. Alternating with each story is a chorus representing victims of violence. A spectral approach provides a framework to examine this representation of family history formed by secrets and violence. Each generation is heir to, and thus haunted by, the traumatic legacy of the past.

Blanquitud y sus descontentos: De la introyección de la memoria a la resistencia del recuerdo en 'El sueño'

J.M. Persanch (West Oregon University)

En este ensayo se hace un estudio del exilio africano en España como desencadenante de la disrupción fantasmal, teorizando al tiempo sobre la inmigración como el eterno fantasma que atribula a todas las naciones. Para ello, analizo "El sueño," literalmente nacido del inconsciente de una pesadilla de su escritor Donato Ndongo, con intención de revelar cómo las condiciones de un tabú sociocultural dan paso a la pugna del inconsciente por hacer aflorar el recuerdo para, con ello, clamar justicia a la memoria y, en última instancia, de la existencia misma. En el sentido anterior, primero, se revela el proceso de introyección de la memoria que atestigua el autor frente la resistencia del recuerdo que ofrece su cuento. Posteriormente, el ensayo atiende a una reflexión acerca de la vigencia de este texto, puesto en relación

con la aparente muerte del relativismo posmoderno y el consiguiente auge de la posverdad, de una pujanza, tan nostálgica como reaccionaria, que, en suma, provocado por la blanquitud y sus descontentos contra la inmigración y el modelo de sociedad multicultural, tanto en España como en el resto de Occidente, hacen resurgir las categorías discursivas hegemónicas –atribulantes– de dominación.

La mansión de Araucaima: Gothic Revelations in Colombian Socio-Political History

Anderson Stewart (Independent Scholar)

Alvaro Mutis' 1973 novella, *La mansión de Araucaima* forms part of the "tropical gothic" sub-genre that attempts to rival its older European cousins by presenting the tropics as a place where this trope can survive. And much like its older relatives, this sub-genre belies a deep-seated societal preoccupation with the issues of sex, turbid histories both personal and societal, un-quiet spaces, and an overall, unchecked degeneration. Mutis' work, seeks to unmask these trans-generational phantoms that continue to plague present day, Colombian society. Through an analysis informed mainly by Abraham and Torok's meditations on the concept of the "crypt" I intend to show how this work not only prefigures what is occurring today on a socio-political level, but also demonstrate how many of these issues, unless confronted directly, can and will lead to an unwelcome anarchy.

Imagining and Bridge Building in El Valle: The Work of Las Imaginistas

Lucy Guevara-Vélez (University of Texas, Austin)

The legacy of activism and community building of El Valle (the Rio Grande Valley) continues today with the work of nonprofit organizations like Las Imaginistas. Their socially engaged art collective reaffirms the region's long-term commitment to social justice and progressive initiatives and continues to invest on the community cultural wealth of Mexican Americans. *Taller de Permiso* (Permission Workshop) and *Hacemos la Ciudad* (We Make the City), the organization's primary projects in Brownsville, Texas, not only counter the narrow definitions of the borderlands but also safeguard the future of women entrepreneurs and leaders in the region. This presentation will highlight the work of Las Imaginistas, their core principles and process, regional challenges, and commitment to equity.

Affirmative Masculinities for Peace: The City as Scenario for the Transformation of Warrior Identities in Colombia

Manuel Roberto Escobar-Cajamarca (Universidad Central, Bogotá)

After 50 years of war, the signing of the peace agreement between the Government of Colombia and the FARC guerrillas gave us the hope of thinking of a post-conflict country. The abandonment of weapons implies the return of numerous fighters from the rural world to urban contexts. Most of them are men of productive and reproductive age, whose identity has been for years that of soldiers, marked by hierarchization and a strong sense of group organization.

The art project "Machos in Bogotá: affirmative Masculinities for Peace" searched to generate reflection and sensitivity in the citizens of the city of Bogotá, addressing the need to reconfigure social relationships for a viable and sustainable peace. In this regard, we find that artistic creation can generate daily pedagogical scenarios that encourage interactions between various positions and experiences. A *mapping* was projected on an iconic building in downtown Bogotá to recreate the war. Small video clips served to link masculinity with the experience of armed conflict,

challenging the sensibilities of the urban passerby and forcing a reflection on how to share space in a society in search of peace.

Thinking Mobility and Migration: Pedagogies of Engagement with the Urban Through Transdisciplinary Cultural Production

Araceli Masterson-Algar (University of Kansas)

This presentation advocates for engaged pedagogies that address urban studies through the lens of mobility and migration. The focus is a co-taught course with a faculty in the department of Geography addressing the history of a predominantly Mexican and Mexican-American neighborhood in Moline, Illinois. Drawing from the analysis of various forms of cultural expression emanating from the course itself, the presentation shows how a transdisciplinary approximation to the urban, drawing from the social sciences and the humanities, is central to the unfolding of critical theory as part and parcel of community engagement and praxis.

Imagining Activism in Courses with Digital Humanities Projects: Urban Cultural Studies Within the Institution

Stephen Vilaseca (Northern Illinois University)

This presentation demonstrates how the activist praxis of radical cartography can be combined with textual criticism to deepen students' understanding of social inequalities in the city. The digital mapping of novels provides a new way of seeing power relations. By combining geography and textual criticism, students gain a better sense of place when reading novels; and a greater understanding of how novels make the lived city, which is absent in maps, visible. Theory and practice come together in digital humanities projects, and by doing so, invite students to think on how social processes find their expression in and through urban space.

Representation and Reality of Madrid's *modistillas*

Maite Barragán (Albright College)

The modernization and expansion of Madrid throughout the late 19th and early 20th centuries resulted in the displacement of the working classes, as well as debates regarding their role in the modern city. My paper traces how literary and visual representations prescribed a role for one type of laborer, the *modistillas* or seamstresses, in the 1920s and 1930s. By then, Madrid's seamstresses constituted an urban type, defined in part by the plays and novels of the 19th century which characterized them as young, flirtatious, and carefree. However, by the 1920s, depictions of these women evolved: they were depicted as modern while also, paradoxically, as the standard bearers of Madrid's traditional culture. I argue that the *modistillas'* varying depictions stood for the ongoing debates regarding the ideal role and the actual place of the working classes—and more specifically of the working woman—in the modern capital. Although real *modistillas* worked for low wages and without security, they were presented as independent women. By comparing representations to the actual labor conditions endured by these women, my study elucidates the tension that existed between the codified spectacle and the lived reality of Madrid's *modistillas*.

Gossip in the Archives: Carmen Santos in Brazilian Women's Magazines (1920s-1930s)

Alejandra Rosenberg Navarro (New York University)

On June, 1924, the Brazilian magazine *Vida Doméstica: Revista do Lar e da Mulher* published a full page article on Carmen Santos, who is described as a “deliciosa figura de mulher.” Although Santos was represented in print as a glamorous movie star—she was one of the leading actresses in Brazilian early cinema—she was also a film director and a producer who created her own production company: Brazil Vox Films, later known as Brazil Vita Films. This dimension of her work is barely mentioned in the women's magazines of the period. My paper examines the portrayal of women's filmmaking in women's magazines in Brazil during the 1920s-1930s through the case of Carmen Santos. In these magazines, the woman filmmaker is represented as a beauty icon and her labor is rendered invisible: the emerging social figure that works in the public sphere is re-inscribed into the private domain. Yet, while disciplining the female body, women's magazines also enabled not only the creation of the filmmakers' public persona but the circulation of their work, even if hidden, through the form of gossip. In this paper, I suggest a political reading of gossip: it enables the dissemination of the political (in Rancière's understanding of the term) through the margins of the distribution of the sensible. Ultimately, I understand women's magazines as an archive of women's filmmaking labor that reveals the domestication of the woman filmmaker and the suppression of her work, while enabling the circulation of the political through the murmur of gossip, three elements that are key to understanding the emergence and the constraints of the woman worker as a producer of content in the context of Brazilian modernity.

The Chick Stopped: Gender Politics in Lygia Clark's Early Abstraction

Adele Nelson (University of Texas, Austin)

This paper examines Brazilian postwar artist Lygia Clark's increasingly interdisciplinary painting practice of the early and mid-1950s in the context of the often-sexist press reception of her ascendancy as a leading geometric abstract artist. I argue that Clark – in interviews and public talks, selection of works for exhibitions, and self-fashioning in photographs – variously accommodated and countered class and gender norms for fine art production and consumption. Over the course of the period studied, from her return to Brazil from Paris in 1952 to her much-publicized receipt of a prize at the fourth São Paulo Bienal in 1957, Clark traded emphasis on her fine art training for metaphorically arming herself with the tools of industry – automotive paint gun, saw, plane – and described her paintings-cum-architectural interventions as challenges to patriarchy, underscoring the social and extra-formal stakes of her art.

Scrapbooking Modernity: Adelita Lobo and the Administration of Modernity in Barcelona in the 1930s

Jordana Mendelson (New York University)

During the 1930s in Barcelona, a diverse group of the city's élite (artists, writers, businessmen) came together to form ADLAN (Amics de l'Art Nou, Friends of New Art) whose main function was to promote modern art and a rich array of related social and cultural activities. The group's activities and members extended beyond the city, but its main base of operations was in Barcelona. While some of its leading members and participants – Joan Miró, Josep Lluís Sert, Alexander Calder, Salvador Dalí – have received scholarly attention (even if their relationship to ADLAN is still rich for exploration), the groundwork of its success, which was in large part due to its members' ability to leverage the group's shared networks and expertise, was coordinated by the group's secretary Adelita Lobo. It is through the scrapbooks and albums that she assembled that we can better understand the relations among the group's members as well as her central role in administering all of ADLAN's activities. Identifying her, learning about her biography, and detecting her role

through the pages of the scrapbooks she assembled is research that can only be done thanks to her administrative labor. By taking her as this talk's protagonist, I shift my focus to the group's paper traces, its ephemera, and her role in assembling the group's historical record. In doing so, this paper centers its discussion of modernity on gendered roles, marketing and administration, and social networking as key elements to ADLAN's enduring position as a landmark in the history of the avant-garde in Spain.