

DEPARTMENT OF HISPANIC & ITALIAN STUDIES
COLLOQUIUM ABSTRACTS

WEDNESDAY, MARCH 4, 2015

(9:00) Francisco García Vicente, “El desdén, con el desdén, de Agustín Moreto, o cómo convertir un texto clásico en musical”

This talk explains the process by which, as a director, I turned a 17th-century Spanish play into a musical set in 20th-century New York City. Under my direction, the Escuela Superior de Arte Dramático de Murcia first staged in Spain *El desdén con el desdén* by Agustín Moreto. Later, in cooperation with Denison University, we brought Moreto’s piece to theatre festivals in Spain, Mexico, and the United States. As director, my aim was to build bridges between the 17th-century play and its modern audiences. To that end, I had to modify the original dramatic text and its stylistic and aesthetic tenets to adapt it to a new genre and time period.

Note: this presentation will be given in Spanish.

(10:00) Dan Russek, “What happened with beauty? Some Exploratory Notes”

My presentation investigates the relations between academic knowledge and aesthetic experience. It brings to the fore concrete ways in which, on a par or beyond the standard academic task of interpreting works of verbal and visual art, humanistic disciplines such as literature and literary criticism engage in a dialogue with the arts that fosters (or hinders) the aesthetic experience. My paper will be tentative in nature, asking questions rather than providing definitive answers. My intention is to probe the possibilities of enlarging or expanding our roles as professors and researchers by exploring the pedagogical and existential dimensions of the aesthetic experience. I will draw examples from the works of Argentine writer Julio Cortázar, as well as cultural critic Susan Sontag, and philosophers Richard Schusterman and H.R. Jauss.

(10:30) Carlos Pereda, “Violencia y poesía en México”

The presentation addresses the issue of poetry understood as testimony of political violence. After reflecting on the value of the poetic word in a media environment suffused with noise and endless opinions, the paper focuses on the analysis of poems by Mexican writers who have dealt with historical crimes in Mexico, specifically the massacre of students in Tlatelolco in 1968. The texts analyzed include *Memorial de Tlatelolco* by Rosario Castellanos and *La limpidez* by Octavio Paz. References to recent poets Carmen Boullosa and Luis Felipe Fabre will also be made.

Note: this presentation will be given in Spanish.

(11:15) Pablo Restrepo-Gautier, “Spanish Acts of Possession as Performance in the 18th-Century Exploration of the Pacific North West”

Between May and August 1790, Manuel Quimper commanded the *Princesa Real*, a merchant sloop the Spanish had taken from the British, to explore the Strait of Juan de Fuca. During this expedition, the Spanish renamed many locations, including the Haro Strait, in honour of Quimper’s second-in-command, Gonzalo López de Haro. Quimper also claimed several sites for the Spanish Crown, including modern-day Sooke Harbour, Royal Roads and Dungeness Bay. This paper will explore the performance of the Spanish “Acts of Possession,” which constituted a true literary genre designed to symbolically claim for the Spanish Crown lands that belonged to others, in this case the Coast Salish.

(11:45) **Gregory Peter Andrachuk, “Calderón and the English Kings Henry VIII and Charles I”**

Calderón de la Barca’s play about Henry the VIII of England (*La Cisma de Inglaterra*) shows an unusually benevolent attitude towards this king, given Henry’s marital history (6 wives, two of them beheaded, one, the Spanish Katherine, divorced) and his separation of the Church of England from the authority of the Pope. This paper presents a possible explanation for this gentle treatment of Henry by contextualising the creation of the play in the religious and political events of Calderón’s period.

(1:45) **Gabriela McBee, “A Heroine’s Journey: Rigoberta Menchú Tum”**

Nobel Peace Laureate Rigoberta Menchú is a woman exemplary of courage and determination. Growing up amidst violence and terror during Guatemala’s civil war, Menchú suffered unimaginable losses, and yet nothing dampened her resilience. Her belief in social justice combined with her strong spiritual values were instilled at an early age and today she continues championing for the rights of Indigenous peoples all over the world.

(2:15) **Silvia Colás Cardona, “Género enmascarado: el teatro cubano durante el Quinquenio Gris en Máscaras de Leonardo Padura”**

In his novel *Máscaras*, Leonardo Padura studies the turmoil that shook the Cuban artistic community during the period known as *Quinquenio Gris*. Taking as his reference point one of the most famous plays by Virgilio Piñera, *Elena Garrigó*, Padura explores the construction of gender in the Cuban theatre after 1971.

Note: this presentation will be given in Spanish.

(2:45) **Carys Pinches, Elise Côté, Adam Barron, “Cuestiones de género en Máscaras de Leonardo Padura”**

The undergraduate research section will focus on the Cuban writer Leonardo Padura and his tetralogy *Las cuatro estaciones* (*The Four Seasons*). This collective research, conducted by Adam Barron, Elise Côté and Carys Pinches, concentrates on gender issues and is the result of work submitted for a course on Cuban Detective Fiction offered by the Department last year.

Note: this presentation will be given in Spanish.