

DEPARTMENT OF HISPANIC & ITALIAN STUDIES
COLLOQUIUM ABSTRACTS

THURSDAY, MARCH 10, 2016

(9:30) **Barbara Zecchi, “Pioneras de la cámara”**

La poeta y teórica feminista Adrienne Rich escribió que todo lo que se deja de representar o de nombrar, todo lo que se omite de las biografías, todo lo que se censura, todo lo que se olvida o que la historia registra de forma errónea, se reduce a algo que no solo no se puede mencionar, sino de lo que es imposible hablar. Eso es lo que ha pasado con las pioneras del cine. Autoras como Alice Guy, Helena Cortesina, Elena Jordi, Aziza Amir, Eliva Notari, entre muchas otras, han perdido su lugar en la historia del cine. De forma sistemática —y nada inocente—, la crítica las ha desacreditado, ha omitido representarlas y nombrarlas, y ha dejado la nueva generación de cineastas huérfanas de madres: sin modelos. Sus nombres y logros han sido borrados por los guardianes del canon. Cuando el cine pasó de empresa artesanal a negocio lucrativo, las mujeres no solo dejaron de tener un sitio detrás de la cámara, sino que también desaparecieron de las páginas de los libros de historia.

Por suerte, en los últimos años, la teoría fílmica feminista ha ido avanzando de la mano con la investigación de archivos, la conservación y restauración, con el trabajo docente, con la denuncia de las manipulaciones y elisiones de la historia del cine y con la práctica fílmica de las mujeres. Marjorie Rosen en su *Popcorn Venus* (1973) había afirmado que «Eran nuestras pioneras. Pero por demasiado tiempo sus contribuciones se han ido cubriendo de polvo, negándonos un legado, una piedra angular sobre la que construir». Desde los años 70 estamos quitándoles el polvo a estas cineastas, para sacarlas a la luz y reconocer debidamente su obra.

Note: this presentation will be given in Spanish.

(10:30) **Marina Bettaglio, “Quando la realtà supera il Reality: *Niente, più niente al mondo* di Massimo Carlotto”**

Ambientato nella tetra periferia postindustriale torinese agli inizi del Terzo millennio, il monologo teatrale di Massimo Carlotto *Niente più niente al mondo* (2004) presenta il lato tragico di una società “abbruttita” dalla mediatizzazione di stampo neoliberal dell’epoca berlusconiana. Attraverso la perturbante confessione di una madre alcolizzata e teledipendente l’autore padovano compie una dura critica dei mezzi di comunicazione di massa, della televisione spazzatura e della neotelevisione. Ma se sono i talk show, i reality, le fiction e i giornali di gossip a segnare l’orizzonte culturale di questa casalinga assassina, la sua macabra confessione si colloca all’interno di una complessa trama intertestuale di allusioni a film chiave della storia del cinema:

Bellissima di Luchino Visconti e *Sunset Boulevard* di Billy Wilder.

Sebbene non vengano menzionate esplicitamente, queste pellicole, che denunciano la vacuità del mondo cinematografico, costituiscono dei riferimenti fondamentali per comprendere il dramma postmoderno di una madre che, abbagliata dai sogni mediatici, accoltella brutalmente la figlia ventenne. Il mio intervento analizza la mediatizzazione della confessione di questa Norma Desmond proletaria per la quale il reality sostituisce irreversibilmente la realtà.

Note: this presentation will be given in Italian.

(11:15) **Silvia Colás Cardona, “La cabina: cine y censura en los años finales de la dictadura franquista”**
La cabina, directed by Antonio Mercero, became a cult film shortly after its release on Spanish TV in 1972. Despite Mercero’s refusal to admit that the film contained a political message, we will see how *La cabina* can be easily interpreted as a metaphor for Spain’s claustrophobic social environment under the late Franco years.

Note: this presentation will be given in Spanish.

(11:45) **Beatriz de Alba-Koch, “The china poblana: Texts and Images of a Mexican Nineteenth-Century Icon of Desire”**

The *china poblana* appeared as a national icon during a turbulent era of political definition for México, when writers and painters actively participated in the construction of national types against a backdrop of foreign invasions and internal strife between liberals and conservatives. This paper explores how the *china poblana*, as depicted by the Mexican painter José Agustín Arrieta (1803-1874), interplays with Celestina, Spain’s famous bawd, witch, and go-between. The presence of celestinas in Arrieta’s paintings problematizes the independent stance that the *china* was meant to represent.

(1:30) **Gregory Peter Andrachuk, “Verbal and Visual Perforations in the Screen of Anonymity: An Early 16th Century Case”**

Anonymity is a screen which protects an author from undesired effects of recognition. Occasionally an author uses a screen which is not entirely opaque, but translucent or perforated. In other words, the author’s identity is hidden from general view but may be recognised by the reader who pays attention to clues embedded in the text – these are the perforations which permit translucency of the screen. In the midst of the early 16th century struggle between France and Spain for control of Italian territory the novel *Questión de amor* (Valencia, 1513) was written by an author whose identity was, of necessity, screened. Nevertheless, he left an intricate and carefully-crafted series of clues to his identity, both verbal and visual.

(2:00) **Dan Russek, “Aesthetics of Everyday Life (an illustrated guide)”**

The presentation explores the idea and practice of aesthetic experience in the contemporary city. The presentation is part of a broader project which is hybrid in nature: it is both research/creative, and it resorts to two media (the verbal and the visual). As a first step, I will briefly contextualize historically and theoretically the modern understanding of the aesthetic experience; second, I will present a series of illustrated vignettes or brief narrative essays inspired both by the rich literary tradition of the esthetics of the everyday, and by personal experience.

(2:45 **Beatriz de Alba-Koch, "Imágenes del deseo / imaginando el deseo en el Barroco hispánico"**
-3:45)

Fernando Guadarrama Gómez, "La metáfora como pantalla en poemas de Luis de Sandoval Zapata"

Nowadays, when we live submerged by a sea of images "created" by the ever-increasing number of electronic devices that surround us, it is pertinent to focus again on an "image-producing tool" which has always existed: metaphor. We will look at the metaphors and images derived from the reading of the sonnet "Riesgo grande de un galán en metáfora de mariposa" of Baroque poet Luis de Sandoval Zapata. And we will notice how the word becomes an image with a double content: this content will be the same to everybody as a metaphor, and it will also be different as an individual representation.

Note: this presentation will be given in Spanish.

María Paz Lundin, "Los emblemas de Sor Juana Inés de la Cruz: imaginando el Neptuno alegórico"

Considering the idea that in the Baroque there was nothing more complex than the emblematic tradition, how this fact influenced in the configuration of subjectivities in New Spain and, more precisely, in their production of symbolic imagery. This lecture invites us to review the concept of "emblem" through the analysis of its poetic function in one of the most enigmatic texts of Sor Juana Inés de la Cruz, the Allegorical Neptune, Ocean of Colours, Political Simulacrum.

Note: this presentation will be given in Spanish.