



BOOK OF ABSTRACTS

71st AHGBI Annual Conference 2026
Association of Hispanists of Great Britain & Ireland
Lancaster University

ACKNOWLEDGEMENTS

The AHGBI Trust and Executive Committees would like to express their gratitude to our special guests, conference sponsors, and Conference Organising Committee at Lancaster University.

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Prof. Susan Harrow, University of Bristol
Dr Martín López-Vega, Director of Instituto Cervantes Manchester-Leeds
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Recommendation

Each conference room will be equipped with the following facilities: Desktop PC, laptop connectivity (only HDMI & VGA), projector, stereo audio system, whiteboard, and internet access.

To ensure a smooth and timely transition between talks during the parallel sessions, we kindly ask all presenters to bring their PowerPoint presentations on a USB drive or connect your own laptop via HDMI or VGA (Mac users will need to bring the necessary adapter for HDMI or VGA connections). This will help us upload the files quickly and avoid any technical delays.

Social media

We would also like to encourage all attendees and presenters who are active on Instagram, LinkedIn, or Bluesky to tag AHGBI when sharing posts about the conference so that we can repost, engage with them, and help increase the visibility of your work. The hashtag for this year's conference is **#AHGBILancaster2026**, so please feel free to include it in your posts.

Day 1: Monday 23rd March

Parallel sessions I (9.30-11.30)

1. Medieval and Golden Age I

Lesley Twomey (Northumbria University): “Our Lady of the Snows: A Feast Celebrated in the Puritat Convent in Valencia (1440-1490)”

The Clare nuns who inhabited the Puridad convent in Valencia, formerly the convent of St Elizabeth of Hungary, regularly celebrated the feast of the Virgin of the Snows on 5 August according to convent records dating from 1440 and 1490. In the early 16th century, the nuns began to celebrate the Immaculate Conception and renamed the convent the Puridad. However, the celebration of the Virgin of the Snows begins to show that the reflection of the purity of the Virgin was important to certain nuns earlier than the sixteenth century. The Virgin of the Snows is a feast present in Castile from the very end of the thirteenth century in Alfonso X's *Cantigas de Santa Maria*. It is also celebrated in some fourteenth-century liturgies in Castile and León. Alfonso X's miracle is the earliest appearance of the Miracle in the Peninsula. The presence of the feast of the Virgin of the Snows in the account books of the Clare nuns at the Puridad convent in the fifteenth century shows that they were at the forefront of its celebration in the Kingdom of Valencia. It is not found in Valencia Cathedral liturgies until the sixteenth century. What is more, the attractiveness of the celebration of a snow miracle links closely to the miracle stories which underpinned celebration of the Immaculate Conception which was reaching its apogee in Valencia in the 1440s and 1480s.

Oliver Baldwin (Universidad Autónoma de Madrid): “Dido on Spain's Baroque Stage”

Dido ignited Spain's Golden Age imagination. Her presence is felt throughout Hispanic baroque culture, whether as tinder for fictional reimaginations, food for the inquisitive mind or moral exemplar for Spain's worldview. To Siglo de Oro theatre the faithful Dido, aided by Christian praise of her as *univira*, conditioned the queen's portrayal as mythical and literary embodiment of chastity and modesty; Carthage's cunning and skilful ruler provided Spain's baroque tastes with an exemplar of queenship at a time of intense debates on political leadership; finally, Dido's suitor, Iarbas' and Carthage's African identities allowed Golden Age theatre to reflect on and project Spain's own imperial interests in North Africa against the Ottomans, particularly after Emperor Charles V had conquered Tunis—thought to be Carthage—in 1535. With this in mind, this paper explores Spain's Golden Age four most consequential Dido plays, Virués' *Elisa Dido* (1609), Lasso

de la Vega's *Tragedia de la Honra de Dido Restaurada* (1587), de Castro's *Dido y Eneas* (c. 1599) and Cubillo de Aragon's *La Honestidad Defendida de Elisa Dido* (1654), to explain how and why Dido became central to Spain's Golden Age imagination during its distinguished cultural and theatrical era and its evolution from peninsular monarchy to transcontinental empire.

David Matencio Durán (University of Glasgow): “Transmedia Picaresque Influence: How Video Games Portray Charismatic Rogues”

Picaresque Literature has extended its influence for centuries in different literatures, genres and media since *Lazarillo de Tormes* came to light (Parker 1971; Garrido Ardila ed. 2015; Roncero 2022). When video games were born, developers were inspired by an extensive international literary past that fed stories and concepts that were portrayed in videoludic texts. Among these influences, Picaresque Literature proved to be one of the most prolific ones (Matencio 2024). Rogues populated many video games starting from the early 1980's but especially after the hardware and software improvements in the 1990 and 2000 decades. In those games we can observe how the influence of Picaresque texts shape charismatic and seductive rogues that charm players. This proposal will offer a deep exploration of the picaresque characteristics that help shaping those charismatic rogues and how they affect game design. This is part of Project MASQUES (Manifestations of Social Determinism in Picaresque Video Games), a Marie Curie postdoctoral project funded by the European Union.

2. Queer Studies

Michael McCaffrey (Trinity College Dublin): “Queer Translation as Resistance: Rethinking the Translation of ‘Mar Paraguayo’”

Translation, when conceptualized as a process of replication or as a mode of direct access to source text meaning, has often reinforced heteropatriarchal and colonial norms of identity expression. However, when the binary and hierarchical relationship between source and target texts is reimagined through a queer lens, translation becomes a site of resistance. Brazilian author Wilson Bueno's “Mar paraguayo” (1992)—written in *Portuñol* and *Guaraní*—exemplifies this disruptive potential through its portrayal of the *Marafona*, a figure whose gender, sexuality, race, and ethnicity remain ambiguous. This ambiguity, produced through the text's creative fusion of languages, constructs a non-essentialized identity. By engaging with the concept of *Antropofagia*—the consumption and transformation of European norms to form a unique national identity—the text queers Western gender binaries and resists essentialization. In Erin Moure's 2017 translation, “Paraguayan Sea”, the blending of *Frenghish* and *Guaraní* preserves this ambiguity and localizes the text's subversion of norms to North American contexts. The *Marafona* remains non-descript and anti-hegemonic despite the linguistic and cultural shifts. This translation pairing demonstrates queer translation practices that resist the

unidirectional movement of meaning from Latin American to North American contexts and disrupts the inscription of heteropatriarchal and colonial norms in translation.

Rafael Mendes (Trinity College Dublin): “Queer/cuir (Un)Happiness, Coalitional Politics and Transpedagogias in Camila Sosa Villada’s *Las malas*”

Drawing on queer/cuir, trans*/TTT, and decolonial feminist scholarship, this paper proposes how characters in Sosa Villada’s *Las malas* overcome processes of exclusion and social death resulting from transgressing the cis-heteronormative sex/gender system. In *Las Malas*, this is exemplified in Camila’s father’s remark ‘nadie lo va a querer’ upon his daughter revealing her travesti identity. Not only does the remark function as symbolic violence as it employs a ‘masculine’ pronoun, but it also warns how deviating from normative scripts can result in social ostracism. Following a close reading, this paper proposes how Camila’s life-narrative changes upon meeting Tía Encarna and other travestis, with the formation of queer/cuir kinship, one which reappropriates the grammar of the normative family, in a process of disidentification. Forged within Tía Encarna’s home and Parque Sarmiento, these forms of relationality simultaneously enable the travesti family to preserve, collect, and transmit transpedagogías, a living knowledge archive that taps into the past, serves as a blueprint for the present, and gestures towards the future.

William Kirby (University of Cambridge): “Queerness ‘Out-of-Joint’ in Contemporary Catalan Literature: Lesbian Alienation in Eva Baltasar’s ‘Triptic’”

Can the alternative, queer imaginaries in certain Catalan cultural works resist and even defy heteropatriarchal, masculinist discourses? Can queerness bring into view other forms of community and belonging? Eva Baltasar’s ‘Triptych’ of novels –*Permagel* (Club Editor, 2018), *Boulder* (2020), and *Mamut* (2022)– seems to suggest they can. Since translated into English, and with *Boulder* even short-listed for the International Booker Prize, Baltasar’s novels have garnered this Catalan author an uncommon degree of international renown. Described by the Guardian as a ‘loose triptych of modern womanhood’, Baltasar’s works do not shy away from the more fraught questions surrounding queerness and feelings of lesbian alienation. This paper argues that Baltasar’s lesbian protagonists challenge what is and is not acceptable under heteronormativity as they become alienated from it. Baltasar hints at a radicality bound up in lesbian existence with the capacity to begin to dismantle heterosexuality from without. The negativity of alienation thereby becomes a way of allowing hopeful and rather queer future visions to be projected through these novels. In the context of post-procés Catalunya more broadly, such a destabilization of (straight) society’s foundations demonstrates how Catalan culture can intervene where politics has failed in holding out a hopeful project of resistance.

3. Performance, Theatre and Cinema

Simon Breden (Universidad de Deusto): “Art is Only Interesting in the Moment in which it is Being Created’. Lorca as Director: A Methodology for Rehearsal”

Lauded as one of the most important poets and playwrights of the twentieth century, Federico García Lorca was also an accomplished theatre director with a clear process and philosophy of how drama should be staged. Directing both his own work and that of others, Lorca was also closely involved in the rehearsals for productions of many of his plays, and from his own writings and those of his collaborators, a determined agenda to stimulate audiences and renovate theatre can be seen. Based on my recently published research in Routledge (Federico García Lorca, 2025), this paper will summarise some key findings, exploring Lorca’s heretofore overlooked contributions to rehearsal practice. While recognising the obvious gaps in surviving documentation, we may still examine Lorca’s remaining statements on theatre practice and the evidence of his own practice for the stage as a director. What emerges is a vivid picture of a highly collaborative and multi-disciplinary theatre scene that places Lorca amongst the most significant theatre practitioners of the early twentieth century.

Katrina Heil (East Tennessee State University): “Lorca in Glasgow: National Identity in Rona Munro’s *The House of Bernarda Alba*”

Shortly after its founding, the National Theatre of Scotland (NTS) commissioned Rona Munro’s 2009 translation and adaptation of Federico García Lorca’s *La casa de Bernarda Alba*. This paper considers the significance of the NTS commissioning a contemporary Scottish adaptation of Lorca’s last tragedy in light of its symbolic position in Spanish historical memory, which reveals connections between the role of the theatre in shaping perceptions of national identity in Scotland and in Spain today. Set in contemporary Glasgow, Munro’s *The House of Bernarda Alba* is undeniably modern, with characters who suffer from material overindulgence more than coerced deprivation. The greatest threat to freedom in this landscape is not fascism, but rather the cynicism and emptiness of a life dedicated to accumulating wealth by whatever means necessary. In spite of these differences, Munro preserves the universal themes of Lorca’s tragedy with a uniquely Scottish symbolism and lyricism. Lorca’s memory as a victim of Spanish fascism in the 1930s is felt as a constant presence throughout the play, particularly in Munro’s emphasis on homosexual rights and social equality in a post-capitalist context, which establishes a link between contemporary Scottish values and those of Spain’s Second Republic.

Ivan Kenny (University of Galway): “Mejorar la realidad’: Human Biology and the Camp Aesthetic in *Todo sobre mi madre* (1999) by Pedro Almodóvar”

This paper analyses the complex interplay between the camp aesthetic and human biology in *Todo sobre mi madre* (1999) by Pedro Almodóvar. It will draw on the ideas of Susan Sontag, *Notes on Camp* (1964), and Judith Butler, *Bodies that Matter* (1993). Previous

studies have examined the camp aesthetic and the biological dimension individually in Almodóvar's films. However, this will be the first study to examine the interaction of these two seemingly contradictory elements. By linking human survival on a medical level to the celebration of artifice and surface appearance in camp, I contend that the film portrays the body as a site of resistance to essentialist notions of gender identity. From the opening scene, dealing with the medical dimension of organ transplantation, Almodóvar deftly links this drama of human survival to role-playing and theatre. According to Sontag (1964): "To perceive Camp in objects and persons is to understand Being-as-Playing-a-Role." Huma Rojo's interpretation of the grieving mother in the rehearsal of the intertextual production of Lorca's *Bodas de sangre* (1932), in particular the lines, "Me mojé las manos de sangre y me las lamí con la lengua. Porque era mía", exemplifies this visceral fusion of human biology and camp theatricality.

Catherine O'Leary (University of St Andrews): "Spanish Exile Theatre in Uruguay: Acts of Resilience and Resistance"

In this paper, I will consider the power of performance to challenge forgetting and silencing of the past, to commemorate cultural loss, and to enact hope within a community of exiles. I will also explore the broader impact on the Uruguayan theatre scene of Spanish practitioners who went into exile there following the Republican defeat in the Civil War (1936-39). I will focus in particular on Margarita Xirgu, the Catalan actress and director, who had (with Madrid-born director, also later exiled, Cipriano Rivas Cherif) championed the artistic renewal of the Spanish stage in the 1930s. Stranded on tour when the Spanish Civil War broke out, she found that she could not return to Spain at its end. In Latin America, she came to be identified with the lost Republic and to symbolise hope for a return to the homeland. While this hope was not realised in her lifetime, I argue that she, and other exiled practitioners, employed a combination of productive nostalgia and optimism to transmit ideas about the past, to create new forms of belonging in the present and to engage creatively with future-orientated memories of the lost Republic and what it represented. Finally, and briefly, I will ask how these experiences from nearly a century ago might be relevant today.

**Spanish Embassy/AHGBI Excellence Plenary Address
(12.00-13.00)**

Dr Carlos Soler Montes (University of Edinburgh): "Multilingüismo y equidad científica: el papel del español como lengua de investigación"

En el contexto actual de la ciencia global, el inglés se ha consolidado como lengua hegemónica de comunicación científica: más del 95 % de las publicaciones académicas se producen en este idioma, mientras que lenguas con amplia presencia social y cultural, como el español, apenas representan una fracción del total (Badillo, 2022; Instituto Cervantes, 2023). Esta asimetría lingüística tiene implicaciones profundas para la

equidad, la inclusión y el acceso al conocimiento, tanto dentro de la comunidad investigadora como en su relación con la sociedad.

Esta presentación aborda el multilingüismo en la ciencia desde una perspectiva sociolingüística y de política científica, centrándose en las actitudes lingüísticas y en las experiencias de investigadores cuya lengua materna no es el inglés. A partir del proyecto ACTILEX, coordinado desde la Comisión de Ciencia en Español de RAICEX (Red de Asociaciones de Investigadores y Científicos Españoles en el Exterior) y con la participación de CONNECTS-UK (la plataforma paneuropea que engloba a las diásporas científicas de distintos países europeos presentes en el Reino Unido), analizaremos cómo el dominio del inglés configura sesgos estructurales, desigualdades profesionales y una forma de monocultura epistémica que limita la diversidad de perspectivas y saberes (Chagnon et al., 2022; Amano et al., 2023; Erdocia y Soler, 2023).

El proyecto adopta una metodología mixta que combina una dimensión cuantitativa, a través de encuestas a las comunidades científicas vinculadas a RAICEX y CONNECTS-UK, con una aproximación cualitativa basada en entrevistas individuales y grupos focales. Los resultados preliminares aportan datos inéditos sobre el uso del español y otras lenguas en contextos científicos internacionales, así como percepciones sobre el valor, la legitimidad y las oportunidades asociadas a la producción científica en dichas lenguas.

Estos hallazgos dialogan con marcos y recomendaciones internacionales, como las recomendaciones de la UNESCO o COARA sobre ciencia abierta y multilingüismo, o las conclusiones del G20 Brasil, que subrayan la relevancia de la diversidad lingüística para afrontar retos globales. En un escenario marcado por la escasez de competencias lingüísticas y por dinámicas geopolíticas que favorecen el monolingüismo, haremos una defensa de la urgencia de promover enfoques multilingües en la comunicación científica como una cuestión no solo académica, sino también ética y social.

Parallel sessions II (14.30-16.30)

1. Medieval and Golden Age II

Gáldrick de la Torre Ávalos (Trinity College Dublin): “Poetry, Patronage, and Power in Spanish Naples (1500–1540)”

This paper examines the relationship between vernacular literary production, aristocratic patronage, and political power in Naples during the early decades of the sixteenth century under Spanish rule. Italian literary historiography has long interpreted the limited number of vernacular works printed in this period as evidence of a decline in literary activity following the incorporation of the kingdom into the Spanish Monarchy. Revisiting this assumption, the paper argues that the apparent scarcity of publications reflects not a genuine cultural stagnation, but rather the courtly conditions under which

vernacular texts were produced and circulated. Within the aristocratic milieu of Spanish Naples, poetry functioned primarily as a social and political practice embedded in networks of patronage and courtly sociability. As a result, literary texts circulated mainly in manuscript form and only reached print when they served the ideological, commemorative, or symbolic interests of the nobles who sponsored them. Drawing on examples from the works and patronage networks of figures such as Iacopo Sannazaro, Vittoria Colonna, Luigi Tansillo, and Alfonso d'Avalos, the paper explores how vernacular literary culture intersected with the political life of the Neapolitan elite. By situating vernacular poetry within the broader cultural dynamics of the Spanish Monarchy, this study proposes a reinterpretation of the Neapolitan literary landscape, highlighting the role of aristocratic patronage and imperial political culture in shaping the production, circulation, and occasional publication of vernacular texts.

Alexander Samson (University College London): “Sign of the Times: What is Medieval about Medieval or Golden Age about Golden Age? Does Pre-Modern Help?”

Periodisation and period labels have long been topics of reflection for disciplines. In my recent work I have been thinking about the (poly)temporality of literary texts, whether through pastiche or forms of intertextual relation with older styles, deliberate anachronism, or specific claims to new forms of modernity. Language came to possess a new kind of historicity, with the emergence of dictionaries and slang, etymologies, and idiolects related to the popular, place, profession, or class, e.g. *germanía*. Words whose incomprehensibility acted to split and divide in and out groups find their other in translation and cultural exchanges between different language-culture communities that promoted assimilation and equivalence. Should we associate the medieval with allegory and the early modern with realism? The variegated nature of literary history warns against such dangerously linear simplifications.

Jonathan Thacker (University of Oxford): “English Medieval History on the English and Spanish stages: Edward III and Calderón’s ‘Amor, honor y poder’”

The English medieval monarch, Edward III (1327-77) features in a well-known English history play from the late Elizabethan period, a work probably at least partly composed by William Shakespeare. Less well known is the fact that this same king is also a character in one of Pedro Calderón de la Barca’s earliest dramas, *Amor, honor y poder*, most likely written to entertain the Prince of Wales, Charles Stuart, when he unexpectedly visited Madrid in 1623. The English Edward III fits conventionally into the generic expectations of an English history play, dramatizing aspects of the king’s reign and character – sentimental and martial – for didactic and perhaps political purposes. Calderón’s adaptation of the king’s amorous pursuit of the Countess of Salisbury, by contrast, is barely thought of as an historical work, in spite of Edward’s presence, though it has been studied in relation to the politics of the Spanish match – the proposed marriage of Charles to Philip II’s sister, the infanta María. This paper asks what further light might be shed on

Calderón's play as an example of Golden Age drama sourced in part from historical material if it were to be considered a species of 'history'.

2. Spanish Civil War, Francoism and Exile

Jean Andrews (University of Nottingham): "Daughters of Fathers Murdered by Fascists: Francisca Aguirre and Amelia Rosselli"

Francisca Aguirre (d.1919) and Amelia Rosselli (d. 1996) were born in 1930, to comfortable middle-class and intellectual families. Both lost their distinguished fathers to fascist vengeance in childhood. Aguirre's father, the painter Lorenzo was garrotted after two years of imprisonment by the Franco regime in 1942 and Rosselli's father, the politician and journalist Carlo, who had fought on the Republican side in the Spanish Civil War, was assassinated in France on the orders of Mussolini in 1937. Carlo's death condemned Rosselli's family to years of exile, that of Lorenzo consigned his wife and three daughters to years of penury in post-war Spain. This paper will examine some of their early poetry, published from the 1960s onwards but generated earlier, hampered as they were by societal obstacles. Both eschewed the post-war fashion for engagement with social realities in favour of a more hermetic universe. The challenges they faced as people and writers might be summed up in a question the poet's persona, Francisca, asks of Penelope at the end of her first collection, *Ítaca* (1966-1971): ¿qué hacer con lo constante/en el reinado de la ambigüedad? This paper will attempt to explore how they addressed that question themselves.

Hannie Lawlor (University of Oxford): "Censorship, Self-Staging and Shape-Shifting: Writing Women's Lives in Francoist Spain"

The long years of censoring and self-censoring in Spain under Franco's authoritarian regime could not but leave their mark on the practice of self-writing; a mark that is manifest in the continuing lack of consideration afforded to Spanish case studies in international discussions of autobiography. Women writers and their works from this period in particular remain overlooked, whether due to dismissals of the interest and quality of works that survived censorship unscathed or the marginalisation of the personal modes with which women's writing is typically associated. In this paper, I argue that closer attention to women's novelistic production under the dictatorship shines a light on significant experiments with self-representation; experiments that demonstrate an acute awareness of the socio historical erasure of women that stems from the external dictation of their life stories. In this paper, I investigate the fictional, autofictional, and autobiographical strategies of self-representation in works by Carmen Martín Gaité, Elena Quiroga, and Dolores Medio, as they represent and resist the constraints on women's authorship of their own lives. These slippery self-stagings, I argue, offer insight into the importance of expanding current conceptions of what constitutes an autobiographical act in the face of curtailed possibilities of self-expression.

Matthew Doorly (University of Cambridge): “El somni, que és la nostra més profunda realitat’ by Breaking the Mirror: Mercè Rodoreda’s Anamorphic Representation of the Civil War and Exile in *Mirall trencat* (1974) and *Quanta, quanta guerra* (1980)”

My presentation examines how Mercè Rodoreda's *Mirall trencat* (1974) and *Quanta, quanta guerra* (1980) communicate repressed memories of the Spanish Civil War and its aftermath. While critics have identified resonances with the Civil War in both novels, the extent and detail of these allusions remain largely unexplored. Although *Mirall* refers only briefly to the conflict and *Quanta* appears to avoid it altogether, both novels echo Michael Rothberg's theory of multidirectional memory, in which images that conceal memories simultaneously allude to that which has been displaced. The visual nature of this concealment and evocation in *Mirall* and *Quanta* parallels the concept of anamorphosis, whereby a distorted image regains its original form from a particular viewpoint. My presentation will mainly focus on *Quanta*, considering its limited scholarly attention and its greater emphasis on the fantastic than in *Mirall*, though I will briefly discuss the earlier novel's literary style. By exploring how the novel anamorphically blurs overt references to the conflict whilst also giving voice to marginalised perspectives of the Civil War and exile, my analysis thus reveals Rodoreda's commitment to recovering republican memory and illustrates how the narrative strategies in *Quanta* break the silence surrounding the past of late Francoism.

Begoña Sangrador-Vegas (University of Galway): “Revisiting Franco’s Last Executions in Literature and Photography”

2025 has been a momentous year in the history of contemporary Spain. Not only did it mark the 50th anniversary of the death of Francisco Franco, but also of the last executions carried out during his regime. On September 27th 1975, two months before the dictator took his last breath, five young men were executed by firing squad after a military kangaroo trial. Their names are still remembered: Juan Paredes Manotas “Txiki”, Ángel Otaegi Etxeberria, José Humberto Baena Alonso, José Luis Sánchez Bravo and Ramón García Sanz. To this day they represent the illegitimacy and cruelty of a dictatorship that continues to haunt Spain. This paper will explore the (re)creation of their lives and deaths in literature and photography. Txiki has acquired a martyr status through a few iconic black and white photographs that are etched in the collective memory of several generations in the Basque Country. Otaegi appears in the Basque novel *Hamaika Pauso* (1995), translated into Spanish as *Los pasos incontables* (1998), by Ramón Saizarbitoria incarnated in the fictional ETA member Daniel Zabalegi. The shooting range where Baena, Sánchez Bravo and García Sanz were executed is the unexpected 'lieu de mémoire' that inspired Aroa Moreno Durán to memorialize these three FRAP members in her novel *Mañana matarán a Daniel* (2025).

3. Visual Cultures in Latin American Studies

Josué Brocca (University of Cambridge): “Identity and Deception in the Mixed-Media Works of Alberto Gironella”

Alberto Gironella (1929–1999) belonged to the Breakaway Generation, so named for marking a shift in Mexican visual art during the 1950s and 1960s, in a challenge for the autonomy of art against the nationalist school promoted by the post-revolutionary regime. Raised by a Catalan father and a mother from Yucatán, Gironella’s artworks explore technique and tradition through heterodoxy, as they interrogate the tensions between the Spanish heritage, Mexican nationalism, and consumerist modernity. Baroque figures, surrealist poetics, and proposals akin to pop art converge in his works, in which they betray a critical and at times parodic gaze. This paper looks into Gironella’s artworks that draw on the work of Diego Velázquez (1599–1660) under the hypothesis that they elicit a reflection on the manifold nature of imagery in an attempt to examine identity as an assemblage.

Vladimir Rosas-Salazar (University of Warwick): “Reactivating Resistance: Political Video, Memory, and Remediation in Contemporary Chilean Documentary”

During the 1980s, under Pinochet’s dictatorship, Chile saw an escalation of protest alongside heavy censorship and state-controlled media. In this atmosphere of silence, grassroots collectives, neighborhood groups, and activists began recording the streets with rudimentary video cameras, generating what Tom Sloop later theorized as the “counter mode” (2018): fragile, clandestine images that documented repression while circulating outside official channels. These recordings (shaky shots of demonstrations, abrupt police raids, and fleeting moments of defiance) became key interventions in the struggle over memory and visibility. This presentation examines how two contemporary Chilean documentaries remediate this legacy of political video: Josefina Morandé’s *Hoy y no Mañana* (2018) and Sebastián Moreno’s *Guerrero* (2017). Morandé reconstructs the creative interventions of *Mujeres por la Vida*, a women-led movement whose “acciones relámpago” were captured on amateur tapes that transformed daily resistance into a visual archive of dissent. Guerrero follows Manuel Guerrero Jr. as he revisits the assassination of his father during the dictatorship through home movies and counter-public footage, blending personal testimony with collective memory. Ultimately, this presentation argues that both films mobilize these fragile archives to reconnect intimate histories of grief and activism with broader debates about justice, memory, and democratic recovery in contemporary Chile.

Jie Xu (Durham University): “Perhaps I’m just another blackhead’: Imagining Chilean Social Climbers (*arribistas*) in Pablo Larraín’s *Neruda* (2016)”

This paper examines *Neruda* (2016), one of anti-biopics directed by Chilean filmmaker Pablo Larraín. Through the eyes of the fictional police officer Óscar Peluchonneau, the film offers an imaginative account of Pablo Neruda’s escape from Chile due to the persecution of communist politicians by Gabriel González Videla’s government. The paper hopes to offer a fresh approach to the film’s artistic influence. While existing scholarship largely associates the film with the artistic tradition of the US film noir genre, I shed light on how the film resonates with a contemporary debate in post-dictatorial, neoliberal Chile about *arribismo* (social climbing). By tracing the class and racial references embedded in the fictional character Oscar Peluchonneau, I argue that what seemingly to be an existentialist crisis of a hard-boiled detective is also an elitist imagination of an *arribista* that seeks to dis-class and whitewash himself. In a broader context, I hope to situate this paper within the ongoing academic discussion on the globalisation of Chilean cinema and the paradox that a new generation of left-wing Chilean filmmakers are producing films that are increasingly disconnected from the general Chilean public.

4. Translation studies

Matilde Gallardo (King’s College London): “Translation as an Act of Identity: Janet H. Perry and her Translations of Rosalía de Castro’s Poems”

Janet Hunter Perry was a British hispanist in the first half of the twentieth century. She was the first woman to hold a lectureship in Spanish at the University of London (1921–1944). A medievalist better known for her critical edition of the *Diálogo de la Lengua* by Juan de Valdés (1927) and her study *The Harrap’s Anthology of Spanish Verse* (1953), Perry’s work as a translator also deserves attention, even though many of her translations remained unpublished or were published posthumously. This paper aims to unveil one of Perry’s most iconic projects, the translation into English of Rosalía de Castro’s poems, of which a selection was included in an article on Rosalía published in the *Boletín del Instituto Español* in 1948. Perry’s deep knowledge of this writer and of the Spanish and Galician languages distinguishes this article as a piece of literary criticism partial to the Galician author and her world. This partiality goes beyond the literary value of Rosalía’s poetry to become a hermeneutic exercise in which the activity of translation, in its metaphorical and literal senses, is used to explore the shared identity that connects the Galician and Irish cultures through their Celtic heritage.

Cynthia Stephens (independent scholar): “Spain in London: Poetry and Translation, Bridging the Thames”

The “London Bridge” poem by Pere Gimferrer ends with the line: “Mi corazón yacía como una rosa en el Támesis.” This poem features in *Streets where to Walk is to Embark*

(Shearsman Books), a bilingual anthology about Spanish poets in London from the nineteenth century onwards, edited by Eduardo Moga and beautifully translated by Terence Dooley, who renders the final line as “My heart lay like a rose upon the Thames”. London’s river is compared by José Antonio Balbontín with the river that runs through Sevilla and Córdoba. The poem opens thus: “El Támesis estaba en fiesta: / parecía el Guadalquivir.” Translated as: “The Thames was in carnival: / it seemed the Guadalquivir.” Luis Cernuda paints a moving “Portrait of Exile” in “Impresión de Destierro”, in which an exhausted old man attends a society tea-party in the old Inns of Court. On hearing the word “Spain”, he states “España ha muerto”, and vanishes into the mist. The destiny of some Spanish poets in London will be explored, as they write about famous landmarks, including Regent’s Canal, Hyde Park, Trafalgar Square, Bloomsbury, the British Museum; and ordinary life in the city.

Nicola Greenhalgh (Lancaster University): “Multi-Media Translations of Magazine Texts from the Era of *La movida madrileña*”

This paper discusses a translation of magazine texts from *La Luna de Madrid*, *Madrid Me Mata* and *Madriz*, published during the 1980s Spanish cultural movement, *la movida madrileña*. Assmann and Shortt (2011) outline the significant potential of cultural media in constructing, contesting, and reconstructing memories through representations of the past. I argue that, given the contemporaneous nature of cultural magazines and their role in documenting and shaping societies (Guzmán, 2019), magazine translation has an important part to play in cultivating the collective memories of *la movida madrileña*. For my translation practice, I adopt an experimental approach which sees the static, core texts transformed into dynamic, human-crafted multi-media texts, collated in a designated website. For this exercise, I deploy a reflexive, constructivist methodology (Kadiu, 2019; Scott, 2012) which significantly extends the creativity inherent in the original publications. As a digital artefact, that website incorporates the translations alongside curated, contextual material in the form of imagery, audio, commentary and hyperlinks. As anticipated by Benjamin (2021), this approach demonstrates the curatorial role of translators in such archival projects, providing a legacy for future generations through the re-imagining, preservation and continued circulation of such texts.

Day 2: Tuesday 24th March

Parallel sessions III (9.00-10.30)

1. Medieval and Golden Age III

Juliet Perkins (King's College London): "From Doubting Thomas to Intercessor for the Portuguese: The St Thomas Episode in *Os Lusíadas*"

The two longest episodes concerning historical figures in Camões's *Os Lusíadas* are those devoted to Inês de Castro (Canto III, stanzas 118-135) and to Saint Thomas (Canto X, stanzas 108-119). Whilst the former has received immense critical attention, the same cannot be said of the latter. Camões's account (narrated by the goddess Tethys to Vasco da Gama) of the saint's mission to India and martyrdom, presents a number of challenges. For example, his treatment of two miracles – one concerning the construction of a palace, the other the resurrection of a priest's son – diverges from their nearest equivalents in the apocryphal *Acts of Thomas*, in respect of location, personages and detail. Camões balances history, tradition, myth and religious discord in Tethys's account, at the end of which she asks for the saint's intercession on behalf of the Portuguese. Her tone then swiftly changes from that of petitioner to that of critic, as she inveighs against the religious state of the nation. Realising that she is on perilous ground, she returns to her geography lesson. This paper will look at the nature of that perilous ground, and whether it has a bearing on the episode's lack of critical attention.

Alice Brooke (University of Oxford): "El artífice tan diestro": The Bestiary of Cecilia del Nacimiento"

The Discalced Carmelite poet Cecilia del Nacimiento (Cecilia Sobrino Morillas, 1570-1646) was one of the most prolific female writers in the Spanish language of the late sixteenth and early seventeenth centuries. Educated by her Renaissance humanist mother and a significant figure in the early history of one of the most intellectually and poetically active Carmelite convents of the period (Valladolid), Cecilia demonstrates across her works a detailed and thoughtful engagement both with contemporary poetic movements and with the spiritual writings of her day. In recent years her work has received greater critical attention within both Spanish and English scholarship, including the crucial re-attribution of 19 of her previously attributed sonnets to her spiritual daughter, Ana de la Trinidad. Much of her corpus, however, remains unstudied, and the opportunities afforded by a more focussed understanding of her corpus are yet to be fully exploited. In this paper, I consider Cecilia's poetic representation of the animal world and explore what it tells us about her literary and spiritual influences, with particular attention to the works of Luis de Granada, Luis de León, San Juan de la Cruz, and Francisco de Aldana. I focus on the ways in which her bestiary differentiates her from other contemporary female

poets (including Ana), and what it says more broadly about her understanding of creation, the divine, and of her own participation within the creative process.

Maria Czepiel (University of Warwick): “Benito Arias Montano and Benet Girgós: Spanish Humanism and Catalan Culture at the Spanish Embassy in 1570s Rome”

In this paper I will study the relationship between the little-known Catalan Benet Girgós, secretary to the Spanish embassy in Rome, and the distinguished humanist Benito Arias Montano. Firstly, I will give an overview of the friendship of the two men as recorded in accounts of Arias Montano’s travels to Rome and subsequent epistolary exchanges. I will then study Arias Montano’s ode to Girgós, which has a programmatic function in his 1593 poetic collection *Hymni et secula*, in the light of printed and manuscript testimonies. Finally, I will consider Girgós’s Catalan translations of two devotional works (*Breu compendi per examinar la consciència* and *Summa de la doctrina christiana*), written for a Catalan audience in the context of the Aragonese diaspora in Rome, and argue that Arias Montano was part of this editorial project.

2. Interrogating the Andino in Contemporary Ecuadorian Literature

Supported by the AHGBI Visiting Fellowship, this panel brings together literary scholars based in the UK and the US to discuss how Andean cultures are represented and reimagined in Latin American fiction, with a particular emphasis on Ecuador. While attentive to the wider Andean region, the panel foregrounds Ecuadorian literary production –both within and beyond the national framework– as a site that explores, troubles and redefines the category “Andino.” By focusing on Ecuador, the panel examines what becomes visible when the Andes and its interconnected geographical, cultural, and topographical sites—the coastal, lowland, mangroves, Amazonian, Inter-Andean spaces—are approached from a literary and cultural field that is frequently overshadowed by the canonical status of neighbouring Peru and Colombia, both of which occupy a more prominent and visible space within Latin American literary and cultural studies. The papers trace how Ecuadorian writers mobilise, negotiate, redefine, articulate, or resist the “Andean” label through forms of fiction that engage with social, cultural, environmental, gender, racial, and political concerns centred on Ecuador, but which have broader resonance to other sites in Latin America and among its diasporic communities. Our broader goal is to create space within Hispanism for a renewed dialogue about the Andes as a cultural, aesthetic, and critical terrain that is at once regionally grounded and transnational in scope. Ultimately, the panel proposes Ecuador not as a peripheral case, but as a key vantage point from which to rethink the Andes, and by extension Latin America, as a shifting and contested site of literary production.

Zoe Spencer (University of Exeter): “Nació al borde de los volcanes’: The Framing of ‘lo andino’ in Mafe Moscoso’s *La Santita*”

Mafe Moscoso is an Ecuadorian writer and academic based in Barcelona. Her short story collection *La Santita* (2024) explores questions of capitalism and environmental degradation, queer identities, and the social and class impact of technology on humans and non-humans, against a backdrop of Andean mythology, music, and poetic cosmovisions. This paper will explore the paratextual framing of these stories – including a prologue by Mariana Enriquez, and a vague claim in the biographical note that Moscoso was born at the edge of the volcanoes –, together with a close reading of the texts. I will also refer to interviews with the author, alongside her own academic work on concepts such as Gloria Anzaldúa’s *nepantla*, ‘the new mestiza’ and the limitations of Western anthropological thinking. Through this approach, I plan to explore the hybrid nature of current Andean cultural production in Spain as well as barriers towards conceiving fiction as a source of knowledge production.

Luis Medina Córdova (University of Birmingham): “The Mangrove Gothic in Contemporary Ecuadorian Literature”

This paper introduces the term “Mangrove Gothic” as a framework for analysing how contemporary Ecuadorian literature engages with drug-related urban violence. Over the past seven years, Ecuador’s coastal region—particularly the port city of Guayaquil—has become the epicentre of the country’s surge in homicidal violence. Writers from this region are increasingly narrativising lived experiences of fear and precarity in urban settings. I argue that authors such as Mónica Ojeda and María Fernanda Ampuero produce forms of horror fiction that resonate with the violent realities of Guayaquil while remaining grounded in the city’s social, material, and ecological conditions. The concept of the Mangrove Gothic links Ecuador’s coastal mangrove ecosystems to the internationally recognised Gothic tradition, positioning Guayaquil not merely as a backdrop but as a space where ecology becomes both metaphor and material condition for fiction. At the same time, the term resists the flattening tendencies of the so-called “New Latin American Gothic”, which often reproduces generic associations between “Latin America” and “violence”. Instead, the Mangrove Gothic foregrounds contextual specificity, attending to localised manifestations of fear in Ecuador that exceed the Andean cultural framing typically attributed to the country’s literary production.

Juan G. Ramos (College of the Holy Cross, USA): “Deterritorializing ‘lo andino’ in Contemporary Ecuadorian Fiction: Mónica Ojeda, Natalia García Freire and Sandra Araya”

This paper explores how contemporary Ecuadorian fiction writers Mónica Ojeda, Natalia García Freire, and Sandra Araya at times embrace, question, and reframe the pliable category of “lo andino” (Andean). At first glance, the term is directly and almost exclusively rooted in mountain ranges bearing the names of the Andes, which traverse

Venezuela, Colombia, Ecuador, Perú, Bolivia, Argentina, and Chile. Most often, Andean is linked to indigenous topics or subjectivities. In the case of Ojeda, García Freire, and Araya, they embrace the imaginary linked to the Andes to turn into a metonym that stands for a set of geographical, topographical, cultural, social, political, and gendered tropes that extend and indeed exceed the Ecuadorian highlands. As such, these authors turn to “lo andino” as conceptual category that aestheticizes new gothic sensibilities, linking land to collective memory and orality, political and social violence, and intra-gender dynamics. Combined, these vantage points lend themselves to fictionalize forms of systemic violence through the prism of gender and racial dynamics. This paper will touch upon Ojeda’s novel *Mandíbula* (2018), Ojeda’s short story collection *Las voladoras* (2020), García Freire’s *La máquina de hacer pájaros* (2024), and Araya’s *Los enterramientos* (2024) to explore their narrative strategies, which destabilize, deterritorialize, and push the conceptual boundaries of “lo andino”.

3. Anthropology and Fieldwork in Latin America

Ana Karen Reyes-Bailon (University of Leeds): “Worlding Childhood: Children’s Culture through Relationships with More-than-Humans in a Casa Hogar in Northern Mexico”

This paper examines how children living in a *casa hogar* (social care centre) in northern Mexico produce culture through their relationships with more-than-human agents, from artefacts and territories to animals and landscapes. Drawing on ethnographic fieldwork with Tarahumara girls, the study adopts a post-humanist perspective to explore how culture emerges through intra-actions that blur boundaries between human and more-than-human, nature and culture. By tracing the girls’ everyday practices inside the *casa hogar*, in their homes, and in the remembered landscapes of the Sierra Tarahumara, the paper shows how places become storied through emotions, memories, and material engagements. Engaging with Haraway’s notion of worlding and Massey’s relational understanding of space, it argues that children’s culture is an ongoing, collective process of co-creating worlds with others. This approach repositions children not as passive receivers of culture but as posthuman children: active participants in dynamic and messy assemblages of relations and meaning within contemporary Latin America. As well as conceptualising culture as an entity itself, that is, with different ontological assumptions. In this case considering that culture is developed among the entanglements of humans and more-than-humans.

Diana Cullell (University of Liverpool): “Poetry Slams: Addressing Identity, Inequality and Multilingualism in Community Spaces in Mexico”

This paper will present the outcomes of our poetry slam project in Mexico, which examines this type of performance poetry as a social movement that addresses crucial societal challenges. Poetry slams revolve around very complex cultural identities and mixed ethnic, social, linguistic and economic backgrounds in Mexico, and they work as a

non-elitist, bottom-up poetic movement generated by poets that often feel marginalised and aim their cultural production at audiences with similar concerns. Our project works with performance poets, audiences, local social and educational offices and NGOs to answer challenging questions around cultural politics: How do poets' and audience's attitudes/beliefs expressed in slams shape society opinions? How are linguistic, political and social issues expressed through poetry? How is poetry used to negotiate societal inequalities and contested identities? How do issues of heritage, multilingualism and race impact poets and/or audiences? Can it effectively negotiate and foster better community relationships and transform spaces? We will present the outcomes of our 3 events in community centres in Puebla, Mexico City and Querétaro. The events consist of a perpopoetry exhibition, a themed poetry slam (such as LGBT+/racial issues; community voices and languages; or contested identities) and a workshop. A graffiti board and a poetry booth record the audience's before and after impressions of performance poetry, and a QR code directs them to the project's webpage and a digital board to record their thoughts. The project will also produce a video and reports on local policy, which will make recommendations on how to use poetry slams to foster better relationships in the communities.

Parallel sessions IV (11.00-13.00)

1. Medieval and Golden Age IV

Barry Ife (Guildhall School of Music and Drama): "From Sonatas to Sonnets I: Phylogenetics in Music and Poetry"

Since January 2022 Jasper van der Klis and I have both been working on the Leverhulme Trust-funded 'Texting Scarlatti' project which uses phylogenetic software to analyse over 190,000 variants and sort over 3300 musical witnesses into kinship groups - a form stemmatics on speed. The idea for this project itself stemmed from my early work on cancionero poetry, in particular my 2002 article on Dutton LB1 and the sources of Garci Sánchez de Badajoz. Scarlatti's keyboard sonatas, like the poetry of the cancioneros, are short pieces (typically about 100 bars long) handed down in large, miscellaneous printed and manuscript collections assembled from smaller fascicles or booklets. The composite nature of these collections makes their interrelationships complex and unsuitable for conventional stemmatics as applied to homogeneous texts. In this paper I return the compliment and ask whether the solution to a musicological challenge inspired by early modern Spanish poetry might work just as well for that corpus of poetry itself.

Jasper van der Klis (Guildhall School of Music and Drama): "From Sonatas to Sonnets II: Phylogenetics in Practice"

One of the greatest challenges in using phylogenetic software in textual criticism, whether musicological or literary, is getting the text to speak to the computer and vice versa. In this paper, I outline some of the ways in which we tackled this challenge in the

'Texting Scarlatti' project and share some preliminary thoughts about how it might work for poetic texts.

Blanca Berjano Rodríguez (University of Cambridge): “Limozna, limozna, cara de roza’: ‘La Gitanilla’ in Dialogue with the Villancicos de Gitanos, the Archive and their Silences”

In ‘La gitanilla’, one of Miguel de Cervantes’ *Novelas ejemplares*, Preciosa stands out as a figure of virtue and beauty. During the spectacles, she is always the most gracious dancer among the entire troupe. In contrast, her Roma-Gitano community seems destined by nature to robbery and scamming. Her exceptional nature becomes clear when we learn she is, in fact, the kidnapped daughter of an aristocratic Old Christian family. In this paper, I question how Preciosa’s ultimate whiteness can be read as a symbolic appropriation of the Roma-Gitanos’ music, poetry and performance. To do this, I put Cervantes’ text and Preciosa’s character in dialogue and in contrast with the villancicos de gitanos (capturing Gitano Speech and compositions) and the archival evidence (showcasing Roma-Gitano artists in dancing and singing festivities from the sixteenth century onwards) to develop a more comprehensive image of Roma-Gitano performances in early modern Iberia. I contend that the material analysed was created in a contact zone where the Roma-Gitanos performed and sang for the dominant classes, within an internal colonisation process. In their performances, the Roma-Gitanos accommodated the demands of the dominant culture, reflecting what was expected from them and commodifying with the outside image of ‘lo gitano’.

2. Latin American Crime, Poetry and Aesthetics

Victoria Carpenter (University of Bedfordshire): “Playing Detectives in the Snow: Reliability of the Narrator(s) in ‘El perjurio de la nieve’ (1944) by Adolfo Bioy Casares”

Of the 14 stories that make up the collection *Historias fantásticas* by Argentinean writer Adolfo Bioy Casares, ‘El perjurio de la nieve’ is one of the most enigmatic, even though at first glance it does not appear to be that complicated. A story in a story (thus structurally similar to Bioy Casares’ famous story ‘La trama celeste’ from the same collection), it seems to be a murder mystery that gets solved twice. One solution is presented in the story by journalist Juan Villafañe, who investigates the murder of a local recluse’s terminally ill daughter and concludes that the crime was committed by poet Carlos Oribe. The second one appears in the narrative by Alfonso Berger Cárdenas (ABC in the story, and an obvious reference to Bioy Casares’ own initials), a friend of both Villafañe and Oribe, who analyses Villafañe’s text and concludes that Villafañe killed the woman. Villafañe’s text is encased in ABC’s and the reader is given an opportunity to consult Villafañe’s story while ABC analyses it. Multiple studies of ‘El perjurio’ focus on the mirroring of the two protagonists – Villafañe and Oribe – accepting ABC’s narrative at face value and confirming that Villafañe lies in his narrative. However, ABC’s text is just as problematic as – if not more

so than – Villafañe's, as it diverts the reader's attention from several important points in Villafañe's narrative and either conceals or makes up information needed to determine who the murderer is. Using the concept of the unreliable narrator and viewing the story from the point of view of detective genre, I will consider whether ABC's investigation is a success or whether there is another murderer on the loose in the forest.

David Conlon (Maynooth University): "Legacies of Rodolfo Walsh: True Crime and Internationalist Aesthetics"

The Argentine writer Rodolfo Walsh is nowadays perhaps best remembered for *Operación masacre*, his true-crime account of the state's botched summary execution of suspected dissidents in 1955. In many respects, Walsh's legacy continues to hinge on his relationship to political events in Argentina: among them, the incidences of state crime documented in *Operación masacre* and other texts, and the author's own death at the hands of the 1976-1983 military regime. However, Walsh's writing also engages with international questions of geopolitics and the Cold War, colonialism and the economic legacies of colonialism, transnational solidarity and global justice. In this paper, I will argue that towards the latter period of his career, this internationalist tendency in Walsh's work is key to understanding how his literary style evolved. By the same token, I suggest that this same internationalist aesthetic mode appears to help Walsh to partially resolve recurring frustrations he had with the practice of writing, or with the inefficiency of writing as a means direct political intervention. Finally, I consider the importance of the aspect to Walsh's work in terms of his present-day legacy, and how it relates to contemporary true crime writing.

Paula Doce González (CSIC, Instituto de Lengua, Literatura y Antropología): "Pétalo de carne y hueso": The Body as Limit in *Ejercicios materiales* (1993) by Blanca Varela"

The aim of this paper is to examine the presence of the body in the poetry book *Ejercicios materiales* (1993) by Blanca Varela. It will address its formal features in relation to the discussion surrounding its possible mystical nature: while some critics argue that there is no ascetic intent behind this collection of poems, others point to the formal and thematic recurrences that link Varela's work to the mysticism of Ignacio de Loyola's *Ejercicios espirituales*. In Varela's work, the body is presented as the limit of human experience, which anchors it to the earth and frustrates its aspirations for transcendence. It will be shown how animal and bodily metaphors contribute to the desacralisation of both divinity and humanity, portrayed as a beast devoted to sacrifice. Likewise, it will explore how the figures of the angel and the animal in Varela's work represent the limit of human experience: human beings, in their aspiration and desire for transcendence, come face to face with their mortal condition. Special attention will also be given to poems that address motherhood and the way in which this experience of the female body is poetically articulated.

Sheldon Penn (University of Leicester): “Bergson in Mexican Literature and Film: A Century of the Mobile Aesthetic Image”

This paper provides an overview of my monograph project *Bergson in Mexican Literature and Film: A Century of the Mobile Aesthetic Image* (LUP April 2026). Following the publication of *Matter and Memory* (1896) and *Creative Evolution* (1907), Bergson's philosophy was taken up internationally and was a touchstone for intellectuals and artists during the Mexican Revolution (1910-1920). Bergson's writing on time, memory, consciousness and intuition found a receptive home with intellectuals confronting the ideology of positivism and the nation's syncretic pasts and futures. Against the assumption that Bergson's ideas quickly fell from favour, I demonstrate their enduring presence in Mexican aesthetic production. Over four chapters I consider short fiction, memoirs, poetry, and cinema, spanning the Revolutionary period intellectuals of Alfonso Reyes and José Vasconcelos, the 1930s of José Gorostiza and the *Contemporáneos*, the Boom and post-Boom fiction of Carlos Fuentes and finishing with the contemporary films of Carlos Reygadas. The analyses focus on temporally 'mobile' images to reveal Bergsonian and neo-Bergsonian aesthetics that unfold questions of time, memory and identity. This paper will draw on example analyses from the texts in question showing how they engage with the philosophy of pure duration within the contexts of Mexico's postcolonial and hybrid cultures.

3. Galician Studies I

The Galician Studies panel provides a plural and interdisciplinary space for the dissemination and discussion of high-quality research in different areas of Galician culture. This plurality and the vitality of this research area is perfectly exemplified by the papers that constitute this year's panel, which will take place in two formats: one section will be in person (four papers) and the other will be online (three papers). Papers cover areas such as linguistic ideology; linguistic attitudes; eugenics, race and sexuality; music and poetry; Galician language teaching and learning; traditional music and protest; and travel and Galicianism.

Xosé Luis Regueira (Universidade de Santiago de Compostela) and Naomí Basanta (Instituto da Lingua Galega): “Da aula á rede: ideoloxías lingüísticas sobre a estandarización do galego en perfís docentes de Instagram”

O estudo das ideoloxías lingüísticas presenta características particulares nas sociedades con linguas minorizadas (Lane et al. 2018). No caso do galego, está a desenvolverse nos últimos anos unha liña de investigación sobre ideoloxías lingüísticas que xa conta con varias publicacións. Entre elas, presentan especial interese as redes sociais, por constituíren un espazo propicio para o cuestionamento das hexemonías e para a construción de novas lexitimidades (Regueira 2023; Pérez Lago 2023), aínda que nelas tamén se encontran perfís institucionais asociados á autoridade lingüística (Basanta e Regueira 2025). Nestes traballos constatouse que as ideoloxías da estandarización son

amplamente compartidas, mais tamén aparecen correntes que promoven a visibilidade dun maior número de variedades lingüísticas e unha menor rixidez do estándar. Continuando nesa liña, esta comunicación propón unha análise das ideoloxías lingüísticas en perfís de Instagram xestionados por docentes de Lingua Galega e Literatura de ensino medio, a partir de entrevistas e dunha selección de vídeos de catro creadoras de contido nesta rede social: Aquí tamén se fala, Media Laranxa, Naír Lingua Galega e Vitamina G. O obxectivo principal é examinar como se constrúen e transmiten representacións sobre a lingua, corrección e purismo normativo nun contexto dixital que combina funcións pedagóxicas e divulgativas. A investigación sitúase no marco da análise do discurso e da sociolingüística, con especial atención á tensión entre a variación e a prescrición purista. Preténdese observar como se presenta esa tensión nos usos orais e escritos, así como as variacións discursivas e estilísticas relacionadas coas audiencias ás que se dirixen. Desta maneira, preténdese comprender como o profesorado, entendido como autoridade lingüística, pode reconfigurar o seu papel en contextos dixitais de difusión e debate sobre a lingua, contribuíndo crear diferentes modelos de normatividade.

Sergio Rodríguez Gutiérrez (Universidade de Santiago de Compostela): “From Cantares gallegos to gallegadas: The Role of Early Musical Settings on the Popular Dissemination of Rosalía de Castro’s Poetry”

The writer Rosalía de Castro is the most important cultural reference point of Galicia. Her process of canonisation rapidly transcended the intellectual sphere to become deeply rooted in popular culture following her death in 1885. This rapid ascent is particularly striking when considering the high rates of illiteracy prevalent in rural Galicia—the very public to whom the author explicitly addressed her Galician poetry, as reflected in the Prologue to *Follas Novas*. In the face of this apparent contradiction, this proposal examines whether music served as a fundamental medium for the dissemination of Rosalía’s work. We propose that the earliest musical settings acted as a vital nexus with the popular classes, enabling access, memorisation, and the enhancement of the poetic content beyond the written channel. Our research examines how the first musical adaptations of Rosalía de Castro’s verses, especially songs for voice and piano from the late 19th and early 20th centuries, functioned as effective vehicles of popularisation. The analysis will focus on the selection of poems, the composers involved, and the social reception of these pieces, demonstrating their direct contribution to the dissemination and construction of the Rosalian myth outside formal publishing circuits.

Martín Veiga (University College Cork): “El relato del viaje y la dimensión metaficcional en *Riofero* (2008), de Xelís de Toro”

La literatura de viajes, tradicionalmente concebida como un género no ficcional, estableció vínculos, ya desde sus orígenes, con la narrativa de ficción, con frecuencia generando textos híbridos que se sitúan en un espacio ambiguo entre distintos géneros y formas literarias. En esta ponencia se examinan las porosas fronteras existentes entre los relatos de viaje y la narrativa de ficción a través de un análisis de *Riofero*, del escritor

gallego Xelis de Toro. En esta novela se desarrolla la narración de un viaje ficcional que se presenta como un relato de aventuras en el que los motivos de la movilidad y el tránsito se articulan utilizando diversas estrategias. De entre ellas, se analiza aquí una de las principales: la tematización de la propia escritura de viajes que se lleva a cabo en la novela, tropo metaliterario que visibiliza la relevancia de los procesos de escritura en contextos de movilidad.

4. Political and Nationalistic Discourses

Richard Huddleson (National University of Ireland, Maynooth): “Crafting Cuban-Catalans: Childhood, Family and Nation in La Nova Catalunya (1913-1932)”

Looking to the Catalan-speaking populations in a newly independent Cuba at the start of the twentieth century, this intervention seeks to understand how the family unit, with a particular emphasis on youth and children, was being crafted and regulated through the Cuba-based Catalan-language publication 'La Nova Catalunya'. Whilst many Catalans arrived on the island of Cuba through Spain's colonial tendrils, seeking economic opportunities and social advancement, the island and its newfound independence would speak to their own political aspirations beyond the shackles of Spain. Drawing on elements from queer theory to trace the outline of the Family and, in particular, the Child, this paper seeks to align an array of sources in order to shine a line on identity formation in a multi-layered postcolonial context.

María Reyes Baztán (University of Cambridge): “New Spaces, New Opportunities: Spanish Exiles and the Making of Anti-Imperial Nationalism in Cuba”

When Miguel Primo de Rivera took power in September 1923, he believed it was necessary to eradicate separatism to 'cure' what he considered to be a gravely ill nation. Whilst many separatists had no choice but to remain in Spain, others were able to go into exile. There, communities of Basque, Catalan and Galician nationalists, were able to experience firsthand the atmosphere lived in countries and cities that became centres of anticolonial thought and intellectual exchange during the interwar period. This paper offers a first glimpse into a new research project which explores the activities and radicalisation of Spanish separatist exiles in 1920s Cuba. During this decade, Cuba became a refuge for exiles of different nationalities who were united by the same cause: the struggle against imperialism. The project will explore how these anti-imperial ideas influenced communities of Basque, Catalan and Galician nationalists on the island. Furthermore, this study will allow me to explore the connections and disconnections that existed between these communities and Cuban and Latin American anti-imperialists. Thus, this paper seeks to challenge traditional Eurocentric approaches to the study of nationalism, stressing the importance of transnational ideas that emerged outside Europe for the development of Spanish nationalist movements.

Matthew Jones (Cardiff University): “Screening the Conflict: The Press and Mediatised Memory in the Basque Country”

Films and series about the Basque conflict have proliferated, even with the success of partial narratives (Mateos Pérez and Marcos Ramos 2024). Disagreements in discourse can be understood as the main “points of tension” after ETA (Gaviria Sastre 2022). Given that the press has been accused of participating in the conflict (Ramírez de la Piscina et al. 2016), this study analyses newspapers' understandings of the most prominent audiovisual productions since ETA's dissolution, exploring the media's role in memory-building. The analysis covers 180 articles across five newspapers: *El País*, *El Mundo*, *El Correo*, *Deia*, and *Naiz*. The findings reveal Basque newspapers' positive view of productions, suggesting a modest consensus around a shared memory. However, disagreements persist regarding the perception of objectivity and bias. The non-nationalist press regards productions as objective, while Basque nationalist outlets perceive a hegemonic bias, and *El Mundo* argues productions are sympathetic to ETA. These findings suggest cultural productions have not managed to adequately mediatise the conflict. From Laplante and Phenicie's (2009) perspective, this may contribute to the persistence of social frictions. Encouraging a more plural approach to cultural production – including the perspectives of victims – could help foster a more shared and less polarised collective memory.

Nick Sharman (University of Nottingham): “Protectionism, Free Trade and Spanish Liberalism”

In post-Napoleonic Spain, liberal elites absorbed British classical economic thinking and made it the dominant ideology of the liberal monarchic regimes. The main political parties took its core beliefs as the basis of their policies, notably in developing free markets in land, labour and trade. Only the Catalan manufacturers seriously challenged this ideological consensus. They argued their industry would be destroyed if Spain traded with Britain's advanced economy without tariff protection. The resulting intellectual and political conflict between the Catalan protectionists and the free trade movement divided the country for most of the century. It destabilised governments, on occasion leading to their collapse. In 1842 and 1854, political and social divisions over free trade created serious violence on the streets of Barcelona. The paper will analyse this long-running conflict based on Karl Polanyi's theory that applying free-market solutions to issues on which the survival of society depends, leads to the spontaneous emergence of socially destructive ‘counter movements’. The pursuit of a free trade agreement with Britain by successive Spanish governments posed just such a threat to the survival of Catalan industry. As a result, Catalan employers, workers and local communities resisted government attempts to reduce tariff barriers. The paper suggests that behind the conflict lay a wider debate over Spain's post-imperial role in an industrialising world, between two economic visions: an open, subordinate economy under the shadow of the

British and French empires or an independent, interventionist economy based on local and Latin American (and later, African) markets.

AHGBI Plenary Address (14.00-15.00)

Dr Arantza Mayo (Royal Holloway): “Dolor y gloria: Pain, Fame and the Early Modern Body”

Pain —'el sentimiento de todo lo que nos da desplacer y desgusto', according to Sebastián de Covarrubias— is considered a universal human experience. The inherent unpleasantness of physical pain compels us to avoid it and calls for its alleviation. Yet there are significant variations in how different societies can conceptualise pain and define its value. Individuals can actively pursue painful experiences and these, or their record, can be keenly witnessed and rewarded by others. This talk will consider self-inflicted pain in the early modern period: its motivations, mechanics and memorialisation. How was pain valorised and rewarded within different contexts? Why and how did individuals inflict physical suffering upon themselves? Who recorded and consumed the practices and performances of pain and how were these narrated?

Parallel sessions V (15.00-16.30)

1. Medieval and Golden Age V: Colonial Encounters Between the Early Modern Spanish and British Empires

Ted Bergman (University of St Andrew): “Persistent References to Francis Drake in Seventeenth Century Spanish Theatre: From Real Threat to Comical Commonplace”

Back in 2004, in reference to Francis Drake, scholars Valentín Azcune and Manuel Fernández Nieto explain “No son pocas las comedias posteriores a su muerte (1596) que le mencionan como si aún estuviera vivo.” While they list a few examples to prove their point, they only provide a small sample of references to Drake, an enduring point of reference that serves different purposes within the corpus of Spanish plays (both comedias and teatro breve) during the seventeenth century. Much like modern historians and comedia scholars, playwrights themselves use the reference as a sort of dating device, to place a play in historical context. But far more interesting is the use of Drake as a either a punchline for a joke, or as an exemplar of criminal brazenness, practically a type of *valentón* in military setting, which in general terms had become a commonplace for characterization. Much productive scholarly work has been done on the figure of Drake as a real historical presence in literary works from the time. Much less has been done to study Drake on the margins, especially after his repeated use as a changeable point of reference unmoored him from his original geo-political and historical-spatial context. When presented as a “one-liner” in a joke, he appears as a sort of hyper-

simulated emblem that evokes both laughter and the threat of violence for sheer entertainment purposes, thanks in part to historical distance.

Victoria Ríos Castaño (Manchester Metropolitan University/Coventry University): “Promotion Literature to Wage War against Spain: Thomas Gage’s *The English American* (1648)”

The intention of this paper is to provide a brief analysis of Thomas Gage’s travel book *The English-American, his Travail by Sea and Land, or, A New Survey of the West-India’s* (1648), a bestseller that contributed to the dissemination of the Black Legend. Gage’s work has served as a primary source for a variety of studies examining the treatment of slaves in New Spain (Fiehrer 1979), the description of chocolate (Campos 2009), Spanish-English relations in the 17th century (Tejera 2012), Gage’s involvement in Oliver Cromwell’s Western Design (López-Peláez Casellas 2017, Armstrong 2018, Styles 2019) and Gage’s religious beliefs (Gosner 2019). Offering a new perspective, this presentation will focus on several passages from *The English-American* concerning the conquest of Mexico to argue that Gage gathers selected information with a view to instigating the English occupation of Spanish possessions in America and, specifically, of Mexico City. This paper will be divided into two sections. The first one will provide a brief biographical and textual overview of Gage and *The English-American*, whereas the second one will analyse the ninth chapter, on Mexico City, and discuss Gage’s adaptation of several passages extracted from Francisco López de Gómara’s *Historia de la conquista de México* (1552).

Gregor Lilienfein (University of Bonn): “The Uprising of the Dragon: Apocalyptic Visions of English Liberalism in Lope de Vega’s *La Dragontea*”

Shortly after the death of the notorious sailor Francis Drake, Lope de Vega begins work on his epic long poem *La Dragontea*, stylising the Scottish privateer as the main antagonist of the globalised Habsburg Empire. Drake thus becomes an allegory of what Lope sees as the English model of overseas expansion, which then serves as a counter-model to what he envisions for the future of the Hispanic Empire. The classification of contemporary history in apocalyptic vocabulary, identifying Drake with the fallen Dragon from Revelation, shows the intensity with which the corresponding opposition is forming: nothing less than the downfall of a world seems to be at stake for the phoenix. In my paper, I would like to discuss the political subtleties in the corresponding representations and thus examine the figure of Drake as a political allegory in Lope’s work in more detail. In doing so, intent to contribute to the understanding of Anglo-Spanish relations in the early modern period as fundamental to the ideological orientation of both sides.

2. Latin American Literature

Angélica Tatiana Vargas Ortiz (Leiden University): “Representations of Cultural Black Resistance in Contemporary Afro-Argentine Literature”

In recent academic efforts aimed at identifying and making Afro-Argentine culture more visible, historians, geographers and anthropologists (Monkevicius 2012) –alongside fiction writers– have focused on the resignification of their historical past and their active presence in contemporary Argentina’s society. Contesting the ingrained white legend of Argentine racial history (Alberto 2016, Andrews 1979), contemporary Afro-Argentine historical novels explore urban marginal spaces and representations of cultural Black resistance resignifying former traditions of marronage. In particular, representations of Black cultural identity in novels such as *Fiebre negra* (2008) by Miguel Rosenzvit and *Carimba: La marca de África en nuestra Independencia* (2006) by Pablo Marrero engaged with maroon historical consciousness and the revival of African ancestral knowledge (eg. candombe dances). By examining the novels of Rosenzvit and Marrero, I explore how contemporary Afro-Argentine literature can broaden our understanding of cultural Black resistance in the Spanish American context.

Katarzyna Stepien (Trinity College Dublin): “Not Your Abuela’s Motherhood: Feminist Disruptions in Contemporary Colombian Fiction”

This paper examines how contemporary Colombian writers Margarita García Robayo and Pilar Quintana rethink motherhood and articulate evolving feminist perspectives in twenty-first-century Latin American literature. Both authors challenge idealised maternal narratives by foregrounding ambivalence, desire, and the social pressures that shape women’s lives. In works such as *Tiempo muerto* and *Primera persona*, García Robayo portrays motherhood as a site of emotional dissonance and constrained identity, disrupting the assumption that maternal experience is inherently fulfilling. Quintana, in texts like *La perra* and *Los abismos*, explores women negotiating caregiving, sexuality, and violence within patriarchal structures that simultaneously sanctify and limit female agency. Situating these narratives within current Latin American feminist debates – marked by tensions between traditional gender expectations, neoliberal empowerment discourses, and movements for bodily autonomy – the paper argues that both writers develop a grounded, everyday feminism attentive to class, regional norms, and affective complexity. Their representations of motherhood as fragmented, resisted, or reluctantly inhabited reveal the instability of maternal identity and expose broader struggles over autonomy and self-definition. By analysing the stylistic and thematic strategies through which García Robayo and Quintana depict maternal subjectivity, this paper highlights their contribution to expanding feminist discourse in the region and reshaping literary portrayals of women’s experiences.

3. Visual Cultures in Spain

Jennifer Wood (Prifysgol Aberystwyth University): “Una ascensión al subsuelo’: Rafael Alberti and Maruja Mallo’s Excremental Collaboration”

Over the course of Rafael Alberti and Maruja Mallo’s romantic relationship (1925–30) there were many creative parallels in their output, though the period covering 1928–29 was one of particularly intense collaborative work. They planned at least one collaborative project, the most fully formed of which was a 'libro cineístico' in homage to the silent film comics: a series of poems Alberti presented in *La Gaceta Literaria* (June–September 1929) with accompanying illustrations by Mallo, later published as *Yo era un tonto y lo que he visto me ha hecho dos tontos* (1929). However, there is a further collaboration posited by Ernestina de Champourcín: “un libro sobre el excremento” (cited Anderson, 2021). In 1928, Mallo started a new series of works, *Cloacas y campanarios*, focused on decay, disintegration and urban detritus, whose themes coincided with the later poems of Alberti’s *Sobre los ángeles* (1927–28) and *Sermones y moradas* (1929–30). Across these three poetic volumes Alberti presented several poems dedicated to or addressing Mallo and her work as a poetic subject. This paper will discuss these poems, and their relationship to Mallo’s contemporary artistic output, focusing on ‘La primera ascensión de Maruja Mallo al subsuelo’ and ‘Espantapájaros’, looking to a possible 'libro excremental'.

Mary Farrelly (University College Dublin): “Unveiled: ‘Nunsploitation’ and the Re-enchantment of the Spanish Destape (1977–1984)”

Danny Shipka asserts that between 1960 and 1980 Spain and Italy produced a “staggering number of nunsploitation films” centred on sinning or possessed nuns as emblems of discontent with religious institutions. While this is certainly true in the case of Italy, Spain actually produced relatively few works that fit this model of international nunsploitation. Even Jesús Franco, the country’s most prolific exploitation director, made only two films in the genre (*Les démons*, 1973; *Cartas de una monja portuguesa*, 1979). Other Spanish films often labelled as nunsploitation, like *El límite del amor* (Rafael Romero Marchent, 1976), *Inés de Villalonga*, 1870 (Jaime Jesús Balcázar, 1979), *Cartas de amor de una monja* (Jorge Grau, 1978), *Unos granujas decentes* (Mariano Ozores, 1980), *Extramuros* (Miguel Picazo 1983) and *Entre tinieblas* (Pedro Almodóvar, 1983), actually point instead to a more complex negotiation of sexuality, spirituality, and modernity. This paper aims to dispel the myths surrounding Spanish erotic nun cinema by identifying a corpus of films that have been labelled as nunsploitation films of the *destape* and constructing and applying a theoretical framework which will allow an analysis that can adequately triangulate the multiple forces at play in nun films of the Spanish transition: sex, religion and politics.

Jacky Collins (University of Stirling): “The Ageing Male Moral Spectrum: Dressing José Coronado”

Clothing is vital to the construction of cinematic identities, yet to what extent can the way a character is dressed convey the moral principles or beliefs that guide them. This paper will focus on a range of characters that sit across a spectrum of morality played by one of Spain’s most highly acclaimed film and TV actors in recent crime dramas. Building on collaborative research carried out over the last five years within the context of the Spanish audiovisual industry, this paper will apply approaches adopted in the analysis of the effect costuming has had on roles played by ageing Spanish male actors e.g. Antonio Banderas and Julio Bardem. Whilst these actors have experienced success with both Spanish and international audiences, work by the iconic José María Coronado García has not enjoyed the same global reach or attention outside the Spanish-speaking world until more recently. Primary texts chosen for this paper comprise 4 Netflix dramas namely *Vivir sin permiso* (2018–2020); *El inocente* (2021); *Entrevías* (2021–2024); *La chica de nieve* (2023–25). From these productions an analysis of visual clues found in the dressing of these masculine identities will explore the ability of clothing to reflect a fictional character’s morality.

4. Awards and Publication Prizes

Clare Geraghty (University College Cork): “Resisting disinformation through queer living archives: Cuba and Ireland in dialogue” (Dorothy Sherman-Severin Fellowship)

Based on research undertaken as part of the AHGBI-WISPS Dorothy Sherman-Severin Research Fellowship for Early-Career Researchers 2025–2026, this paper explores how queer living archives resist disinformation promoted by ‘anti-gender’ movements (AGMs) in Cuba and Ireland. Through a comparative analysis of the Irish Queer Archive and Cubanecuir, I examine how queer archival work can challenge AGMs in these two postcolonial islands on the fringe of imperial powers, whose identities have been shaped by migration. The theoretical framework includes the concept of ‘gender nostalgia’ (Burns et al, 2025): a longing for a time ‘when men were men and women were women’. This rhetoric predicts extreme forms of anti-trans bias and is a staple of anti-gender discourse. This paper demonstrates the diverse alliances, queer joy, and gender non-conformity contained in these counterhegemonic repositories. These themes subvert key disinformation narratives of AGMs, including a dichotomy between women’s and transgender rights, queerness as a contemporary fashion, and the portrayal of queer lives as abject. This paper constitutes a necessary intervention, through an analysis of how the phenomenon of anti-gender rhetoric, and the accompanying propagation of false information, manifests in differing sociopolitical global contexts, which is crucial to understanding how it motivates harmful attitudes and behaviours.

Rebecca Fell (University of Cambridge): “A Cubist Reading of Federico García Lorca’s ‘San Rafael (Córdoba)’” (Dorothy Sherman-Severin Fellowship)

This paper offers a new reading of Federico García Lorca’s ‘San Rafael (Córdoba)’ from *Romancero gitano*. Building on earlier analyses by Herbert Ramsden and Eric Southworth, it highlights the importance of the visual reality of Córdoba and Lorca’s turn towards a cubist aesthetic, shaped in part through his contact with Salvador Dalí, for understanding the principal images and themes of the poem. The paper argues that Lorca takes the city’s *Triunfo de San Rafael de la Puerta del Puente* monument as a material point of departure, and through Cubist-like techniques such as fragmentation, the juxtaposition of multiple perspectives, dislocation of spatial and temporal continuity, and the objectification and reassembly of bodies and spaces, he constructs a multi-layered visual montage of Córdoba and of Saint Raphael that brings both vividly to life. By analysing these procedures, the paper seeks to prise open the ballad’s complexity more fully. In doing so, it also sheds light on Lorca’s broader aesthetic concerns in the 1920s, particularly his engagement with issues of cultural and literary hybridity.

Rhys James Davies (Universidad San Francisco de Quito): “Cracks in the Archive: Violence and Historical Memory in Daniel Ferreira’s *Pentalogía (infame) de Colombia*” (Publication Prize)

My research and upcoming book focus on contemporary Colombian writer Daniel Ferreira’s *Pentalogía (infame) de Colombia*, offering the first in-depth study of the work in English. Comprising of five novels—*La balada de los bandoleros baladíes*, *Viaje al interior de una gota de sangre*, *Rebelión de los oficios inútiles*, *El año del sol negro*, and *Recuerdos del río volador*—, the series examines the many forms of violence shaping twentieth-century Colombia. Ferreira shows how violence permeates everyday life through paramilitary massacres, “social cleansing,” land disputes, family abuse, gendered violence, labour exploitation, and environmental destruction. My research argues that violence in these novels is recurring and enduring, shaping both personal lives and collective memory. Past conflicts haunt the present, while official histories are challenged by voices pushed to the margins. By giving space to peasants, workers, women, and even perpetrators, Ferreira portrays a society marked by trauma and contested memories of the past.

Matthew Oxley (University of Sheffield): “Ildefons Cerdà’s *Urbanización* and Catalan Narrative Fiction”

Barcelona’s iconic Eixample district was designed by visionary engineer Ildefons Cerdà (1815-1876), who wrote the 1500-page *Teoría general de la urbanización* explaining and justifying his ideas. As well as coining the term ‘urbanization’, the work envisions a way for the world to adapt to the upheavals of the late nineteenth century. It is a blueprint for how to better reorder the physical layout of the world to facilitate movement and provide for private space. At the same time, novelists were producing works responding to the

same changing conditions. I interrogate Cerdà's text by placing it in dialogue with these novelists' works, using his key ideas to investigate how city and country dwellers alike were becoming 'urbanized' subjects and opening the *Teoría* up for study within the humanities. Tentatively titled *Ildefons Cerdà's Urbanización and Catalan Narrative Fiction*, my book examines the construction of an 'urbanized' subjectivity in four Catalan novels.

Instituto Cervantes Plenary Address (17.00-18.00)

Dr Stephanie Wright (Lancaster University): "Open Wounds: War Disability and the Legacies of Spain's Civil War"

In 2016, a group of Spanish neo-Nazis occupied the Madrid mansion that had for decades served as the headquarters of the Francoist dictatorship's disabled war veterans corps. The Hogar Social Madrid welfare charity, which caters exclusively to Spaniards, explained that its choice of venue reflected its members' outrage at new legislation forcing non-permanent low-ranking soldiers into retirement at the age of 45, stating that it wished to defend 'those forgotten heroes who gave everything for this country and have been spurned by the state'. This incident reflected not only the potential for disability to be weaponised in support of shifting political agendas, but also the long aftermaths of civil wars on those who live through them, and even some who do not. This plenary will outline the argument of the forthcoming monograph *Open Wounds: War Disability and the Legacies of Spain's Civil War*, which addresses the theme of war disability after the Spanish Civil War of 1936-39. Through its discussion of those maimed while fighting on the victorious side of Francisco Franco, the book analyses the legacies of civil wars, the social hierarchies these create, and how non-elites negotiate the shifts in historical memory upon which their social status relies.

Day 3: Thursday 26th April (online)

Parallel sessions VI (11.30-13.00)

1. Roundtable and Networking: Iberian and Latin American Screen Media and Cultures

This roundtable and networking session is intended as an informal forum in which to foster dialogue amongst those working on Iberian and Latin American Screen Media and Cultures. This event brings together international scholars of varying career stages whose research identifies and addresses key contemporary themes relevant to this area. Such themes include: women's cinema and television and connections to feminist audiovisual cultures in Spain; genre; queer and minoritised voices in audiovisual media; gender, sexuality, and nationhood; digital feminisms and social media poetry; televisual responses to socioeconomic crises; violence against women and girls; maternal identities in screen media and cultures; identity and nation; key topics in Mexican screen media. This is not intended as a formal panel. Rather, the participants listed below will offer brief interventions in which they share their research interests, pose questions, and reflect on the current context of the field.

Though the format of the event will depend on time allocated and the number of attendees, following participants' interventions, our aim would be to allow time for wider discussion and sharing of interests amongst those present. The purpose of this is to create an ongoing community of scholars working in this area with the aim of future collaborations and peer support. Whilst these contributors responded to a call for expressions of interest, the roundtable organisers welcome participation in the session from others working on this area, broadly conceptualised. We hope that by proposing to host this session online we will facilitate attendance for a wide range of conference delegates.

Discussants:

Fiona Noble (University of Stirling)
Miguel García López (University of Bristol)
Abigail Loxham (University of Liverpool)
Paul Julian Smith (City University of New York)
Sally Faulkner (University of Cambridge)
Louise Evans (University of Liverpool)
Joanne Britland (University of Florida)
Catherine Barbour (Trinity College Dublin)
Matthew Hilborn (University College Dublin)
Carmen Herrero (Manchester Metropolitan University)
Marta F. Suárez (Manchester Metropolitan University)

2. Latin American History and Literature

Sandra Araya Rojas (King's College London): "The Making of a Transnational Christian Feminism: When Anita Trumbull Wrote with Scissors"

This paper recovers the practice of "writing with scissors" (Gruber, 2023) – the strategic cutting, rearranging, and recontextualising of devotional and domestic texts – to demonstrate how Protestant women contributed to the emergence of feminist movements that connected the Global North and South between the mid-nineteenth and early twentieth centuries. Drawing on the case of the suffragist Anita Trumbull (Valparaíso, 1863 – New York, 1937), it shows that the consumption of reading materials considered corrupting functioned as a means of educating her posthumous readers in an emancipatory feminine sensibility rooted in the ecclesiology of egalitarian priesthood. The analysis focuses on the interplay between text and image in Trumbull's travel diary from Valparaíso to New York (1889–1890), where the narration of her journey is accompanied by newspaper clippings and photographs collected by the author. This combination is explored along two main lines. First, the consumption of reading materials as a way for the author to situate the heirs of her diary within a dissident genealogy, using corrupting reading materials to transmit feminist knowledge. Second, "writing with scissors" as an empowering practice that engages with heterodox narratives concerning sex-gender codes, through looking practices that echo the aesthetics of museum galleries and scrapbooks. Finally, the paper examines the ideological impact of image reproduction and selection, questioning how the manuscript has been preserved and how it has continued to function within a spiritual community of women after the author's death. The study highlights the near-total lack of attention given to the histories of ownership and inheritance associated with manuscripts in the Americas, offering the first exploration of the educational work undertaken by Protestant women on the continent through their role as scribes.

Marta Inés Waldegaray (Université de Reims Champagne-Ardenne): "La cotidianidad como resistencia: poética de lo viviente en la escritura femenina argentina contemporánea"

Propongo estudiar la literatura con enfoque femenino de tres autoras argentinas contemporáneas en cuya literatura la simpleza de lo cotidiano y el respeto de la naturaleza poseen un protagonismo mayor con implicaciones eco-sociales. En la última novela de la escritora argentina Gabriela Cabezón Cámara (1968), *Las niñas del naranjel* (2023), su protagonista Catalina de Erauzo modifica su comportamiento guerrero en beneficio de un proceso de aprendizaje del entorno selvático que la llevará fantásticamente hacia el final de la novela a transmutarse con la selva. La ficción de la autora argentina Alejandra Kamiya (1966) exalta el poder de las materialidades simples del mundo solicitando lo nimio o insignificante cotidiano y la materialidad multiespecista reveladora de la crisis de la supremacía humana. La obra literaria de Selva Almada (1973) se basa en una sensibilidad hacia lo simple constituida por sensaciones y objetos sencillos

de la vida diaria y elementos primarios naturales. Al distanciarse de los sucesos trascendentales y optar por situarse en la densidad temporal de lo viviente, las tres autoras abordan la adversidad cotidiana desde una perspectiva de resiliencia. Me centraré en las últimas novelas de Cabezón Cámara y Almada, y en los cuentos de Kamiya.

Friedrich Ahnert (University of Nottingham/Freie Universität Berlin) “The Breakdown of Social Sustainability and the Democratic System in Peru”

Taking the Andean popular protest in 2022-23 after Castillo’s downfall as a point of departure, it will be shown that failed communication dynamics between the neoliberal elite and the ‘people’ with a self-proclaimed Andean and indigenous background in Peru can lead to a breakdown of social sustainability and democracy as a whole. It will be demonstrated how this decade-long schism between the ‘liberal elite’ from the coast and the ‘Andean people’ from Peru’s heartland contributes to the assimilation of populist approaches by the poorer and more marginalised areas of Peru, leading to a failure of institutional sustainability. In other words, with Castillo’s having adhered to the populist guidebook of ‘self-coup’ a la Fujimori, the country, with his deposition, became, from a social and democratic point of view, a failed state. Consequently, developing from right- to left-wing populism, a new threat to democratic sustainability has positioned Castillo’s supporters against the acting president Boluarte, increasing social chaos. With the deposition of Boluarte by Congress in October 2025, Peru will be affected by a lasting social and institutional crisis until the country’s elections in 2026.

3. Manuscript Transformation and ELE

Glòria Ribugent (University of Leeds): “The Printed Transmission of the Hippiatric Treatise *Libro de albeytería* (1424-1427): Transformations from Catalan Manuscripts to Castilian and Catalan Print”

This paper will examine the complex printed transmission of the Valencian nobleman Manuel Díez’s hippiatry treatise *Llibre de la menescalia*. Originally written in Catalan between 1424 and 1427 and preserved in twelve manuscripts, the work was later printed directly in Castilian under the title *Libro de albeytería*, first in Zaragoza in 1495 and subsequently in several Iberian cities. The later Catalan printed editions (Barcelona, 1515 and 1523) add further complexity to the study of the tradition, as they are retrotranslations carried out from Castilian prints but also incorporate readings from the Catalan manuscript tradition, producing hybrid texts with contaminated linguistic and textual features. Drawing on insights from the stemma of the Catalan manuscript tradition and the analysis of the printed variants, I will identify and describe the textual families that structure the Castilian printed tradition, clarify the relationships between Castilian and Catalan printed witnesses, and analyse the reasons behind the work’s transformation.

Alicia Moreno Giménez (Lancaster University): “Immersive, Inclusive, Intelligent: Enhancing Spanish Language Learning through VR and AI”

This paper explores the integration of Virtual Reality (VR) and Artificial Intelligence (AI) in Hispanic studies, with a focus on inclusive, immersive learning design. It presents AI-driven VR scenarios enabling real-time spoken interaction through OpenAI’s Whisper-1 (audio transcription), GPT-4o (dialogue), and AWS Polly (text-to-speech). This pedagogical project aims to innovate aural language teaching through scenarios successfully embedded across Spanish modules from A1 to B2 levels. Lower-level learners engage in everyday interactions such as café ordering and requesting tourist information, while higher-level students practise job interviews at the Lancaster University’s Data Immersion Suite, which is a cutting-edge facility for multisensory, interactive learning. Its 360° projection and spatial audio create a responsive, embodied environment that enhances the experience and supports peer assessment, making the VR experience shared rather than an individual activity. Each scenario provides students with a full transcript of their interaction, CEFR-aligned analysis of grammar and vocabulary, sentiment analysis via AWS Comprehend, and scenario-specific feedback to support reflection and growth. The platform accommodates varied learning paces, reduces social anxiety and improves retention. In broader practice, this initiative aligns with the university’s strategic commitment to embedding accessibility, employability, and innovation across the curriculum, offering a scalable model for inclusive pedagogy.

Parallel sessions VII (14.00-16.00)

1. Body, Gender and Politics in Literature

Katerina Levinson (University of Oxford/University of Stanford): “Beyond the Comedia: Calderón’s auto sacramental as a Medium for Female Agency”

This paper contributes to the gap in scholarship on the role of women in Calderón’s *autos sacramentales*. While scholarship primarily focuses on Calderón’s promotion of women in the comedia, this paper argues that these theological plays prove to be a more effective medium than the comedia for supporting women’s agency. Because of the doctrinal purpose of the autos, this religious genre is integrated inherently with the Medieval method of biblical exegesis and the imagination, and is thus didactic in a way that the comedia is not. This paper first examines how the auto functions as a medium specifically for imitation and moral instruction. It then provides an overview of the Medieval method of biblical exegesis and explores Calderón’s application of the scholastic concept of the imagination to influence the spectator. In turn, this paper analyses ‘La hidalga del valle’ as an example of Calderón’s application of this method to the auto. Through this case study, we will see how Calderón harnesses the imagination to render the *Niña* as a model of nobility that both sexes are meant to imitate. Ultimately, this paper demonstrates that

Calderón presents female protagonists as effective moral agents and models of virtue through the auto.

David Gareth Walters (Swansea University): “Es cuestión de palabras’: Bécquer’s Rimas as Metapoetry”

The definitive edition of Bécquer's poetry, *Rimas* (1871), achieves by its structure and ordering what the poet's own recollection of a proposed edition destroyed by a fire at the house of his patron, Gonzalo Bravo, fails to do. The 1871 edition enables the reader more readily to identify metapoetry as the prime concern rather than anatomy misfortune. The exploration of the nature of poetry, specifically the poet's understanding of the terms 'poema' and 'poesia' (that which inspires or provokes the 'poema') is manifested in two differing ways: semantically through alternating or clashing registers and structurally by disrupting repetitive patterns. This paper will examine these issues and, in the process, suggest that the renowned amatory element serves principally as an illustration of the metapoetic concern.

Fernando Castellano-Bañuls (Prifysgol Aberystwyth University / University of Glasgow): “Género y monstruosidad en *La casa del Doctor Pétalo* (1995), de César Mallorquí”

La casa del Doctor Pétalo (1995), de César Mallorquí, una “pequeña obra maestra” (Diez y Moreno, 2014) en la narrativa temprana del autor, constituye una rara avis dentro de la ciencia ficción (cf) española escrita por autores, por su argumento quizá intencionadamente feminista de transformación y empoderamiento: una secretaria acosada por su jefe, con problemas de dinero y un novio ausente, logra deshacerse de sus impedimentos patriarcales para acabar viviendo en una casa de habitaciones infinitas junto a un hombre de aspecto simiesco. La novela tuvo cierto éxito en los círculos especializados, ganando el popular Premio Gigamesh y habiendo sido reeditada varias veces. Pese a su popularidad y reconocimiento, Mallorquí raramente ha recibido atención académica. A través de un enfoque feminista, mi contribución se centrará en el análisis crítico del género y sus tensiones con la monstruosidad presentes en la novela. Propondré que la naturalización del monstruo (masculino) a través de la socialización (con mujeres) está en línea con las investigaciones de Roas (1019) sobre la domesticación monstruo fantástico en narrativa postmoderna, y me preguntaré sobre las limitaciones epistemológicas de Mallorquí a la hora de tratar la violencia patriarcal, el acoso laboral específicamente.

Flavia Pontes Espindola (University College Cork): “Towards a Polyphonic Paradigm for the Study of Contemporary Literature in Latin America”

This paper examines Jota Mombaça's book *Não Vão Nos Matar Agora* (*They Won't Kill Us Now*, 2021) through the theoretical framework of Djamilia Ribeiro's concept of Lugar de Fala (Speaking Places). It proposes a radical extension of this concept by interpreting the

occupation of Speaking Places as a *Place of Grito*: a disruptive mode of enunciation that contests the normative authorities governing who is permitted to speak and under what conditions. Although Mombaça does not explicitly identify her writing as a *Grito*, the text nonetheless generates a discursive and insurgent space in which writing becomes a site of radical enunciation. In this sense, *They Won't Kill Us Now* transforms language into an act of resistance and a catalyst for decolonial thought.

2. Visual Culture

Matthew Hilborn (University College Dublin): “Spain’s Trolling Tradwife? Exploring Irony in TikTok Sensation Rocío ‘Roro’ Bueno”

This article examines viral Spanish influencer Rocío “Roro” Bueno, whose TikTok persona (with 10m+ followers) – centred on the catchphrase “Hoy a Pablo le apetecía...” and an aesthetic of hyper-feminine, labour-intensive domesticity – has positioned her as Spain’s first “tradwife”. Situating Roro within the nation’s polarised gender politics and the resurgence of far-right Vox, the analysis probes the strategic ambiguity of her online performance. While her content appears to champion traditional gender roles, her identity as a young, unmarried, childless, self-identified feminist complicates a straightforward reading. Drawing on theories of postfeminism, irony, and digital metapolitics, this article argues that Roro’s commercially-savvy persona functions as a form of “ludic trolling”, blurring the lines between sincere advocacy, parody, and soft propaganda for extremist positions. It explores how her exaggerated performances of submission – such as handcrafting Machiavelli’s *The Prince* (1532) for her boyfriend, or dressing as the controlling rat from *Ratatouille* (2007) – generate interpretive dissonance, allowing her to simultaneously mock and monetise tradwife ideals. Ultimately, the article contends that Roro’s irony serves as a potent vehicle for repackaging heteropatriarchal values within a palatable, postfeminist frame, illustrating how ambivalence itself becomes a key resource in the contemporary “gender dependency” (Cabezas 2022) of the Spanish far right.

Paul Julian Smith (City University of New York): “Four Female Mexican Showrunners”

While scholars of film studies have often lamented the relative lack of women directors especially in Latin America, little specialist attention has been paid to the prominence of women creators in the television industry. Yet Mexican linear television is, as audience studies have shown, directed mainly to a female audience; and it is thus unsurprising that, where gender is concerned, production should be allied with reception. This paper examines four female executive producers who are well established in the Mexican commercial TV sector and one representative work by each. Although their work over the past decade is specific to their own interests and thus lays claim to the status of auteurism, it also illustrates general trends in telenovela in the country, the largest Spanish-language sector in the world, as expressed via the legacy network Televisa.

These trends include: the revision of traditional heterosexual romance to include such themes as female friendship and controversial social topics like sexual abuse; the remaking of classic telenovelas titles in new forms and formats that also address current issues that could not be addressed in the original versions; and the adaptation of issues typical of telenovelas' serial drama to the new short form genre of the celebrity bio-series, which has in recent years partially replaced the traditional genre.

3. Galician Studies II

The Galician Studies panel provides a plural and interdisciplinary space for the dissemination and discussion of high-quality research in different areas of Galician culture. This plurality and the vitality of this research area is perfectly exemplified by the papers that constitute this year's panel, which will take place in two formats: one section will be in person (four papers) and the other will be online (three papers). Papers cover areas such as linguistic ideology; linguistic attitudes; eugenics, race and sexuality; music and poetry; Galician language teaching and learning; traditional music and protest; and travel and Galicianism.

Vanessa Fernández Campos (Sapienza Università di Roma) and Vanessa Freire Armada (Université Sorbonne Nouvelle/Universidade de Vigo): "Conversas, aprendizaxes e experiencias da lingua e cultura galegas en Roma e París"

O obxectivo deste traballo é afondar na realidade galega universitaria en Roma e París. Para levar a cabo este propósito imos estudar e analizar a presenza do galego nos Centros de Estudo Galegos da Sapienza Università di Roma e da Université Sorbonne Nouvelle de París. Na actualidade, a situación do galego en Galicia é crítica, cada vez estanse perdendo máis falantes "nativos" e o número de galegofalantes na comunidade decreceu nas últimas décadas. No entanto, á vez que existe esta nova realidade, xorde tamén a figura do neofalante. As persoas neofalantes poden aprender o galego en diversos contextos, entre eles en países xeograficamente afastados. Neste contexto xogan un papel moi importante os Centros de Estudo Galegos, cuxo obxectivo é promover e fomentar a Lingua e a Cultura Galegas. O que pretendemos nesta comunicación é mostrar a realidade do galego en Roma e París, como se proxecta a lingua en contextos universitarios europeos, que actividades educativas e culturais teñen mellor acollida na nosa experiencia como docentes de Lingua e Cultura Galegas e que sentimentos nos transmite o alumnado ao longo do seu proceso de aprendizaxe do galego.

Laura Linares (University College Cork) and Elisa Serra Porteiro (University College Cork): "Nina Epton's Grapes and Granite: A British Traveller's Guide to Galeguismo"

This paper explores the network of intellectual connections exposed by British author Nina Epton in her book *Grapes and Granite* (1956), where she chronicles her travels

through Galicia in 1953. A prolific author, BBC broadcaster and radio producer, Epton arrives in Galicia with evident prior awareness of the *Galeguista* movement and her itinerary is punctuated by contacts with key figures of cultural activism. Through her texts and other documentation (crucially, correspondence with Francisco Fernández del Riego), we will retrace her access to Galicia and Galician culture and uncover how Grapes and Granite is, in itself, a map of the networks of transcultural exchange during Franco's dictatorship.

Christopher Owain Carter (Universität Wein): "Using the Matched-Guise Technique to Investigate Linguistic Attitudes in Galicia and Catalonia"

Speakers of Galician and Catalan were invited to take part in a study to see how they view standard and dialectal varieties of their respective languages. The study used both the matched-guise technique and a questionnaire to gather data and compare speaker evaluations across three dimensions: socio-intellectual, aesthetic, and dynamism. We found that both Galician and Catalan speakers tend to prefer the standard language in more formal or intellectual settings, associating it with traits such as intelligence and educational attainment. On the other hand, when it comes to aesthetics, dialectal varieties were seen more positively, with qualities like honesty and extroversion being linked to dialectal speech.

Host University Institutional Plenary (16.00-17.00)

Professor Alison Ribeiro de Menezes: "Frictions of Memory and Afterlandscapes of the Disappeared: Eco-Sutured Memories in the Cinema of Jonathan Perel"

This paper explores the potential of the 'ecological turn' in Memory Studies through a discussion of human and more-than-human entanglements in the afterlandscapes of atrocity that characterize the documentaries of Argentine director Jonathan Perel. Born in 1976, the year of the military coup, Perel has directed a series of films focusing on iconic sites and places of memory, including *El predio* (2010), which examines the life, sights and sounds of the Ex-ESMA, and *Camuflaje* (2022), which takes inspiration from a novella by Félix Bruzzone to explore the military base and surroundings of the military installation of Campo de Mayo, near Buenos Aires. Drawing on the anthropology of Anna L. Tsing, I propose that the 'frictions' of memory that result from the past brushing up against the present create retrospective moments of reflection and engagement, as well as opportunities for imaginative speculations about the future. Through my discussion of Perel's films in terms of 'resistant gardening' (*El predio*) and 'resistant running' (*Camuflaje*), I suggest that memory's ecological turn enables an understanding of how cultural practice might re-suture the ruins of history into provisional but reparative visions of the future.