

The Birkbeck Institute for the Humanities

Centre for Iberian and Latin American  
Visual Studies (CILAVS)



International Conference

## **Border Subjects/Global Hispanisms**

Friday 24 & Saturday 25 November 2017



©Max Aguilera-Hellweg, *El Trabajador*, Ciudad Acuña, Mexico, *The Border*, July 1989.

## **Border Subjects/Global Hispanisms**

**International Conference, London, 24-25 November 2017**

This conference brings together scholars, curators, filmmakers, writers, and post-graduate students from Latin America and the Caribbean, the United States, Europe, and the UK. It stems from the ongoing collaboration between members of staff from the programmes of Spanish, Portuguese and Latin American Studies at Birkbeck, University of London, UK and the Department of Hispanic Languages and Literatures, at the University of Pittsburgh, USA.

The processes we associate with contemporary forms of 'globalization' have – be they economic, political or cultural –spawned a variety of re-worldings that, via a number of transdisciplinary formations, have reconfigured the humanities, including Hispanism and Latin-Americanism, Cultural Studies, Postmodernism, Post-colonialism and even Post-structuralism being the most well-known. After the financial crisis, new (and not so new) trans, de-, and/or non-national or regional objects, subjects and assemblages are coming to the fore, redrawing and digitalizing established frontiers and differences as well as re-defining the politics of culture and its study. Before our very eyes, the transversal routes of migration world-wide are breaking down established frontiers, both in the old metropoli and in the so-called peripheries, at whose sites new cultural and political subjects are emerging. In the light of this global expansion of neoliberalism and new forms of governmentality, as well as the histories globalization brings into view, what are the concerns that are or should define the research agenda of a newly globalized Hispanism? In this conference, we revisit Luso-Hispanic and Latin@-American geographies, and reconsider the subjectivities emerging out of the above mentioned processes, in their varying conditions and trajectories, and also by way of the items in the material culture that conspire in their fashioning.

This conference is generously supported by The Birkbeck Institute for the Humanities (BIH) and the Centre for Iberian and Latin American Visual Studies (CILAVS), both at Birkbeck, University of London. The Instituto Cervantes has also provided support for this event. In collaboration with Canning House and the Centre for Iberian and Latin American Visual Studies (CILAVS), and as part of 'Thinking Ibero-America: Modernity and Indigenism' a conversation between Ticio Escobar and John Kraniauskas will be hosted on Thursday 23 November 2017 at 6.30pm. Attendees at the conference are able to attend this additional event free of charge. [Full details](#)

## Programme

### Friday 24<sup>th</sup> November

Venue, Birkbeck, University of London Clore Management Lecture Theatre, Clore Management Centre, Torrington Square, London WC1E 7JL

- 9.30-9.45am**      **Welcome**  
**Carmen Fracchia and Mari Paz Balibrea (CILAVS)**, Birkbeck, University of London
- Session 1      Black Nations in Imperial Spain  
**Chair, Carmen Fracchia**, Birkbeck, University of London
- 9.45-11.15am**      **Elizabeth Wright**, University of Georgia, 'A Black Bard in the Court of Philip II'  
  
**Luis Méndez Rodríguez**, University of Seville, 'Another Way of Seeing Black Spain, Art, Society and Religion'  
  
**Helen Melling**, Institute of Latin American Studies, University of London, 'Envisioning Black Confraternities in Nineteenth-Century Peru'
- 11.15-11.30am**      Tea/Coffee Break
- Session 2      New Ecologies/ Post-Indigenism/ Museum Cultures in Latin America\*  
**Chair, Luciana Martins**, Birkbeck, University of London
- 11.30-12.45pm**      **Sarah Radcliffe**, University of Cambridge, 'Border knowledges and socratures: Sumak kawsay and de-/re-colonising food sovereignty in Ecuador'  
  
**Agata Lulkowska**, PhD student, Birkbeck, University of London, 'Transcending the borders of 'indigenous' filmmaking in Colombia'  
  
**Ticio Escobar**, Museo de Arte Indígena Asunción, Lawyer, Author, Art Critic, and, former Minister of Culture of Paraguay, 'Cultural critique as a positioning of the frontier, contemporaneity and difference'
- \*Please note that Ticio Escobar's paper 'La crítica cultural como posición de frontera, contemporaneidad y diferencia' will be presented in Spanish.

**12.45-2.30pm**

Lunch

Session 3

Transgressing Political Borders\*

**Chair, Luís Trindade**, Birkbeck, University of London

**2.30-4.00pm**

**Polly Savage**, SOAS, University of London, 'Transnational Art Education and International Solidarity with Independent Mozambique'

**Christabelle Peters**, University of Bristol, 'Mana Africa, The Cultural Politics of Female Solidarity in Cuban-African Cooperation'

**Inês Galvão**, PhD student, University of Lisbon, 'Crossing struggles through militant journalism: anti-apartheid, feminism and anti-colonialism in the trajectory of Stephanie Urdang'

\*Please note this panel will continue at Birkbeck Cinema after the break. The Birkbeck Cinema is in 43 Gordon Square, London WC1H 0PD.

**4.00-5.00pm**

Tea/Coffee Break

**6.00 – 9.00pm**

Film Screening\*:

***Spell Reel*, 2017. Germany/Portugal/France/Guinea-Bissau. Directed by Filipa César. In Portuguese, Fula, Guinea-Bissau Creole, English, French; English subtitles. 96 min.**

\*To be screened with the presence of filmmaker Filipa César.

*Spell Reel* is the result of a multifaceted research and digitisation project that she initiated in 2011 with Sana na N'Hada and Flora Gomes. Having studied film in Cuba, the two began using the camera to observe the fight for independence in Guinea-Bissau (1963–74). After the decaying visual and audio material was digitised in Berlin, the filmmakers travelled with a mobile cinema to the places where the footage had originally been shot and showed it to audiences for the first time, adding their own commentary. They then moved on, also returning to Berlin. *Spell Reel* watches an archive at work to produce the present.

## Programme

### Saturday 25<sup>th</sup> November

Venue, Birkbeck, University of London. Room B36, Malet Street Main Building, London WC1E 7HX. Torrington Square entrance.

- Session 4                      Deterritorialization-Reterritorialization  
**Chair, John Kraniauskas**, Birkbeck, University of London
- 10-11.30am**                      **Juan Duchesne-Winter**, University of Pittsburgh, 'Neoanimism, South-South deterritorializations'
- Jerome Branche**, University of Pittsburgh, 'The Bones of San José: Of Memory, Museums, and the Necropolitics of Slavery'
- Conrad James**, University of Birmingham, 'You Should Know the Score by Now', Spanish Caribbean (Native) New Yorkers'
- 11.30-11.45am**                      Tea/Coffee Break
- Session 5                      Spaces of Flow, Travel and Friction  
**Chair, Patricia Siqueiras Bras**, Birkbeck, University of London
- 11.45-1.15pm**                      **Rory O'Bryen**, University of Cambridge, 'The Fetish of Flow, Circulating Capital and The Novel in Nineteenth-Century Colombia'
- Toby Green**, King's College London, 'Travelling Concepts in the Atlantic World, Decoding Origins, Rethinking Alternatives'
- Juan Poblete**, University of California-Santa Cruz, 'Americanism/o, Latin/o American frictions inside the United States'

**1.15-3.00pm**

Lunch Break

Session 6

Latin Americanism in its Transtemporal Globality

**Chair, Emily Baker**, Birkbeck, University of London

**3.00-4.30pm**

**Gonzalo Lamana**, University of Pittsburgh, 'Unthinkable Indians, Race, Coloniality and Metanoia in Colonial Peru'

**Daniel Balderston**, University of Pittsburgh, 'Piglia's Diaries, Recovering the Gestation of *Plata quemada*'

## **Abstracts**

Session 1    Black Nations in Imperial Spain

### **Elizabeth Wright, University of Georgia, 'A Black Bard in the Court of Philip II'**

In the euphoria unleashed by Spain's victory in the Battle of Lepanto (7 October 1571), Juan Latino, a former slave who gained fame as a Latin professor, crafted an elegy for king Philip II. This vivid poem trumpets the black poet-and-educator's connections to Don John of Austria, the commander of the victorious Holy League coalition navy at Lepanto. More subtly, literary and topical allusions interwoven into the poem warn that bias against blacks in Spain will undercut the king's imperial ambitions. Of particular interest for this panel is how Juan Latino informs Philip II about realms with black rulers and elites. In turn, the poetic voice suggests that global rule will require that Spain's own elites heed a diversity of talent and nobility that they have yet to grasp.

### **Luis Méndez Rodríguez, University of Seville, 'Another Way of Seeing Black Spain, Art, Society and Religion'**

This paper will focus on the important presence of Black Africans in the construction of imperial Spain. It is becoming increasingly difficult to ignore the importance that these had in definition of modern culture in Spain. Recently, researchers have shown an increased interest in studying role of black people in Spanish modern culture. So far, however, there has been little discussion about black nations. This paper critically discusses another way of telling the history of the visual representation of the empire if we study the integration or not of Black African culture in the Catholic religion through black and mulatto brotherhoods.

The aim of this paper is to examine the social organization of these confraternities. The main questions addressed in this paper are: to review the main visual representations, their presence in the Baroque feast (theater, music, dances) and the analysis of the extraordinary archetypes that were created in the context of the imperial society, as well as the memory that these generated in the collective of the cities of the empire through its presence or disappearance.

### **Helen Melling, Institute of Latin American Studies, University of London, 'Envisioning Black Confraternities in Nineteenth-Century Peru'**

Whilst confraternities served as an essential vehicle in the Christianization of African slaves in colonial Peru, by the early 19<sup>th</sup> century they had evolved as semi-autonomous sites of religious and cultural expression. They offered mutual welfare to members, and an environment in which they could preserve their own traditions in syncretism with Catholic and secular practices. Black confraternities were also essential components of public processions and occupied an institutionalized position in official displays of a creole religious identity. Their public and private traditions are made visible as part of a 'visual tradition' of black subjects in early Republican Peru, in the watercolours of the artist Francisco 'Pancho' Fierro (1807 – 1879) and those of the French Vice-Consul Léonce Angrand from the 1830s.

Angrand depicts black confraternity members as musicians and pallbearers alongside members of the religious orders, featuring as crucial participants and black emblems of the identity of the church. The appropriation of public religious activities by black confraternities reached its zenith in the dance 'el son de los diablos', represented in a series of images by Fierro. Originating in the Corpus Christi processions of colonial Lima, its secularization in Republican Peru illustrates the ways in which imposed religious norms were transformed by black confraternities, and went on to infiltrate collective expressions of a popular creole identity. Fierro's singular insight in visualizing the black experience extends to an exceptional representation of the private rituals of Lima's black confraternities. An examination of this iconography provides compelling evidence of the traditions of black confraternities and their cultural legacy in Republican Peru.

Session 2    New Ecologies/ Post-Indigenism/ Museum Cultures in Latin America

**Sarah Radcliffe, University of Cambridge, 'Border knowledges and socrionatures: Sumak kawsay and de-/re-colonising food sovereignty in Ecuador'**

Ecuador's 2008 constitution formalized an extensive array of social, economic and political rights for humans and nature. In this context of shifting public discourses and multiple lived realities, this paper draws on extensive research with indigenous Kichwa women to explore the kinds of socio-natures mobilized and produced by heterogeneous actors around the concept of food sovereignty. Food sovereignty for Andean women articulates practices that produce ecologies and (indigenous) social reproduction, with a wider politics of indigeneity and gendered difference.

**Agata Lulkowska, PhD student, Birkbeck, University of London, 'Transcending the borders of 'indigenous' filmmaking in Colombia'**

This paper will explore the mainstream ambitions of indigenous filmmakers from Sierra Nevada de Santa Marta, Colombia. Using the example of the Arhuaco filmmaking collectives, Zhigoneshi and Yokosowi, and their supporters, I will analyse the aims to transcend the boundaries of what is labelled as 'indigenous cinema'. In the contexts of the historical misinterpretations of the Arhuaco culture by Western filmmakers and the violence in the region, they reached for the audiovisual media to communicate, promote, and rediscover the indigenous values of their community. This resulted in far-reaching initiatives which not only recover Arhuaco history but also redefine indigenous filmmaking in the region.

**Ticio Escobar, Museo de Arte Indígena Asunción, Lawyer, Author, Art Critic, and, former Minister of Culture of Paraguay, 'Cultural critique as a positioning of the frontier, contemporaneity and difference'**

This discussion will work through diverse questions related to contemporary art and its institutionalization, taking as a point of departure indigenous and popular art, and specifically the case of Paraguay's *Museo del Barro*. Working with principles and concepts from Euro-



Western theory, the thesis will address certain ideas, the contents of which facilitate an examination of alternative forms of creation and expression; the images will, furthermore, exceed the sharp outlines of hegemonic art—in its modern modality, at least. This perspective will allow for the treatment, in a contingent manner, of the current definition of art, taking as a starting point the case of indigenous cultures. And it will allow for an engagement with transversal perspectives for the study of phenomena that exceed that which is traditionally considered the “visual arts”. The aesthetico-visual, that does not strictly coincide with the regime of the visible, nor with the limits of art, intersects both political frames—religious and social—and ignores the separations between disciplines, crossed by these diagonal foci.

### Session 3 Transgressing Political Borders

#### **Polly Savage, SOAS, University of London, ‘Transnational Art Education and International Solidarity with Independent Mozambique’**

This paper draws on research with Mozambican art students who studied in the Soviet Bloc and Cuba in the 1980s. Their memories and visual archives offer new perspectives on the international networks that converged around African independence movements in the name of socialist solidarity.

#### **Christabelle Peters, University of Bristol, ‘Mana Africa, The Cultural Politics of Female Solidarity in Cuban-African Cooperation’**

The active participation of women in insurrectionary movements throughout Cuban history has contributed to the ascendancy of the heroic female combatant as a symbol of patriotism, and enforced the idea of militancy as a national trait. Cuban military support for Angola’s MPLA (Movimento Popular de Libertação de Angola) in 1975 rallied around the memory of the historical figure ‘black Carlota’ who was a leading figure in nineteenth century slave rebellions in Matanzas province. In this paper, I will explore the idea that the militant patriotism of Angolan women advocated by the MPLA, in contrast to its main rivals UNITA (União Nacional para a Independência Total de Angola) and FNLA (Frente Nacional de Libertação de Angola), was a reflection of its ties with the revolutionary government in Havana. In particular, I will focus on the representation of Deolinda Rodrigues, one of the “three Angolan heroines” and founder of OMA (Organização da Mulher Angolana), as an icon of Angola’s contested national identity.

#### **Inês Galvão, PhD student, University of Lisbon, ‘Crossing struggles through militant journalism: anti-apartheid, feminism and anti-colonialism in the trajectory of Stephanie Urdang’**

Like other anti-apartheid activists, Stephanie Urdang set her way to exile in 1967, refusing the privilege granted to white people in South Africa. Resettled in New York, she joined Southern Africa Committee where political activities against apartheid also brought her close to international solidarity with African struggles for independence. In this paper I follow her trajectory as a militant journalist, devoted both to African politics and the liberation of women,

starting with her early writings on women and war in Guinea-Bissau and Mozambique. I then join her later reflections on the meanings of home as the place for politics.

#### Session 4 Deterritorialization-Reterritorialization

##### **Juan Duchesne-Winter, University of Pittsburgh, 'Neoanimism, South-South deterritorializations'**

A comparative reading of Peruvian César Calvo's *Las tres mitades de Ino Moxo* (Lima: 1981) and Angolan Ruy Duarte de Carvalho's *A Terceira Mitade* (Lisbon: 2009), in light of the latter's *Decálogo Neo-animista* and Eduardo Viveiros de Castro's *Metafísicas caníbales* helps us to trace suggestive transatlantic connections between emblematic re-writings of the *territory* understood as a cosmographic and historical space to be traversed in the process of the permanent decolonization of thought.

##### **Jerome Branche, University of Pittsburgh, 'The Bones of San José: Of Memory, Museums, and the Necropolitics of Slavery'**

The Manor House or Hacienda San José, at Chincha, southern Perú, is a restored version of what, since the XVII century, was a Catholic mission and subsequently a plantation dedicated to the production of sugar, cotton, and honey. With its restoration, it has been converted into a boutique hotel, and museum, because its size and historical significance. For this latter reason, it was also declared a World Heritage site in 1970. Visitors to the Hacienda are treated to a triple narrative that consists of the guide's account of the site's colonial and contemporary history, the biography of its most recent owner, and the numerous artifacts and images that constitute the "museum display," the most intriguing of which are the portrait paintings of the nobility that were its original owners, a costumbrista type pencil drawing of the building and its courtyard from 1834, a metal rack for punishing slaves, and a group of human bones, also on display in the catacombs below. My reading and interpretation of these overlaid narratives will attempt to tease out some of the details of the world that the slaveholders made at San José, in order to elucidate the "bare life" (Agamben), lived by the enslaved (in Perú and elsewhere), as well as the quality of detachment from their humanity, that permitted not only the regime of terror that sustained racial slavery, but also the normalization of the material and epistemic violence that, in slavery's "wake" (Sharpe), might make acceptable the exhibition of an anonymous individual's remains as part and parcel of the *hacendado's* property.

##### **Conrad James, University of Birmingham, 'You Should Know the Score by Now', Spanish Caribbean (Native) New Yorkers'**

As indicated in its title, this paper pays homage to and engages with the tremendously popular 'disco' hit tune from the late 1970s 'Native New Yorker' by the black Caribbean dance band called Odyssey. The idea is to explore narratives which tease out the concept of the Spanish Caribbean as necessarily both transnational and translocal. More specifically the

essay highlights New York as one of the most important Caribbean cities which facilitates a series of conversations with both the insular and continental Caribbean as these territories continue to make and remake themselves. It also places the cultural presence of the Spanish Caribbean in the city in diachronic perspective. In developing my argument I negotiate a series of conversations on the transnational Caribbean which have begun to emerge recently within literary studies, urban studies, critical race studies and cultural geography. The corpus of texts will feature Cuba, Puerto Rico, the DR and Colombia.

## Session 5 Spaces of Flow, Travel and Friction

### **Rory O'Bryen, University of Cambridge, 'The Fetish of Flow, Circulating Capital and The Novel in Nineteenth-Century Colombia'**

This paper explores a recurring fixation on fluvial transport and aquatic geographies in a number of nineteenth-century Colombian novels: *Manuela* (Díaz-Castro, 1857), *La maldición* (Madieto, 1862), *María* (Isaacs, 1867), and *Dolores* (Acosta de Samper, 1867). Without undermining the novels' manifest 'fixing' or territorialisation of difference, this fetishism of 'flow' hints at the recoding of difference in the universal equivalences of transatlantic exchange. Yet if, as Emily Apter observes, 'fetishism records the trajectory of an *idée fixe* or noumen in search of its materialist twin (god to idol, alienated labor to luxury item...)', the pathologies generated at the confluence of the novels' territorialising and deterritorialising processes (fevers, epilepsy, suicidal madness, and leprosy) underscore the impossible completion of this trajectory. On the one hand this impossibility substantiates Ericka Beckman's contention that novels like *María* can be read as 'treatise[s] on the spatial and temporal contradictions arising from the expansion of global markets, as experienced within peripheral nodes in that system', with their pathological formations allegorising geography's resistance to the spatial compression demanded by globalising temporal regimes. On the other hand, as emphasised by two novels that reflect back on these novels of the republican period – *Los piratas en Cartagena* (Acosta de Samper, 1886) and *De sobremesa* (Silva, 1865-1895) – the pathologization of flow also speaks to the biopolitical wear and tear generated in the transition between land-based and sea-based, sovereign and cosmopolitan *Nomoi* of the earth (Schmitt).

### **Toby Green, King's College London, 'Travelling Concepts in the Atlantic World, Decoding Origins, Rethinking Alternatives'**

In this paper, the reality of the Eurocentric construction of the conceptual armoury of the Iberian Atlantic is analysed. Concepts travelled to and from across the Atlantic from the Americas to West Africa and back again -- such is the example of "Creole" -- or "Criollo"/"Crio-Yo". The concept of "esclavo" was also a Roman Law-derived American one which was rarely used in West Africa until at least the late 18th century, but which now structures many historical debates about African history. The paper seeks to look at the variety of these origins, the conceptual and analytical effect, and to begin to explore what alternatives may be available.

**Juan Poblete, University of California-Santa Cruz, 'Americanism/o, Latin/o American frictions inside the United States'**

In what follows I propose a specific understanding of what I consider one of the most important forms of actually existing Americanism/o today. Rather than the historical relations between the frenemies of North and South, from Nuestra América to América Latina, from Manifest Destiny or American Exceptionalism to Good Neighbor and Free Trade Agreements policies, my interest here is to define this form of Americanism/o as the internalized border zones in which what used to be geographically distant forms of geopolitics (Third and First Worlds) find spaces of reproduction and transformation *inside* the United States. I am referring to US-based, everyday life spaces such as the city corner where day laborers seek daily employment and survival, the soccer field in which immigrants and nonimmigrants face each other in a more leveled plain, the condition of so-called American Dreamers or undocumented students, the agricultural field in which migrants produce and harvest the foods we eat; and, finally, the back of the restaurant in which they prepare our meals and wash our dishes. In all these spaces a form of intercultural contact and friction takes place under hierarchical conditions suffused with mutual fear and distrust. I define the political economy context of such spatialized relative social inclusion and exclusion in this form of Americanism/o as the post-social condition. However, the political possibilities of such zones of Americanism/o to affect inter-American intercultural relations are immense, both *inside* and *outside* the United States.

Session 6 Latin Americanism in its Transtemporal Globality

**Gonzalo Lamana, University of Pittsburgh, 'Unthinkable Indians, Race, Coloniality and Metanoia in Colonial Peru'**

This paper offers an alternative interpretation of how the two most important Amerindian colonial thinkers conceived the order of things in the Andes at the turn of the seventeenth century. Shifting away from the predominant scholarly view that sees Indian-Spanish relations through ethnic (cross-cultural) lenses, it argues that the thinkers in question are the pioneers of critical racial and postcolonial studies in América. Garcilaso de la Vega and Guaman Poma de Ayala belong to the same tradition –and in fact are the forerunners– of like W.E.B. Du Bois, James Baldwin or Gerald Vizenor, which made them unthinkable four hundred years ago. Their ideas about both, how live in a world in which discrimination and coloniality were the norm, and how to produce a change of the way in which people saw that world, a metanoia, is what makes them relevant today.

**Daniel Balderston, University of Pittsburgh, 'Piglia's Diaries, Recovering the Gestation of *Plata quemada*'**

## Piglia's Diaries: Recovering the Gestation of *Plata quemada*"

In this paper I will look at the two volumes of Ricardo Piglia's diaries that have been published to date, looking at the long gestation of one of his later novels, *Plata quemada* (1997), which is based on a real 1965 bank robbery in which the robbers fled to Montevideo and there were besieged by the police. The diaries give considerable evidence for Piglia's interest in the incident at the time, and he even talks about his progress in writing the novel (which would not be published for decades later). From this specific incident I will look more broadly at Piglia's ways of interweaving history and fiction, something that he famously did in *Respiración artificial* (1980), and about which I wrote many years ago. The diaries, then, are a way of revisiting an issue that is of great and lasting interest.

## **BIOGRAPHIES**

### **Emily Baker**

Emily Baker is a lecturer in Latin American Cultural Studies at Birkbeck, University of London. Her research focuses on contemporary Latin American literature and visual culture. Her most recent project examines novels from Mexico, Colombia, Argentina, Chile and Brazil that all include the themes of Nazism, the Second World War and the Holocaust. Relevant to this is the history of the ties between literature and various forms of community in the Nineteenth and Twentieth Centuries.

### **Daniel Balderston**

Daniel Balderston is the Andrew W. Mellon Professor of Modern Languages at the University of Pittsburgh, where he directs the Borges Center and edits its journal *Variaciones Borges*. Recent publications include *Innumerables relaciones, cómo leer con Borges* (2010), *Los caminos del afecto* (2015), and (as co-editor), *Cartografías queer* (2011) and Jorge Guillermo Borges's long unpublished *La senda* (2015). In February 2018 the University of Virginia Press will publish *How Borges Wrote*, and the Borges Center will publish the first of three books of facsimile editions of Borges manuscripts with introductions, notes and transcriptions.

### **Jerome Branche**

Jerome Branche is Professor of Latin American Literature and Cultural Studies in the Department of Hispanic Languages and Literatures, University of Pittsburgh. He is currently serving, as well, as the Secretary/Treasurer of the Instituto Internacional de Literatura Iberoamericana. He is editing a series of afro-related narratives and critical works, the Serie Malunga. Branche's books to date include *Colonialism and Race in Luso-Hispanic Literature* (Missouri 2006), and *The Poetics and Politics of Diaspora, Transatlantic Musings* (Routledge 2014). His current book project studies freedom narratives from the Caribbean, Latin America and Africa, before and after the attainment of Independence.

### **Filipa César**

Filipa César is an artist and filmmaker interested in the porous boundaries between the moving image and its public reception, the fictional aspects of the documentary praxis and the economies, politics and poetics inherent to the production of moving images. Since 2011, César has been researching the origins of cinema in Guinea-Bissau, as part of the African Liberation Movement. Selected exhibitions and screenings include: Haus der Kulturen der Welt, Berlin, 2011-2015; SAAVY Contemporary, Berlin 2014-15, Futura, Prague 2015; Khiasma, Paris 2011, 2013 and 2015; Tensta konsthall, 2015.

### **Juan Duchesne-Winter**

Juan Duchesne-Winter's current research project addresses the cosmopolitics of writing in the context of emerging discussions on the global ecology of the Anthropocene. He has

recently conducted research on the Amerindian literary movement in the Guajira peninsula and the mythological cycle of the Yekuana people in the upper Orinoco River. At present, he is Director of Publications of the Instituto Internacional de Literaturas Iberoamericanas (IILI) and the Institute's journal, *Revista Iberoamericana*, sponsored by the University of Pittsburgh.

### **Ticio Escobar**

Ticio Escobar is a curator, professor, art critic and cultural promoter. Graduate in Law from the Catholic University of Asunción. Director of Culture for the Municipality of Asunción (1991-1996). Creator and founder of the Museum of Indigenous Art, Asunción. Author of Paraguay's National Law of Culture (Law 3051/06). President of the Paraguay section of the International Association of Art Critics. Minister for Culture of Paraguay (2008-2012). Currently serving as Director of the Centre of Visual/Art, Museo del Barro. He has published more than a dozen books on Paraguayan and Latin American Art and has been awarded numerous international distinctions.

### **Carmen Fracchia**

Carmen Fracchia is a Senior Lecturer in Early Modern Spanish Visual Studies at Birkbeck, University of London. Her major research area is the interface between visual studies and discourses on slavery, concepts of human diversity and intellectual thought in early modern Spain. She is currently working on a research project centred on the visual representation of slave subjectivity in Imperial Spain between the late fifteenth- and the late seventeenth centuries.

### **Inês Galvão**

Inês Galvão is a PhD candidate in Anthropology at the Institute of Social Sciences, University of Lisbon, with an ongoing ethnographic and historical study on kinship and gender politics in Guinea-Bissau.

### **Toby Green**

Toby Green is a writer and editor, publishing various books. After holding fellowships from the British Academy and the Leverhulme Trust, in 2015 he was recipient of a British Academy Rising Star Engagement Award, for which he organised an interdisciplinary workshop with the musicologist Lucy Duran of SOAS. He is currently the PI of an AHRC Leadership Fellowship Award, "Money, Slavery and Political Change in Precolonial West Africa" (May 2016 - August 2017). Included in his latest publications is the book *Guinea-Bissau: From Micro State to 'Narco State'* (C. Hurst & Co./Oxford University Press, May 2016).

### **Conrad James**

Conrad James began his teaching career at the University of Durham and has held visiting positions at the University of Maryland, the University of California, Santa Cruz and Dartmouth College. He has published widely on 20th century Caribbean Women's Writing,

Issues of Gender and Sexuality in the Spanish Caribbean and in the field of Afro-Cuban literature on writers such as Excilia Saldaña, Eugenio Hernández Espinosa and Manuel Granados.

### **John Kraniauskas**

John Kraniauskas is Professor of Latin American Studies at Birkbeck, University of London, and a founding co-editor of the *Journal of Latin American Cultural Studies*. He writes widely on Latin American literary and cultural studies, political philosophy and cultural theory.

### **Gonzalo Lamana**

Gonzalo Lamana's research and teaching explore themes of colonialism and subalternity, cultural contact, meaning-making, and historical change. Although his area of specialty is colonial Latin America—and in particular the Andean region—he also explores these themes through a comparative, cross-area and time study of colonial and postcolonial dynamics. His recent book, *Domination without Dominance. Inca-Spanish encounters in Early Colonial Peru*, offers an alternative narrative of the conquest of the Incas that both examines and shifts away from the colonial imprint that still permeates most accounts of that confrontation.

### **Agata Lulkowska**

Photographer, multimedia artist, and researcher, Agata Lulkowska is a PhD candidate at Birkbeck, finalising her practice-based research exploring the politics of visual representations among the indigenous communities of Colombia. She holds an MA in Film and Media Studies (Jagiellonian University, Poland). Alongside with her research activities, she actively exhibits her visual work in wide international circles. She is particularly interested in the way film and video circulate in the international circles, and how cultural barriers are negotiated within this circuit.

### **Luciana Martins**

Luciana Martins is a Reader in Latin American Visual Cultures at Birkbeck, University of London. She has published on the visual culture of tropicality, geographical thought, world cities and modernity, and digital art history. Her most recent book is *Photography and Documentary Film in the Making of Modern Brazil* (Manchester University Press, 2013). She is currently working on a research project on the visual archive of expeditionary fieldwork supported by the Leverhulme Trust (2016-18), as well as an interdisciplinary, multi-institutional research programme in collaboration with the Royal Botanic Gardens, Kew on Richard Spruce's 19<sup>th</sup> century biocultural collections from the Amazon.

### **Helen Melling**

Helen Melling (PhD, King's College London) is a specialist in race, ethnicity and identity in late colonial and 19th century Peruvian visual culture. She is currently a Stipendiary Fellow



at the Institute of Latin American Studies, University of London, where she is completing her first book manuscript, *Hidden in Plain Sight, Visualizing Black Subjects in Late Colonial and 19th Century Peru*. She has also been invited to contribute to *The Image of the Black in Latin America and the Caribbean*, a companion volume to *The Image of the Black in Western Art*, published by Harvard University Press.

### **Luis Méndez Rodríguez**

Luis Méndez Rodríguez is an Associate Professor in the Department of History of Art at the University of Seville. He directs the Research Group 'Artistic Image of Andalusia' and he curated numerous exhibitions, such as the most recent: 'The photographic heritage of the province of Seville', 'Yesos. Gipsoteca of the University of Seville' (2015) and 'Seville through the photography 1839-1929' (2016). He has been director of the Secretariat of Historical Artistic Heritage of the University of Seville (2014-2016) and is currently Director General of Culture and Heritage at the University of Seville.

### **Rory O'Bryen**

Rory O'Bryen is the author of *Literature, Testimony and Cinema in Contemporary Colombian Culture: Spectres of "La Violencia"* (Woodridge: Boydell and Brewer, 2008). He co-edited and contributed to *Latin American Popular Culture: Politics, Media, Affect* (New York: Boydell and Brewer, 2013) and *Latin American Cultural Studies: A Reader* (Routledge, 2017). He is currently editing (with Catherine Davies and Stuart Green) a volume on *Transnational Hispanic Studies* (Liverpool, 2018). He is one of the editors of the *Journal of Latin American Cultural Studies*.

### **Christabelle Peters**

Christabelle Peters is a writer and cultural theorist with a background in documentary production and journalism. She is a lecturer in Latin American Cultural and Political History at the University of Bristol. Her new book project, *Angola in the African Atlantic* proposes an alternative paradigm to Paul Gilroy's 'black Atlantic' for investigating race in Hispanic and Lusophone societies. For Hangar-artistic research centre in Lisbon, she coordinated the 'Lisboa, África na Europa' programme, which investigated the possibilities for a multilingual paradigm for conceptualising the African diaspora.

### **Juan Poblete**

Juan Poblete is a professor of Latin/o American Literature and Cultural Studies, University of California-Santa Cruz. He is also an author, editor and co-editor of several books of which the most recent are *Desdén al infortunio, Sujeto, comunicación y público en la narrativa de Pedro Lemebel* (with Fernando Blanco, Santiago, Cuarto Propio, 2010), *Sports and Nationalism in Latin America* (with Héctor Fernández L'Hoeste and Robert McKee-irwin, Palgrave,

2015), *Humor in Latin American Cinema* (with Juana Suárez, Palgrave, 2015) and *New Approaches to Latin American Studies: Culture and Power* (Routledge, 2017).

### **Sarah Radcliffe**

Sarah A. Radcliffe is a political and cultural geographer of Postcolonial exclusion, development and citizenship. Her current research engages with questions around intersectionality, public policy and Indigeneity. Her recent publications include *Dilemmas of Difference* (Duke University Press, 2015) and a series of reports on indigeneity in *Progress in Human Geography*.

### **Polly Savage**

Polly Savage is a Senior Teaching Fellow in the Department of History of Art and Archaeology, SOAS. She has also held teaching posts at Birkbeck College, Goldsmiths College, and Leeds University, and a curatorial post at the October Gallery. Her doctoral research at the Royal College of Art focused on the cultural impact of the Cold War in Africa, and her edited volume *Making Art in Africa 1960-2010* was published by Lund Humphries in 2014.

### **Patricia Sequeiras Brás**

Patricia Sequeira Bras is Lecturer in Portuguese Studies at Birkbeck, University of London. The relationship between politics and cinema that motivated her doctoral work continues to shape her new research projects. Her current interests include representations of crises in cinema and video; explorations on film viewership and political and ethical engagements; communicative and affect capitalism. These interrogations are informed by work from an array of disciplinary fields within the humanities: film theory, philosophy, political theory and recent research in neuroscience.

### **Luís Trindade**

Luís Trindade is a Senior Lecturer in Modern Portuguese Studies at Birkbeck, University of London. His research focuses particularly on the relation between literature and the culture industries in the context of authoritarian politics and fascist ideology. He has also undertaken research on the 1974-75 revolutionary period in Portugal.

### **Elizabeth Wright**

Elizabeth Wright is Professor of Spanish in the University of Georgia. Her most recent publication—*The Epic of Juan Latino* (University of Toronto Press, 2016)—culminates her research on literary responses to the Battle of Lepanto. The monograph's examination of Juan Latino dovetails with a project with Sarah Spence and Andrew Lemons to publish a

bilingual, annotated edition of neo-Latin poetry, *The Battle of Lepanto* in 2014. Her current book project, *Stages of Servitude, Scenes from the Atlantic Slave Trade in Early Modern Iberia*, scrutinizes the intersections linking two nascent enterprises of early modern Europe—the Atlantic slave trade and a professional theater.