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| **Association for Contemporary Iberian Studies** | |
| ACIS 33rd Conference  KING’S COLLEGE LONDON  4 – 6 September 2012 | |
| **KEYNOTE SPEAKERS**  **and**  **ABSTRACTS** |  |
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**Keynote Speakers at ACIS 2012**

**Professor Paul Preston**

Professor Paul Prestonis Professor of International History at London School of Economics, specialising in Spanish history, in particular the Spanish Civil War (1936-39), and Director of the Cañada Blanch Centre for Contemporary Spanish Studies. Paul is the author of numerous publications, including *Franco: A biography*.  (1995), *Juan Carlos: Steering Spain from Dictatorship to Democracy(2004) and The Spanish Civil War: Reaction, Revolution and Revenge(2006).* His most recent book, *The Spanish Holocaust*, was published in 2012 and examines Francoist repression in 1950s Spain.

Paul is the winner of multiple awards for his work, including the most prestigious international prize for academic achievement given in Catalonia, the Premi Internacional Ramon Llull, awarded jointly by the Institut de Estudis Catalans and the Institut Ramon Llull in 2005 in recognition of a lifetime achievement of exceptionally valuable historical work centred on the study of the Second Republic, the Civil War, the Francoist Dictatorship and the transition to democracy in Spain. In 2006 Paul won the Premi Trias Fargas and, in 2006, at a ceremony presided over by the King of Spain, he was also inaugurated into the Academia Europea de Yuste, where he was given the Marcel Proust Chair. In 2007 he was awarded Spain's highest civilian honour, becoming 'Caballero Gran Cruz de la Orden de Isabel la Católica.' In 2008 he was appointed member of the Institut d’Estudis Catalans (the Catalan Social Science and Humanities Academy).

Paul is President of the Association of Contemporary Iberian Studies (ACIS) and will be delivering his keynote address, at the ACIS 2012 Conference on Tuesday 4 September 2012 on the subject of:

**‘The Spanish Holocaust’**

**Professor Ángel Viňas**

Professor Ángel Viňasis an economist, historian and diplomat. He has held academic Chairs at the universities of Valencia, Alcalá de Henares, the Spanish Open University (UNED) and Complutense de Madrid.

Professor Viñas has a long and distinguished career as a diplomat and political adviser. Significant roles he has held include those of executive adviser to the Spanish Minister of Foreign Affairs prior to the NATO referendum and the results of Spain’s incorporation into the European Union, both in 1986, and, from 1987, European Commission Director for Relations with Latin America and Asia, heading the Commission’s Delegation to the United Nations in 1991. In 1997 he took up the post of Director for Multilateral Political Relations and Human Rights and subsequently served as a Counsellor for Economy and Trade at the Spanish Permanent Representation to the EU until his retirement in 2007.

As a historian Professor Viñas has written widely, particularly on the Second Republic, the Civil War, Francoism and the Transition. He was the first author to obtain unrestricted access to the ministerial archives of the Francoist years. He is the author of many books, including *La Alemania nazi y el 18 de julio* (1977)*, Franco, Hitler y el estallido de la Guerra Civil: Antecedentes y consecuencias* (2001) and his trilogy on Spain’s Second Republic (2006-08)*,* as well as hundreds of articles and book contributions. His recent publications include *La República en guerra: Contra Franco, Hitler, Mussolini y la hostilidad británica* (2012)and the edited volume*,  En el combate por la Historia: La República, la guerra Civil, el franquismo* (2012).

In 2012 Professor Viñas was awarded the  [Gran Cruz de la Orden del Mérito Civil](https://db3prd0710.outlook.com/owa/redir.aspx?C=2ir5_owlf0SfTNnnM_TxqxXZVeloVc8IGwKVlb6LC9sa3twDjGqZlEEwhTYAPooai37HRVOH0AY.&URL=http%3a%2f%2fes.wikipedia.org%2fwiki%2fGran_Cruz_de_la_Orden_del_M%25C3%25A9rito_Civil). He also holds other decorations from Spain, Chile, Ecuador and Peru. He is now Emeritus Professor of Contemporary History at the [Universidad Complutense de Madrid](https://db3prd0710.outlook.com/owa/redir.aspx?C=2ir5_owlf0SfTNnnM_TxqxXZVeloVc8IGwKVlb6LC9sa3twDjGqZlEEwhTYAPooai37HRVOH0AY.&URL=http%3a%2f%2fes.wikipedia.org%2fwiki%2fUniversidad_Complutense_de_Madrid) and writes occasionally for the Spanish newspaper, [*El País*](https://db3prd0710.outlook.com/owa/redir.aspx?C=2ir5_owlf0SfTNnnM_TxqxXZVeloVc8IGwKVlb6LC9sa3twDjGqZlEEwhTYAPooai37HRVOH0AY.&URL=http%3a%2f%2fes.wikipedia.org%2fwiki%2fEl_Pa%25C3%25ADs).

Professor Viñas will be giving his keynote address at the ACIS 2012 Conference on Wednesday 5 September 2012 on the subject of:

**‘La perviviencia de los mitos del franquismo en la España democrática’**

This event will be held at the Instituto Cervantes London.

**ACIS 2012 Conference Abstracts**

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| Rui  Alexandre | ***Regionalisms: the debate in Portugal* (Panel 11)**  The definition of a political and administrative map of Portugal is a matter whose concerns lie in the first half of the nineteenth century, when, after a complex debate, the country became divided into three types of administrative units. Before that configuration of the earlier administrative map a division was created, also on three levels, which divided the country into provinces, counties and municipalities.  Considering both projects, and a few creations and extinctions, the conclusion we have reached is that two centuries after the first political map nothing significant had changed.  However, due to the current economic constraints, it is important to understand whether the *status quo* existing between the different levels is still functional and that the creation of another level - Regional - would bring efficiency and effectiveness to the political process.  Another point we address is the emergence of new spheres of decentralized political power, as a result of regionalization, bearing in mind all the budgetary cuts imposed by the *Troika* guidelines(IMF, ECB and EU). |
| José Gabriel Andrade  &  Patrícia Dias | ***The Iberian Use of Social Media for Communication, Marketing and PR: TAP and Iberia as best practices case studies* (Panel 3)**  Social media are an unarguable and unavoidable trend in contemporary society, both for common users and businesses. Drawn by the generalized, frequent and intense use of these applications, organizations are increasingly present in social media, aiming to better reach their clients and other stakeholders. However, most organizations are coping with a trial-and-error use of these tools, whose fluid, ever-changing and ephemeral character make more difficult the development of suitable business, marketing or communication models.  Researchers studying digital marketing and the technological mediation of organizational communication, corporate communication, branding and public relations are turning to best practice case studies as grounding for developing new models and concepts. In the Iberian context, the airline companies TAP and Iberia stand out as successful cases. However, their comparative analysis and exploration shows that the main success factor was not a specific strategy or tactic, but instead flexibility and the ability to adapt to the clients’ behavior and feedback. |
| Eva  Bosch | ***A modern painter’s view on the making of Picasso’s Guernica* (Panel 13)**  The talk briefly describes the bombing of Guernica and comments in detail on the development of the painting using photographs of seven stages taken by Dora Maar. There are references to Balzac’s “Le Chef d’ouvre inconnu” written in February 1832 in the same atelier where the large painting was executed.  It also considers images of the 3 Guernica tapestries woven in Paris at the atelier of Jacqueline de la Baume Dürrbach. The conclusion proposes that the painting was a recompilation of ideas already present in the work of Picasso prior to accepting the Republican Government’s commission. |
| Bernardo Luís Campos Pinto da Cruz | ***Colonial states of exception: Considering the practical foundations of luso-tropicalism* (Panel 4)**  It is commonly argued that during the mid-50s, Portuguese elites and political institutions underwent a process of «ideological inculcation» due to the overall impact of Brazilian sociologist Gilberto Freyre’s thesis on *luso-tropicalism*. Despite some recent efforts on mapping the origins of such process, particularly within the academic field, its practical implications remain unknown. An historical sociological approach to the ways metropolitan bureaucratic elites categorized and perceived indigenous resistance in Portuguese colonies may shed some light on the degree to which red-tape procedures were entangled in this somewhat new ideological framework. Drawing on previous archival research in the Overseas Historical Archive (Lisbon), this communication will portray an economy of this symbolic capital among civil servants in the years immediately before and after the outbreak of the Colonial War in Angola (1961). This period corresponds to the opening of a legal *colonial state of exception* and consequently one of the uttermost relevance for analysing the real adequacy of elites’ actions to publicly expressed categories of thought. |
| Maria  Castro | ***Art and Power under Salazar dictatorship* (Panel 20)**  This paper presents the relationship between Art and Power during almost 50 years of Salazar dictatorship. Art, as a vehicle of propaganda for the most relevant features of this relationship, reflected the new aesthetic that was used in all Europe between the two World Wars. Common aspects of creation can be found in Hitler´s Nazism, Mussolini´s Fascism, Franco´s Spain and in Salazar´s dictatorship. Propaganda is the link common to all and shows how deep the regimes’ commitment was with the arts. |
| Marta  Ceia | ***Portugal at the crossroads: current economic and security issues*  (Panel 11)**  In the present juncture of economic crisis and the possible faltering of the European Social Model, there is an ongoing debate about the options for the future of the European Union. These include the hypothetical scenarios of a remapping of the Euro zone (with the possible exit of Greece or other defaulting peripheral economies like Portugal’s) or even the unravelling of the EU as we know it. Faced with this uncertainty, many countries will likely be forced to devise contingency plans in order to be prepared to face these dire outcomes, and even to possibly reshape their foreign policy plans.  On the one hand, the crisis has affected the national budget dedicated to Portugal’s participation in International Organizations, such as NATO or the UN. Portugal’s membership within these organizations implies a number of duties which need funding to be carried out. If Portugal has no means to continue to fund both the annual contributions and the missions in which its armed forces are involved, then its place in these organizations has to be reassessed.  On the other hand, if the political situation deteriorates and there is a perspective of serious social turmoil, a reshaping of security measures is also a scenario that cannot be discarded. |
| Eduardo  Cintra Torres | ***Ficção histórica: a Guerra Civil em “*A Raia dos Medos*”* (Panel 7)**  A Guerra Civil de Espanha foi tratada sem receios numa série de televisão portuguesa. Os silêncios e recalcamentos próprios de uma sociedade ainda marcada pelo seu mais marcante acontecimento histórico do último século não originam os mesmos constrangimentos político-sociais do lado português da fronteira. A Raia dos Medos (RTP, 2000) reconstruiu com grande rigor factual a vivência numa região da fronteira alentejana dos anos de guerra, apresentando os portugueses e espanhóis anónimos como vítimas da espiral do conflito, mas podendo transcender os horrores e o mal através da solidariedade e da caridade. A análise da série permitirá estudar um caso em que é a história a originar a ficção, fornecendo episódios e personagens reais e estudados que acrescentam consistência e verosimilhança. |
| Manuela  Cook | ***Portuguese forms of address – not V/T but N-V-T*  (Panel 8)**  It is customary to analyse forms of address within a V/T binary system proposed by Brown and Gilman (1960), based on two vectors, namely power and solidarity. Across social class or rank, the more powerful interlocutor is entitled to use informal T but expected to receive formal V. As I have argued elsewhere (Cook, 1997), in the modern world, a third dimension needs to be taken into account, that of neutrality (N). This is particularly relevant in more equalitarian societal contexts.  This paper will interpret the Portuguese second-person system and forms of address within the N-V-T framework of analysis.  It will examine the current *status quo* and discuss possible trends with a focus on subject constituent ‘você’. This morpheme has its origin in a nominal expression of by-gone times which has undergone successive phonetic and semantic reductions. Nowadays it can be perceived as a pronoun. Could it become a semantically empty encoder for an uncommitted N second-person marker, i.e., a Portuguese equivalent to English ‘you’, of universal application? Answers to this question will be sought. |
| Suzano  Costa | ***Cape Verde and the European Union: Cultural Dialogues, Strategies and Rhetorics of Integration* (Panel 14)**  The Special Partnership between the European Union and Cape Verde adopted on 19 November 2007, by the EU’s General Affairs and External Relations Council (GAERC) under the Portuguese Presidency, constitutes an historic landmark to Cape Verde’s foreign policy, while presenting itself as an essential instrument to strengthen both political and economic dialogue, technological and normative convergence between the two actors. Involving historical, political, cultural, geopolitical and strategic reasons, such partnership will inaugurate a new chapter in the relations between the European Union and the Republic of Cape Verde whose implications deserve analytical scrutiny.  The main purpose of this paper is to show that the special partnership between the European Union and Cape Verde has been structured around three basic spheres: the signification sphere (encompassing historical, cultural, political, ideological and identity reasons); the economic sphere (including mobilization of new financial instruments of cooperation, access to communitarian funds, and intensification of the relations between the EU and the economic market of the African sub-region); and finally, the security sphere (aimed at safeguarding peace and security while contributing to the fight of common threats). |
| Carlos  de Pablos-Ortega | ***Noisy Spaniards! A study on Pedro Almodóvar’s cinema* (Panel 15)**  The study upon which this paper is based, aims to contribute to the representation of Spaniards via film characters in Pedro Almodóvar’s cinema. This is linked to the use of subtitles and the soundtrack of films. One hundred and fifty undergraduate students took part in this investigation and were evenly divided into three groups according to their nationalities: Spanish (Spain), British and American (U.S.A.). The selected audiovisual material for the study was a six-and-a-half-minute scene from Pedro Almodóvar’s 1995 film La flor de mi secreto.  Participants were shown the selected scene, subtitled in English, three times: the first two without the soundtrack and the third time with the original soundtrack in Spanish. Participants were then asked to complete a questionnaire in which they selected the most appropriate word/s in their native language in order to describe the characters from the scene and to include additional adjectives if necessary. The purpose of this method was to obtain opinions on how characters were portrayed in the film and to measure the effect of the subtitles, firstly in isolation and then with the soundtrack, on the participant’s word choice. Results revealed differences in word choice for the description of the characters across their nationalities. These findings confirm the possible misrepresentation of Spanish characters due to factors such intonation or raised voice. |
| Patrícia  Dias  &  José Gabriel Andrade | ***The Iberian Use of Social Media for Communication, Marketing and PR: TAP and Iberia as best practices case studies* (Panel 3)**  See José Gabriel Andrade & Patrícia Dias |
| Susana  Díaz Pérez | ***Series de ficción: “Cuéntame cómo pasó”, la intersección entre pasado y presente* (Panel 10)**  Con el comienzo de su emisión en septiembre de 2001, “Cuéntame cómo pasó” marca el inicio del gran auge de la ficción histórica en el panorama televisivo español, y nos ofrece un espacio de referencia privilegiado a la hora de abordar el análisis de la promoción y gestación de narrativas sobre nuestro pasado reciente llevadas a cabo por la ficción televisiva en España. Partiendo de la dualidad capital que estructura el análisis de todo relato histórico –el pasado que se analiza y el presente desde el que se acomete el análisis– este trabajo se ocupa de rastrear las huellas textuales y contextuales que a partir de la primera temporada de la serie, dedicada a la España del tardofranquismo, nos permiten reconstruir el diálogo entre los dos polos de esa dualidad estructural y, con ello, hacen posible analizar los específicos espacios de intersección que se dan entre el medio televisivo, su elaboración del relato histórico y la coyuntura político-social en la conformación del imaginario colectivo. |
| Catarina  Duff Burnay  &  José Carlos Rueda Laffond | **Televisión y ficciones históricas en Portugal y España: una panorámica comparada (Panel 7)**  Las ficciones históricas se han convertido, en la última década, en un segmento definido dentro de la oferta de las televisiones de Portugal y España. Esta ponencia establecerá una perspectiva de conjunto, donde se detallen los principales rasgos de las ficciones históricas en ambos países (formatos, políticas de producción, líneas temáticas, lógicas de programación y contraprogramación o audiencias). A partir de esos aspectos, la ponencia detallará las especificidades y los posibles rasgos compartidos que presentan estos contenidos en Portugal y España. |
| Raquel  Duque  &  Eduardo  Pereira Correia | ***Repression versus Prevention: Different Paradigms in Security Policy: The case of Portugal* (Panel 11)**  See Eduardo Pereira Correia & Raquel Duque |
| Charlotte  Fereday | ***A comparison of the changing role of women in Spain’s II Republic and transition to democracy* (Panel 2)**  This paper will explore the principle legislative changes that have taken place since Spain’s II Republic and transition to democracy, and how these changes can be used as a lens through which to explore how these political changes have affected women in Spain. To establish the significance of these two benchmark periods which act as precursors and successors of the Franco regime, and analyse the shifting social and political role occupied by women. This paper will ask to what extent parallels may be drawn between these periods, given the respective move towards socialism in the wake of dictatorships. |
| Ângela Fernandes | ***Looking into the Future to Understand Contemporary Spain* (Panel 9)**  *Lágrimas en la lluvia* [*Tears in the Rain*], the 2011 science fiction novel by the Spanish novelist Rosa Montero, depicts the personal and political dilemmas of a female techno-human living in Madrid in the beginning of the 22nd century. Despite the novel’s futuristic scenery, the key elements of the plot allow for a close reading of contemporary problems and queries in both social and individual terms. A new world order, several scientific and technological improvements (namely the creation of androids, or techno-humans), close contact with populations from other planets, and a dark conspiracy against common citizens – all these elements should be considered as the critical insight Rosa Montero offers, from a metaphorical point of view, to contemporary Spain (and to its European and World contexts). Moreover, Montero’s novel suggests a new outlook on fundamental political concepts such as civic rights and democracy. |
| Sara  Fernández Medina | ***Balada triste de trompeta:* Una interpretación postmodernista de treinta años de recuperación de la memoria histórica (Panel 6)**  Tras la recuperación de la democracia española, el pacto de silencio firmado por los dirigentes españoles llega a su fin. Tanto el cine como la literatura se emplean como herramientas en la recuperación de todas las perspectivas e historias que habían sido enterradas.  Este ensayo analiza como Alex de la Iglesia satiriza las diferentes fases de esa evolución histórica psicológica comenzando con las primeras fases de crítica que aparecieron junto con la emergente comedia española en los años ochenta donde representaciones como *La vaquilla* o *Viva la banda* parodian la guerra como única forma posible en esos años.  A medida que avanza la democracia y con ello las libertades sociales e ideológicas, otro tipo de filmografía más crítica y directa comienza a aparece. Películas como *Libertarias* presentan un claro ejemplo de ello, no sólo por la crueldad de los hechos narrados, si no porque por primera vez la historia es interpretada por un grupo de mujeres, hecho impensable y atípico en el cine español, en el cual sigue primando la ideología centrada en el hombre como protagonista. En contraste con esta imagen cruenta del cine ibérico comienza a aparecer a finales de los años noventa una tendencia hacia un cine más psicológico, en el que se crean unos largometrajes en los que prima la voz de los niños, posiblemente con motivo de producir un efecto mayor en el espectador. Este cine psicológico alcanza su mayor exponente bajo la influencia del cine de taquilla americano de tintes de críticos con *El laberinto del fauno*. *Balada triste de Trompeta* parodia también esta tendencia.  Con su última creación cinematográfica, Alex de la Iglesia, ofrece un nuevo estudio de la filmografía ibérica, en la cual parodia y da un paso más hacia la recuperación de la memoria histórica mediante la aplicación del postmodernismo, como herramienta para satirizar la evolución de la memoria histórica en el cine anterior. |
| Cristiana  Fimiani | ***«Because I have to think». The unforgivable guilt of the cogito in the anti-franquist and anti-sexist fight of María Zambrano* (Panel 22)**  This paper focuses on the anti-dictatorial struggle led by the “wandering philosopher” María Zambrano. During her self-inflicted forty-five year banishment after Franco’s *coup d’état*, she always devoted herself – through her *logos* and her *praxis* – to finding a democratic solution for the tragic European history thanks to that multifaceted “razón” (poetic, merciful or, even, militant) which could transform into a “reason of helmet, weapon and a shield” to epitomize the warlike (no)reasons of all the intellectuals who supported the Second Republic.  The other key aim of this research is based on the anti-sexist fight of this modern Antigone and on her appalling condemnation of living with thought as a vocation, which encouraged her to defend women’s qualities against misogynist declarations by her generational peers (Ramón y Cajal and Gregorio Marañón).  Contrary to the famous maxim “I am myself and my circumstances” by Ortega and driven by a desire for culture democratization, this “intellectual for the people” was actively involved in several “Teaching Missions” throughout Spain (living together with illiterate people, peasants and workers) and never accepted easy way out when Franco’s police told her that she could be free by being a woman: she decided to share that fate common to all her generation, that sacrificed “generación del toro” that needed to be heard and, above all, understood.  By rebelling against Creón/Franco’s *auctoritas,* disrespectful with divine and human laws, Antigone, María’s alter ego in *La tumba de Antígona* (1967), embodies the feminine sensitivity and brotherly love, the courage to defend faith in family ties and to fight for her values under the penalty of losing her life in its defence. According to this allegorical reading of the Sophoclean drama, she will be sacrificed on the altar of the History to save her countrymen from the tyranny imposed by the blood, while her two brothers (Eteocles and Polynices) could be interpreted as both sides faced in the civil war, Oedipus as a symbol of the monarchy of Alfonso XIII and Haemon as the embodiment of the postwar generation. |
| Teresa  Furtado | ***Biopolitics: the ambiguity of citizenship and human rights – an Iberian approach***  **(Panel 11)**  The emergence and subsequent development of biopolitics theory is today surrounded by a growing debate. The vulnerability of the concept of human rights finds its greatest expression in the work of the Italian thinker Giorgio Agamben. It is based on the notion of *homo sacer*, the fragility of life and the permanent possibility of bare life, that give us the mechanism that control and define life itself.  The ambiguity and vagueness of the notion of citizenship depends, ultimately, on the constant possibility of expropriation of the legal convertors that endows man with the rights and freedom in which the concept of citizenship stays anchored. In the European scenario the implementation of these kinds of mechanisms, mainly biometric tools, are been adopted in a systematic manner. This represents the reality impregnated in Iberian countries that are facing the controversial problems caused by high flows of immigration, notorious economic obstacles added to the need to maintain standards of freedom. |
| Elena  Galán Fajardo | ***Telenovelas históricas: la Guerra Civil en “Amar en tiempos revueltos”* (Panel 7)**  La Guerra Civil sigue siendo un período sombrío y controvertido. La ficción televisiva es uno de los contextos donde menos se ha prodigado, a pesar de su entidad como escaparate para la creación, propuesta y difusión de la memoria histórica, lo que resulta cuanto menos llamativo. Esta invisibilidad ha contribuido a perpetuar la cultura del silencio y del olvido. El estudio de aquellos relatos que se adentran en una etapa histórica tan convulsa, resultan, por ello, de especial relevancia. “*Amar en tiempos revueltos*”, serial emitido por TVE desde 2005, abordó en su primera temporada la Guerra Civil, combinando una visión de izquierdas con una mirada nostálgica hacia lo cotidiano. El análisis propuesto indagará en la articulación de los mecanismos de construcción y representación de este período, atendiendo al discurso político, sociológico y de recepción. |
| Raquel  García Pascual | ***Investigación y docencia del teatro contemporáneo: espacios en red* (Panel 3)**  Hoy en día accedemos a la información de las publicaciones periódicas de forma multimedial, investigamos, nos comunicamos y recurrimos a plataformas educativas más allá de la mediación de la presencia física. Con la incorporación generalizada de las plataformas web, en el ámbito de las creaciones escénicas estamos asistiendo a grandes cambios en la configuración dramática, la programación y el visionado de las piezas teatrales. Los profesionales del teatro se sirven de internet para dar a conocer sus trabajos, para crear exploratorios de creación, para conseguir financiación y para trabajar en red, ampliando las fronteras de exhibición de sus producciones. Recurren asimismo a “la red de redes” para proponer nuevas formas de comprensión del hecho escénico. Desde mi experiencia como docente en la Universidad Nacional de Educación a Distancia (UNED), mi exposición se  centrará en el marco metodológico al que recurro para explicar conceptos tales como *teatro digital, teatro virtual, hiperdrama* o *ciberdrama* en el marco de la web 2.0. |
| Nicola  Gilmour | ***Fictionalising Spain’s Jewish Past in Historical Novels,1992-2007* (Panel 9)**  The historical novel, Carlos García Gual (*Apología de la novela histórica y otros ensayos*, 2002) suggests, often tells more about the present than the past, revealing the historical background of present-day conflicts, or hinting at parallels between past and present, with the implication that lessons could be learnt from that past. Furthermore, García Gual argues, the historical novel is linked to the configuration in literature of a national consciousness and can also “dar la palabra a los vencidos y los marginados para que estos suministren otra versión de los hechos historicos” (19). In this paper, I propose to explore what preoccupations of contemporary Spanish national consciousness might lie behind the numerous representations of medieval Spanish Jewish figures to be found in historical novels published between 1992 and 2007. I examine a selection of such novels and trace their connection to the varying concerns of that period, such as anxiety over loss of national identity within the EU and later preoccupations over historical memory. |
| Marco  Gomes | ***Between socialists, communists and democratic christians: discourses about the Portuguese revolution in the Italian press (1974-1975)* (Panel 12)**  The dimension of the Portuguese crisis of 1974-75 had a significant impact in several European Countries, especially among political circles and the press. The outcome of the post-authoritarian transition in Portugal was impossible to predict and the risks of extreme radicalization or a neo-authoritarian system were present. These happenings focused the attention of journalists, media commentators and politicians. They played an active role to diffuse different interpretations of the social world.  The main purpose of this paper is to show the impact of the “Carnation Revolution” on Italian politics and the press, between March and June 1975. The XIV Congress of the Italian Communist Party and the administrative elections are the events studied. We choose this sequence of events because through them it is possible to identify the main Italian discursive lines about Portuguese transition to democracy. In other words, the discourses of the Christian Democracy, Italian Communist Party and Italian Socialist Party. |
| Florian  Grafl | ***From Terrorist to Criminal and back? Urban Violence in Barcelona during the Dictatorship of Primo de Rivera (1923-1930)* (Panel 21)**  In the interwar years of the 20th century, Barcelona experienced the most violent period of its history. Between 1918 and 1923, more than 800 persons fell victim of the social conflicts, while in the Second Republic, beginning in 1931, raids started to be a daily phenomena. Both of these excesses of violence have been thoroughly investigated, especially by Anglo-American historians such as Chris Ealham or Temma Kaplan. This paper, however, focuses on the forms of violence used in the Dictatorship of Primo de Rivera, the period of time between these two most bloody episodes of the Catalan metropolis. |
| Ana Filipa Guardião | ***Cultural and Power Luso-Brazilian Networks: from the Acordo Luso-Brasileiro to the Congresses* (Panel 14)**  At the dawn of the First Portuguese Republic, Zófimo Consiglieri Pedroso, President of the Lisbon Geographic Society (LGS), developed the conviction that the regeneration of the country would not only be marked by the effective implementation of the Portuguese in Africa, but also by a new bond to the former crown jewel: Brazil. The *Acordo Luso-Brasileiro* (and the standing committee to implement it in the LGS) would be the outcome of the Portuguese necessity of affirmation of its culture in the world. The cultural ties constructed due to this initiative were an effective response to the subject of Portuguese-Brazilian relations: the Luso-Brazilian congresses. Therefore, more than just a union constructed through diplomatic links, these congresses are a legacy of something more: the Great Lusitânia. What Consiglieri imagined, the cultural agents sculpted and gave form to a cultural empire. |
| Amparo  Guerra Gómez | ***Biopic e imagen privada de Franco: el cine de ficción como memoria y deconstrucción histórica* (Panel 10)**  Frente la figura pública provista por films históricos y/o propagandísticos sobre el tema, la imagen personal e íntima de Francisco Franco, a caballo entre el testimonio de allegados y el anecdotario a voces, continúa hoy hermética a la comprensión de generaciones. Mediante un análisis selectivo de la producción de la ficción española de los últimos cincuenta años, la ponencia explorará el tratamiento del personaje para determinar la deconstrucción de una memoria mediática que va de la metáfora de los años del desarrollismo, al sarcasmo y al esperpento de las producciones de finales de siglo. |
| Alvaro  Jaspe | ***Strengthening the ties: the origins of the Opus Dei in Ireland* (Panel 12)**  As part of ongoing research into Spain and Ireland in the twentieth century, this paper will set out to examine the rationale and impact of the establishment of the Opus Dei in Ireland, from 1947-1960. It will examine the consolidation of the Opus from its earliest days in Dublin, and how Ireland was seen as a natural international expansion for the movement from its Spanish origins. Also, the paper will examine the part the organisation played as part of the ongoing rebranding of Franco’s dictatorship as a national-catholic, rather than fascistic model. The importance of Ireland to Spanish religious and political authorities, in particular Irish influence on US public and government opinion, will also be touched on. It will also examine reactions in Ireland to the phenomenally successful expansion of the Opus. |
| Claudia  Jiménez | ***“No justice for Franco’s victims”: the consequences of the recent Spanish Supreme Court decision in relation to the prosecution of Franco’s international crimes* (Panel 17)**  This paper will analyse today’s Spanish judicial paradox related to the fight against the impunity of international crimes committed under Franco’s regime.  While the Spanish courts and especially the Constitutional Court had admitted the prosecution of international crimes that had no direct relation to Spain, the Law of Historical Memory and the recent decision of the Supreme Court in Garzón’s case may have closed all possible routes to prosecuting in Spain those crimes committed during the Civil War and the Francoist dictatorship, leaving its victims in a state of complete legal abandonment with all the legal and social consequences that this situation implies. How did we get to this point, which arguments have been used to justify this decision and how can they be challenged all form part of the questions raised in this paper. |
| Jared D.  Larson | ***The Comparative Study of Spain and Portugal (or Lack Thereof) in the Social Sciences Today* (Plenary Discussion Stimulus Paper)**  While the term Iberian, as in Iberian Studies, is far from ambiguous, in practice its use is often short of comprehensive. Across the social sciences, and more specifically in within the very much mutli-disciplinary field of migration studies, few students or scholars of the Spanish case are well-versed in the realities on the ground in Portugal and vice-versa. But as Iberianists, unless we truly study the whole of the Peninsula, we limit the reach of our research and forego the rich insight that comparative work provides, especially in terms of theory building in a field like political science, for example. This paper proffers two reasons why the study of the comparative of the politics of immigration to Spain and Portugal has not been maximized and two reasons why an intensified sense of “Iberianism” would deepen our own understanding of the social realities within the Peninsula and offer our counterparts in other area studies, particularly migration scholars, the tools with which to build on migration theory. |
| Renia  López-Ozieblo | ***Do we need to teach non-verbal communication to our language students?* (Panel 8)**  In the field of social communication many believe that “*the primary site of language use is face-to-face dialogue*” (Bavelas and Gerwing, 2007). If we consider this to be the case, then turn-taking (giving and taking the turn in a dialogue, as proposed by Sacks, Schlegloff and Jefferson, 1974) must be considered a fundamental building block on which successful communication is based. Duncan (1972) established that there was a series of clues interlocutors use to establish turns, and some of those clues are non-verbal.  In foreign language teaching, we are aware of the importance of oral interaction but seldom stop to think about (and teach) the non-verbal elements that allow smooth turn-taking and, therefore, successful communication.  This paper presents the results from a study on turn taking cues done with Chinese speaking students of Spanish (level A2). When analyzing non-verbal communication produced by these students we observe that it differs from that of native Spanish speakers. In addition, it also seems to differ by sociolinguistic group and language spoken. |
| Rita  Luís | ***A revolution in the words of a censored press: The Spanish reaction to the Portuguese revolution of 1974-1975 viewed through the legal daily press* (Panel 5)**  The aim is to present and discuss the Spanish perception and discourse about the Portuguese revolution of 1974-1975 in the daily press. Concerning a specific moment of change of path in both Portugal and Spain, the Portuguese disruption represents a moment of distress for its neighbouring country. Furthermore it might be said that both processes of democratization – a revolution in Portugal and a law-by-law transition in Spain – mutually influenced each other. Given these premises, understanding how the Portuguese process was read in Spain is a necessary task. This research is mainly focused on the use of language, and news display, in the press and the ways they produce meaning. |
| Fátima  Mariano | ***Iberian feminism: reality or illusion?* (Panel 2)**  From the 1880s, the first public demonstrations of feminist women began to appear in Portugal and Spain. It was still a long way to the foundation of feminist associations, petitions and meetings; however, feminists on both sides of the border pooled efforts to obtain legislative changes to grant women the same civil, political and economic rights that men held. At the dawn of the 20th century, such contacts intensified. The correspondence between Portuguese and Spanish feminists becomes regular, as personal contacts, and the first Iberian feminist associations are founded, such as Junta de Damas de la Unión Iberoamericana de Madrid and the International League of Iberian and Hispano-American Women. However, the struggle for the feminist cause has developed at different pace in Portugal and Spain, which leads us to the question as to whether we can talk about Iberian feminism in this early period of the 20th century. |
| Isabel  Martín Sánchez | ***Series de ficción: “14 de Abril. La República”, simplificación y dramatización narrative* (Panel 10)**  Esta ponencia analizará la serie de ficción “14 de Abril. La República” (TVE, 2011), considerando varios aspectos. Por un lado, a las técnicas narrativas utilizadas para plasmar, a través de los personajes y la trama, la conflictividad social y política de esa etapa histórica. Por otra parte, a la representación de las identidades políticas, culturales y de género, mediante la configuración de personajes y estereotipos que sirven para reflejar cuestiones políticas, como el contraste entre el campo y la ciudad, la mujer tradicional o la activista política, o la dualidad entre el conservadurismo y el anarquismo. En tercer término, a sus estrategias de tematización, a partir de la dramatización como recurso narrativo para evocar un periodo convulso. Y, finalmente, a la simplificación histórica, como técnica de representación característica en este formato televisivo. |
| Joana  Mayer | ***Covert memory-scapes: “dialogic forgetting” Estado Novo through the discursive shift of the Padrão dos Descobrimentos* (Panel 4)**  In 1940, at the *Exposição do Mundo Português*, the Portuguese nation’s identity was depicted through an assemblage of discursive strategies. Planted in the city’s riverside, the event re-shaped this location through a plethora of ephemeral symbolic constructions aiming to legitimize the dictatorship’s ideology and to rally the community around the creation of a collective historical memory of the past. The *Padrão dos Descobrimentos*, part of this discursive edifice, was a symbolic litany to the Discoveries era verve. Despite firstly built in iron and light cement, the Padrão dos Descobrimentos was re-erected twenty years later as a permanent construction.  Against this background, this paper explores the contemporary recourse to a policy of “dialogic forgetting” (Assmann 2010) regarding the period of Estado Novo. Through the analysis of the present cultural functions of the *Padrão dos Descobrimentos*, I will argue that it has undergone a discursive shift which situates the monument outside the ideological narrative underlying the nation’s traumatic memory: the symbolic genesis of this monument and project, which was part of an imperialist cultural policy, seems to have been off-staged, therefore contributing to build a coverting memory-scape. |
| António  Medeiros | ***Trails of the 'Celts' and a few  coffins on the motorway. An anthropological approach to Europeanization and national cultures on the northwestern border* (Panel 16)**  I would like to speak of celtophilia, funeral customs and the representations of death, referring some similarities and differences that we can discover about them between the Minho (NW Portugal) and Galicia (NW Spain). Through this particular approach I hope to be able to illustrate some of the impasses in the contemporary relations between Spain and Portugal on the NW Iberia, but also of the changes that a current intensification in the area of inter-border transit could be bringing, due to the proceeding Europeanization process. The mentioned impasses are of a cultural order and could be explained by the differences in the incidence of objectifications of culture, that different nationalist discourses – Portuguese, Galician and Spanish – produced on each side of the political border from the end of the 19th century onwards. |
| Cristina Montalvão Sarmento | ***Power Networks and Portuguese-Brazilian Cultural Relations* (Panel 10)**  In a contemporary context, the concept of *power networks* is used for the study of society. Political communities are constituted through the overlapping of political power and the varied networks of entities which shape the social context. In this sense, contemporary historiography has registered a process of renovation of the cultural and political history domains, in which the study of the Portuguese-Brazilian relations has gained visibility. This paradigmatic evolution has allowed for new research, pointing to bridges between the historical and the political spheres of political ideas, regimes and culture. In this communication it is our goal to demonstrate how cultural interdependence manifests itself, establishes network trends, while understanding the reach of power networks and cultural linkages, which are associated with Portuguese-Brazilian relations. |
| Laura  Montero Plata | ***La representación de España en el cine asiático contemporáneo* (Panel 12)**  En el año 2011 se ha dado la coincidencia de encontrar dos películas asiáticas en cartelera cuya historia transcurre en España: *Zindagi Na Milegi Dobara* [Sólo se vive una vez] y *Andalucia: Revenge of the Goddess* (Andarushia: Megami no Hōfuku). Con muy buenos resultados de taquilla en sus respectivos países de producción, India y Japón respectivamente, los films son un interesante reflejo de la evolución del concepto de españolidad en el ámbito asiático.  El objetivo de nuestro *paper* radica, por tanto, en analizar y sacar a la luz las nuevas estrategias que el cine asiático ha adoptado ante la narración del Otro: de España. En obras cinematográficas, como las ya mencionadas, y en otras pertenecientes al ámbito de la televisión -como el drama taiwanés *Meteor Garden II* (Liúxīng Huāyuán II)- o del *manga –* como *Golondrina* (Gorondorīna) - podemos rastrear la imagen de España en el ámbito del Lejano Oriente. |
| Eva  Moreda | ***Celebratory Music in 1940s Spain: the case of Joaquín Rodrigo’s Concierto Heroico* (Panel 20)**  The early Franco regime in Spain based its legitimacy on the triumph of the Francoist army in the Civil War (1936 – 1939) and, therefore, the victory over the *Reds* was a commonplace in the official discourse of the 1940s. This did not seem to have a significant effect on art music. Indeed, only two explicitly celebratory works were premiered during this time (De la Viña’s *Lamento* in 1942, Del Campo’s *Ofrenda a los Caídos* in 1944); they both received mixed reviews and failed to make a significant impact. This paper will analyze a third work which did not contain explicit references to the Francoist triumph, but which was frequently read as a celebratory work: Joaquín Rodrigo’s *Concierto Heroico,* first performed in 1943. Rodrigo’s own commentary on the work (printed in the concert program of the first performance) contained no unequivocal reference to the regime and its military triumph, but several elements of his rhetoric in this commentary, together with the name and the style of the concerto, certainly allow a political reading of the piece. Indeed, several music critics immediately associated the work with the triumph of the Francoist army, and the regime itself made use of it on a number of celebratory occasions. Finally, I will analyze recent attempts in Spanish musicology post-Franco to de-politicize the *Concerto Heroico*, including pianist Joaquín Achúcarro’s decision to change its name to *Concierto para piano* (Piano concerto) in a 1990 edition. |
| Guillermo Navarro Oltra | ***De Generalísimo a burócrata: La evolución de la imagen de Franco en los sellos postales españoles* (Panel 20)**  Durante los casi cuarenta años de régimen dictatorial, la imagen oficial de Franco como Jefe del Estado –tanto en los sellos postales como en otros soportes gráficos– sufrió cambios condicionados no sólo por el paso del tiempo, sino por los cambios en el contexto geopolítico que obligaron al dictador a adaptarse a los tiempos con el fin de mantener vivo el sistema político que estableció tras la derrota del legítimo gobierno republicano. Dichos cambios se reflejaron de manera muy clara en los sellos postales, donde su representación pasó de ofrecer una imagen de militar arrogante a la de un *pater familias* con aires inofensivo burócrata. En nuestro trabajo, se analizará dicha evolución en paralelo a los cambios producidos en el propio régimen dictatorial de Franco. |
| Paulo  Pepe | ***From* Amália *Rodrigues to* António Variações*: Queerness in Portuguese Popular Music* (Panel 9)**  In this paper I will offer an analysis of two songs from pre- and post-Salazar regime: *O Rapaz da Camisola Verde*, written by Pedro Homem de Mello in 1954 and sung by Amália Rodrigues in 1965 and *Canção* do *Engate* by António Variações from 1984.  *O Rapaz da Camisola Verde*, produced during Salazar’s dictatorship, subliminally presents the story of a humble young boy, who sells his body in a dark corner, hiding from the regime. Ten years after the end of the dictatorship, *Canção do Engate* presents explicitly a physical relationship between two gay men, representative of the formation of a Portuguese queer identity.  Offering a comparative analysis of the historical, the political and the personal context of these two songs, I will in this paper draw attention to the ways in which, after the end of the Portuguese dictatorial regime, possibilities opened up to the appearance of queer identities in the Portuguese society, based equally on a rupture with an oppressive past and on the recuperation of these same identities. |
| Conceição Pereira | ***The teaching of Portuguese as L2 in Portugal* (Panel 8)**  Nowadays Portugal is a host country, namely for immigrants from the PALOP (African Countries of Official Portuguese Language), Brazil and Western Europe. The children of these immigrants whose mother tongue is not Portuguese need to be fully integrated in school, so their competence in the Portuguese language is of the utmost importance. The Portuguese Public School System recognizes their right to be taught in Portuguese according to their specific needs, so they have the possibility of having classes in PLNM (Português Língua Não Materna), that is, Portuguese as a second language.  In my paper I intend to present the legal and institutional framework and the approach to PLNM in state schools. Firstly, I will refer to the realities subsumed in PLNM such as non-mother tongue, foreign language, second language and host language, as well as the foreign citizens’ rights to integration and citizenship; secondly, I will focus more accurately on the PLNM legislation, as well as on its guiding documents, and their implication on the teaching of Portuguese as L2 in the context of the Portuguese education system. |
| Eduardo  Pereira Correia  &  Raquel Duque | ***Repression versus Prevention: Different Paradigms in Security Policy: The case of Portugal* (Panel 11)**  Traditional models of security policies implemented by several Western States in the post-World War II have proven inadequate after a few decades in addressing the increased sense of insecurity and subsequent social problems and this has contributed to organizational changes within security forces.  Following this trend, Portugal has witnessed the emergence of public policies favouring the *reference of prevention* in detriment of the *reference of repression*. The latter implies the possibility to control deviant behaviours through repression and sanction, while the former is based on preventive actions integrating a global policy to preserve social cohesion and to promote the involvement between the police and the population.  It is essential to analyse the changes produced since the implementation of the *reference of prevention* in Portugal and to assess its results in order to understand whether its goals based on reshaping the relationship between the police and the communities have demonstrated success. |
| Santiago  Pérez Isasi | ***El pasado ficcionalizado y la representación de la identidad vasca:* Verdes valles, colinas rojas *de Ramiro Pinilla y* Bilbao-New York-Bilbao *de Kirme Uribe* (Panel 9)**  En la presente comunicación se plantea un análisis contrastado de dos novelas de escritores vascos contemporáneos, una originalmente publicada en euskera y otra en castellano, en las que se plantea de manera paralela una reflexión acerca de la construcción de la identidad vasca a través de la ficcionalización del pasado, metonímicamente representado a través de la historia de una familia. Se observarán así las similitudes en cuanto a la conceptualización de lo vasco y la actitud del escritor hacia su propia identidad, pero también las evidentes y significativas diferencias estéticas que separan a ambas obras: una, *Verdes valles, colinas rojas*, claramente moderna en sus planteamientos, mientras que la otra, *Bilbao-New York-Bilbao* abraza, al menos formalmente, los presupuestos de la posmodernidad narrativa. |
| Holly  Pike | ***The No/Body Narrative: Life Writing by Female Political Prisoners Under Franco***  **(Panel 22)**  The debate concerning historical memory in Spain is of continuing prevalence; voices of the hitherto vanquished have been pushed into an, albeit flickering and faint, spotlight, to broadcast narratives previously subjected to amnesia, such Tomasa Cuevas’ *Presas*, republished in 2005. This presentation examines *Presas* through a lens of gender and genre theory, focussing on textual manifestations of the gendered treatment of political prisoners as evidenced within the ‘No/Body life narrative’ genre employed. The presentation coins this term, which is a descendent from critique by G. Thomas Couser that defined the ‘some body memoir’, the narrative depicting life in a specific body, itself a derivation from the notion of the ‘nobody memoir’ applied to the recent influx of autobiographical texts by unknown sources. Used to refer to the physically and figuratively disembodied subject, this categorisation is applied to *Presas* to describe the political and gender-based containment of female prisoners, the manifestations of which will be discussed in the paper. |
| Teresa  Pinheiro | ***The Abduction of Europe: The Function of a Classical Trope in Contemporary Iberian Debates on the Future of Europe* (Panel 1)**  In an *El País* article from March 12, 2012, titled “El rapto de Europa”, Miguel Ángel Moratinos defended the idea that Europe is being abducted, this time not by Zeus but by the financial markets, which are threatening the process of European integration. This example shows us that using classical mythological figures is neither an old-fashioned praxis of humanist scholars nor just a way to demonstrate general education. Classical myths are often used rather to stress points of view or to underline arguments; in short, they often fulfil a rhetorical function.  Taking this reflection as a starting point, I intend to search for the use of the myth of the abduction of Europe in the Spanish and Portuguese press since the breakout of the financial crisis. By means of a Critical Discourse Analysis, I will try to identify how the trope of the abduction is used in selected newspapers to stress arguments about the relationship between the Iberian Peninsula and Europe in times of crisis. |
| Ana Cristina  Pires Cachola | ***A red and green (hi)story: the Portuguese Flag in contemporary art* (Panel 13)**  The Portuguese flag, regardless of its aesthetic and visual changes over the centuries, remains a powerful symbol of Portuguese identity. On the one hand, the rectangular bicolor flag with the national coat of arms centred over the color boundary is a representation of Portugal’s unity and autonomy, and of the Portuguese language as well. On the other hand, the current flag design and color(s) bring up for discussion Portuguese political history in the recent past. Taking visual artworks as a starting point, this paper aims to analyse how contemporary Portuguese artists use the national flag or the red-and-green pattern in order to debate Portuguese cultural memory and identity. This paper will argue that these artworksenclose a multiple function enabling the (de)construction of tradition and of nation and conveying a nuanced sense of belonging in equal measures. |
| María Lydia Polotto | ***The betrayal of the gender: the construction of Benigno’s character in Talk to her by Pedro Almodóvar. The (de)construction of the sexual stereotype* (Panel 15)**  This article has the objective of analyzing how Benigno´s character (the protagonist) is constructed in the film *Talk to her*, by the Spanish film maker Pedro Almodóvar. By highlighting the theories proposed by authors like Leo Bersani, Judith Butler or José Amícola –who say that the gender is a cultural construction- we will demonstrate how in this movie Almodóvar subverts the opposition male/female to construct the character of Benigno who, paradoxically, holds all the common places related to *camp* but who is actually a straight man that falls in love with his patient. With this characterization, we will demonstrate how Almodóvar seeks to criticize the moral Manichaeism of Spanish society. |
| Robert  Power | ***Festival 3 Culturas: The Commodification of Medieval “Culture” as a Strategy for Social Change* (Panel 16)**  This paper explores a new tourist festival in Frigiliana, Andalucia, which promotes an interfaith utopian version of Spain’s medieval past. Through music, dance, art and food, tourists and locals experience a culture “theme park” version of the past that explicitly attempts to construct a tolerant plural present. Deftly sidestepping recent Civil War histories, *Festival 3 Culturas* pedagogically reintroduces the local population to their successively silenced Jewish and Muslim “cultures”. This paper explores the appropriation of international tourism as a mechanism to articulate distinct local identities, and the commodification of “culture” as a political strategy for social change. |
| M. Cinta Ramblado Minero | *Sites of Memory / Sites of Oblivion in Contemporary Spain* (Panel 17) This paper will analyse two photographic exhibitions as examples of the strategies utilised for the re-naming and re-appropriation of sites of oblivion in contemporary Spain, *Presas de Franco* and *Cartografías silenciadas*. Both exhibitions illustrate clearly the strategies used in the re-appropriation of space in order to ‘recover’ its meaning. The main aim of the paper is to explore the performative aspect of this process of visualization and space demarcation as an act of resistance against a collective memory based on and fostered by an official history that still haunts Spanish society. However, instead of focusing on spaces which remain as exponents of Spain’s authoritarian past, this study focuses on spaces whose history and memories have been successively (and successfully) covered by new meanings or simply by oblivion, and which the materials which concern this study aim to re-inscribe in the collective memory of Spain’s recent past. |
| Kathrin  Raminger | ***“Saber ser português”: Exhibition Politics, Artistic Representation and the Construction of an Imperial Portuguese Identity during the Salazarist Estado Novo (1933-1968)***  **(Panel 13)**  In the Portuguese *Estado Novo* the colonial empire was mainly used propagandistically in order to restore collective national self-confidence: The so called *overseas provinces* provided evidence of an outstandingly successful period in Portuguese history and, at the same time, served as motivation to make efforts in order to regain this highly prestigious international status. Claiming to make the latter possible, the empire also functioned as one of the most important legitimizing myths for the Salazarist *Estado Novo*.  Based on the theoretical principles of (Visual) Culture Studies, including Postcolonial Studies, and using the example of official art exhibitions, this paper aims to unmask and analyze political purposes and strategies of cultural politics applied by Portuguese *Estado Novo* towards its *overseas provinces*, raising the following questions:  Which conclusions can be drawn from Salazarist colonial exhibition politics, and to what extent do they reflect (or not) ideologically and/or pragmatically oriented political needs?  How, and why, were artworks used to construct a collective “imperial” Portuguese identity, and which other intentions might the regime have pursued by its cultural politics?  And finally, which “ideal” was propagated of natives from the colonies via the art shown in exhibitions in the mother country?  On the other hand, how did Portugal represent herself by the means of art in her colonial empire? |
| Tobias  Reckling | **From dictatorship to democracy: Foreign correspondents in Franco's Spain until the Spanish tranisition (Panel 12)**  The death of Generalissimo Franco in 1975 not only initiated Spain’s democratic transition (1975-82), but was also one of the most important news events of the 1970s. Hundreds of special correspondents from all over the world were sent to Spain in order to cover the events following the death of the dictator. However, at this point Spain was by no means a no man’s land for the foreign news editors in Europe: Practically all major newspaper had already their correspondents in Madrid. This group of journalists not only kept their home audiences informed about the events in Spain. Instead, in many cases they also became actively involved in the support of the democratic opposition in Spain and thereby caused more than once diplomatic frictions.  Against this background this paper will examine the role of foreign correspondents during the last years of Franquism. It is the aim to reconstruct the specific working conditions of foreign correspondent as well as their formal and informal networks in Spain and among each other. Special importance will be given to their role as non-state actors for the external relations of Spain during this crucial time period and their importance as informants for the political opposition within Spain. This paper is based on archival research in Germany, France and Great Britain as well as various interviews with former correspondents. |
| Paula  Ribeiro Lobo | ***Portuguese Colonial War: trauma, memory and contemporary art*  (Panel 13)**  Portuguese Colonial War (1961-1974) put an end to a 500 years empire and triggered the revolution that ended Salazar’s dictatorship, establishing democracy. For years there was no public discussion about it, as if trauma could be erased. From poetry and literature to cinema, arts helped to break through silence and the “return of the real” (Hal Foster, 1996) is also a trend in Portuguese visual arts. This paper focuses on works by three renowned contemporary artists: Miguel Palma and Ana Vidigal, veterans’ children who used family testimonies to create “postmemory” pieces (Marianne Hirsch, 1997); and Manuel Botelho, from a veterans’ generation, that wasn’t mobilized to Africa but feels the duty of telling and works with both masculine and feminine perspectives of the war. All these artworks deal with national identity and articulate private/collective memories, forgetting/remembrance (as theorized by Halbwachs or Ricoeur), reshaping cultural thinking and stimulating new historiographical approaches. |
| Francisco José Rodrigo Luelmo | ***New turn to Democracy. The new Spanish Security and Defense Policy (1975-1988)* (Panel 11)**  This paper will analyze one of the newest profiles of the new and democratic Foreign Action of Spain: the forging of a security and defence policy. First of all, we will study the Spanish participation in the *follow-up* post-Helsinki meetings of the Conference on Security and Cooperation in Europe in Belgrade (1977-1978) and, particularly in Madrid (1980-1983): Spain was the host country. Then, we will examine Spain’s entry into NATO, which was the main element of change in this new security and defence policy; political and social debate in Spain on NATO was very intense for six years, until 1986, despite this being a foreign policy issue. This will lead to the next two points: the negotiations to renew the defence agreements with USA and the democratization of the Spanish Armed Forces, a primary goal of this new policy. Last but not least, we will see how Spain entered the Western European Union, a European organization of a defensive nature, in 1988. |
| José Carlos Rueda Laffond  &  Catarina  Duff Burnay | **Televisión y ficciones históricas en Portugal y España: una panorámica comparada (Panel 7)**  See Catarina Duff Burnay & José Carlos Rueda Laffond |
| Lorraine  Ryan | ***Familial Memory and the Recovery of Historical Memory in Contemporary Spain***  **(Panel 17)**  The traumatic experiences of the Republican family during the 1975 to 1996 period did not encounter the necessary discursive frameworks in which they could publicly articulate their memories. Their family history was subject to a mythologization in the public space, which effectively denied its existence, and endowed their stories with a taboo like quality. Although bereft of essential public mnemonic supports, the memory of repression subsisted in the Republican family as a fragmented and fully formulated familial discourse. And it was this intergenerational transmission of memory which, in 1996, acted as a catalyst for “la generación de los nietos” to mobilize civil society in favor of the recuperation of Republican memory, which in turn, pressurized elites to address the question.  Theorists contend that over involvement with the family can lead to a lack of civic commitment (Burlein 1999:314), to the creation of a simplistic dichotomy between the family versus the state (Hirsch 2008: 99), when the social sphere is actually constituted by the dynamic interaction between the two. The case of Spain perfectly demonstrates their symbiosis for these grandchildren, who have been motivated by familial experience, have revitalized civil society, as they founded organizations, such as the Association for the Recuperation of Historical Memory, and a plethora of other regional organizations, in a country with historically low levels of civic and associational involvement.  This paper aims to analyse the imbrication between familial memory and the resurgence of Republican memory since the mid-1990s to the present day, arguing that familial memory has functioned as a catalyst in the emergence of this civil campaign, and, during the most recent phase, as a bulwark against an intransigent national memory. I contend, in fact, that victims’ families have morphed into a community of global “memory consumers” (Kansteiner 2002), who have connected to a universal cosmopolitan memory, through their recourse to the Argentinean judicial system, thereby diminishing the power of the Spanish national memory as the exclusive determinant of their mnemonic trajectories. |
| Keith  Salmon | ***Reflections on the Economic Crisis in Spain* (Panel 1)**  Spain has been, and remains, at the centre of the economic crisis in Europe. The twists and turns in the evolution of the crisis have been fascinating, although for the country they have been a tragedy. At the heart of the crisis has been rapidly rising debt in the public sector and a financial system crippled by a burst property market bubble. These two sectors have become locked in an ever tightening embrace. Initially policy focused on measures to stimulate the economy, but this was reversed in 2010 as the public sector deficit rose and debt accumulated. From that time more and more austerity measures have been applied to reduce the deficit and contain the debt, to placate financial markets and to maintain credibility in European Union (EU) measures to save the euro and ultimately the EU itself. At the same time a battery of reforms has been introduced in the financial sector that has resulted in a radical restructuring of the sector. Inevitably, the short-term impact of austerity has been a deepening crisis exemplified by almost one-quarter of the labour force and half of young people being unemployed. As in many other EU countries the crisis claimed the life of the incumbent government, installing the Partido Popular with a far reaching reform agenda backed by an ideology favouring a smaller public sector. This may be a pivotal period in economic development, when established institutions are overturned and the economy emerges as a lower cost, more productive and more balanced entity. The paper will examine some of the issues at the centre of the crisis in Spain and reflect on their implications. |
| Rogério  Santos | ***Biopic “A Vida Privada de Salazar”: uma ficção da vida sentimental do ditador***  **(Panel 10)**  Salazar confunde-se com o século XX português, pois governou de 1928 a 1968 e esteve na condução do regime ditatorial do Estado Novo (1933-1974). A uma vida política muito intensa correspondeu uma vida privada aparentemente inexistente. Investigações entretanto produzidas descrevem afinal uma vida de intensas paixões, caso da francesa Christine Garnier, no Verão de 1951. A minissérie A Vida Privada de Salazar (SIC, 2009) cobre essa vida pessoal revelada. O ditador envolveu-se com várias mulheres, na juventude, na universidade e quando no poder político, mas sem se comprometer demasiado. A minissérie mostra um homem galanteador que aplicou às relações amorosas o seguido na política: aproveitamento pessoal a partir da força do poder que detinha. O texto televisivo mostra ainda alguma culpabilidade moral do ditador que lhe advém de uma forte ultura-religiosa impregnada na sua infância e adolescência, complexificando a personalidade. |
| Rogério  Santos  &  Nelson  Ribeiro | ***The Introduction of FM in Portugal: New Programming Strategies and New Musical Tastes* (Panel 19)**  This paper focuses on the introduction of FM broadcasting in Portugal and how it impacted programming strategies and music tastes in the 1960s. During this decade, AM continued to air mainly Portuguese popular music that was mostly appealing to the older demographics. Simultaneously, new radio shows that emerged on the FM frequencies, and that were popular among younger listeners, offered Anglo-American music, coinciding with the expansion of pop and rock due to the enormous success of bands like the Beatles and the Rolling Stones.  Based on archive research and semi-directive interviews, the paper will demonstrate how several radio programmes aired on FM had a crucial role in the dissemination of new musical styles in Portugal. By playing songs with lyrics that contained social and political critique, FM broadcasts became a success among the generation that was being mobilized for the colonial war taking place in Africa. Moreover, the new songs that were only played on FM radio functioned as models for the emergence of a new generation of Portuguese musicians whose lyrics defended values different from those promoted by the Estado Novo. |
| José Miguel Sardica | ***Silence Rising: Portuguese press censorship between the end of the 1st Republic and the triumph of Salazar’s ‘New State’ (1926-1933)* (Panel 5)**  With the toppling of the 1st Republic, Portuguese liberal press policy was altered in a radical way with the rising and dissemination of anti-liberal censorship. This path was long and sinuous through the seven-year period of the Military Dictatorship (1926-1933), preceding the triumph of the authoritarian “New State”. During those transitory and clarifying years, the political taming of newspapers was made in an informal way, based on casual ‘legal’ orientations that showed the struggle between right-wing political factions and the ever-growing presence of the conservative leader that would emerge as the ultimate victor: Salazar. An adamant critic of free press and a staunch believer that it was to the state to control and “protect” public opinion from the democratic “noise” confusing it, Salazar came to institutionalize an illiberal public sphere – one made out of silence, obedient-cum-fearful journalists and newspapers echoing ‘his master’s voice’ – that would undermine all chances of a democratic public debate in Portugal until the end of the dictatorial regime, in April 1974. |
| José V.  Saval | ***El Flamenco en Cataluña: invasión, integración, evolución* (Panel 19)**  El flamenco, patrimonio de la Humanidad, ha tenido un gran arraigo en Cataluña. En la actualidad muchos de los jóvenes intérpretes proceden de la provincia de Barcelona, pero más allá de este aspecto el flamenco ha servido para promover toda una serie de experiencias evolutivas que se han fusionado con el jazz. En este estudio me propongo analizar los aspectos socio-culturales que rodean al flamenco en Catalunya y su integración en la cultura catalana. El flamenco es una forma de entender la vida que trajeron los inmigrantes andaluces pero que se ha interiorizado en la creatividad catalana tanto en el extraradio como en las experiencias que han llevado a la evolución del género al carecer de las ataduras propias de la tradición más rígida. |
| Juan  Senís Fernández | ***El imaginario estampado: educación literaria a través de los sellos durante el Franquismo* (Panel 18)**  La presente comunicación pretende mostrar cómo los sellos de correo influyen en la educación literaria a través de dos facetas fundamentales. Por un lado, la consolidación de un canon literario oficial, ya que el Estado elige los autores y las obras que aparecen en los timbres postales. Por otro lado, la construcción de un imaginario cultural mediante la inclusión en los sellos de determinadas representaciones visuales, generalmente pictóricas, de dichos escritores. Ambos procesos se analizarán en los sellos de correos emitidos durante el Franquismo en España, por lo que también se tendrá en cuenta sus concomitancias con los decretos que marcaban la educación durante ese periodo y con las directrices del Plan Iconográfico Nacional, que regulaba las imágenes que aparecían en los timbres postales. |
| Luke  Stobart | ***The return of Spanish hard-right politics: why Catalonia?* (Panel 21)**  After decades of marginalisation for the hard right, the extreme racist Plataforma per Catalunya (PxC) won 67 council seats in 2011. The Catalan PP also has adopted hostility to immigration and enjoyed electoral successes.  The new xenophobia is not centrally a product of Catalan nationalism. PxC is pursuing a Spanish-territorial project while adopting an ambiguous national image –part of a ‘renovation’ strategy to limit associations with Franco’s ‘españolismo’. State-wide immigration policy combining permeable controls with formal aggressiveness towards irregularity has encouraged an artificial ‘immigration problem’.  However, despite past successes at integration, conservative Catalanism has demonized non-EU immigrants. Its supposedly ‘civic’ nationalism is revealing pessimistic and even ethnic features –a return to earlier Regionalist ideas.  Regressive tendencies are reinforced thanks to the dialectics between the mainstream and far right, further encouraged by economic and political decline. A factor that could block this cycle is the new broad anti-fascist movement. |
| Christopher Tulloch | ***Bajo Vigilancia: Censorship and surveillance of foreign press correspondents during the Spanish Transition to Democracy 1975-1978* (Panel 5)**  The information services of the "Direccion General de Prensa", the Information officers at Spanish Embassies and Consulates, the infamous MIT, undercover journalists...these were just some of the means used by post-Francoist authorities to monitor the international coverage of the Spanish transition to democracy between 1975 and 1978. This paper aims to investigate why so much energy was dedicated to following foreign reporters, what items on the correspondents' news agenda made the Transition authorities especially nervous, what measures were taken to undermine their activities and the level of success they had in terms of achieving their goals.  This research paper forms part of a 3-year study (2010-2012) carried out at the Pompeu Fabra University in Barcelona and which has involved the detailed analysis of the work of the elite European and US press during the Transition including field research in London, Paris, New York, Rome and the Spanish National Archives in Madrid. |
| Lola  Vega | ***Del cine a la televisión: Migración o refugio?* (Panel 6)**  En la década de los setenta, una serie de cineastas pertenecientes a la Escuela Oficial de Cine (EOC) acercaron su talento a la televisión. Aún teniendo que adaptarse a la dimensión pedagógica inherente al medio, este entorno abierto les ofrecía oportunidades que no encontraban en el cine. Algunos siguieron su camino anterior y otros desarrollaron su carrera en este dinámico espacio.  Cineastas como Mario Camus, Miguel Picazo, Pedro Olea, Francisco Regueiro, Antonio Mercero, Antonio Drove, Josefina Molina, Pilar Miró, Antonio Pérez Olea o Emilio Martínez Lázaro, entre otros, hicieron que las nuevas propuestas televisivas de ficción y ficción-documental tuvieran gran influencia de los presupuestos cinematográficos, marcando la producción de Televisión Española de la época con una alta calidad, tanto estética como profesional.  En este estudio, comprobaremos esa factura cinematográfica y experimental analizando la serie *Cuentos y Leyendas* (Pio Caro Baroja, 1972), emitida en TVE2 y la tan premiada *La cabina* (Antonio Mercero, 1972) realizada en TVE1. |
| Paulo  Vicente | ***Cultural and Political Networks in the ‘Luso-Brazilian World’: The Role of the Intellectuals (XIXth-XXth Centuries)* (Panel 14)**    Following the independence of Brazil, it could not be possible to imagine a rupture of the relations between Portugal and Brazil after three centuries of strong colonial background. The rise of the liberalism in Portugal with the subsequent unilateral proclamation of the empire of Brazil forged a new environment in the relations between the two countries.  Our goal is to capture those close links between the intellectuals of both countries in two specific moments: from 1880 to 1910 and in the 1950s and 1960s. In the first, the contacts are intense in order to prepare the institution of the Republic in Brazil and Portugal; in the second, those two decades are fruitful in contacts between Brazilian intellectuals and Portuguese exiles (e.g. Barradas de Carvalho, Casais Monteiro, Jaime Cortesão), which not only brought the Luso-Brazilian cultural ties closer but also pressured for the end of the Portuguese authoritarian regime. |
| Manuel J.  Villalba | ***Historicismo y democracia en* Días de llamas *de Juan Iturralde* (Panel 18)**  A pesar de su buena acogida de crítica literaria y de público, *Días de llamas* (1979) de Juan Iturralde, no ha recibiido la atención que se merece por parte de la crítica académica. Buena parte de este abandono se debe a la aparente excentricidad del texto dentro del contexto cultural de la recuperación de la memoria histórica. La tesis de este trabajo defiende que Días de llamas responde al modelo clásico de novela histórica que Georg Lukács analiza en su libro *The Historical Novel*. Precisamente, el historicismo de *Días de llamas*, antagónico del trauma y el “memorialismo”, dejó fuera a esta novela del canon de la novela de la guerra civil española. Mediante del análisis de los motivos históricos de la novela, en este trabajo llego a la conclusión de que, a través de la interpretación histórica de la Guerra Civil española, Iturralde propone el modelo democrático de la “tercera España”, concepto desarrollado por Paul Preston en su libro *Las tres Españas del 36*, como base para el desarrollo de la naciente democracia española de 1978. |
| Naomi  Wells | ***Multilingual Spain: A Language Policy for the State* (Panel 21)**    Article 3.3 of the Spanish Constitution seems to place a duty on the Spanish state to respect and protect its linguistic heritage. The presence of Spain’s ‘other’ languages in the public sphere in several Autonomous Communities may appear to fulfil this duty. However, while significant levels of autonomy have been granted to the Autonomous Communities to enact their own language policies, this does not exempt the central state from any obligation it may have to reflect and promote the multilingual reality of Spain.  This paper will consider the extent to which the Spanish state promotes multilingualism within its own institutions, focusing on the past two decades and with specific reference to the Catalan language. The research is based on the analysis of official documents from state institutions, newspaper reporting and recent interviews conducted in Madrid and Barcelona with institutional and academic representatives. Conclusions will be drawn on the current role of the state in language policy and on whether Spain can be considered a genuinely multilingual state. |