International Conference

Textiles, Techne and Power in the Andes

See inside

Image © Warmi, detail of Encadenado, 2008
The Militant City

A two-year project funded by the Spanish Ministry of Education led by Mari Paz Balibrea and Isaac Marrero-Guillamón.

Looking at/for the militant city: political space and audiovisual art in two postindustrial, Olympic cities – the case of Barcelona and London investigates the role of art in the configuration of an antagonistic space in relation to the Olympic event.

The Olympic Games provide the neoliberal backdrop against which the relationship between cultural production and the political will be inquired. The project seeks to find and analyze in-depth works that challenge the Olympic machine, practices that shake up the regulation of what can be seen, said, or thought about the mega-event.

The Spanish Ministry of Education is funding Isaac Marrero-Guillamón’s post-doctoral fellowship at CILAVS for this project. He is currently engaged in fieldwork around critical artistic responses to London 2012.

For further details, visit http://themilitantcity.wordpress.com/ or contact Isaac Marrero-Guillamón: i.marrero@bbk.ac.uk

Memory of Slavery in Spain

The collaboration of CILAVS with the University of Granada in two research projects funded by the Spanish government on the anthropology of slavery and reparations and memory of slavery, with the participation of Carmen Fracchia, had their first book La esclavitud negroeuropea la historia de España Siglos XVI y XVII published in Granada in 2010. Co-edited by Aurelia Martín Casares and Margarita García Barranco, the book contributes to the ongoing effort to recover the history of Spanish people of Black African descent.

For more details of the projects contact Carmen Fracchia: c.fracchia@bbk.ac.uk
**Latest Developments: Latin America in Photography and Film**

In the past year, we have expanded the *Latin America in Photography and Film* research resource on the CILAVS website, including an entry on the British Library photography collections, which contain rare 19th century albums that show the British interest in various aspects of Latin America following independence.

We have also added information about the Imperial War Museum holdings, which are mostly related to the involvement of commonwealth countries in British military history, and the National Archives, which holds a large number of amateur photography collections, none of which are yet catalogued.

While continuing to research individual collections, we are now working on the creation of a searchable database that will allow scholars to easily locate the material they are looking for by place, author and period.

We would like to thank the generous support of the Ostrovsky Family Fund.

To access the webpage, visit www.bbk.ac.uk/ibamuseum2/resources/photography

**New MA World Cinema**

This innovative programme offers students a unique combination of specialist knowledge in a variety of thematic and geopolitical contexts with expertise in key technological developments in film history.

It brings together specialists in film studies across the School of Arts focusing on many different geographical areas, historical contexts, film genres and theoretical approaches. It is designed to promote a critical approach to the concept of world cinema, thus mobilising a wide range of topics associated to it: national, trans-/post-national and regional cinemas, third cinema, migration, exile, diaspora, post-colonialism, globalization, etc.

For more details visit www.bbk.ac.uk/spanish/new-ma-world-cinema
International conference: Textiles, Techne and Power in the Andes

15–17 March 2012
Senate House and the British Museum, London

Conference Convenors: Denise Y. Arnold and Luciana Martins

This conference forms part of the AHRC-funded project Weaving communities of practice. Textiles, culture and identity in the Andes, based at CILAVS, in collaboration with the Instituto de Lengua y Cultura Aymara (ILCA) in La Paz, Bolivia (www.comunidadestextiles.org). Our research seeks to create a much-needed archive of weaving practices, while providing new methods to document and link their histories with new forms of industrial practice. The conference aims to expand the scope of the topics developed during the project by sharing ideas with more than 30 leading international experts in the field, including keynote speakers Ann H. Peters (Univ. of Pennsylvania Museum of Anthropology and Archaeology) and Tom Zuidema (Anthropology, Univ. of Illinois), and curators from a variety of overseas and UK museums.

This conference seeks to generate a contribution from the Andean region to the current interests in history, materiality and technology. Topics to be discussed include: textiles as documents; textiles and interrelated semiotic practices; the history of textile technologies and society; textiles, history and social identity; woven complexity and social complexity; the textile productive chain; woven networks; iconographic studies, textile techniques and structures; technique, technology and image; weaving languages, patterns, and symmetries.

A roundtable on the history of Andean textiles and contemporary art chaired by Valerie Fraser will explore textiles as a form of artistic expression. Confirmed artists include Susie Goulder (Warmi), Cecilia Vicuña and Elvira Espejo. Simultaneous interpretation in English and Spanish will be provided.

This conference is supported by the AHRC, with the collaboration of ILCA in La Paz, the Institute for the Study of the Americas, University of London, and the British Museum.

The artist Cecilia Vicuña will also give a CILAVS seminar organized in collaboration with the Contemporary Poetics Research Centre at Birkbeck.
In 1936 Picasso was appointed Director of the Museo del Prado. He was living in Paris at the time, and in fact was never to return to Spain after his visit of 1934, because of his disgust with the Franco régime, though he retained his Spanish nationality throughout his life. But there is no doubt that, questions of politics aside, the paintings in the Prado, above all those of Velázquez, provided Picasso with an infinite body of inspiration during his entire career. In this seminar, Marjorie Trusted examines the relationship between two great Spanish artists, Velázquez and Picasso, focusing on the 20th-century master’s interaction with Las Meninas (1656). She will look at the nature of one painter being inspired by another, what this means in terms of notions of originality and painters’ practices, and the idea of the artist as outsider. Perhaps most complex of all, she shall try to discuss the concept of Spanishness, national identity, as seen through the art of both Velázquez and Picasso.

Democratising Art: Success and Failure in Chile, 1950–1975
Valerie Fraser (University of Essex)
25 October 2011

Under the government of Salvador Allende the visual arts enjoyed extraordinary popularity in Chile. Between 1970 and 1973 the Museo Nacional de Bellas Artes alone hosted over 50 exhibitions ranging from major loans from MoMA New York to popular Chilean craft. This paper will contextualise this boom by exploring developments during the preceding two decades, when ideas about the potential for art to engender social change took root in Chile (in part influenced by the writings of the English art critic, poet and anarchist Herbert Read). In conclusion Valerie Fraser will briefly address the change of direction after the coup of 1973.
Debating the Portuguese Revolution

18 November 2011

The Carnation Revolution of 25 April 1974 triggered a revolutionary process that for 18 months would radically change the image of Portugal as a conservative country and the Portuguese as an obedient people. The status of this image was immediately perceived as a key issue within the revolution. Journalists, filmmakers, photographers and writers produced a set of representations that played an active role in the process. Any debate on the Carnation Revolution should thus be able to overcome the distinctions between politics and its images and texts and deal with the latter as political events in their own right.

The workshop Scenes of Class Struggle in Portugal, organized by Luís Trindade, brings together new researchers working on the Portuguese revolution, including keynote speaker Pedro Ramos Pinto (Univ. of Manchester). It will also host the screening of Torre Bela (directed by Thomas Harlan, 1975). José Filipe Costa (IADE, Lisbon) and Ros Gray (Goldsmiths) will introduce the film.

For more details contact Luís Trindade: l.trindade@bbk.ac.uk

It’s not too late to apply

CILAVS is an integral part of the Iberian and Latin American Studies Department, which also runs a number of undergraduate and postgraduate programmes.

For further details visit: www.bbk.ac.uk/arts/spanish

In the latest Research Assessment Exercise, Iberian and Latin American Studies maintained the status as one of the best Departments of its field in the country.