

# *PG BULLETIN*

School of Modern Languages, Literatures and Cultures, Royal  
Holloway, University of London

## **Foreword from the Head of School, Dr Richard Pym**

Dear students and colleagues,

Welcome to the first issue of the PG bulletin of the School of Modern Languages, Literatures and Cultures. On behalf of the School, I should like warmly to thank our colleague and Director of Graduate Studies Dr Giuliana Pieri, guest editors Matteo Favaretto, Michele Fusilli, Anne-Celia Feutrie, James Kent, Marta Perez Carbonell, Francesca Ponzini, and Francesco Schiavon, and, of course, our postgraduate community at large for their excellent contributions to the bulletin. As you will see, the bulletin is a splendid showcase for all the richly varied research activities of postgraduate students and colleagues alike across the four language disciplines. As such, it celebrates the many achievements, fascinating research trajectories, and continuing cross-fertilization of ideas that together characterize our prestigious and vibrant community of scholars. And in so doing, it underlines the important part played in the continuing success of the School by every single member of that community, from established world leaders in their research fields to postgraduate students only recently embarked upon their research careers.

Richard J. Pym  
17 March 2011

## **1. News from SMLLC**

We hope to see you all at our PG annual conference which will take place on Thursday 9 June 2011 on campus. Please remember to send confirmation of your attendance and provisional title and/or abstract to Dr Giuliana Pieri by the end of term 2 on Friday 25 March.

Annual reviews and PhD upgrades will take place on Thursday 9 June and Friday 10 June. Dr Pieri will be in touch in April with details on how and when to submit your material.

Please let us know if there is anything else that you would like to see included in the next issue of the Bulletin which we are planning to publish in September 2010.

Dr Giuliana Pieri  
Director of Graduate Studies  
March 2010

## 1.1 Seminars

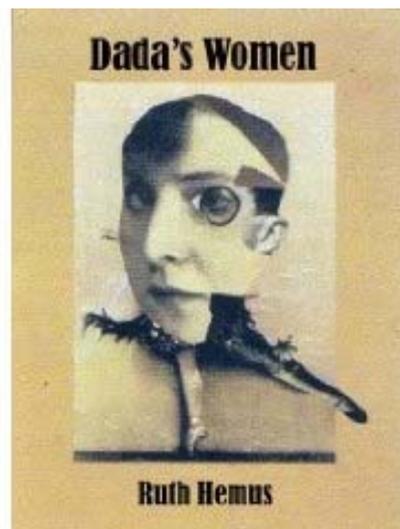
The first seminar of 2010-11 of the School's *Trauma Fiction History* series saw an exploration by Prof. Robert Eaglestone and Prof. Dan Stone of 'Trauma and History: Approaches to the Holocaust'. For abstracts and podcasts on this event see: <http://traumafictionhistory.org/>.

Don't forget the upcoming part 2 of the mini-series 'Trauma and the Early Modern' which will take place on Friday 13 May 2011, at 2pm, 11 Bedford Square, room F1, with two papers by [Dr Katherine Ibbett](#), UCL, 'Trauma-Spiel: Benjamin and the early modern' and [Dr Joseph Harris](#), SMLLC, 'Tragic trauma? Remorse, repetition and the Orestes myth'. You can find podcasts of the first part of the mini-series on the website.

The theme for the 2010-11 HARC (the Humanities and Arts Research Centre) seminar is Borders. HARC is the College's primary body for intellectual exchange and the promotion of research ideas via guest speakers and seminar series. SMLLC has played a major role in setting this up—Professor Andrew Bowie (German) was the first Director—and in its current running—Professor John O'Brien (French) is its Temporary Director. The School has also been instrumental in putting on HARC seminar series (e.g. in 2010-11, 'The Philosophy of Literature') and members of academic staff participate in the HARC PG Reading Group, which is part of the College's compulsory PG research training scheme. For more information on HARC and forthcoming events see <http://www.rhul.ac.uk/harc/home.aspx>

## 1.2 Our recent publications

**Dr Ruth Hemus**, *Dada's Women* (Yale University Press, 2009), was shortlisted and commended for R. H. Gapper Book Prize 2010 for the best book published in 2009 by a scholar working in Britain or Ireland in French studies.

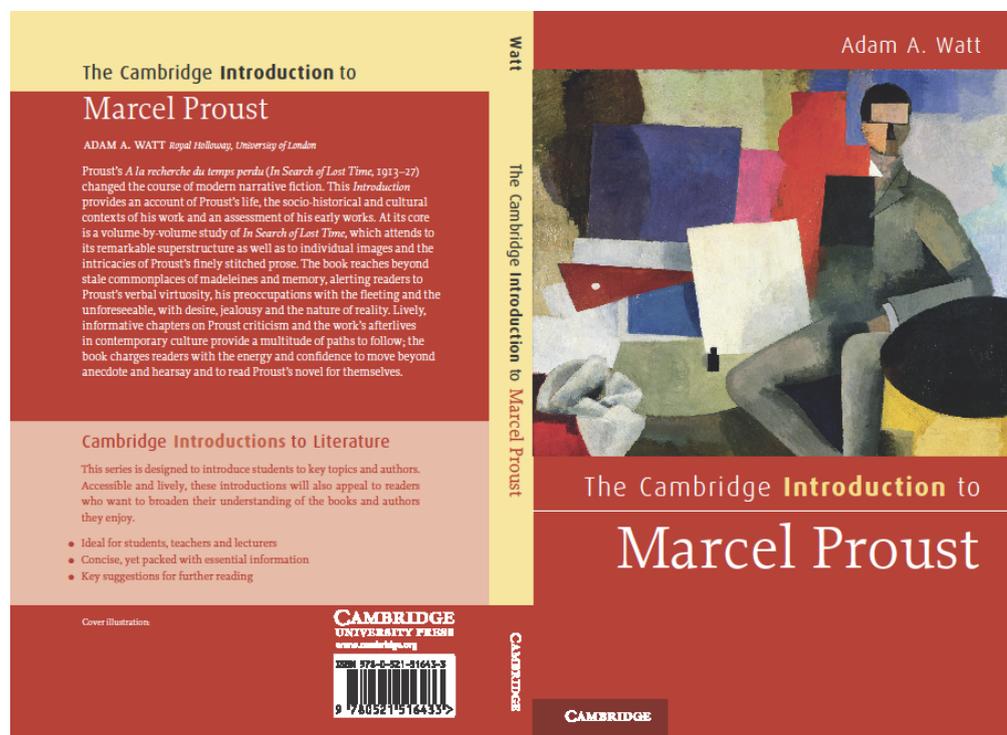


The European Dada movement of the early twentieth century has long been regarded as a male preserve, one in which women have been relegated to footnotes or mentioned only as the wives, girlfriends, or sisters of Dada men. This book challenges that assumption, focusing on the creative contributions made to Dada by five pivotal

European women. It establishes the ways in which Emmy Hennings and Sophie Taeuber in Zurich, Hannah Höch in Berlin, and Suzanne Duchamp and Céline Arnaud in Paris made important interventions across fine art, literature, and performance. The book highlights how their techniques and approaches were characteristic of Dada's rebellion against aesthetic and cultural conventions, analyses the impact of gender on each woman's work, and shows convincingly that they were innovators and not imitators. In its new and original perspective on Dada, *Dada's Women* broadens our appreciation and challenges accepted understandings of this revolutionary avant-garde movement.

**Professor Peter Longerich's** internationally acclaimed monograph *Holocaust: the Nazi Persecution and Murder of the Jews* (Oxford: Oxford University Press, 2010) was chosen by *The Atlantic* as one of the Books of the Year for 2010. Professor Longerich's biography of Goebbels—*Joseph Goebbels: Biographie* (München: Siedler, 2010)—was published in October 2010 to great critical acclaim and a cover story appeared in *Der Spiegel* and in the Austrian magazine *Profil*. His book on Himmler—*Heinrich Himmler: Biographie* (München: Siedler, 2008)—on the occasion of the translation into French, was reviewed in *Libération* and was featured in an extended article in *Le Point*.

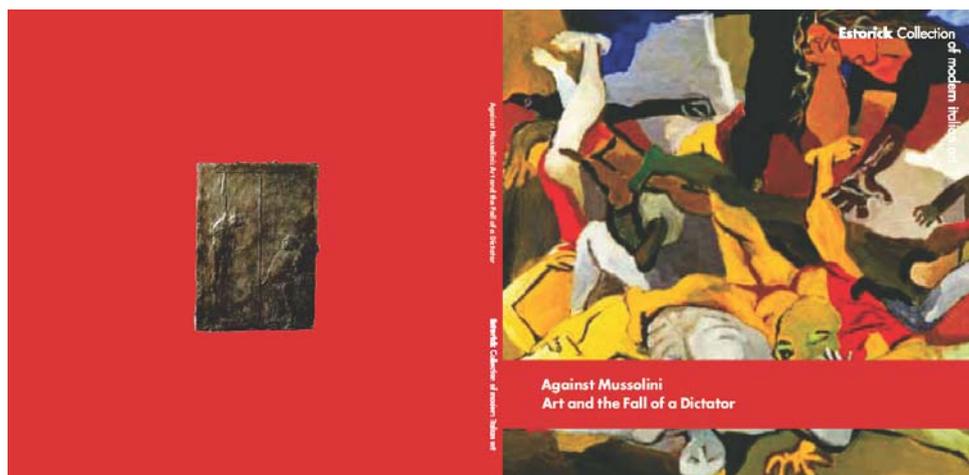
**Dr Adam's Watt's** book *The Cambridge Introduction to Proust* is about to be published by Cambridge University Press.



## 1.2 Public engagement activities in the School of Modern Languages, Literatures and Cultures

**Professor Peter Longerich**, who is coordinator of the German expert's committee on Anti-semitism setup by the German Parliament in 2009, gave the keynote address at the launch of the European Holocaust Research Infrastructure (EHRI) in November 2010. You can read the address and find more information on EHRI at <http://www.ehri-project.eu/events>.

**Dr Giuliana Pieri** gave a gallery talk on 'Fascist and anti-Fascist bodies' at the Estorick Collection of Modern Italian Art, London, on 9<sup>th</sup> October 2010 on the occasion of the exhibition *Against Mussolini. Art and the Fall of a Dictator*, 22 September – 19 December 2010. The exhibition was co-curated by Dr Pieri and formed part of a number of events which marked the end of the AHRC Research Grant on *The Cult of the Duce: Mussolini and the Italians 1914 to the present* (see more on this below).



Dr Pieri's public lecture on 'Nino Costa: Reviewing and Interpreting Pre-Raphaelitism in fin-de-siècle Italy', (25 November 2010) was delivered on the occasion of the exhibition *The Pre-Raphaelites and Italy*, Ashmolean Museum, Oxford, 16 September – 5 December 2010. Dr Pieri, whose volume on *Italian Crime Fiction* will be published at the end of the year, also appeared in a BBC Four documentary film on *Italian Noir* in December 2010 (See: <http://www.bbc.co.uk/programmes/b00wwlll>)

**Professor James S. Williams's** participation in various events and collaborations with galleries/theatres/cultural institutions etc. form part of a general commitment to engage with different types of audience beyond the strictly academic and specialist.

Recent events include:

Introduction of 2 films by Marguerite Duras – *L'Homme Atlantique* (1981) and *Césarée* (1979) – followed by discussion at Tate Modern. Part of the gallery's 'Neighbours: Marguerite Duras' season in conjunction with the French Institute, 30 October, 2010.

<http://www.tate.org.uk/modern/eventseducation/film/22243.htm>;

Q+A discussion following screening of Sarah Turner's new experimental feature film, *Perestroika* (2009, 115 min), at Birkbeck Cinema on Saturday 23 October, 2010. Part of the Bloomsbury Festival 2010.

<http://www.bloomsburyfestival.org.uk/index/page/id/2>

Editorial of production programme for Cocteau's *Les Parents terribles* (starring Frances Barber) at Donmar Warehouse theatre, 25 November-18 December 2010 (trans. Jeremy Sams, dir. Chris Roll).



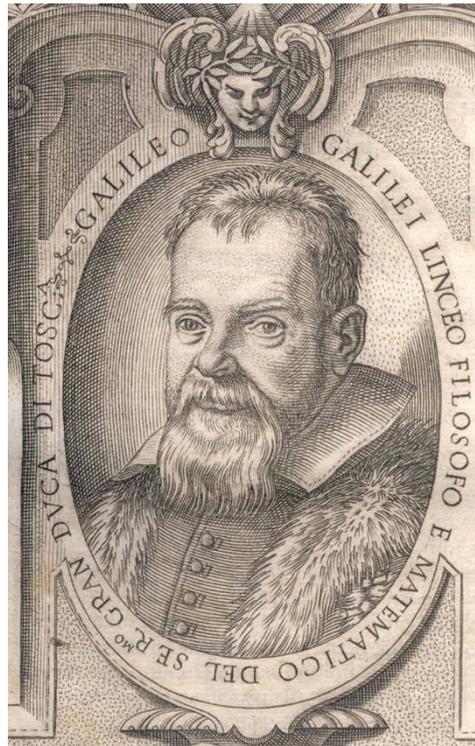
Among forthcoming events:

Professor Williams's short lecture tour of US (April 9-16, 2011), including talks at Rutgers University (New Jersey) and Graduate Center, City University of New York (CUNY); a talk and panel discussion on Claire Denis's *L'Intrus* (2004), part of the film series 'On Intrusion: Vampires, Strangers and Monstrous Others', Birkbeck Cinema, 19 May, 2011, 6-9 pm; and in May-June 2011, he will be co-curating with Dr Amber Jacobs a short season on the films of Chantal Akerman at Birkbeck Cinema, including talks and panel discussions. *Dates tbc*

### 1.3 Research Grants

**Professor Jane Everson's** project on *The Italian Academies 1525-1700*.

A research group led by Professor Jane Everson (Italian) has been awarded £780,690 by the Arts and Humanities Research Council (AHRC) for a four-year continuation of the major research project 'The Italian Academies 1525-1700: the first intellectual networks of early modern Europe'. This award constitutes the second phase of a project concerning the Italian learned academies, begun in 2006 in a collaboration with the British Library, and now extending to involve collaboration additionally with the University of Reading.



Between the early 16th century and the end of the 17th century, there were over 500 Academies operating in Italy alone. These institutions brought together scholars and experts in all branches of the arts and sciences and were places of cultural discussion, inspiring the founding of major institutions across Europe such as The Royal Society and the Académie Française. The Academies also had a more playful aspect, devising amusing names which were often represented visually in punning illustrations and devices. The research project is also uncovering evidence of the involvement of women in the Academies in various roles.

In this new phase of the project the specialist database of information and publications concerning Academies in Padua, Bologna, Siena and Naples will be extended to include similar data on Academies in Rome, Venice, Verona, Mantua, Ferrara, and Sicily. The intellectual activities of these Academies will form the subject of the associated research publications on a range of topics including censorship, theatre, book illustration and scientific publishing. An international conference and two workshops are also planned. A PhD scholarship, held at the University of Reading, is associated with the project.

For more information see:

<http://www.rhul.ac.uk/aboutus/newsandevents/news/newsarticles/majorboostforsuccessfulitalianacademiesproject.aspx>

<http://www.bl.uk/catalogues/ItalianAcademies/>

**Professor Ruth Harvey** is a Co-Investigator in the project *Lyric Responses to the Crusades in Medieval France and Occitania* which has just been awarded an AHRC research grant of over £400,000. The research team, led by Professor Linda Paterson (University of Warwick) and including specialists from La Sapienza University in Rome, the University of Naples, the University of Salerno, the University of Palermo, and the Paul-Valéry University, Montpellier III, will investigate the complex contemporary secular responses to medieval crusading movements, on the part of troubadours and trouvères, lyric poet-musicians composing in France, Occitania, Italy, the Iberian Peninsula, Syria and Greece. All the research material will be made freely available online in high-quality editions, with translations into both English and Italian, along with professional readings and musical performances, and there will be accompanying monographs that place the material in historical and cultural context and offer new critical editions.

Professor Harvey's inaugural lecture 'The Lady and the Song' will take place on Tuesday 22 March and is part of the Runnymede Literary Festival. The medieval troubadours are best known for their creation of courtly Love, a cultural transformation affecting the whole course of European literature and sensibilities. The idealised Lady addressed in their love-songs lacked voice or agency. In contrast, this lecture will focus on some of the many ways in which noblewomen actively nourished and exploited this cultural shift: as patrons, politicians, poets and critics.

**Dr Giuliana Pieri's** AHRC Research Grant on *The Cult of the Duce: Mussolini and the Italians 1914 to the present* ended in October 2011. The end of the research project was marked by a series of events which included the exhibition *Against Mussolini. Art and the Fall of a Dictator*; a two-day international conference on *The Personality Cults of Modern Dictators*, IGRS, London (22-23 October 2010); and the public screening of three documentaries on Mussolini: 'Fascism and the Cult of the Duce', 'Predappio: Past and Present in Mussolini's Birthplace' and 'Mussolini after Mussolini'. The documentaries were launched publicly to academic and educational colleagues at University College London on 10 February 2011. The event was organized by the Professor C. Duggan (Reading), Professor S. Gundle (Warwick) and Dr G. Pieri, who run the AHRC research project on *The Cult of the Duce*.

#### **1.4 Other activities**

On 19 October 2010 Professor Paul Julian Smith, Distinguished Professor, the PhD Programme in Hispanic and Luso-Brazilian Literatures and Languages at the Graduate Centre of the City University of New York, USA, gave the first David Vilaseca Memorial Lecture. The lecture was entitled 'Hispanic Gay Autobiography: from Text to Film'.

The second lecture in this annual series will be given in the Autumn Term of the 2011-12 academic year by Professor Alison Sinclair of the University of Cambridge (date and title to be confirmed).

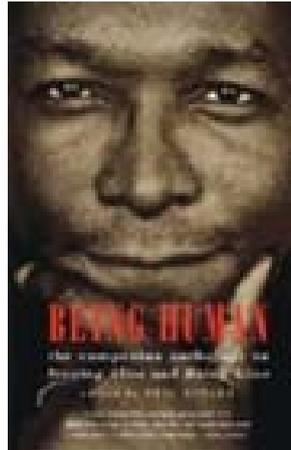
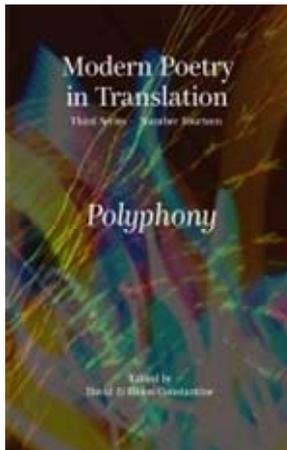
**Dr Ruth Cruickshank** was one of the organisers of *RHUL Christmas Arts Faculty Seminar: Feast*, on 13 December 2010. The roundtable discussion is available as a podcast:

<http://backdoorbroadcasting.net/2010/12/feasting-on-food-porn-what-are-we-consuming/http://www.rhul.ac.uk/aboutus/newsandevents/news/newsarticles/foodporn.aspx>

Dr Cruickshank delivered the opening plenary lecture at the tenth anniversary conference of the Contemporary Women's Writing in French Seminar, *A Decade of Women's Writing in France: New Trends and Horizons*, IGRS, 14-16/10/10. She is also a co-organiser of *Beyond the Global City: Visual, Verbal and Virtual Experiences*, International Colloquium, which will take place at the Centre for Creative Collaboration (c4cc) on 20 and 21 May 2011 and will feature round table discussions and speakers drawn from a range of disciplines. She is also one of three judges on the panel for the 2010 Scott Moncrieff Prize for Translation (for a text published in 2009 translated from French into English). Awarded 31/1/11, this prestigious prize is organised by the Society of Authors and supported by the TLS. Judges in other language areas included Margaret Drabble and Marina Warner. This year we gave the first prize to Susan Wicks for *Cold Spring in Winter* by Valérie Rouzeau (Arc Publications) and nominated two joint runners-up: Linda Coverdale for *The Strategy of Antelopes* by Jean Hatzfeld (Serpent's Tail) and Lazer Lederhendler for *Nikolski* by Nicolas Dickner (Portobello). See

[http://entertainment.timesonline.co.uk/tol/arts\\_and\\_entertainment/the\\_tls/article7171521.ece](http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/the_tls/article7171521.ece)

**Dr Emily Jeremiah**, Lecturer in German and a prize-winning translator of poetry, reads her translations of work by Sirkka Turkka (Finland, b. 1939) in St Martin-in-the-Fields, London, on 24<sup>th</sup> March, as part of the launch of the latest issue of the prestigious magazine *Modern Poetry in Translation*, which is entitled *Polyphony*. Other readers include Steve Komarnyckyj, Tim Allen, and David Constantine. Dr Jeremiah's translation of a poem by Eeva-Liisa Manner (1921-1995), 'The trees are bare...', appears in the new Bloodaxe poetry anthology, *Being Human*. In October of 2010 she also compered an event at the Centre for Creative Collaboration (c4cc) in Kings Cross (see: <http://www.creativecollaboration.org.uk/>).



**Dr Stefano Jossa** is taking part in a series of events in Italy that mark the 150<sup>th</sup> anniversary of the unification of Italy. The events focus on issues of national and cultural identity in Italy in the 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> century. See posters below for more information.



**Dr Adam Watt** delivered invited papers at the University of Oxford's Modern French Research Seminar in November 2010 and at the international conference 'Proust et la Hollande', at the Maison Descartes in Amsterdam, 27-28 January 2011. He is an invited respondent at the Fondation Hugot's *journée d'étude* organised around recent research on Proust at the Collège de France on 10 March 2011 and is giving an invited paper later this year, on 16 May, at the École Normale Supérieure, also in Paris.

## **2. News from postgraduate students**

Below you can find a selection of the research projects and activities in which some (but not all) of your fellow MRes, MPhil and PhD students have been involved in the past months. Please do send us a description of your project and any updates by the end of August 2011 so that we can include them in the next issue of the Bulletin. You can send the information to any of the guest editors listed at the end of this issue.

### **2.1 MA by Research**

#### **Cassandra Helyer**

Cassandra, a graduate of Royal Holloway, is working on *Edward Burne-Jones and Italy*. The Pre-Raphaelite master Edward Burne-Jones made several trips to Italy, from the initial one under the close scrutiny of John Ruskin, to later trips in which he discovered the High Renaissance Masters. Cassie's thesis looks at these trips anew and, with the aid of Burne-Jones' sketchbooks, she aims to reconstruct the complex cluster of Italian and Italianate influences on Burne-Jones' work. She is particularly interested in the influence of Botticelli and Michelangelo on the Pre-Raphaelite master.

#### **Natalja Poljakowa**

Natalia is working on *Representations of "Otherness" in Early German Cinema*. She is exploring a range of films and film genres, primarily from the Weimar period, and considering themes and motifs including: the Doppelgänger, 'foreigners' and 'aliens', and gender.

### **2.2 MPhil and PhD students: Mediaeval and early Modern European Literature and Culture**

#### **Matteo Favaretto**

For my current PhD I am working under the supervision of Professor Jane Everson on the use of comic forms in Machiavelli's historico-political writings. In particular I am focussing on the categories of 'facezie', irony and grotesque realism. I have already obtained one PhD (supervised by Professor T. Zanato) at the University of Venice, editing the three oldest Italian translations in verse of Terentian comedies. Two of these texts are now about to be published.

I undertook my undergraduate studies in Classics at the University of Padua and my thesis was on the language of Di Giacomo's short stories, under the supervision of Professor P.V. Mengaldo.

#### **Michele Fusilli**

I earned my Master's Degree in Modern Philology at the Università di Siena. My PhD research at Royal Holloway analyses in its first part Matteo Bandello's canzoniere, *Alcuni*

*Fragmenti de le Rime*, as an important step for the composition of his masterpiece, *Le Quattro Parti de le Novelle*, which is analysed in the second part of my thesis. Bandello can represent, in virtue of his artistic peculiarities and his historical position, a fundamental core of various techniques and trends; he can be considered at the centre of the three moments of maximum success of the western short tale: with a philological and a thematic approach the research will underline the modernity of Bandello's works.

### **Carolyn Kincade**

I am in the first year of my PhD, in the School of Modern Languages, Literatures and Cultures, under Dr. Joseph Harris's direction. My thesis project consists of a phenomenological reading of the body in Racine's theatre. In this reading of the 'body', I follow each of the five senses (and the problematics that each might raise) through Racine's plays, with particular attention to sight and touch. At the moment I am working on the chapter on sight, which will contain a section that deals with premonition, hallucination, and mis-interpretation of visual evidence.

### **2.3 MPhil and PhD students: Modern and contemporary European Literature and Culture**

#### **Sebastiano Arena**

The aim of my research project is to use the novel *I Viceré* by Federico De Roberto and *Il Gattopardo*, by Tomasi di Lampedusa as a locus where images and ideas are depicted. These two novels outline a space and a place where the space-society relationship is established, with reference to those historic events which are the cause of space modification.

Not only can these novels be an instrument which allows the reader to learn about a place, a city or a family background but, by analyzing the descriptions of a city and its life, they can also be a way to inquire into the process and the value that urban space and its portrayals have for the author and the age he lived in.

#### **Catherine Hewitt**

My PhD thesis focuses on representations of the family in painting and literature between 1857 and 1888 in France. My research explores the ways in which the social debates and changing ideas concerning the family at this time found expression in literary and artistic representations of this institution's formation. I am particularly interested in the reception of these representations as a means of gauging the way this institution was perceived. During the course of my PhD, I have delivered many papers at conferences, including regular participation in the Société des Dix-Neuviémistes' annual conference. My thesis is now nearing completion and will be submitted in the next two months.

#### **Jonathan Lewis**

Following Lukács's assessment of reification (1923), Theodor Adorno, Jürgen Habermas and Axel Honneth have all produced their own individual accounts of the term. My study will

seek to develop a normative account and apply it to aesthetics, whilst simultaneously, through the works of Richard Wagner, exploring how reification is conveyed by art itself.

I undertook my undergraduate studies in Music at the University of Cambridge before completing a Master's in Musicology at King's College London. I have recently presented prize-winning papers for the Society for Music Analysis (Bangor, April 2010) and the International European Studies Conference (Nebraska, USA, October 2010).

### **Ilaria Mallozzi**

I earned my Master degree in the University of Roma Tre on Dylan Thomas's visionary poems in 2003, followed by a D.E.A. on Hugo Williams' contemporary poetry at Paris VII-Denis Diderot in 2004. In 2005 I started my doctorate in the University of Pisa, earned with a thesis on the Darwinian connotations on Thomas Hardy's poetry in 2008. I am currently an MPhil student at Royal Holloway, University of London. My research is on the translations Ugo Foscolo made of *A sentimental journey through France and Italy* (1767) by Laurence Sterne. It is my contention that Ugo Foscolo's literary career shows a constant dualism which influences his skill in translation, also in terms of geographical displacement and of intellectual and social engagement.

### **Judith Meddick**

My thesis *Telling Memory: Narrative and the Trauma of Fascism in the Contemporary Spanish Novel* explores the representation of the inter-generational effects of the so-called 'pact of silence' [*pacto del olvido*], the public forgetting of the recent past which underpinned Spain's transition to democracy. Using a theoretical basis of trauma, mourning/melancholia, haunting and ethics, I am researching the legacy of the pact for succeeding generations. The thesis focuses on the Spanish experience, but also makes some comparison with Germany's integration of its fascist history.

My recent publications include:

2010. 'The Telling of Memory in *La sombra del viento* by Carlos Ruiz Zafón', *Romance Studies*, 28.4: 246–58 (doi: 10.1179/174581510X12817121842092)

### **Marta Perez-Carbonell**

I am working on a series of novels by Spanish writer Javier Marías. I am mainly exploring the ways in which he questions the truth and deals with reality vs. fiction through the use of languages, (translation and the primacy of the original text, the use of a second language) and other means of communication such as body language or silence. I am analysing his narrative work from 1989 as well as some of his essays on translation and literature.

### **Francesca Ponzini**

I earned my BA in Italian Contemporary Literature at The University of Milan pursuing Italo Svevo's short crime story 'L'assassinio di Via Belpoggio'. Continuing my studies, I gained an MA at the same university focusing on Luigi Malerba's novels *Il serpente* and *Il protagonista*. I am currently an Mphil student at Royal Holloway, University of London. The aim of my thesis is to scrutinize and highlight the birth and evolution of the Italian popular

crime fiction from 1950 to 1972. I strongly believe that those years were crucial for the development of this genre: scholars became conscious of its importance and writers started to build up a national tradition, which was far removed from the mere imitation of Anglo-American models.

### **Francesco Schiavon**

I have a BA in Italian Literature and a MA in Medieval and Modern Italian Literature and Philology, both obtained at the University of Padua, Italy. The purpose of my PhD project is to investigate the characteristics of the merging of fantasy and journalism within Buzzati's non-fictional production. I will focus on the cultural role of Buzzati's journalistic production, his relationship with his historical, cultural and social time between the 1940s and 1970s.

I recently presented the paper 'A Bi-Directional Relationship between Fiction and Non-Fiction: the Case of Dino Buzzati's Crime News' at the International Symposium 'Tu se' lo mio maestro e' l mio autore', University of Edinburgh. I will also be at the next SIS biennial conference at the University of St. Andrews with the paper 'Servants' and 'Exiles': Sense of Justice in Buzzati's Crime News.

## **2.3 MPhil and PhD students: Visual Culture**

### **Marie Cambefort**

*Italian Collectors of British Paintings, 1890-1920.*

My aim is to look at an under-researched area of the history of collecting: Italian collectors of British paintings at the end of the nineteenth century and beginning of the twentieth century. Art Historians have for the most part concentrated on the importance of Italian Art in England, and the fascination Italy exerted on British travellers, scholars and collectors. Here the aim is the opposite: this dissertation will seek to research and evaluate the importance of Great Britain in Italy at a moment when Italy sought to construct a coherent national identity after its reunification. Collections of British Art will thus represent a fascinating tool to assess the importance of Great Britain in the Italian cultural and artistic landscape of the period.

I am working on this PhD part-time and the rest of the time I work for IESA, a private vocational school based in Paris and London offering Undergraduate and Postgraduate courses in the art market, heritage management and multimedia. I am the London academic and administrative Assistant working mainly with our MA students in "The History and Business of Art and Collecting" and in the "History and Business of the Contemporary Art Market". I have also become an occasional Lecturer: in Paris, I teach *English Painting to Undergraduate students* whilst in London, I participate to seminars on *19<sup>th</sup> century English collectors*.

### **Albertine Fox**

*Acoustic Spectatorship: the cinema and video work of Jean-Luc Godard*

My research focuses on the ‘creative listener’ and offers a range of perspectives on Godard’s use of sound in the light of twentieth-century musical innovations, namely the spatialisation of time. The black screen, half-voice, the refrain, the blending of voice with instrument and its dispersion across the image-track constitute a force of thought that preserves the sound-language tension. I argue that Godard’s musical extracts should be understood both in a historical context and as re-contextualised expressive forms. What then are the implications if the recorded voice is understood as a historical document but one that is subject to repeated listening, inseparable from the process of nonlinear memory and the poetic operation of montage?

### **James Kent**

#### *Constructions of Havana: visual representations of Havana in the twentieth century*

Whilst images of the city of Havana are well documented worldwide, the actual state of the city’s image is often one which is misconstrued or idealised. My doctoral research project engages in exploring alternative ways of reading Havana as both a construct, and as a cultural product, ultimately aiming to provide an understanding of how and *why* we ‘see’ the city as we do. By exploring spatial representations of the city on a number of levels (geopolitical/metaphorical) my doctoral research project endeavours to explain how image-makers present the city (through photography, material culture and documentary film), whilst also surveying the processes and effects which manifest these visual constructs.



*El Manicero*, Havana 2007, photo by kind permission of James C. Kent. See: <http://jckent.com/>

Forthcoming papers by James Kent:

SLAS 2011 – University of St Andrews [7-10 April 2011] – ‘Staging Havana: The Buena Vista Social Club Project’

Latin American Music seminar 2011- SAS [TBA] – ‘Pop Havana – Staging the city in ‘rockumentary’ [Russell Thomas’ *Our Manics in Havana*, 2001]’

Beyond the Global City: Visual, Verbal and Virtual Experiences - A Two-Day Colloquium at the Centre for Creative Collaboration [20-21 May 2011] – ‘Staging Havana: The Buena Vista Social Club Project’

14<sup>th</sup> Annual Conference, University of Havana, Cuba [4-5 July 2011] – ‘Staging Havana: The Buena Vista Social Club Project’

### **Anna Kingsley**

*Art born out of Murder: The Visual Representation of the Juarez Femicides by Latino Artists.*

The thesis investigates the visual representation of the ongoing femicides in the notorious Mexican bordertown, Ciudad Juarez. Encompassing the mediums of art, photography, documentary and film, I aim to expose and elucidate distinguished portrayals of the femicides, as depicted in selected visual works by Latino artists. Supported by a theoretical framework and meticulous reading of images, this thesis will explore several concepts: the correlation between the female and la frontera, space as a metaphor for femicide, the classical Mexican paradigm good girl versus bad girl and the eternalisation of victims through images.

### **Madori Nasu**

*Fantasy, spectatorship and gender in early postwar Spanish cinema (1939-1950).*

My project studies early Francoist Spanish cinema, which has received little scholarly attention until recently. It explores a wide range of popular and artistic films, including works by Luis Lucia, Edgar Neville and Lorenzo Llobet Gracia. The project examines the various textual inscriptions of fantasy and their subversive functions within the historical and social context of postwar Spain.

Research keywords: Spanish cinema under Francoism, melodrama, gender, spectatorship, psychoanalytic film theory, trauma and memory.

I am currently based in Tokyo, working as Spanish language instructor at International Christian University.

The guest editors of this issue are: Matteo Favaretto, Michele Fusilli, Anne-Celia Feutrie, James Kent, Marta Perez Carbonell, Francesca Ponzini, and Francesco Schiavon.