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Nota di contenuto	Chapter 1: Editors' Introduction -- Part: one -- Chapter 2: Collective Labour of Care: Building Feminist Infrastructures in the Post-Dictatorial Spanish State -- Chapter 3: Feminist Dissidence in Manuela Ballester Vilaseca's Poetry -- Chapter 4: Maruja Mallo and Concha Méndez: Creative Friendship, Female Embodiment, and Ludic Space -- Chapter 5: Fósiles of the Feminine: Clara Janés, Rosa Biadiu, and the Vestiges of Time -- Chapter 6: In Deep with Ouka Leele -- Chapter 7: Symbolic Reparations, Buchonas, and Gore Capitalism in Mayra Martell's Gore (2017) and Chulada (2018) -- Chapter 8: Gender and Violence in Lorena Wolffer's Work -- Creative Intervention -- Chapter 9: Reflective Visual Mediations: Women Artists, Researchers, and their Positionings -- Part Two -- Chapter 10: 'A todo el mundo le gustaría que su madre fuera una estrella de rock ...' ['Everyone would like their mother to be a rockstar ...']: Music, Mourning, and the (absent) Maternal Voice in Todos están muertos -- Chapter 11: A Domestic Revolution: Feminist Awakening in the Home in Rosario Castellanos's 'Lección de cocina'

(1971) and Antonella Sudasassi's *El despertar de las hormigas* (2019) -- Chapter 12: Retracing Ripples: Water, Idleness, and Guilt in Lucrecia Martel's *Salta* Trilogy -- Chapter 13: Crafting New Roads to and Spaces for Womanhood in Leticia Dolera's *Requisitos para ser una persona normal* (2015) and *Vida perfecta* (2019-21) -- Chapter 14: Alternative TV Voices: *Jane the Virgin* (CW, 2014-19) -- Chapter 15: Panels of the Self: Self-referentiality, Memory, and Speaking Out on Traumatic Abuse in Sole Otero's *Poncho Fue* (2017) -- Final Remarks -- Chapter 16: Epilogue.

Sommario/riassunto

This edited volume places the work of Spanish and Latin American female artists in, between, and across genres, media, spaces, identities, disciplines, and worlds. Its aim is to curate a series of interconnected studies on women artists across diverse media, and to position and redefine our understanding of female authorship. This is a timely intervention both in and beyond the fields of Hispanic Studies and Film and Cultural Studies, given the continued lack of visibility and persistent inequities experienced by individuals who identify as women. Fiona Noble is a Lecturer in Spanish and Latin American Studies at the University of Stirling, Scotland. Her monograph, *Subversive Spanish Cinema: The Politics of Performance* (2020), analyses the prevalence of performance, in its myriad forms, in post-Franco Spanish cinema. She has published on representations of children, migrants, and performers in contemporary Spanish cinema and is currently researching intersections between voice and feminism in television and streaming. Nadia Albaladejo García is an Irish Research Scholar and holds a PhD from University College Cork. Her PhD focused on the intermedial interventions of artist Remedios Varo. Her most recent publication is a chapter entitled 'Recreating the place of home in Remedios Varo's *La creación de las aves*' in *Art, Borders and Belonging: On Home and Migration* (2021).
