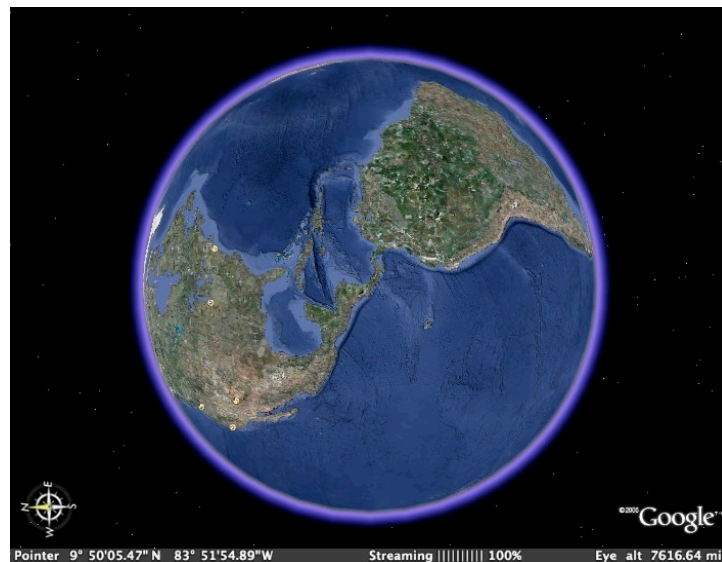


# *Cruzar las Américas / Crossing the Americas*



**October 29-31, 2009**

**Universities of Lausanne and Geneva**

## Description

This conference aims to explore the terms for conceptualizing cultural contact between and among the existing Americas from the double perspective of Hispanic and North American Studies. We believe that the longstanding circulation of people and culture in the Americas has not been sufficiently recognized by existing scholarly models and that the combined skills of these two disciplines are necessary in order to identify, decode and analyze both historical and new intercultural formations. We hope that this conference will be the occasion to establish a network of researchers interested in the Americas and able to stimulate and form students working in this field in Swiss universities.

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Ce colloque explorera les termes de conceptualisation du contact culturel inter- et intra- américain existants, et ce depuis la double perspective des études hispano- et anglo-américanistes. Nous croyons en effet que l'actuelle circulation de biens et de personnes aux Amériques en redessine la cartographie culturelle, et que le concours des chercheurs des deux spécialités est souhaitable pour identifier, décoder et analyser les nouvelles constellations interculturelles. Nous espérons que ce colloque sera l'occasion d'établir un réseau de chercheur.e.s sur les Amériques capable de stimuler et d'encadrer la recherche des étudiant.e.s dans les universités suisses.

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Este congreso se propone explorar y despolarizar los términos en que se conceptualizan los contactos culturales entre las Américas desde la doble perspectiva de los estudios hispano- y norteamericanos. Las pericias combinadas de ambas disciplinas nos parecen indispensables para identificar, descodificar y analizar las constelaciones interculturales y los nuevos imaginarios que se esbozan a la par de la incesante circulación de personas y de bienes en el hemisferio americano. Esperamos que este encuentro sea una ocasión para cruzar visiones de las Américas y para establecer una red de investigadores interesados en estimular y formar en este campo a estudiantes de las universidades suizas.

## *Programme*

### **Jeudi 29 octobre, Université de Lausanne**

(Unithèque, Salle de Conference de la BCU-Dorigny)

10h00 Café accueil à la mezzanine de la cafeteria de Dorigny

10h30 Ouverture du colloque

11h00 **Deborah Madsen**, Université de Genève, “Indigeneity Across Hemispheres”

**Martin Heusser**, Université de Zurich, “Homeless in the Borderland: Katherine Anne Porter's 'Mexican' Stories”

12h00 Pause déjeuner

14h00 **Martin Lienhard**, Université de Zurich: “Cinéma et frontière(s)”

15h00 Pause

15h15 **Sylvia Molloy**, Université de New York: “Faute de fidélité: Quelques scènes de traduction en Amérique” (en français)

16h15 Pause café

16h30 Séminaire animé par **Sylvia Molloy** (en anglais)

18h30 Apéritif de bienvenue (restaurant Dorigny)

### **Vendredi 30 octobre, Université de Genève**

(salle de séminaire, Unité d'espagnol, 5 Saint Ours)

9h30 **José Carlos Gallardo Montero**, Université de Genève, “La frontera desde adentro: Relatos de migrantes por dos escritores del área andina”

**Ivana Schlumpf**, Université de Genève, “La Malinche transfronteriza”

**Prisca Agustoni**, Universidade Federal de Juiz de Fora, Brasil, “Las intersecciones estéticas y culturales en la poesía de Lourdes Vásquez”

11h00 Pause café

11h15 **Elena López Riera**, Université de Genève, “Identidad y nuevos modos de representación en el cine latinoamericano contemporáneo”

**Yvette Sánchez**, Université de St. Gallen, “Movilidad cultural y conmutación carnavalesca: la reciente literatura latina en USA”

12h15 Pause déjeuner

14h00 **Hermann Herlinghaus**, Université de Pittsburg: “Revisitando los intercambios hemisféricos” (en espagnol)

15h00 Pause café

15h30 Séminaire animé par **Hermann Herlinghaus** (langue à fixer)

17h30 Pause

18h00 Performance de **Carmelita Tropicana**  
(Cinéma Sputnik, Usine, Genève)

### **Samedi 31 octobre, Université de Genève**

(salle de séminaire, Unité d’espagnol, 5 rue St Ours)

10h30 **Boris Vejdosky**, Université de Lausanne, “Maps of Desire: Body, Writing, and (Post)Colonial Discourse in Cabeza de Vaca’s Naufragios”

**Scott McClintock**, National University, “Los Espacios Imaginarios' of the Americas: Nilo Maria Fabra and the Crisis of 1898”

**Annick Challet**, Université de Genève, “Reconfiguring the Caribbean: the North American detours of Maryse Condé and Edwidge Danticat”

12h00 Pause déjeuner

14h00 **Lillian Manzor**, Université de Miami, “Embodied Virtualities: Performance and New Technologies in Hemispheric Studies”

15h00 Pause café

15h30 Séminaire animé par **Lillian Manzor**

17h30 Apéritif de clôture

## *Plenary speakers and abstracts:*



**Sylvia Molloy**, Albert Schweitzer Professor in the Humanities at New York University, will examine figures and processes of mediation in a talk entitled “**Faute de fidélité: Quelques scènes de traduction en Amérique.**”

Abstract: The lecture will focus on the way the figure of the translator, or *lengua*, as he or she was called in Spanish, is constructed in encounter narratives throughout the Americas. In all these linguistic transactions the *lenguas* appear to share certain characteristics. They are usually outsiders, marginal subjects (Jews, Moors, Indians) who *embody*, with their more or less visible ethnic difference, the very alterity their command of the other language signifies. In a sense the *lengua* represents that other language; he is, to play on words, *un lengua que representa otra lengua*. At the same time, the *lengua* has been incorporated into the dominant group, albeit in a subaltern position; he is a *convert*, a subject strategically straddling two systems of belief, one necessarily subservient to the other, in order to survive. His linguistic competence, or bilingualism, comes at the price of submission: he is a slave, a servant, a child, belittled by the use of the diminutive: Estevanico, in Alvar Nuñez Cabeza de Vaca’s chronicle, Felipillo, in the fateful encounter between Atahualpa and Pizarro narrated in Garcilaso’s *Comentarios reales*. And, as in the case of most *conversos*, the translator is the focus of suspicion, like *marranos*, suspected of reversing their beliefs in secret, and his/her proficiency is always in doubt. The lecture will reflect on a series of problematic “translation scenes,” from the 16<sup>th</sup> to the 21st centuries.



**Hermann Herlinghaus**, Professor of Latin American Literature and Cultural Studies at the University of Pittsburgh, will give a talk titled **“Hemispheric Exchange Revisited: The American Narcotics Conflict and its Transatlantic Ghosts.”**

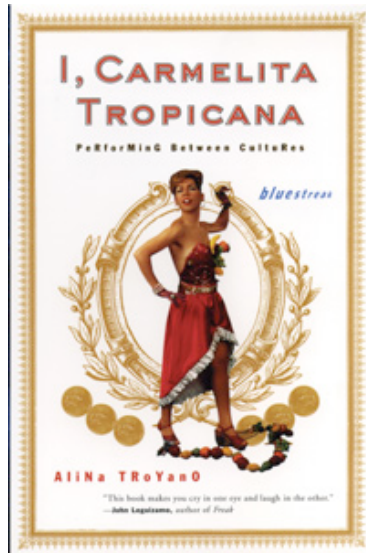
Abstract: The so-called transnational “war on drugs” that has been escalating during recent decades, can be situated within a complex conundrum of cultural, economic, and political conflicts over the potentials and the control of “intoxication.” These conflicts are embedded in processes of long duration that span the discovery and colonization of the New World, its transatlantic ‘modernization,’ as well as the contemporary adjustments of hemispheric design to geopolitical and economic imperatives of advanced globalization. At the same time, the deep relationships between modernity and narcotics (as a central paradigm of ‘transgression’), have been carrying the attributes of concealment and proscription, especially throughout the second half of the twentieth century.

My paper, by drawing on the problematic of informal economies as they have spread across and alongside the Mexican-American border and other zones, explores paradoxical forms of ‘exchange and circulation’ as markers of identity and desire. I will pay special attention to the phenomena of “narco-culture” and “narco-epics” that emerged, during the 1980s and 1990s, throughout (Latin) American literature, music, performance, and film. These phenomena are related to compelling images and shifting configurations of shattered life – existences that are massively endangered by privation, proliferating marginalities and informal labor, and illicit global flows, together with new forms of communitarian resistance, social deviance, and prospective fantasies. I will attempt to show how “narco-epics” address some of the most intricate issues concerning Hemispheric American Studies, as well as philosophy and ethics today.



**Lillian Manzor**, Professor of Spanish and the Director of Latin American Studies at the University of Miami, will discuss the place of performance art in the study of inter-American culture with a focus specifically on the work of the invited artist: **“Embodied Virtuality: Performance and New Technologies in Hemispheric Studies.”**

Abstract: “Embodied Virtuality” is an attempt to think through a series of dualities that have been central to performance and new media studies: presence versus absence, embodiment-materiality versus virtuality, archive versus repertoire. Focusing on the work of Carmelita Tropicana, I will first work through these dichotomies in order to understand the ways in which performances enter archives through new media. I will then look at some examples of the ways in which new media archives in the Americas work in the spaces between those dichotomies. Finally, I will demonstrate how performance and new technologies allow for different theories of subject formation and different forms of community building within the context of hemispheric Studies’ teaching and research.



## **Alina Troyano (a.k.a. Carmelita Tropicana)**

**The Miami Herald:** “This woman is funny...irreverent, spicy... and brilliant.”

**The Chicago Tribune:** “Carmelita Tropicana a tangy bonbon...the perfect hostess for a Havana themed Bacchanal...”

**The Post:** “...this comic spitfire cheerfully sticks her spike heels into both Cuban and American eyeballs.”

Carmelita Tropicana is an actor, playwright and performance artist who received an Obie award for Sustained Excellence in Performance in 1999. She has presented work both in English and Spanish in diverse venues from the Whitney Museum in New York City to the Centre de Cultura Contemporanea in Barcelona to the Thalia theatre in Hamburg.

In 2000 Beacon Press published her book: *I, Carmelita Tropicana-Performing Between Cultures*, a comprehensive collection of plays and scripts that include: *Carmelita Tropicana: Your Kunst is Your Waffen*, a filmscript written with director Ela Troyano that has screened on PBS television and garnered numerous awards including best short at the Berlin Film Festival; *Milk of Amnesia*, a solo that has appeared in many anthologies including the award winning “Oh Solo Homo;” “Chicas 2000”; and “Memories of the Revolution” (co-written with Uzi Parnes).

As a veteran performance artist, she has presented her work at The New Museum of Contemporary Art, The Studio Museum, The Institute of Contemporary Art in Philadelphia, and most recently appeared in “Homage to Nayland Blake” at Location One in New York City (2009), and in “A



New York Sampler- Antojitos Neoyorkinos” at Centro Andaluz de Arte Contemporaneo in Sevilla (2008). An excerpt of her video from *Milk of Amnesia* is part of El Museo del Barrio’s exhibition: “Arte No es Vida,” an exhibition that will tour 2010 throughout Latin America.

As an actress, she has appeared in a number of productions including her solo: “With What Ass Does a Cockroach Sit?” produced Off Broadway by INTAR theatre; “Single Wet Female” (co-written with Marga Gomez) and tours with “Spalding Gray’s Stories Left to Tell,” nominated for an Elliott Norton Award.

Ms. Tropicana has received numerous awards and fellowships including three New York Foundation for the Arts for performance art and for playwriting and scriptwriting; a CINTAS award, Anonymous Was a Woman fellowship, and her work has been supported by many foundations and organizations including NYSCA, Jerome Foundation, and ITVS.

She serves on the Board of Directors of Performance Space 122, is a member of New York Theatre Workshop’s Usual Suspects, The Screen Actors Guild, The Actors Equity Association. She was Associate Artistic Director of INTAR Theatre from 2006 – 2009.

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### **Remerciements/Many Thanks**

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## *Conference Locations in Geneva*

**Unité d'espagnol, SO 019, 5 rue St Ours, 1205 Genève**



(From the train station : trams 13, 15, 17, to Rond-Point de Plainpalais, then go up Philosophes one short block and turn left on Saint Ours)

**Cinéma Sputnik : 4 Place des Volontaires, 1204 Genève**



(from the train station, take tram 16 to Stand and then follow the Rhône down a block and you will be in front of the Usine, where the Sputnik entrance is around the building, on Coulouvrenière, up the staircase one floor)