



## ¡Bienvenidos!

New Year, new Bulletin. Innovations include:

- our first article to be published in three languages (Eng/Sp/Chinese), to reflect our global readership
- the start of our collaboration with the Cambridge-based magazine *Panoramic*.



Latin America has been through highs and lows since our last edition. The greatest high was Argentina's victory in the FIFA World Cup. We assess the impact of Latin American football at both a societal and sporting level.

The marriage of Miss Argentina and Miss Puerto Rico was also widely celebrated. In collaboration with *Panoramic* (<https://www.panoramicthemagazine.com/>) we look at the status of LGBTQ+ Latin Americans in their home countries.

Our tri-lingual article is, suitably, about that universal creative pursuit – photography: specifically, the study of photography in Latin America, the subject of a new book by Nathaniel Gardner.

Staying with the visual arts, the Royal Academy in London is currently displaying [treasures from across the Spanish-speaking world](#). We lift the lid on this eclectic collection.



This edition's student contribution looks at the García Márquez short story [María dos Prazeres](#), with particular focus on his use of magical realism.

The transition from 2022 to 2023 brought political upheaval to both Peru and Brazil. We tap into expert opinion across the region to assess the threat to [Latin American democracy](#) (in Spanish).



In similar vein, we look at the continuing relevance of the Oscar-winning film [La historia oficial](#) (on the current A-level syllabus), showing the corrosive effect of dictatorship on civilian life and moral values.

As the year progresses, our focus will switch back to Spain and the forthcoming elections. In this edition we preview how [Spain's economy](#) will be a two-edged sword in the campaigns.

The Bulletin of Advanced Spanish is a free resource, read in 140 countries during 2022. It is written by and for enthusiasts at all stages of their exploration of the language and culture of the Spanish-speaking world. Please see the Guidelines tab if you would like to write for us. The deadline for the next edition is the end of May.

Wishing our readers a healthy and successful 2023,

*The BAS editorial team*



## Spain in 2023: high-stakes economics

*BAS editor William Chislett*

Welcome to Spain's election year. Municipal and regional contests take place in May, and a general election is due by the end of the year.

Campaigns will be close fought, and significantly influenced by the economy. The statistics reflect both well and badly on Spain's minority Socialist-led coalition government. Ministers will highlight economic growth of 5.5% in 2022, significantly better than forecast. Their opponents will point to a projected slowdown in 2023 to between 1% and 2% – the result of falling consumption, shortages of raw materials and the tightening of financial conditions affecting both companies and households.

Rising energy bills pushed the 2022 inflation rate to 5.5%. Critics call that high, but the government's supporters point out that it was the lowest in the EU. Economic output is expected to recover its pre-pandemic (2019) level later this year (GDP shrank 11.3% in 2020 and grew 5.5% in 2021), but job creation remains sluggish.



Nonetheless, the vital tourism industry (12% of GDP in a 'normal' year) is recovering. The number of international tourists last year was more than 71 million (a record 83.5 million in 2019), up from 19 million in 2020 and 35 million in 2021. Arrivals in the key month of July (9.1 million)

almost equalled those in the same month of 2019.



Merchandise exports have also held up very well. They were 23.6% higher year-on-year in the first 11 months of 2022, at a record €357.1 billion. Companies succeeded in offsetting lower sales in the domestic market with greater sales abroad.

During 2022 the government approved a series of steps to help companies and households, including €16 billion in direct aid and soft loans, an increase in the minimum vital income, a cap on regulated gas prices until the end of 2023, a petrol rebate of €0.20 per litre (more targeted this year), a reduction in VAT on natural gas bills from 21% to 5%, and mortgage relief measures, such as extending loan repayments for more than one million households.

Energy security risks are relatively low because Spain has a limited dependence on Russian gas, a well-developed liquefied natural gas infrastructure and alternative energy sources. Also, the so-called Iberian mechanism allows Spain and



Portugal artificially to reduce wholesale electricity prices by capping the price of gas used for electricity generation.

A windfall tax is to be imposed on power companies and banks, which is expected to bring in a total of €7 billion in 2023 and 2024. In similar vein, a new asset tax will be levied on residents with more than €3 million in wealth (around 23,000 people, ie 0.1% of all taxpayers).

The number of jobholders now exceeds the pre-pandemic level. The 2021 labour reforms are increasing permanent employment, but the jobless rate was still high at 12.8% in 2022 (almost double the euro zone average), albeit down from 15% a year earlier and a whopping 24% in 2012 following the global financial crisis (see Figure 1).

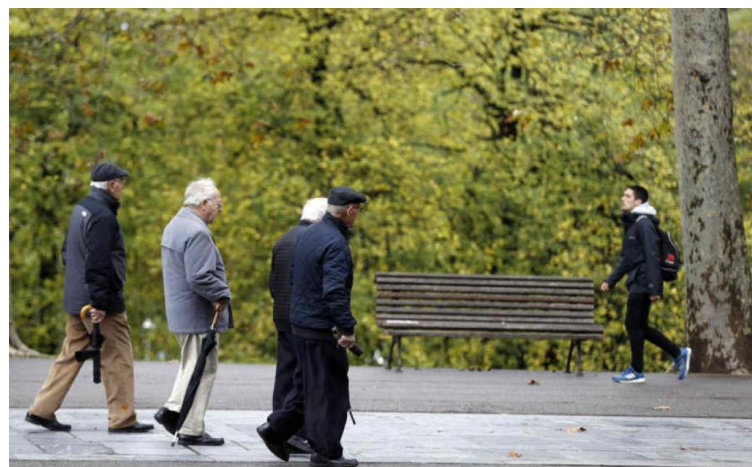
Figure 1. Seasonally-adjusted unemployment rates, 2022 (%) (1)[1]

	%
France	7.0
Germany	3.0
Italy	7.8
<b>Spain</b>	<b>12.8</b>
Euro zone	6.5

(1) November data except Spain which is the whole year.

Source: Eurostat.

Paradoxically, there are labour shortages, particularly in the hospitality and agricultural sectors. A government decree last July eased requirements for foreign workers without legal documents in order to bring them into the official labour force and make it easier for employers to hire workers from their home country. The Migration and Social Security Ministry estimates there are 500,000 people working in Spain's underground economy.



Spain's nine million pensioners are a politically important segment of a population that is fast ageing (average life expectancy is 82.3 years, above the UK's 80.9 years). Unlike public and private sector workers, pensioners are maintaining their purchasing power. In fact, they gain in real terms as pensions rise by 8.5% in 2023, in line with the

previous year's average inflation as opposed to the year-on-year inflation rate of 5.5%.

The government restored the indexation of pensions to inflation in 2021, raising concerns about the system's long-term sustainability if sufficient mitigating measures are not taken, such as extending the computing period for calculating pensions. Pension increases, coupled with the rising number of pensioners, account for around 30% of total government spending in 2023.

A long-term challenge is to boost labour productivity growth, which is lower than in peer economies. Vocational education reform should help enhance skills. While the share of tertiary-educated 25-to-34-year-olds increased from 34% in 2000 to 49% in 2021, at the other end of educational attainment 28% of this age group still only have the upper secondary education certificate, more than double the EU average (see Figure 2).

*Figure 2. Trends in educational attainment of 25-to-34-year-olds, 2011 and 2021 (% of those with a given level at the highest attained)*

	Below upper secondary		Upper secondary or post-secondary non-tertiary		Tertiary	
	2011	2021	2011	2021	2011	2021
France	17	12	40	38	43	50
Germany	13	14	50	50	28	36
Italy	29	23	50	49	21	28
Poland	6	7	55	52	39	41
Portugal	44	17	29	36	27	47
<b>Spain</b>	<b>35</b>	<b>28</b>	<b>25</b>	<b>24</b>	<b>40</b>	<b>49</b>
UK	16	12	37	30	47	57
EU-22 average	16	12	48	42	36	46

Source: OECD, Education at a Glance 2022.

The €140 billion of the so-called Next Generation EU funds available for Spain, the second largest amount after Italy, should also spur economic recovery, though not as quickly as hoped. While the European Commission says Spain is implementing its plan on how to spend the money ‘in line with the agreed timetable’, only 22.3% of the €28.4 billion budgeted for 2022 had actually been paid out by the end of September, according to official figures. The *Círculo de Empresarios*, a business lobby, complains of a lack of transparency and capacity in the government to handle such a large volume of funds, of delays and of too much bureaucracy.

All in all, a challenging year ahead.

*This article is an updated and adapted version of one published by the Elcano Royal Institute in December 2022.*



## La democracia en peligro en América Latina

*Clara Riveros*

En diciembre de 2022 el presidente del Perú, Pedro Castillo, sería cesado por “incapacidad moral permanente” por el Congreso de la República.

Si los hechos hubieran seguido su curso institucional, Castillo habría podido argüir o instrumentalizar ser víctima de un sistema corrupto e ineficiente, y con ello sumar respaldos internos y externos. No obstante, Castillo optó por adelantarse a los acontecimientos. Quiso disolver al Congreso y convocar una Asamblea Constituyente encargada de redactar una nueva Constitución, un libreto ya conocido en la región: “no se sabe a nombre de qué causa superior o irredenta, y así optó por darse un autogolpe que, probablemente, y a medio plazo lo termine convirtiendo en un cadáver político”, opinó Carlos Malamud, analista del Real Instituto Elcano de Madrid.



*Dina Boluarte toma posesión del cargo*

El Perú está acostumbrado a las crisis institucionales, que han arrojado como saldo seis gobiernos en los últimos seis años. Pese al dramatismo del momento, los mecanismos sucesorios funcionaron con una cierta normalidad y la vicepresidenta, Dina Boluarte, se hizo cargo de la jefatura del Estado. Sin embargo, los vicios de vieja data, más allá de que se celebren nuevos



comicios, “seguirán afectando al nuevo Congreso y al nuevo presidente”, afirma Malamud. “Dará igual si son de izquierdas o de derechas, los problemas de ingobernabilidad seguirán siendo los mismos. Por eso, dado el actual momento de interinidad, la ocasión se presta para que el gobierno de Boluarte impulse una profunda reforma del sistema político y electoral antes de convocar a nuevas elecciones”.

**2023 no empezó mejor.** El domingo 8 de enero en Brasilia el asalto a Planalto (palacio presidencial), al Tribunal Supremo Federal y al Parlamento tan solo ha sido la crisis más reciente en una “región convulsa”. Este es “un capítulo más de un fenómeno de amplitud regional, e incluso global: democracias acosadas por populismos de derecha e izquierda con sus agendas liberales y



antidemocráticas”. Desde luego, la grave crisis desatada en Brasil “no viene de ahora ni se gestó en las últimas semanas”. Es más bien la puesta en escena de lo que se venía anunciando y que recuerda el asalto al Capitolio de los Estados Unidos, ocurrido el 6 de enero de 2021. También se asimila como acto reflujo del comportamiento y las maneras asumidas por la entonces presidenta Cristina Fernández de Kirchner quien se negó a asistir al cambio de mando de su sucesor Mauricio Macri cuando finalizaba 2015.



**¿Qué refleja el asalto a las instituciones brasileñas?**

Ha quedado claro que, en el medio plazo, Bolsonaro optó por apostar a la construcción de un relato que le permita proyectarse de cara a las elecciones de 2026 como la única alternativa frente a la izquierda y, de paso, dificultar la gobernabilidad de Lula (el nuevo Presidente), según

los investigadores Carlos Malamud y Rogelio Núñez del Real Instituto Elcano. En términos generales, Lula ha sido respaldado no solo por los gobiernos extranjeros, sino también por las instituciones brasileñas e incluso por sus adversarios. “La prensa, de manera casi unánime, ha presentado a los manifestantes como golpistas y terroristas. El desafío radical debería servir para cohesionar al gobierno de coalición de Lula y para poder acabar con una situación ambigua donde el



gobierno se vio en algunas ocasiones con las manos atadas”. Entre tanto, “Bolsonaro se ve crecientemente aislado en la política brasileña. Se ha desmarcado tímidamente de los hechos y su partido (el Liberal) los ha rechazado. La mayoría de los antiguos aliados de Bolsonaro han comenzado a alejarse”.

En cambio, instituciones como la Policía Militar mostraron una cuestionable adhesión a la institucionalidad democrática. “Los servicios de inteligencia no han estado a la altura, si bien la Agencia Brasileña de Inteligencia (ABIN) avisó el sábado 7 del peligro inminente de saqueos y violencia (...) En este sentido, no hay que excluir un escenario de mayor dureza con los golpistas y sus cómplices, que incluya el relevo de toda la cúpula militar”.

Una conducta semejante podría poner en peligro la coalición que tan trabajosamente logró urdir el actual presidente, con el riesgo que sus planes de recuperación social queden amenazados gravemente, dada la clara minoría parlamentaria del PT. Por esto, es de prever una actitud más moderada por parte de la administración federal”, precisaron Núñez y Malamud, quienes también destacaron que diferentes analistas observan que la región ha pasado de la “fatiga democrática”, que posibilitó el ascenso de figuras como Nayib Bukele [en El Salvador] y Jair Bolsonaro, a un estado más crítico y complejo de “acoso a la institucionalidad democrática y la emergencia de alternativas no democráticas que no rehúyen la tentación golpista, y que tienen en el malestar y la desafección ciudadanos su caldo de cultivo”.

No obstante, pese a sus flagrantes debilidades, las democracias de la región también han mostrado capacidad de reacción: “En Perú fracasó el autogolpe y Castillo fue detenido. Y en Brasil el bolsonarismo descarriló en su empeño de provocar el caos e impulsar un golpe militar para acabar con la presidencia de Lula”. Es posible que el nuevo gobierno de Lula salga reforzado de esa primera crisis.



*Lula da Silva, el día de su investidura*

Constanza Mazzina, doctora en ciencia política y coordinadora de DemoAmlat, observa que la situación de América Latina es preocupante por el retroceso democrático. “Desde la democratización la clase política permanentemente ha tratado de erosionar las instituciones democráticas. Todo ello ha ido agotando la paciencia ciudadana que hoy se muestra menos dispuesta a tolerar los excesos de los gobiernos y de los gobernantes”. El panorama es complejo porque al citado

deterioro se suman nuevas formas de autoritarismo que llegan al poder a través de las urnas. Una vez allí los líderes de tendencia autocrática proceden a desmantelar las instituciones y a vaciar la democracia para mantenerse en el poder. Mazzina percibe una región fragmentada entre los regímenes autocráticos como Cuba, Venezuela y Nicaragua, donde la izquierda exhibe un doble estándar respecto de los autoritarismos que, si bien condena las dictaduras de los años 70 en América Latina, se ha mostrado incapaz de condenar a las dictaduras actuales.



Núñez y Malamud coinciden con Mazzina al subrayar que “la democracia en la región se ha deteriorado progresivamente desde su mejor momento (2006-2007) y todo indica que en 2023 va a continuar esa dinámica. Si en 15 años solo Cuba era considerado un régimen autoritario, actualmente se han sumado tres países: Nicaragua, Venezuela y Haití (este último un estado fallido). Además, están la alarmante deriva autoritaria en países como El Salvador y la crisis de gobernabilidad e institucional en Perú. Hay también un progresivo aumento del apoyo a candidaturas situadas en los extremos del espectro político (desde Antauro Humala en Perú a José Antonio Kast en Chile, incluyendo al bolsonarismo en Brasil) y de mandatarios que eligen la crispación como forma de gobernar (Rodrigo Chaves en Costa Rica y López Obrador en México) y prosperan en contextos de fuerte fragmentación y polarización”.

Por su parte, Carlos Chacón, director académico del Instituto de Ciencia Política (ICP/Colombia), explica que “América Latina está atravesada por una ola de



autoritarismos, un deterioro de la institucionalidad democrática y una pérdida de la confianza de los ciudadanos en las instituciones democráticas. Si se mira el informe anual de *Latinobarómetro*, ha disminuido el apoyo de los ciudadanos a la democracia y ha aumentado la preferencia hacia otras formas

distintas a la democracia. El apoyo al autoritarismo mantiene una tendencia de muchos años, pero sí preocupa ese apoyo de los ciudadanos al declive de la democracia y a las nuevas formas de expresión en la calle, muchas veces violentas, lo que hace que los populismos y los autoritarismos se consoliden. De hecho, América Latina sigue teniendo muy pocas democracias plenas: Uruguay, Costa Rica... ya ni siquiera Chile”.

Muchos sistemas ya son considerados regímenes híbridos y, por supuesto, hay regímenes autoritarios y dictaduras que funcionan abiertamente en la región, amplía el investigador. “Sumado a todo ello, el crimen organizado se ha convertido en uno de los principales problemas de la región. Entonces lo que se ve es a una sociedad civil atrapada entre unos gobiernos autoritarios que violan los derechos humanos, que no respetan el Estado de derecho y que usan la fuerza del Estado para imponer sus agendas; y, por el otro lado, al crimen organizado. La gente se siente atrapada en medio de esas fuerzas. La sociedad civil se ha visto debilitada y atravesada por altos niveles de corrupción e impunidad. Todo esto ha llevado a desestabilizar la región, a consolidar economías ilícitas y a que no haya un entorno institucional, normativo y regulatorio que permita y que ayude a que la gente supere la condición de pobreza. Por un lado, los Estados imponen a través de sus políticas proteccionistas y redistributivas unas enormes barreras a la creación de riqueza, se valen de la redistribución para llevar adelante y sostener proyectos autoritarios y populistas y, por el otro, están las economías ilegales que son controladas por grupos dedicados al crimen organizado”, puntualiza el experto colombiano.

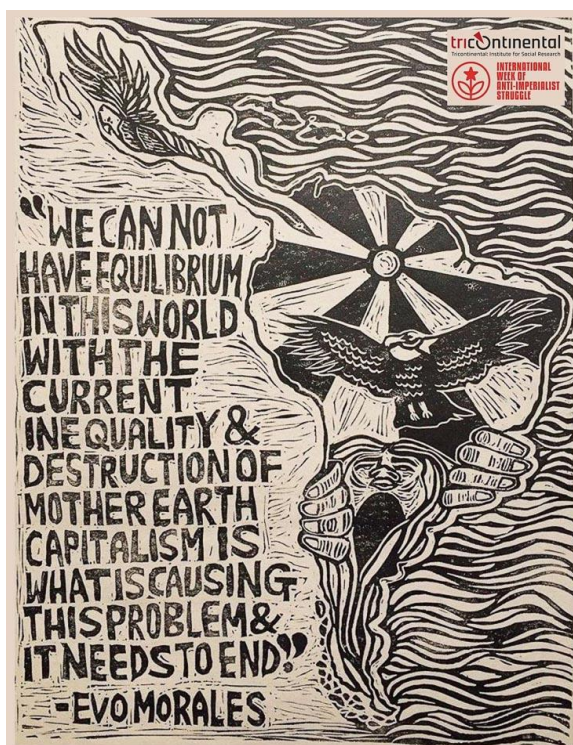
Mazzina advierte con preocupación la influencia del “Castrochavismo” – es decir, del eje Cuba-Venezuela en toda la región. También destaca la actividad corrosiva del Grupo de Puebla y del presidente López Obrador de México. Señala que México muestra una erosión



*Maduro recibe a Díaz-Canel, presidente de Cuba*



democrática acelerada: “el gobierno mexicano está destruyendo instituciones y autocratizándose rápidamente en línea con sus mentores”. El gobierno Fernández/Fernández en Argentina ha sido desastroso a diferentes niveles: su plan era la impunidad para Cristina Fernández de Kirchner y con el avance sobre el Poder Judicial ha quedado claro que es un gobierno que genera desconfianza a nivel político, institucional, económico y que ha llevado la política internacional y la diplomacia a la lucha ideológica. Y, por si fuera poco, ahora abraza a los regímenes de Cuba y de Venezuela vía la CELAC. El gobierno de Boric en Chile no lo está haciendo mejor: el resultado del plebiscito y la aprobación presidencial son la respuesta contundente de la percepción ciudadana sobre la gestión Boric, ilustra la experta.



Todavía está por estudiarse la responsabilidad de Evo Morales y su gente en las protestas de las últimas semanas en Perú, así como analizar todo lo que ha sucedido en Brasil. Hay que revisar los paradigmas y el doble estándar, dice Mazzina en consonancia con Chacón, al precisar que hay un problema de definición y de contenido: “¿Si son los seguidores de Jair Bolsonaro y se manifiestan, es un golpe de Estado; pero si son los seguidores de Pedro Castillo es el pueblo luchando pacíficamente contra la oligarquía? ¿Cuándo es el pueblo que se manifiesta libremente? ¿Y en qué momento el pueblo manifestándose constituye un golpe de Estado? Claramente los eventos que

tuvieron lugar en Perú constituyen un intento de golpe de Estado desde el Poder Ejecutivo sobre el Poder Legislativo. Lo acaecido en Brasil, el día de la posesión del presidente Lula, hay que entenderlo en el contexto de sociedades partidas, y ese es un dato a considerar en toda la región. Si se observan las elecciones Castillo/Fujimori (Perú), Lula/Bolsonaro (Brasil), Fernández/Macri (Argentina), o incluso la de Petro (Colombia), son elecciones territorialmente partidas. No sólo están ideológicamente situadas en polos opuestos, sino que esos dos polos se expresan territorialmente. Esta situación ya no sólo es un peligro o una amenaza para la democracia en la región sino para la propia conformación de nuestros Estados nacionales”, concluye la experta argentina.

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## La historia oficial: Argentina’s warning from the past

*BAS editor Sander Berg*

*‘La historia la escriben los asesinos.’*

On January 8th, 2023, almost a year to the day after the storming of the U. S. Capitol, rioters in Brasília ransacked the Federal Court, the National Congress and the Presidential Palace. Their aim was to incite the military to oust the recently elected president Lula da Silva, who had narrowly defeated the incumbent ‘Trump of the tropics’ Jair Bolsonaro – a former army captain and apologist for Brazil’s 1964-1985 military dictatorship.



The attempted coup in the continent’s largest country does not mean that Latin America risks returning to the nightmare of fascist dictatorships, but it bears remembering just how many countries were ruled by military juntas or strongmen at one time or another in the second half of the twentieth century: Brazil, Argentina, Chile, Uruguay,

Paraguay, Colombia, Venezuela, Peru, Ecuador, the Dominican Republic,



Guatemala, Honduras, Panama, Nicaragua, Haiti, and Cuba (first by Batista, then by the Castros). The most notorious, brutal and murderous among these were the regimes of Pinochet in Chile (1973-1990) and Videla in Argentina (1976-1983).

In the first decade of this century it seemed that the Left was in the ascendancy, with leaders like Chávez (Venezuela), Lula (Brazil), Kirchner (Argentina), Bachelet (Chile) and Correa (Ecuador). There was a real sense of optimism with regards to the prospects of Latin America. I remember reading a book by Oscar Guardiola-Rivera called *What If Latin America Ruled The World?*

That notion now seems laughably outdated. What is going on? Where has it gone wrong?

Films can be an engaging way to learn about these dark periods in history. One such film is *La historia oficial* (1985) by Argentine director Luis Puenzo. The script was written when the junta was still in place. Screenwriter Aida Bortnik says that while she was working on the script, there was a car with visibly armed men stationed outside her house. To intimidate her.

Forty years after the end of the dictatorship, the film still packs a powerful punch. It is an emotive story about awakening consciousness, complacency and complicity, and about complicity *through* complacency.

This is very much living history: that is to say, we still have people who lived through the events and have their personal memories and questions. Once participants and witnesses die, living history becomes exclusively documentary history, only accessible through archived material. This has already happened with the First World War and will soon happen with the Holocaust and the Spanish Civil War. In our lifetime there will come a moment when no one will be alive anymore to tell us how it really was for them.

*'Es como si se hubiera roto algo dentro y no sé si tiene arreglo.'*



During Argentina's *guerra sucia* up to 30,000 civilians were kidnapped and disappeared. (It is always sinister when the normally intransitive verb 'disappear' becomes transitive.) They were held in clandestine prisons, where they were tortured, raped, and sometimes drugged to be thrown out of aeroplanes. Up to 500 infants

and young children were stolen and handed over to families who, in most cases, supported military rule. The idea was to protect the State from 'subversivos'. In

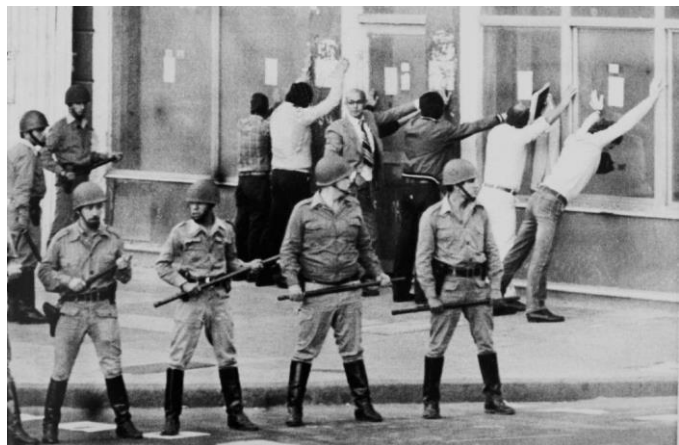
totalitarian parlance, Commie parents raise Commie children: the malignant cancer in the body politic had to be excised.

Thus the State, which modelled itself explicitly on the patriarchal family, was kept safe, and its children protected from evil (foreign) influences. But from the early days of the dictatorship, brave mothers and grandmothers, their heads covered in white kerchiefs and brandishing placards with black-and-white photographs of their disappeared children, became a common sight in Buenos Aires' Plaza de Mayo, outside the presidential palace. They wanted – they demanded – to know what had happened to their children and grandchildren, *los desaparecidos*.

*'Siempre es más fácil creer que no es posible, ¿no? Sobre todo, porque para que sea posible siempre se necesitaría mucha complicidad, mucha gente que no lo pueda creer, aunque lo tenga delante, ¿no?'*

*La historia oficial* tells the story of Alicia, a middle class History teacher who has an adopted daughter called Gaby. The film is set in March 1983 and the girl is five years old. Alicia is a small-c conservative, middle-class woman and politically naïve, never wondering about her husband's financial dealings with Americans or the origins of her daughter. One day, Ana, an old friend of hers, shows up. Ana had inexplicably left Argentina some years previously, and Alicia, once more showing her ignorance, had no idea why. They get drunk and Ana tells her how she was abducted, tortured and raped before fleeing to Europe. She also mentions that other women in prison lost their babies to families who buy them and do not ask any questions.

Something begins to dawn in Alicia. From here on, the story takes on elements of Greek tragedy. In the words of Aida Bortnik: 'Alicia is an Oedipus, conscious that knowledge of her destiny can destroy her, but who is unable to stop.' She changes her hairstyle, takes up smoking and begins to ask questions. She needs to know who her daughter is: 'Si no sé quién es Gaby, es como si nada fuera cierto.' It is as if she wakes up from her slumber. We could say she becomes *woke* (originally African-American slang for 'awake' – *to stay woke* is to be alert to and aware of the injustice that is happening around you).



A leitmotiv throughout the film is a song about a land of oblivion in which it is easy to get lost and scared:

*'En el país de "no me acuerdo"*

*Doy tres pasitos y me pierdo.*

*Un pasito para allí, no lo recuerdo si lo di.*

*Un pasito para allá, ay, qué miedo que me da...'  
me da...'*

Alicia emerges from her lethargy and starts to see things she never saw before because she never wanted to see them. She contacts the Madres de Plaza de Mayo and meets Sara, who shows her photographs of her daughter, who looks a lot like Gaby. The pictures are all she has left of her. And memories.

We never find out for sure whether Sara is actually Gaby's grandmother, but in a way that does not matter. Alicia knows she cannot keep the truth from her adopted daughter. She confronts her husband, who tells her that even if it were true that Gaby was the daughter of 'one of them', it would be cruel for her to lose another mother by giving her away. After all, they raise her properly, don't they? 'La estamos criando como Dios manda, ¿sí o no?'

The story of the film is moving and immersive. The acting is excellent. Gaby is wonderful, Alicia wholly believable, Roberto more multi-faceted than might be expected. It is also full of irony, subtle symbolism and motifs. The film starts with muted irony when pupils and staff sing the Argentine national anthem, which contains the lines: 'Oíd, mortales, el grito sagrado: "¡Libertad! ¡Libertad! ¡Libertad!" Oíd el ruido de rotas cadenas.' And that *en plena dictadura*.



Alicia realises the truth. When it was clear that she was unable to conceive, Roberto arranged for her to be given the newborn daughter of a political prisoner. After a violent argument in which Roberto crushes her hand in a door, Alicia leaves him. She had already sent Gaby to Roberto's parents. The film ends with the girl sitting in a rocking chair singing about the land of 'I don't remember'.

Alicia's unwittingly ironic words to her History class sum up the film's theme: 'Comprender la historia es prepararse para comprender el mundo. Ningún pueblo podría sobrevivir sin memoria, y la historia es la memoria de los pueblos.' And yet, she only teaches the official version of events, shutting down debate and challenging questions like the ones asked by Horacio Costa, one of her pupils, who tells her that history is written by assassins. In due course she changes, and



becomes aware of what is really happening around her. The memories will be painful, but they will contribute to the actual, lived-through history of the nation.

A recurrent leitmotiv is that of doors that are slammed shut. At Roberto's office a co-worker has a heart attack because he is scared of what will happen when the dictatorship falls. Alicia tries to see what is going on, but someone closes the door. Looking for answers about Gaby's birth, she walks into a maternity ward, where she catches a glimpse of a woman screaming (she is giving birth, but there are echoes of torture chambers). Then the door is shut in her face. When she goes to confession, the priest sides with the regime ('she should be grateful for the child that will be save from evil influences') and closes the door on her. And finally, when Roberto beats her, he slams a door on her hand. In this case, the door stays open, akin to a door of knowledge through which Alicia will know the truth, albeit at a cost to her: she has reached the truth through suffering, and will suffer from the truth.

A more subtle leitmotiv is that of the rocking chair. During her confession, we learn that Alicia lost her parents when she was the same age as Gaby. She was waiting for them to come home, sitting in a rocking chair, but they never returned, leaving her feeling abandoned. She sits in a rocking chair when Roberto is arguing with his father and brother. And at the end of the film, Gaby, also abandoned, falls asleep in a rocking chair.

There are many memorable and layered scenes in the film. Let me pick out two. At the start of the film Alicia is bathing Gaby. The girl says she can hold her head under water. When Alicia leaves the bathroom, she tells Gaby to sing so she knows she has not



drowned. She sings the song about the land of oblivion. Then Roberto comes home with a birthday gift for Gaby: a life-size baby doll. '¡La compraste!', Alicia cries out. This seemingly innocuous scene is a re-enactment of the arrival five years earlier of the baby Gaby, who had been bought (Gaby's 'birthday' is the day she started her life with Alicia and Roberto). As Ana will say later about her time in the detention centre: 'Había mujeres embarazadas que perdían allí a sus hijos, y otras que se las llevaban y volvían solas, pero a los chicos se daban a esas familias que los compran sin preguntar de dónde vienen.' There are other echoes of Ana's story in the bathing scene. Ana says that she was water-boarded and still wakes up thinking she is drowning.

The other scene takes place at Gaby's 'birthday' party, where there is a magician who conjures up a white dove and threatens to kill it with a (retractable) needle. Most of the children become distressed, screaming hysterically, but a few boys, toting toy guns, enthusiastically shout: '¡Sí, sí!' Gaby sneaks off to her room to play with her baby doll. Suddenly, the gun-toting boys storm violently into the room, giving her a tremendous fright. Here we have another re-enactment: that of the abduction of Gaby's mother. Aida Bortnik explicitly relates this scene to pre-natal memories of the girl: 'I believe that the memory of violence is inscribed in us all from before birth.' Psychologically this is questionable, of course (at least, so it would seem to me), but poetically it is convincing. The violence of the Argentine State becomes a kind of Original Sin that taints all following generations. (The problem there is that it would take a Redeemer to wash away the sins of the junta, and who might that be?)

Puenzo's film, which won an Oscar for Best Foreign Film in 1986, has not lost any of its potency, and deserves to be better known. That is why it is such good news that it is on the Edexcel A Level syllabus, having previously featured in Pre-U. It will provide plenty of material to study. The film is, as I have hoped to show, rich and rewarding, and the example of the Argentine dictatorship is – sadly, upsettingly, anxiety-inducingly – of continuing relevance in Latin America and other parts of the world where autocratic rule is on the rise.

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## Latin American football: colonialism, the “chilena” and the “autopase”

*BAS editor Stephen M. Hart*

In this essay I intend to draw on some of the initial ideas expressed in my powerpoint presentation on Latin American football and its connections with the communications industry, via the leitmotif of Maradona’s famous dictum “La pelota no se mancha” (“El fútbol y el cine: un parentesco íntimo”, *BAS* 3.1 [November 2019]), while focussing on the question of colonialism in Latin American football.

It should be said that my approach differs from that adopted by Matthew Brown in his excellent book, *From Frontiers to Football: An Alternative History of Latin America since 1800* (London: Reaktion Books, 2014), in which he intersperses narratives about the growth of football in the countries of Latin America with stories about how different countries achieved independence. But I do draw on his identification of football’s role in the construction of cultural identity, as suggested in the following quote from the book:



*Football prospered as the dominant sport in most South American countries. The reason often given is that it was cheap to play and easy to organise an informal match in public spaces, unlike more complicated games or those which required specialized equipment. The arrival of international sport in Latin America, and the rapid increases in speed of communication technology (especially railways and steamships), enabled the establishment of national leagues and, soon after, international tournaments. In Latin America these changes took place at the same time as the growth of nationalism and the spread of urbanization, so sport acquired a special, central place in the construction of national identities and in the ways that Latin American countries represented themselves to the world. (Brown, p. 108)*

My essay is inspired by the outburst of enthusiasm and fandom that occurred in Latin America and across the world when the news of Pelé's death broke on 29 December 2022. He was called the 'King of Football' by Globo (<https://g1.globo.com/sp/sao-paulo/noticia/2022/12/29/pele-atleta-do-seculo-morre-em-sao-paulo-aos-82-anos.ghtml>) and 'arguably the greatest player ever' by the BBC (<https://www.bbc.co.uk/sport/football/42751517>).

I want to focus on football as a cipher through which Europe and Latin America continue to re-fashion their respective cultural identities. Just 11 days before Pelé's death we saw the giants of Latin America, Argentina, led by Lionel Messi, take on the giants of Europe, France, in a World Cup Final which many have called the greatest game of all time. Argentina beat France with a 3-3 (4-2 penalty) final score and, no doubt as a result of this match, Qatar 2022 was selected as the best FIFA World Cup this century in a BBC poll, winning a mind-blowing 78% of the vote ([Qatar 2022 voted best FIFA World Cup of 21st century | Mint \(livemint.com\)](https://www.bbc.com/news/football-61844444)).



Can we see December 2022 as the time when Latin America finally blew the whistle on European dominance? If so, what were the ingredients that led to Latin America's "freedom"?

A key ingredient of Latin America's "freedom", of course, was its exploitation of football's informality. Football is, of course, a relatively informal game, in that it has fewer rules than, say, cricket, bridge or chess. The most complex thing it deals



with is the off-side rule, followed closely by whether a foul merits a yellow card or a red card. That's about it. To clarify things still further, VAR has been introduced, although the jury is out as to whether VAR really has simplified things (see <https://mastersoccermind.com/pros-and-cons-of-var-use-of-technology-in-soccer/>).

This informality – when it arrived in Latin America, via Argentina, in the 1880s – led to what has become known as, for want of a better term, the “creolization” of European football, a process that most historians see as occurring during the 1910s-1920s. Eduardo Galeano describes this process in poetic terms. Creolization was

*... a home-grown way of playing soccer, like the home-grown way of dancing which was being invented in the milonga clubs. Dancers drew filigrees on a single floor tile, and soccer players created their own language in that tiny space where they chose to retain and possess the ball rather than kick it, as if their feet were hands braiding the leather. On the feet of the first creole virtuosos el toque, the touch, was born. The ball was strummed as if it were a guitar, a source of music. (Soccer in Sun and Shadow, translated by Mark Fried (London: Verso, 1998), pp. 30-31)*

Football was wrenched from English hands, where it had simply been a game based on disciplined exercise, and was transformed into an art-form. The “touch”, as Galeano suggests, was born. The expression “cuidar la pelota” came into being, suggesting almost a caressing of the ball, playing with it, rather than using it to win the game. Winning, indeed, would come later on for the Latin Americans.



This informality led to some innovations, such as the “chilena”. This technique, known in English as the “overhead kick” or the “bicycle kick”, was acrobatic, unexpected and highly dangerous, all rolled into one. Though the jury is out as to whether this technique really was a Latin American phenomenon, Galeano argues

that it was, and, indeed, that it was invented in Chile in 1914. Here's what Galeano suggests:

*Ramón Unzaga invented the move on the field of the Chilean port Talcahuano: body in the air, back towards the ground, he shot the ball backwards with a sudden snap of his legs, like scissor blades.*



But it was not only the “chilena” that had an impact on the development of football around the world. The creolization of football led to what might be described as the pinnacle of Latin American inventiveness, the “autopase”. A literal translation of this word is “self-pass”, but it means much more than this. It describes the football move that

occurs when the player (say a winger) passes the ball to a player on the other team (say a defender), confuses him in the process, and then takes it back off him and runs round him. Diego Maradona was a past master in the use of this technique, and, although he is normally remembered for his “Mano de Dios” goal, he used the “autopase” to devastating effect in the 1986 World Cup when Argentina knocked England out of the competition.

But what was the most important consequence of Latin America’s footballing informality? The answer, of course, is individual stars like Edson Arantes do Nascimento – better known as Pelé – Diego Maradona and Lionel Messi. Pelé, Maradona and Messi regularly appear in polls on the top five best-ever players, and their achievements are self-evident: Pelé



scored 1,261 goals in his career, is the only player to lift the World Cup three times (in 1958, 1962 and 1970) and Brazil declared three days of mourning when he died. Maradona won the World Cup for Argentina in 1986, he helped Barça win three Spanish cups (the Spanish Cup, the Spanish Super Cup and the Spanish League Cup), he single-handedly helped Napoli win five cups (Italian Champions

twice, the Italian Cup, the Italian Super Cup, and the UEFA Cup), and he is often acclaimed as the greatest dribbler of all time. Messi has won the Golden Boot nine times, and, after captaining his country and leading them to victory in the World Cup in Qatar in 2022, he has been ranked by *90 Minutes* as the “greatest player of all time” (<https://www.90min.com/posts/50-greatest-footballers-all-time-ranked>).

It is tempting, of course, to see the dominance of European clubs – particularly the UK’s Premier League and Spain’s La Liga – as typifying the continuation of the chains of “economic dependency” whereby the talent of Latin America is being exploited by Europe. Thus, Enzo Fernández, one of the stars of Argentina’s winning World Cup squad, has just signed for Chelsea in a record deal worth £106m. However, it is just as easy to argue that the players are the ones who are running the show.

What do you think? Please let us know by filling in the BAS three-question vote. You can send in your answers via Contact Us in the menu bar at the top of your screen (using the comment box), or email them to [bulletinofadvancedspanish@gmail.com](mailto:bulletinofadvancedspanish@gmail.com)

Thank you, and *sigue la pelota*.

<i>Is Pelé the world’s best-ever player?</i>	YES	NO
<i>Are European clubs exploiting Latin American players?</i>	YES	NO
<i>Was the “overhead kick” invented in Latin America?</i>	YES	NO



## Beauty Queens: why the marriage of Miss Argentina and Miss Puerto Rico was a quietly radical celebration of joy.

*Catherine Wray, Panoramic*

In early November 2022, pageant winners Fabiola Valentín (Miss Puerto Rico) and Mariana Varela (Miss Argentina) dropped a bombshell.

They had married. Each other.

The couple, having met at the 2020 Miss Grand International competition, had kept their romantic relationship hidden from the media for two years before officially pledging their truth on 28 October 2022. Although they had previously shared pictures of themselves together on social media and proclaimed their love for one another in the captions of these posts, their relationship was widely considered a close friendship until they made their announcement.

The Instagram post announcing their marriage went viral. Many big names in the world of pageantry were quick to congratulate them. The couple's Latin American provenance – a part of the world known for its typically conservative social values – has lifted the spirits of many LGBTQ+ fans and organizations worldwide. It has been hailed as a promising sign for the acceptance of same-sex marriage in their respective countries.







Over the past ten years Latin America has become increasingly progressive when it comes to LGBTQ+ rights. The majority of countries in the region have now decriminalised same-sex relationships. Bolivia, Cuba, Ecuador and Mexico now offer members of the LGBTQ+ community constitutional

protection from discrimination.

Compared to the wider world, Latin America has also made impressive advances in the field of LGBTQ+ marriage rights. In 2010 Argentina – a traditionally Catholic, conservative country – surprised many by becoming the first country in the region to legalise same-sex marriage. Since then, Brazil, Chile, Colombia, Costa Rica, Ecuador, Mexico and Uruguay have passed legislation enabling same-sex couples to marry.

However, there are still barriers facing same-sex couples that statistical analysis alone may fail to highlight. Officially, same-sex marriage is legal in Mexico, and LGBTQ+ individuals are constitutionally protected from discrimination based upon sexual orientation. However, Mexico is made up of many states: some have enacted marriage equality, while in others same-sex couples must seek an *amparo* (permit) from a federal court to receive a license.

Such inconsistencies bedevil attitudes to LGBTQ+ acceptance across Latin America. According to research by Transgender Europe, the region pairs some of the most progressive laws in the world for LGBTQ+ equality and protection with shockingly high rates of violence against the LGBTQ+ community. A 2015 report by the Inter-American Court of Human Rights recorded



nearly 600 deaths across Latin America from anti-LGBTQ+ violence between January 2013 and March 2014 alone. Whilst conservative social attitudes have softened in recent years, there is still a long way to go.

With many LGBTQ+ individuals feeling more accepted and thus more empowered to speak out against their aggressors, the documented increase in violence may to some extent reflect a greater willingness to report abuse. Nonetheless, the frequency and intensity of this violence highlights the need for further social change.



Another striking factor is the correlation between the religious profile of each country and its acceptance of same-sex couples. Omar Encarnación, author of *Out in the Periphery: Latin America's Gay Rights Revolution*, told CNN: "if you look at religion as a variable, what you find is that the more Catholic the country, the more likely they are to be accepting of homosexuality, and vice versa. The more Protestant they are, the less

likely they are to be accepting, and the less likely they are to have an active gay rights legislation."

The reason for this may well lie within the religious beliefs themselves. Whilst both the Catholic and evangelical churches oppose same-sex relationships, the Catholic clergy is often less resistant to proposed anti-discrimination statutes than the evangelical clergy. As in other parts of the world, Catholic religious leaders may support civil unions even if they oppose gay marriage itself.

There are also cultural expectations of men and women that can serve to create a hostile environment for LGBTQ+ individuals. Young people in particular struggle to balance the increasing acceptance and representation of same-sex couples internationally and on global online platforms with the expectations placed on them personally by their families and cultures. Within a culture famous for its *machismo*, boys and men are often encouraged to be dominant. To a large degree they base their self-worth on an exaggerated masculine pride and socially rewarded displays of manliness. The equivalent (though lesser-known) term *marianismo* encapsulates the feminine ideals and virtues that young women should embody – frequently presenting them with double standards compared to how men are allowed to behave. Whilst *marianismo* is giving way to movements of female empowerment,



there is still a strong cultural expectation that women should be feminine and submissive and act in accordance with traditional gender roles.



Perhaps this is partly why the union of Varela and Valentín has been championed so widely. They are not only a lesbian couple, but also a couple of conventionally attractive, feminine celebrities who met as contestants in a beauty pageant. Such pageants are typically bemoaned by feminists as backward, sexist and superficial. In many countries the finals of the major beauty pageants are attended by

wealthy men looking to marry one of the young women on stage.

In this way, the marriage of Mariana Varela and Fabiola Valentin is not only a positive sign for the acceptance of same-sex marriage in the region, but also a powerful challenge to the cultural notion that the purpose of femininity is to attract and please a husband. Their union encourages the view that femininity can coexist alongside independence from men, a concept that is quietly radical within the context of a society of young women still struggling to establish where their own values lie.

With many such countries being economically unstable, the subtext of such pageants is clear: a way out of economic hardship lies in the hands of a wealthy benefactor, and femininity is the currency with which participants will pay their way out. However, beauty contests can also be considered a celebration of feminine power and an opportunity for intelligent, accomplished women to have a platform from which to pursue their philanthropic initiatives.

As we move further into 2023, I believe we will see an increase in celebrities from the region publicly announcing their same-sex relationships to an increasingly supportive audience, even if official legislation may lag behind.

*Catherine Wray writes for Panoramic – <https://www.panoramicthemagazine.com/>*





Each title below links to the version of Nathaniel Gardner's article in that language:

[The Study of Photography in Latin America: Critical Insights and Methodological Approaches](#)

[El estudio de la fotografía en América Latina: reflexiones críticas y acercamientos metodológicos](#)

[拉丁美洲摄影研究：批判性见解与方法论》纳撒尼尔·加德纳](#)





## The Study of Photography in Latin America: Critical Insights and Methodological Approaches

*BAS editor Nathaniel Gardner sets out the vision behind his new book.*

Why write a book about the study of photography in Latin America? The answer can be found in your response to the following question: when was the last time you wrote something about your life, and when was the last time you took a picture about something related to your life?

I would guess that you have probably taken more pictures about your experiences than you have written about them.

Am I right? You are not alone. Studies of film and television are part of the growing field of cultural studies of the Spanish-speaking world as it focuses ever more on the visual.

Photography is part of the visual representation of our lives. Most people take part in this day-to-day visual representation, as seen in our ever-growing participation in social media and other platforms.

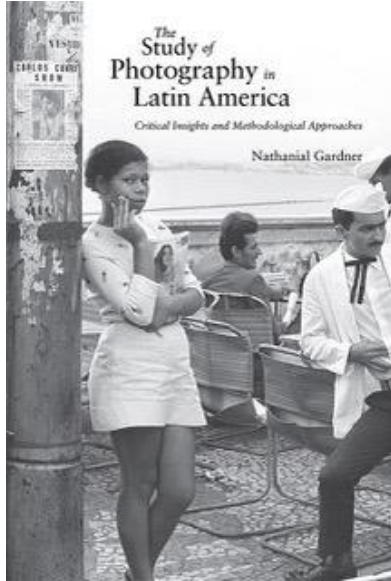
Photography has been called the most democratic form of representation. We all participate in it as creators and subjects. We trust



it. It is least vulnerable to outside influences. When coupled with text (such as context and other historical information), it can become a powerful way of understanding the past and the present. It is more successful at including groups who are less likely to be included in other portrayals of history, such as women, children, migrants, the disabled and other underrepresented groups.

This is why it is a field of study that has been growing in recent times.

*The Study of Photography in Latin America* is a pioneering book. It meant travel throughout Latin America, conversations with local experts, time delving into archives, and countless hours studying images. In fact, one of the new insights this book offers is the over eighty photographs that have not previously circulated outside Latin America.



While it is not a coffee-table book, *The Study of Photography in Latin America* is a key new source of refreshing visual outlooks on the region. Through its pages readers are connected to scholars, archivists, photographers and photobooks that expand our understanding of Latin America and the methods used by those working in visual studies there.

One striking take-away from this book is that the study of photography in Latin America is extremely interdisciplinary. Most of its scholars work across a variety of fields such as anthropology, history, media and communications, philosophy, visual arts, and more. Academics there work closely with local artists and archivists, and often their work on photography is incorporated into exhibitions and public art displays.

One important difference is how critical theory is used. While in English-speaking countries, theorists can frequently become the centre of cultural essays or books, in Latin America theory is often used as scaffolding while a study is being set up, but then mostly taken down in the final version. This means that the photographers, their work, and its impact on society are the central focus.



*The Study of Photography in Latin America* not only reveals new ways of studying photographs, but also shares scholars' findings with us, opening our minds to new ways of understanding the world. For example, it reveals that an isolated (and well documented) discovery of photography occurred in Brazil more than five years before the daguerreotype was patented in Europe. This study opens your mind to new ways of thinking about photography, whether on your phone, on its own, in your classroom, in an exhibition, or as part of a text and image project.

*The Study of Photography in Latin America: Critical Insights and Methodological Approaches* is published by the University of New Mexico Press and is now available via <https://www.unmpress.com/9780826364487/the-study-of-photography-in-latin-america/>

# El estudio de la fotografía en América Latina: reflexiones críticas y acercamientos metodológicos

*El editor del BAS, Nathaniel Gardner, comparte su visión de su nuevo libro.*

¿Por qué escribir un libro sobre el estudio de la fotografía en América Latina? La respuesta se halla en cómo tú respondes a la siguiente pregunta. ¿Cuándo fue la última vez que escribiste sobre algo de tu vida y cuándo fue la última vez que tomaste una foto sobre algo relacionado a tu vida?



Yo pensaría que lo más probable es que hayas tomado más fotos sobre tu vida que lo que hayas escrito sobre ella.

¿Verdad que sí? No estás solo. Los estudios sobre el cine y la televisión son una parte creciente del campo de los estudios culturales en el mundo hispanohablante mientras se enfoca cada vez más en lo visual. La fotografía es un elemento de la representación visual de nuestras vidas. Y en el caso de la foto, gracias a la creciente participación en los medios sociales y otras plataformas cibernéticas, es la representación visual en la que la mayoría participan más.

A la fotografía se le ha llamada la representación más democrática. Todos participamos en ella como sujetos y creadores. Confiamos en ella. Es la representación menos vulnerable a influencias externas. Cuando se acompaña de un texto (como uno contextual o de información histórica) puede llegar a ser una forma poderosa de comprender el pasado o el presente. Es más exitoso cuando se trata de incluir a grupos menos propensos a ser incorporados en la historia tales como las mujeres, niños, migrantes, los discapacitados y otros grupos marginales.

Es por eso que la foto es un área de los estudios visuales que más ha crecido en tiempos recientes.



*The Study of Photography in Latin America* propone descubrir cómo se estudia la fotografía en América Latina. Es un libro pionero que requirió mucha investigación en las fuentes primarias. Eso se tradujo en mucho viaje por América Latina, conversaciones claves con expertos locales, tiempo en los archivos, y un sinfín de horas estudiando imágenes. De hecho, una de las revelaciones del libro son las más de ochenta fotografías que no habían circulado fuera de América Latina.

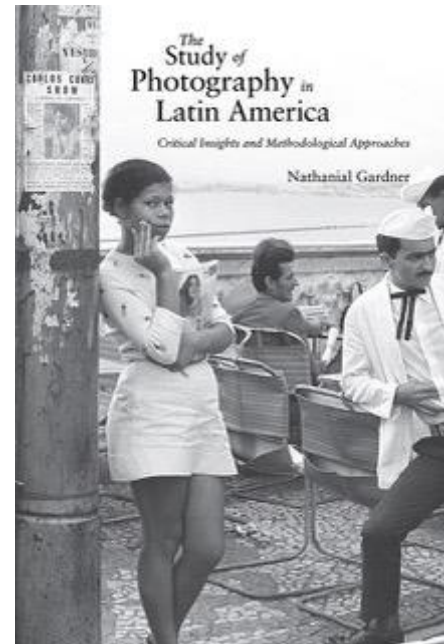
Mientras que no es un libro de mesa “coffee table book”, este libro ahora una nueva fuente de miradas sobre América Latina. Sus lectores se conectan con académicos, archivos, fotógrafos, y libros de fotografía que amplían nuestro conocimiento de esa región del mundo y los métodos empleados por expertos en los estudios visuales.

¿Cuáles son algunas de las lecciones que este libro nos enseña? Que el estudio de la fotografía en América Latina es muy interdisciplinario. La mayoría de sus estudiosos trabajan en varios campos tales como la antropología, la historia, los medios y las comunicaciones, la filosofía, las artes visuales y más. Ellos han trabajado cercanamente con artistas locales, archivos, y a menudo su trabajo se incorpora en exhibiciones y eventos de arte público.



Una diferencia importante es cómo se emplea la teoría crítica. En países anglófonos, los teóricos a menudo se vuelven el centro de los ensayos culturales o los libros. En América Latina, es común que la teoría se emplea como un andamio intelectual que se arma en las etapas iniciales de estudio, y luego se desarma en su mayoría en su versión final. Eso resulta en un estudio centrado en los fotógrafos, su obra y su impacto en la sociedad.

*The Study of Photography in Latin America* no solo revela nuevas formas de estudiar la fotografía, sino que comparte nuevas introspectivas de ese campo. Abre nuestras mentes a nuevas formas de comprender el mundo. Por ejemplo, comparte sobre el descubrimiento aislado (pero bien documentado) de la



fotografía en Brasil que ocurrió ¡más de cinco años antes de que el daguerrotipo fuera patentado en Europa! Este libro abre tu mente a nuevas formas de pensar en la fotografía, sin importar si ésta la estás viendo en tu teléfono, solo, en tu clase, en una exhibición, o como parte de un proyecto de texto e imagen.

*The Study of Photography in Latin America: Critical Insights and Methodological Approaches* lo publica University of New Mexico Press y está disponible en pre-venta.

# 《拉丁美洲摄影研究：批判性见解与方法论》

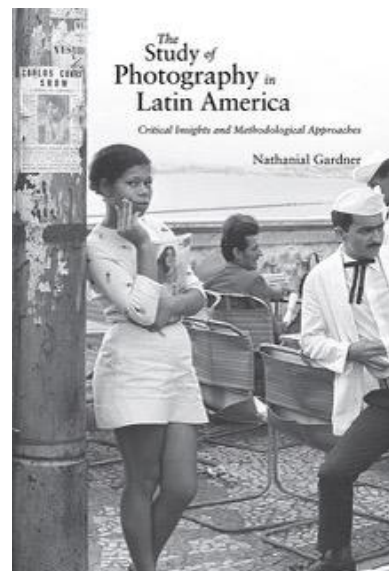
纳撒尼尔·加德纳



我为何要写一本关于拉丁美洲摄影研究主题的书？我们可以对于后面两个问题的回答中找到答案。让我们思考一下，你上一次用文字你的生活是什么时候？而你上一次用照片记录你生活又是什么时候？我想，你拍摄的你生活的影像可能远比你用文字记录下来的要多得多。我说的对吗？这是当代的我们共同面临的处境。近年来，在西班牙文化研究领域，有关电影与电视的研究不断增长，视觉研究受到了越来越多的重视。摄影，毋庸置疑的成为我们生活的重要组成部分。正如我们在社交媒体平台上看到的那样，人们几乎每天都在进行此类视觉创造与展示。

摄影被认为是一种最具民主性的表现形式，我们均可以作为创造者与主体的身份参与其中。我们信任它，它也最不容易受到外界的影响。当它与文本（譬如背景和其他历史信息）相结合时，可以成为理解过去和现在的强有力途径。它能让我们看到一些在历史叙事里被忽略的群体，譬如妇女、儿童、移民、残疾人以及其他边缘群体。这也是视觉研究在当代不断增长的原因。

《拉丁美洲摄影研究》旨在探索拉丁美洲是如何研究摄影这一主题的。这是一本开拓性的书，撰写它参考了大量的原始研究资料。它们包含在拉丁美洲的旅行，与当地专家的有价值的对话，阅读大量档案，以及大量的图像细读。这本书的创建之处还包括，它包含了拉丁美洲80余张没有在拉丁美洲以外地区流传的照片。虽然它不是一本小资的咖啡读物，但《拉丁美洲摄影研究》为拉丁美洲的摄影研究提供了令读者耳目一新的见解。读者们可以通过此书与学者、档案馆、摄影师和摄影书紧密联系在一起，可以增进对拉丁美洲以及在这片大陆上从事视觉研究者们的方法的了解。



我们可以从这本书中获得哪些灵感？拉丁美洲的摄影研究具有很强的跨学科。大多数学者的探究涉及多个领域，诸如人类学、视觉艺术、历史、媒体和传播学、哲学，等等。拉丁美洲的学者与当地艺术家和档案馆密切合作，他们的作品经常被纳入公共艺术展示中。一个重要的区别是如何使用批评理论。在英语国家，理论家经常可以成为文化论文或书籍的中心，而在拉丁美洲，理论经常在研究建立时被用作脚手架，但在最终版本中会被去掉。这意味着，摄影师，他们的作品以及对社会的影响才是研究的焦点。



书籍的一部分的摄影作品。

《拉丁美洲摄影研究》不仅展示了新的摄影研究方法，还与我们分享了学者的发现，为我们开拓了理解世界的新途径。例如，它分享了这样一个事实：在达盖尔照相术在欧洲获得专利的五年多前，巴西就已经发现了一个独立的（有据可查的）摄影术。这项研究将会开启你对摄影的新思考方式。它可以为你解读各种摄影作品，包括你手机里的，在课堂中遇见的，以及在展览中欣赏到的，和那些作为文本和图像





## Hispanists' delight: art treasures come to London

*BAS editor Helen Laurenson*

The Royal Academy's current exhibition 'Spain and the Hispanic World – Treasures from the Hispanic Society Museum & Library' brings to London (until 10 April) a wonderfully eclectic canter through Spanish and Latin American history, rich with silver, ceramic work, illuminated manuscripts and lashings of Catholic angst.



HUNTINGTON FOLLOWING THE ROUTE OF EL CID FROM BURGOS TO VALENCIA, 1892

Set against dark teal walls, the exhibition of over 170 artefacts is arranged chronologically, tracing both plastic and decorative arts from Bell Beaker bowls dated circa 2000 BC, through the Celt-Iberian and Roman periods to the heyday of Al-Andalus.

The origins of the Hispanic Society of America are well documented. In 1881 Archer M Huntington, the 11-year-old adopted son of a railroad baron, chanced upon a book about Spanish Gypsies. From this discovery he developed a life-long passion for all things Spanish.

The present collection represents the spoils of his highly personal infatuation with both Spain and Latin America and – hence the rub – a subjective and partial snapshot of what *The Guardian's* Adrian Searle describes as ‘royals, chinchillas, bullfights and blood’. Alastair Sooke of *The Daily Telegraph* likens visiting the exhibition to ‘flicking through an enjoyable but bewildering coffee-table book’. Eddie Frankel of *Time Out* is more caustic in his evaluation of the exhibition, calling it ‘a Bill and Ted approach to the past’.



Whilst it is true that the public is, to a certain degree, subject to the idiosyncrasies of Huntington’s taste, arranged somewhat insensitively in chronological order rather than in the careful curation to which we have become accustomed, the exhibition has much to offer. For one thing, the material collated is breathtaking in its range and, therefore, very different from previous, more focused exhibitions, such as the Wallace Collection’s ‘From El Greco to Goya’, the Tate Modern’s ‘Spanish Surrealism’ or the National Gallery’s ‘The Sacred Made Real’. It is precisely this broader overview which makes the current exhibition suitable and accessible for learners of Spanish of all ages and (intermediate) Hispanophiles.



**Al-Andalus**

In 711, Arab and Berber invaders overran the Visigothic kingdom and proceeded to install their own Islamic governments, with the lands under their control coming to be known as al-Andalus. In 756, Abd al Rahman I named himself Caliph and established a celebrated court in Córdoba. Even after this capital declined and other Muslim regimes emerged in the Iberian Peninsula, these centres exercised a significant cultural influence not just in Spain but throughout all of Europe. During this period, Christian states continued to press southward making significant territorial inroads. Nonetheless, Islamic rule continued until the fall of the Nasrid Kingdom of Granada (1238–1492), famed for its elaborate textiles, such as the so-called ‘Alhambra Silk’ on display in this gallery.

Among the most prized works by Muslim artisans from the thirteenth to the fifteenth centuries were ceramics. The borders between Christian and Muslim Spain were fluid, with stylistic exchange across artistic traditions commonplace. Eventually, Christian rulers in Valencia invited Muslim potters to establish a new ceramic centre in Manises, specialising in lustreware. These densely decorated ceramics finished with a reflective glaze were highly popular with both Muslim and Christian patrons, and the interplay of visual motifs often incorporated coats of arms in combination with geometric interface patterns.



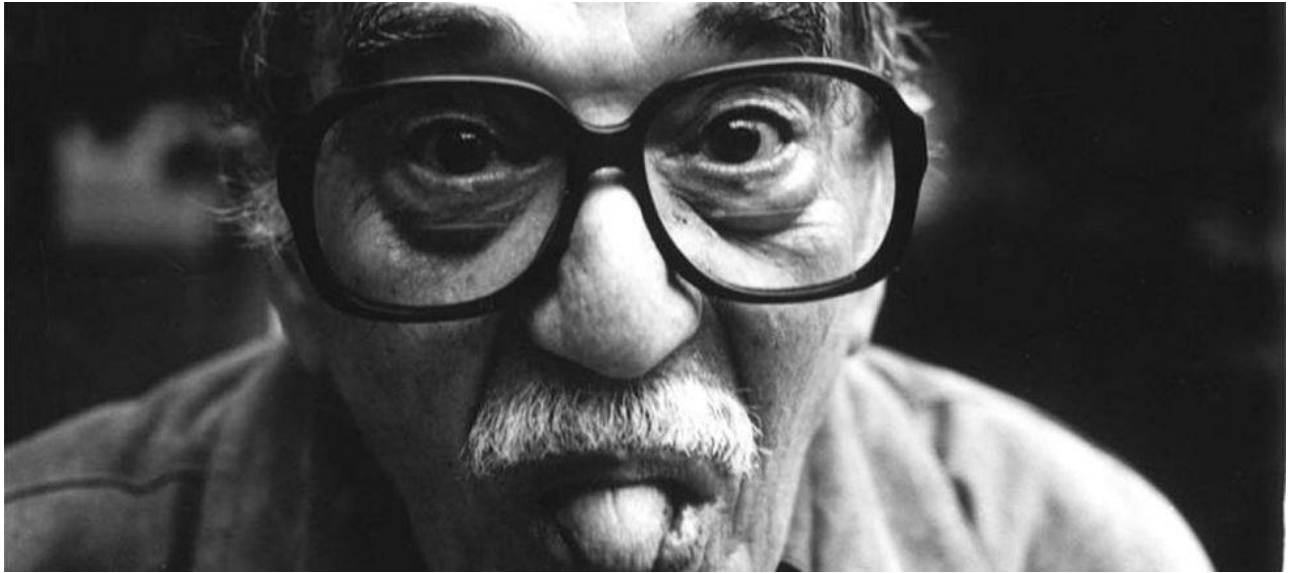
The beautifully lit, informative wall panels and maps explain key historical periods, such as Al-Andalus and Colonial Latin America, and present multiple opportunities for individual and group projects on race and empire. Maybe a visit is just what unpractised school pupils need in order to inspire them to such investigations? The well explained and beautifully presented artefacts are

arranged in such a way that even the most recalcitrant Year 9 pupil will find something to take away from a visit.

There is no doubt in my mind that the ghoulish, almost comicbook figures of Caspicara's 'The Four Fates of Man: Death, Soul in Hell, Soul in Purgatory, Soul in Heaven' (Ecuador c. 1775) would pique interest, along with Giovanni Vespucci's 'World Map' of 1526, which opens a portal to the discovery of Latin America and the brutality therein. Similarly, the smattering of wonderful pieces by Goya, Velázquez, El Greco and Zurbarán may well inspire IRP research at Spanish A-level.



In conclusion, the Alhambra silks, silver pieces from Potosí, gruesome *mater dolorosa* by the female sculptor, Andrea de Mena, and snapshots of *vidas mexicanas y filipinas* in the extant 1763 two volume *Origen, costumbre y estado* by Basarás, amongst others, cannot fail to delight even the most discerning visitor. I could not think of a more pleasant way to while away a winter Saturday morning.



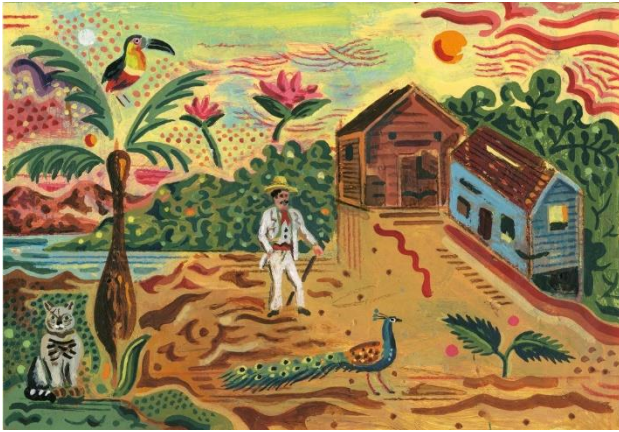
## García Márquez's 'María dos Prazeres'

*Clare Robinson, Year 12 A-level student*

It is easy to confuse García Márquez's use of magical realism with surrealism. He is renowned for using magical realism as a narrative tool, rather than to blur the line between fiction and reality as an end in itself in the manner of a surrealist. By merging impossibility with reality, García Márquez achieves his trademark magical realist portrayal of life in the Latin American context. This allows a short story like *María dos Prazeres* (from his 1992 collection *Doce cuentos peregrinos*) to be grounded and relatable, whilst still encapsulating that enigmatic quality which is so appealing to the reader.

From the publication of *Cien años de soledad* in 1967, García Márquez became the undisputed standard-bearer for magical realism. In an interview for *Atlantic* in 1973 he explained why many Latin American writers combine realism and fantasy in their work: "In Mexico, surrealism runs through the streets. Surrealism comes from the reality of Latin America." However, magical realist novels lack the dream-like qualities of surrealist ones as they take place in realistic settings infused with magical elements. García Márquez considered these magical elements an integral part of Caribbean culture just like any other common occurrences in daily life.



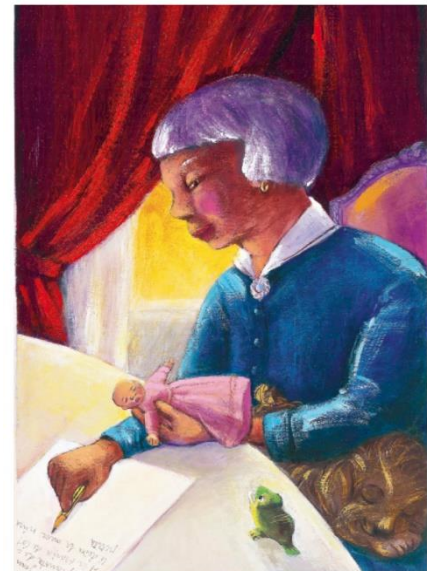


It can be seen from this why he chooses to write so much in this style. His reality, and that of the Latin American population, has always been intertwined with superstitious elements and myths. His work persuades the reader to think about everyday life in Latin America from his perspective, in which fantasy and the supernatural have always had a place alongside reality.

This is as much a political statement as an explanation of his writing style. It implies that Latin America has its own cultures, fairy tales and fantasies, with identities derived from so much more than just its European colonial heritage.

The conjunction of fiction and reality, as well as important themes of life and death, are exemplified in one of García Márquez's later short stories, *María dos Prazeres*. It is a story about the life and struggles of a 76-year-old prostitute who, as the result of a vision, believes she is on the verge of death. This woman, *María dos Prazeres*, duly devotes herself to preparing for her death: eg buying a plot and burial clothes, and training her dog to cry on her grave.

After her premonition, her perception of life changes completely. She starts living in the past and preparing for what she thinks is the inevitable future. Her abandonment of established routine marks the severance of the sole connection which kept her attached to reality: 'María dos Prazeres tuvo la certidumbre de que el último ciclo de su vida acababa de cerrarse.' Her conduct indicates her belief that death was to be respected rather than feared – the completion of a circle linking life and death.



Having accepted that her life will soon end, she will not be swayed from that opinion. Her waking thoughts are consumed by sombre contemplations: eg 'el deplorable abrigo de otoño que no se le había ocurrido cambiar por estar pensando en la muerte.' Convinced that she will not last the winter, she declines to buy a winter coat.

Ironically, *María* is so obsessed with her impending death that she forgets to make the most of her remaining life. Thus, she wastes three years preparing for the

outcome of a vision that, it transpires, she interpreted incorrectly in the first place. At the very end of the book, her premonition is refuted, and the reader is shown that all her preparations were unnecessary. The driver whom Maria mistakes for the Grim Reaper is actually a customer who provides her with a new lease of life. She exclaims in astonishment, '¡Dios míos, de modo que no era la Muerte!' She is so fixated on the idea of her own death that she doesn't see opportunity right before her eyes.



Magical realism is used throughout the story to question the boundaries between truth and imagination, life and death. For example, María trains her dog to cry real tears, which evidently shocks the salesman, who cannot believe his eyes: 'Collons!' he shouts '¡Ha llorado!' As to her vision, it is never narrated nor described to the reader. Its legitimacy is never verified, and its intention is never revealed, perhaps to

leave the story open to interpretation.

In conclusion, when the premonition is first mentioned, the reader expects the story to end with death, an assumption sustained by the text. However, at the end of the narrative it is revealed that her sense of inevitable doom had in fact been misjudged, and that the premonition foretold life and love rather than death. This perhaps acts as a gentle reminder of our inability to know the future, and the futility of fixating on the past.