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ABSTRACTS | RESUMOS



E.B.Itso, *Everything is a Story*, 2016. Cortesia Fórum Eugénio de Almeida

Organization:

DEPARTMENT OF LINGUISTICS AND LITERATURES



Ambasáid na hÉireann
Embassy of Ireland

Airplanes Take off Against the Wind: Study Routes in Visual Arts in Confluence with Other Knowledge Areas

(coord. Sandra Leandro, UÉ; Maria do Rosário Lupi Bello, UA)

Session I

João Paulo Ascenso Pereira da Silva, “Architecture and Urbanism in Portugal in the Middle of the Nineteenth Century: A British Perspective in the Pages of *The Lusitanian*”

Published in the city of Oporto between October 1844 and June 1845 by members of the British community in that city, the monthly magazine *The Lusitanian* contains an interesting series of travel narratives and social chronicles that, taken as a whole, transmit an image of the situation of Portuguese architecture and urbanism in the middle of the 19th century as well as the state the monumental and archaeological heritage found itself at the time. *The Lusitanian* was undoubtedly an initiative of an unusual kind as it was eminently cultural in nature and written totally in English, with its aim being to provide the British community resident in Oporto with information about Portugal. As in most earlier or coeval travel narratives, architecture and urbanism are one of the main points of interest for the magazine’s collaborators because of their obvious difference and exoticism. However, *The Lusitanian* offers us a special view of these topics since the collaborators had in-depth knowledge of both the country and the factors that determined the way Portuguese architecture had evolved and the aesthetic orientations it had adopted. In this respect, it gives an unusually well-grounded view, albeit at times cruel and sarcastic, occasionally reflecting a certain despondency when faced with the state of degradation Portugal’s archaeological and monumental legacy found itself in and with the fragility of the strategies adopted in terms of civil architecture. The authors further express their displeasure when confronted with the importation of foreign models or the megalomaniac character of some recently completed public buildings.

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Adriana Martins, “Banksy’s *Dismaland* or Art as an Agent of Change”

This paper will discuss the subversive cultural and political meanings deriving from the construction and dismantlement of *Dismaland*, a temporary art installation created by Banksy in 2015 that addressed a wide range of evils of globalization from the effects of climate change to the refugee crisis. By considering the exhibition first and foremost as “form of resistance to sanctioned imagery” (Anna Wactawek, 2011: 73), I will examine

how through the creation of a utopia in reverse Banksy (i) challenged the construction of the social in visual terms; (ii) questioned modes of reception; and (iii) advocated social consciousness in an epoch of indifference towards the Other.

Adriana Martins (adrimartins@fch.lisboa.ucp.pt) is assistant professor of Culture Studies at the Faculty of Human Sciences at the Universidade Católica Portuguesa in Lisbon, where she teaches Culture and Globalization, Portuguese Film, Portuguese Culture and Portuguese as a Foreign Language. She is also a Senior Member of the University's Research Centre for Communication and Culture Studies (CECC). Her main research interests are Culture Studies, Film Studies and Intercultural Communication. Her last book is *Mediations of Disruption in Post-Conflict Cinema* (co-edited with Alexandra Lopes and Mónica Dias, Palgrave, 2016).

Teresa Gibert, “Illustrating *Alice’s Adventures in Wonderland*: Lewis Carroll, John Tenniel and Salvador Dalí”

At the very beginning of *Alice’s Adventures in Wonderland*, the protagonist wonders “what is the use of a book ... without pictures or conversations?” Thus, from the first paragraph of the story Lewis Carroll highlights the key role that “pictures” would play in the reception of one of the most widely acclaimed Victorian books for children, a classic which still informs our contemporary culture through a myriad of different images of Alice. The author himself illustrated a hand-written copy of the earliest version of the tale, then entitled *Alice’s Adventures Under Ground*. Over the years the book has been illustrated by numerous artists, each of them engaged in a specific process of interaction and negotiation with Lewis Carroll’s prose. At present, John Tenniel’s illustrations remain the most familiar, not only because they have been often reprinted, but also because they were the main source for many other renditions of Alice, including Disney’s animated film. Less known is the enigmatic representation of Alice and her surreal Wonderland by Salvador Dalí, who illustrated the book, printed as a loose portfolio in 1969. In 2015 the Macmillan 1897 text was issued with Dalí’s illustrations to commemorate the 150th anniversary of the publication of *Alice’s Adventures in Wonderland*. By comparing how Lewis Carroll, John Tenniel and Salvador Dalí developed the visual dimension of the dreamlike narrative, we will explore how they made up three distinct though connected creative wholes in which words and images fit together to generate all sorts of powerful meanings.

Teresa Gibert (gibert@flog.uned.es) teaches American and Canadian literature at the National University of Distance Education (UNED) in Madrid. She is the author of numerous journal articles and essays which have been published in collected volumes such as *The Cambridge History of Canadian Literature* (Cambridge UP, 2009), *Short Story Theories: A Twenty-First-Century Perspective* (Rodopi, 2012), *Traces of Aging. Old Age and Memory in Contemporary Narrative* (Transcript Verlag, 2016), *Le jardin et ses mythes aux Etats-Unis et en Grande-Bretagne* (Presses universitaires de Rennes, 2017), and *Representing Modern Wars from 1860 to the Present* (Brill/Rodopi, 2018).