

The Neo-Baroque Revisited

An International and Interdisciplinary Conference on the Baroque

University of Western Ontario 13-15 October 2011

Associated with *The Hispanic Baroque Project* <<http://www.hispanicbaroque.ca/>> & in conjunction with the exhibition *Barroco Nova. Neo-Baroque Moves in Contemporary Art* <<http://www.barroconova.ca/>>

Keynote Speakers

David Surman,
Pachinko
Pictures & Head
Curator in
Games at the
Australian
Center for the
Moving Image

**Josee Drouin
Brisebois**,
Curator at the
National Gallery
of Canada.

Round-Tables

On new
books/approaches
to the (Neo)
Baroque On
contemporary
art and the
(Neo)Baroque

Special guests

Rolando Pérez
on Latin
America, Sarduy
and the
(Neo)Baroque

**Graeme
Kirkpatrick** on
videogames and
the
(Neo)Baroque

Thursday OCTOBER 13, 2011

@ Museum of London

8:30-9:00am

Registration @ Center Gallery

9:00-9:20am

Opening remarks @ Theatre

9:20-11:00am

**Session 1:
Neo-Baroque Bodies: from the Monstrous to the Sublime @Theatre**

Francisco Gerardo Toledo Ramírez (FIMS @ University of Western Ontario): I Am Pretty Sure This Is Happening...To My Other Body: Performance Art Remake, Neo-Baroque Aesthetics and Virtual Worlds

K.M. Sibbald (McGill University): "Queer(y)ing the Gaze: From Góngora to García Bernal"

Andrés Villar (The University of Western Ontario): Neobaroque or Grottesque? The Case of José Clemente Orozco.

11:00-11:20am

Coffee Break @Theatre/Board Room

11:20-1:00pm

**Session 2:
Neo-Baroque Tendencies: from
English Romantics to Latin
American Boom @Theatre**

**Session 3:
The Historical Baroque
@Boardroom**

Nadia El Sherbini (Department of French Studies, Faculty of Arts and Humanities, UWO): Revisiter le baroque chez le nouvelliste Paul Morand

Jose Ramon Jouve Martin (McGill University): Reflexiones de un descendiente de África a su nación: Raza, medicina y ciudadanía en Perú del Barroco a la Ilustración.

Derek Shank (University of Western Ontario): Awful Doubt, or Faith So Mild: Baroque Aesthetics and Empirical Skepticism in Shelley's "Mont Blanc"

Carlos-Urani Montiel (University of Western Ontario): Permanencia de la cultura misional en los Llanos de Moxos (1767-1825).

Maura Salvo Epullanca (Universidad Austral de Chile, UACH): Metacrisis y la Resignificación del Barroco: De la Contraconquista a la Contradictadura.

Kathleen Costales (University of Dayton): Recasting the Baroque Comedia or the Problem of Ambiguity.

Manuel Campirano Sanchez (University of Toronto): Las trampas de la ambigüedad: la narración neobarroca en Casa de campo, de José Donoso.

Thomas Finn: (Ohio Northern University) Passionate Pragmatists: Baroque Women in Lope de Vega and Pierre Corneille

The Neo-Baroque Revisited

1:00-2:00pm	Lunch @ Community Centre	
2:00-3:20pm	Session 4: Neo-Baroque Re-visions: Narrating Culture in Latin America	Session 5: Microhistory, Urban Labyrinths and the Other
	Mike Strayer (Johns Hopkins University): Cannibalizing the Past: <i>Como Era Gostoso o Meu Francês</i> and the NeoBaroque	Carlos Amador (University of Texas at Austin): Microhistory in Latin American Neobaroque Literature: Towards An Ethics of Aesthetics.
	Chris Kozey (Johns Hopkins University): The Burden of Identity: Alejo Carpentier's Latin American Baroque.	Hugh Hazelton: (Concordia University) Labyrinths of the Urban Neobaroque in the Novels of Roberto Arlt
	Amanda M. Smith (Johns Hopkins University): NeoBaroque as Reconquest and Recolonization in Ana de Orbegoso's <i>Virgenes Urbanas</i>	Erin Alice Cowling (The Johns Hopkins University): The Other in the Mirror.
	Discussant: Amy Sheeran (Johns Hopkins University)	
3:20-3:40pm	Coffee Break @Theatre	
3:40-4:50pm	Roundtable: On new books/approaches to the (Neo)Baroque @Theatre	
	Panel: Rolando Pérez (Hunter College, CUNY) Kresimir Purgar (Center for Visual Studies, Zagreb) Graeme Kirkpatrick (University of Manchester) Monika Kaup (University of Washington) Angela Ndalians (University of Melbourne) Chair: Walter Moser (University of Ottawa)	
5:00-6:00pm	Keynote: Videogames and the Neo-Baroque @Theatre	
	David Surman , Pachinko Pictures & Head Curator in Games at the Australian Center for the Moving Image	

Friday OCTOBER 14 (All day - Convergence Center @ Winderemere)	
8:30-9:00am	Registration
9:00-10:40am	Session 6: To Infinity and Beyond: Building Worlds
	Ricardo Castro (FRAIC, School of Architecture, McGill University): Breaking the Limits: The Concept of Infinity in the Contemporary Neo-baroque World.
	Mohammed Afana (The CulturePlex Lab, University of Western Ontario): Baroque Shapes in Digital Architecture
	Monika Kaup (U. of Washington): From the Neogothic to the Neobaroque: Antonio Gaudi's Catalan Neobaroque
10:40-11:00am	Coffee Break
11:00am-12:40pm	Session 7: Latin America and the Neo-Baroque: From the Megalopolis to the Guadalupe
	Jens Baumgarten (Universidade Estadual de São Paulo): São Paulo as a Neobaroque City: between iconoclasm, entertainment and shopping, or, can Neoclassical be Neobaroque?
	Peter Krieger (Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México): The neo-baroque balustrade in the Mexican Megalopolis
	Carlos Iván Rueda Plata (U. Nacional de Colombia/McGill U.): Hacer lugar re-imaginando el mundo: experiencias barrocas en Bogotá, siglo XXI
	Patricia Saldariagga : (Middlebury College): El ícono guadalupano: Una guerra neobarroca de las imágenes
12:40-1:50pm	Lunch Break
1:50-3:25pm	Session 8: Moving Image Culture and the Neo-Baroque
	Graeme Kirkpatrick (University of Manchester) (<i>Special Speaker</i>): "Meaning in Virtual Worlds"
	Angela Ndalians (University of Melbourne): The Neo-Baroque, Space and the Senses: the Experience Economy and videogame performativity
	Tatiana Senkevitch (University of Toronto), The Gesture of Extension: Exposing <i>Las Meninas</i> in Velázquez and Eve Sussman
	Kresimir Purgar (Center for Visual Studies, Zagreb): Images in motionPainting, Film and (Neo)Baroque Narration
3:25-3:40pm	Coffee Break

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3:40-4:50pm	Session 9: A Sign of the Times? The Neo-Baroque and Globalization
	Walter Moser (University of Ottawa): Olympic spectacles as Nationalist Instrumentalizations of Neobaroque Aesthetics
	Xavier Gamboa (CulturePlex Lab, University of Western Ontario): The Cutting Edge Global Identity: From Post Y2K Neobaroque to Lady Gaga and Beyond—Enter the Spiral Baroque of the Neomillennium.
	Andrea Ávila (CulturePlex Lab, University of Western Ontario): Spectacularity, foundation of 21st century Neobaroque.
5:00-6:00pm	Exhibition – Macintosh Gallery : Barroco Nova Opening
6:00-7:30pm	Exhibition – ArtLab: Barroco Nova Opening
8:00-9:30pm	Exhibition – Museum of London: Barroco Nova Opening
	Saturday OCTOBER 15 Museum of London Theater (all day)
9:00-10:40am	Session 10: Perspectives on the Baroque
	Rolando Pérez (Hunter College, CUNY) (<i>Special Speaker</i>): Severo Sarduy's Philosophy of the Neo-Baroque.
	Kevin Godbout (University of Western Ontario): A View of the Baroque allegorist against Romantic symbol-worship in Walter Benjamin's <i>Origin of the German Tragic Drama</i> .
	Adrian Mioc (University of Western Ontario): Baroque in the Twentieth Century: the Expression of Expressionism
	Elika Ortega (CulturePlex Lab, University of Western Ontario): Reading Machines and the Bodily Act of Reading.
10:40-11:00am	Coffee
11:00am-12:40pm	Session 11: Neo-Baroque and the Visual Arts
	Richard Reddaway (Massey University): PINK elephants, MODERNISM and the BAROQUE.
	Laura Petican (University of Western Ontario): Contemporary Italian Art and the Nation: A Baroque-Centric Expression.
	Kat Austin (McGill University): Rasquache Baroque Art in the Chicana/o Borderlands.
	Mallory Elizabeth Land Smith (University of Western Ontario): Done and Re-Overdone: Augers of the NeoBaroque in Visual Art

12:40 - 2:00 p m	Guided Tour & LUNCH BREAK @ Community Gallery
2:00 - 3:20 p m	Session 12: Latin American (Neo)Baroque: Carnival, Ritual and Technologies of Culture
	Anabel Quan-Haase, Kim Martin (FIMS, UWO): La Fiesta de Santo Tomás as a Technology of Culture: Memory, Carnival, and Syncretism in the Modern Guatemalan Identity.
	Renée Soulodre-La France (King's University College at the University of Western Ontario): Dying for Inclusion. Subaltern Death Rituals in Nueva Granada.
	Ilka Kressner (University at Albany, SUNY): Ángeles neobarrocos – emblemas del vértigo non-humano.
	Perla Chinchilla: (Universidad Iberoamericana) “La amplificación: del sermón barroco a la publicidad”
3:20 - 3:40 p m	Coffee Break
3:40 - 4:50 p m	Roundtable: On contemporary art and the (Neo)Baroque
	Panel: Susan Edelstein , (Co-curator, Barroco Nova) Kelly Wood Associate Professor at U.W.O Lee Anne Trewartha (Artist, La Trobe University) Richard Reddaway (Artist, Massey University) Chair: Patrick Mahon, Co-curator, Barroco Nova (University of Western Ontario)
5:00 - 6:00 p m	Keynote: Beauty Without Order – Baroque Tendencies in Contemporary Art
	Josee Drouin Brisebois , Curator at the National Gallery of Canada
	Followed by CLOSING REMARKS
6:00 - 7:00 p m	Cash Bar

Abstracts

Keynote Speakers

David Surman (Pachinko Pictures & Head Curator in Games at the Australian Center for the Moving Image)
"Videogames and the Neo-Baroque"

The development of contemporary thought on the baroque has developed in parallel with videogame form. While videogames haven't figured heavily in the discussion of the neo-baroque, with a few notable exceptions (Ndalianis 2004), the form of games is a compelling instantiation of the baroque tradition. Occupying the intersection between art, computing and play, modern videogame culture is suffused with a quotidian understanding of the baroque sensibility. This presentation lays out the discursive and formal significance of games to baroque studies, through an analysis of my current curatorial projects at the Australian Centre for the Moving Image.'

Josee Drouin Brisebois,
 (Curator at the National Gallery of Canada)
"Beauty Without Order – Baroque Tendencies in Contemporary Art"

Session 1 Neo-Baroque Bodies: from the Monstrous to the Sublime

Francisco Gerardo Toledo Ramírez (FIMS @ University of Western Ontario)
"I Am Pretty Sure This Is Happening... To My Other Body: Performance Art Remake, Neo-Baroque Aesthetics and Virtual Worlds"

Bolter and Brusin (1999) affirm that "all Media, no matter how

'new', rely on a media past." On a similar note, Oliver Grau (2003) sustains the idea that contemporary new media, computer games, and the Web do not render old media forms obsolete, but rather assign them places within "the system", reconfiguring and accommodating them. They become newly defined, categorised, and interpreted. Today, a process of adaptation to a de-centred media hybrid, both formal and cultural, is permanently evolving and unfolding from digital media and online virtual art. An interdisciplinary, multimodal cross-mediatic and cross-temporal approach seems crucial to get a grip on these phenomena. In my doctoral thesis on Second Life (SL) based art, I apply this kind of methodology informed by Diffuse (and Distribute) Aesthetics and Media Studies, addressing art forms that utilise SL as a medium and not as a tool. Among them, performance art both created in SL as well as retrospective reenactments of real life performance art are notable examples. In this paper I will show part of my dissertation research discussing how Virtual World Art—specifically Second Life-based art—underlines and reenacts the parallelism with the Neo-Baroque: the visual, the textual, the narrative, and the goal-oriented activity in SL resembles the seventeenth-century dynamism of baroque forms, although expressed in cultural and technological, economic and socially transformed ways. These forms of SL based art can be acknowledged through Neo-Baroque cues, naturally 'hosting' processes of remaking, editing, rhizomatic complexity in reenacting performance art.

K.M Sibbald (McGill University)
"Sex, Violence and Monstrous Beauty: Deconstructing Eroticism

in the Male Image from Góngora to García Bernal"

In his own time Góngora's sexual proclivities were relatively well-known while his most typically baroque constructions (*La fábula de Polifemo y Galatea* and *Las soledades*) have been read most sympathetically by his modern apologists of the Generation of 1927. As a result of a re-evaluation of the interpretations by Federico García Lorca, Luis Cernuda, Gerardo Diego, and Rafael Alberti in particular, it is now possible to disinter the coded symbols of the Góngora tercentenary as creative, gender-bending expressions of sexuality in the perspicacious, if covert, interpretations of Góngora as a sexual dissident playing with gender and sex. Such a direction may be extended further to 21st century cinema, and to the films starring Gael García Bernal specifically, to underline how the deconstruction of the paradigm of patriarchal identity in fluid modernity lends itself (as in Góngora's work) to an exploration of the intersections between sexual identity, Western power structures, and the epistemology of a consumer society, all typically (neo)baroque issues.

Andrés Villar (The University of Western Ontario)
"Neobaroque or Grotesque? The Case of José Clemente Orozco"

One of the so-called "Big Three" of muralism, José Clemente Orozco produced images that use grotesque humour to engage the

viewer. This paper seeks to address Orozco's late work and, in particular, his mural *Catharsis* at the Palace of Fine Arts, to see whether notions of the Neo-Baroque are adequate to his representations.

Session 2
Neo-Baroque Tendencies: from English Romanticism to Latin American Boom

Nadia El Sherbini (Department of French Studies, Faculty of Arts and Humanities, UWO)
"Revisiter le baroque chez le nouvelliste Paul Morand"

Paul Morand, qui a introduit la nouvelle en France dans sa définition moderne, possède un style d'écriture qui « séduit par l'éclat et l'imprévu des images, le ton violent et dépouillé, l'originalité de la vision ». Écrivain polyvalent, Morand excellait dans l'art de la nouvelle et a laissé un bon nombre de recueils renommés tels *Ouvert la nuit*, *Fermé la nuit*, *Magie noire*. L'un de ses recueils de nouvelles reste à l'ombre, peu exploré et peu connu, c'est *Rococo*. Dans la préface de *Rococo*, paru pour la première fois chez Grasset en 1933, Morand avoue qu'il emprunte le style baroque avec ses « perles d'imperfection » en disant : « C'est à cause de leur surface baroque, de leur matière rocailleuse, que je les ai réunis sous le titre de *Rococo*. » C'est l'une des rares manifestations de ce style ancien dans une œuvre littéraire d'expression française au 20^e siècle.

L'influence baroque et/ou les traits baroques dans l'art narratif et poétique a connu son essor en France dans les 16^e et 17^e siècles. Bien que le mouvement baroque ait connu le jour en tant qu'art de la Contre-Réforme, la littérature en France l'a bien intégré et l'a accueilli avec

générosité à un moment donné de son histoire. Pourtant, au 20^e siècle, ce n'est qu'avec des initiatives personnelles, que les écrivains tentent leurs plumes dans le mélange des couleurs et des sensations de l'esthétique baroque. *Rococo* de Paul Morand, l'ancien dandy et l'écrivain-diplomate, peut être considéré comme une expérimentation littéraire, qui sera étudiée au sein de cette recherche, notamment; les traits de discordance, fantaisie, bouleversement des règles d'harmonie, furie de sensations, détails et couleurs liés à la tendance baroque dans l'écriture romanesque

Derek Shank (University of Western Ontario)
"Awful Doubt, or Faith So Mild": Baroque Aesthetics and Empirical Skepticism in Shelley's "Mont Blanc"

There has been considerable dispute among critics over the utility of the notion of the Baroque when applied to literary works. John M. Steadman has pointed out the difficulties in defining the Baroque and the problems with interpreting elements of what we call Baroque style as expressive of a historical *Zeitgeist* or of the psychology of individual authors. Nevertheless, recent studies, such as those of Bruce R. Burningham and Christopher D. Johnson, have suggested that the term can have transhistorical value in literary scholarship through designating a particular marriage of ideological content and literary form that highlights the tension—or possibly radical disconnect—between 'being' and 'seeming' while maintaining a self-conscious awareness of its own artifice. Percy Bysshe Shelley's poem "Mont Blanc: Lines Written in the Vale of Chamouni" (1817) demonstrates just such a technique. Although Steadman argues that the Baroque is not

always necessarily reflective of a crisis in faith, Shelley's deployment of Baroque techniques to dramatize his speaker's meditation on the natural world demonstrates a profoundly skeptical mode of reflection that dialectically alternates between "awful doubt, or faith so mild." The highly artificial structure of the poem, which displays a complex irregular rhyming scheme and frequently convoluted syntax, forms a striking contrast with the rough and sublime objects of the natural world that it portrays, such as the "unsculptured image" of rock eroded by the waterfall. Shelley then extends this awareness of the artifice involved in representation to question the operations of perception itself, so the disconnect between art and reality paradoxically enables the aesthetic to have radical epistemological implications for human experience of the world. "Mont Blanc" therefore demonstrates an instance of Romantic re-deployment of the Baroque as well as the transhistorical applicability of the term in literary studies.

Maura Salvo Epullanca (Universidad Austral de Chile, UACH)
"Metacrisis y la Resignificación del Barroco: De la Contraconquista a la Contradictadura."

Extrañas son las imágenes del cuerpo en la literatura latinoamericana. No por ausencia, sino porque su presencia se liga a un carácter metafórico: cuerpo humano como engranaje desde el cual se desarrolla una visión crítica, una denuncia. Esto es rastreado

desde los textos de conquista. Los textos caracterizan la utilización de castigos ejemplares destinados no sólo a los indígenas, sino también a los subordinados que no cumplían con las expectativas. Así, los demás escarmentaban en cabeza ajena y la hendidura en la carne pasaba a ser una consigna. A nivel discursivo, esto responde a una necesidad de dar a entender los estados de emergencia sociales. La fiebre, la transformación del cuerpo, la máscara: permiten un espacio de enunciación desde una metacrisis, aquello que atestigua debajo o dentro de las capas más epidérmicas de la gran crisis social y cultural. Pero volvamos a la forma de enunciar los hechos presente desde la conquista y la colonia: mediante el artificio y el exceso. Escenificación del escenario sociopolítico. Si el barroco fue el arte de la contraconquista, me atrevo a decir que en los últimos años hemos presenciado un arte de la contradictadura. Esto hace que la metacrisis haga posible la resignificación del barroco y lo haya mantenido vigente desde el siglo XVI al XXI. El presente trabajo es un análisis de la situación sociopolítica actual en América latina tomando como objetos de análisis ciertas literaturas locales. De esta manera se buscará dar cuenta de cómo la contraconquista lezamiana sigue vigente bajo el rótulo contradictadura. Esto se vinculará, a su vez, con ciertos aspectos del estudio sarduyano.

Manuel Campirano Sánchez
(University of Toronto)
"Las trampas de la ambigüedad: la narración neobarroca en Casa de campo, de José Donoso"

My paper will present the main results of my M.A. thesis "Las trampas de la ambigüedad: la narración neobarroca en Casa de

campo, de José Donoso" (2010), in which I analyzed the modes of narration in the 1978 novel *Casa de campo* by Chilean writer José Donoso (1924-96), an overlooked aspect of its neobaroque aesthetic. After surveying some of the most important conceptualizations of the baroque as well as of the neobaroque in my investigation, I utilized Severo Sarduy's theory of the neobaroque to examine the text's plurality of points of view and narrative modes. My presentation for the conference will focus on this plurality of points of view and narrative modes in the text. Not only does Donoso employ first- and third-person narrations in *Casa de campo*, the narrative voice seems, simultaneously, omniscient and limited, intrusive and objective, often unreliable, and frequently self-conscious. A wide range of narrative techniques also appear in the novel, including free indirect discourse, stream of consciousness, interior monologue, and passages reminiscent of the so-called testimonio. This plurality of points of view and narrative modes constitute Donoso's revolt against contemporary literary conventions, and exemplify the diversity (and rebelliousness) of the neobaroque.

Session 3 The Historical Baroque

José Ramón Jouve Martin
(McGill University)
"Reflexiones de un descendiente de África a su nación: Raza, medicina y ciudadanía en Perú del Barroco a la Ilustración"

El presente trabajo aborda dos textos escritos por afrodescendientes que se produjeron en Perú en el marco de las controversias creadas por las Cortes de Cádiz en torno a la ciudadanía de negros y mulatos.

Tomando dichos textos como punto de partida, el trabajo busca explorar cómo la comunidad de pardos libres de Lima, a cuya cabeza figuraban tres importantes médicos de la época -José Manuel Valdés, José Manuel Dávalos y José Pastor de Larrinaga-, abogó por transformar el marco jurídico que les regulaba y se convirtieron así en puente entre las nociones barrocas de casta y las modernas de raza y ciudadanía.

Carlos-Urani Montiel
(University of Western Ontario)
"Permanencia de la cultura misional en los Llanos de Moxos (1767-1825)"

La salida de los jesuitas de la Audiencia de Charcas no coincide con el fin de sus reducciones. Los siguientes 70 años después de la expulsión fueron testigo de la evolución de los sistemas que componen la cultura misional. Mi trabajo tiene por objeto, más que explorar las causas del extrañamiento, resaltar el salto de una época tan próspera hacia otra en donde el cambio de gestión alteró el modelo anterior, pero no lo cortó de raíz. Tras la caída de la red de comunicación jesuita tendida sobre los Llanos de Moxos y las metrópolis del Alto Perú, algunas prácticas subsistieron durante los siguientes gobiernos, tanto en el militar-colonial, como en el republicano, e incluso hasta nuestros días. Las crónicas de los Padres de la Compañía describen una cultura tan sofisticada que podría ser auto-regulada por el grueso de la población, tal y como sucedió después de 1767 con la consolidación

del cabildo y sus caciques, formación de nuevos pueblos y emergencia de una clase dedicada a la conservación de las prácticas artísticas (artesanos, talladores, maestros de capilla, copistas, fabricantes de instrumentos, músicos, etc.).

Kathleen Costales (University of Dayton)
"Recasting the Baroque Comedia or the Problem of Ambiguity"

For the neoclassical theorist, baroque dramaturgy was frequently equated with immorality and Sebastián y Latre's 1772 *Ensayo sobre el teatro español* advocating the revision of Spanish theater to the new moral and didactic standards sparked a trend for refundiciones that continued into the 1800's. In these recastings, the three jornadas were stretched into five acts and plays conformed to the unities of action, place and time. Histrionic displays of emotion were discouraged and following the rules of decorum was required. Morality was key, and theater, including the refundiciones, was seen as a vehicle for social and moral change. It was imperative that the baroque plays be cleansed of their immorality if they were to be staged. Other writers who added their voices to this call for re-workings are Trigueros, Solís, and Bretón de los Herberos who recast Calderón's *No hay cosa como callar* in 1827.

With this emphasis on the three unities, combined with the didactic nature of the neoclassical theater, a shift occurs away from the polycentric and often ambiguous plays that characterized Spain's baroque. The neoclassical standards privileged a tightly woven, closed dramatic structure in which spectators no longer had to infer meaning from the action, rather —like the conclusion of a

fable— the message was summarized at the play's end.

Now Bretón de los Herberos' choice of *No hay cosa como callar* for recasting is not obvious, for Leonor is raped on stage, there is a two month time lapse in the action, and most importantly, it embraces ambiguity and open-endedness; scholars cannot even decide if it is a comedy or a drama that ends well. In the recasting, the concluding marriage to a rapist is presented as a love match, eliminating the play's ambiguity, while, ironically making the characters and the play seem weak and inconsistent.

Thomas Finn (Ohio Northern University)
"Passionate Pragmatists: Baroque Women in Lope de Vega and Pierre Corneille"

Spanish Baroque theater's influence beyond the Iberian Peninsula's borders and its effective use of mistaken identities, violent emotions, and multifaceted characters are unmistakable in Pierre Corneille's *La suite du menteur*. Basing his play on Lope de Vega's *Amar sin saber a quien*, the seventeenth-century French dramatist creates an intricately pragmatic, yet passionate female character whose verve and adaptability stand as powerful rhetorical tools against an unyielding male honor code. My presentation analyzes how the Spanish Baroque complexities of Lope's Leonarda permeate Corneille's *Malisse*, creating strong female personas that defy dogmatic ideology.

Her servants description of Juan, his letter, and a visit to him in prison sweep Leonarda away on a wave of love. But when Juan steps aside in favor of Luis, his liberator and unsuccessful paramour to Leonarda, she adopts a steely, rationalistic

stance, lecturing Juan on the proper hierarchy and prioritization of his duties to friends and lovers. Maintaining a serious and poignant tone, she admits to Luis she can love only Juan, convincing him to release Juan from his friendship oath, paving the way for Juan and Leonarda's marriage. Corneille's *Malisse*, at first, controls her emotions. Little moved by Dorante's letter or her servants description of him, she portrays her love as merely honoring the promise she made in her missive to him. But after speaking with Dorante, her affection becomes a torrent of unbound passion, exploding into a spurned lovers fury when Dorante tells her he must abandon her in deference to Philiste. Nonetheless, she regains a resigned and grave tone when explaining to Philiste she loves Dorante, triggering the same happy ending as in Lope's original. Often denigrated as undisciplined and unbelievable, Spanish Baroque drama infuses Corneille's classical aesthetic and demonstrates the crucial role of dynamic, flexible characters in positing alternatives to traditional social mores.

Session 4
NeoBaroque Re-visions:
Narrating Culture in Latin America

The NeoBaroque has been conceived of as a contemporary form of resistance to Latin America's colonial legacy. Intellectuals in Latin America have pursued NeoBaroque forms of cultural expression whether through poetry,

prose, plastic arts, visual media, or performance. This panel examines the ways in which these diverse modes of NeoBaroque relate cultural narratives within Latin America. Because these narratives vary both in form and content, panelists address instances of NeoBaroque expression in relationship to their geopolitical contexts.

Mike Strayer (Johns Hopkins University)
"Cannibalizing the Past: The Historical NeoBaroque in Brazil"

In his seminal essay from 1928 entitled "Manifesto Antropófago," Brazilian modernist writer Oswald de Andrade posed the following parodic question in English: "Tupi or not Tupi that is the question." While this either/or ultimatum is central to the manifesto genre, it also marks the beginning of an avant-garde revisionist romance with Caribbean Brazil—emphasis of course, as is well known by now, on the 'Carib,' the cannibal. This prominent aesthetic theme in twentieth-century Brazil is taken up again by chameleon-like poet, Haroldo de Campos, during the latter part of the century. De Campos, however, weds Andrade's modernist anthropophagy to another revisionist aesthetic movement flowering throughout the Circum-Caribbean: the NeoBaroque. Thus, this paper outlines the development of what I call the Historical NeoBaroque in Brazil in relation to notions of cannibalism. In doing so, I propose that the Historical NeoBaroque in Brazil, in contrast to the theorization of de Campos, is in fact an aesthetic that cannibalizes historiography as opposed to literary styles. The resulting cannibalization produces a radical revisionist history, but not any sort of 'reconquest' as is often claimed by theorists and students of the NeoBaroque. With this in mind, the prime example of

this 'cannibalizing function' of the Historical NeoBaroque in Brazil will be the Tupi language film *Como Era Gostoso o Meu Francês* (1971) by Nelson Pereira dos Santos.

Chris Kozey (Johns Hopkins University)
"The Burden of Identity: Alejo Carpentier's Latin American Baroque"

Myriad authors and theorists have taken up the question of Latin America's cultural identities and their inescapable relationship with colonial and post-colonial powers. Late nineteenth- and twentieth-century Cuban author and intellectual Alejo Carpentier was no exception. His body of work provides a rich, complex, but not entirely consistent vision of Cuban and Latin American identity. These visions of culture, despite their differences, are gathered under the title of the Baroque. Whether in his fictitious or his theoretical writing, Carpentier at times characterizes the Baroque as the unique geographical reality of Latin America, as a revolutionary spirit, or as "the superimposition of styles... a style without style that in the long run, through a process of symbiosis and amalgamation, became a peculiar kind of Baroque that *functioned as a style*" ("City of Columns", emphasis mine). Rather than attempt to synthesize all aspects of Carpentier's Baroque, this paper will examine his 1974 novel, *Concierto Barroco* vis-à-vis the Apollonian-Dionysiac dynamic developed by Friedrich Nietzsche in his 1872 work, *The Birth of Tragedy*. Carpentier would surely object to the patronizing exoticism inherent in Nietzsche's lauding of the Dionysiac's primitiveness; nevertheless, I will argue that Alejo Carpentier's representation of the conflict between the subversive Dionysiac

realm and the ordered, determined Apollonian realm illuminates his vision of the Baroque in Latin America as an irreconcilable superimposition of styles and discrete subjects.

Amanda M. Smith (Johns Hopkins University)
"NeoBaroque as Reconquest and Recolonization in Ana de Orbegoso's Virgenes Urbanas"

Beginning in the early twentieth century, several intellectuals in Latin America turned to the historical seventeenth-century Baroque as a point of origin for a uniquely American form of artistic expression. In the dynamism and primitivism embraced by the Baroque, they found a European aesthetic that easily incorporated the representation of local cultural elements, turning the colonizer's tool into a decolonizing force, or "reconquest," in Ángel Guido's words. The NeoBaroque emerged as a twentieth-century articulation of this defiance to Western cultural molds, yet in its efforts to claim artistic territory for Latin America, a binary way of thinking emerges that conceives of pre-Conquest America as authentic and post-Conquest as corrupted. In my analysis of an example of contemporary NeoBaroque in Peruvian plastic arts, I show how this artistic reconquest in fact recolonizes the past by writing over subaltern cultural negotiations of the Viceregal period. Ana de Orbegoso's *Virgenes Urbanas* are modern

reinterpretations of Marian images from the indigenous painting schools of the Peruvian Viceroyalty. By mixing the faces and limbs of modern Peruvian women and scenes from contemporary Peru with the original paintings, De Orbegoso seeks to empower today's Peruvian women through an appropriation of the past that can be made into a new present and future. However, her reconquest project presupposes a past in which the original paintings were unequivocal images of conquest, therefore silencing the use of the indigenous painting schools for local cultural negotiation during the colonial period. By contrasting the *Virgenes Urbanas* with their source images and with other indigenous school virgins, I argue that the corporal modifications to the Marian images in the *Virgenes Urbanas* silence the syncretic work of seventeenth- and eighteenth-century indigenous painters and rewrite Peru's colonial legacy as hyperbolically uncontested.

Session 5
Microhistory, Urban Labyrinths and the Other

Carlos Amador (University of Texas at Austin)
"Microhistory in Latin American Neobaroque Literature: Towards An Ethics of Aesthetics"

My paper focuses on the relationship between the historiographical techniques of microhistory in two important novels commonly identified with the Latin American Neobaroque: Abel Posse's *Perros Del Paraiso* (1993) and Osvaldo Lamborghini's *Tadeys* (1983). My argument suggests that part of the essential operation of the Neobaroque as both an aesthetic, and as Monika Kaup and others claim as "Latin America's counter-modernity," is a renewed

interest in the focalization of historical vision on the forgotten or local details of Latin American cultural history.

Scholars of the Neobaroque from Gregg Lambert, to Omar Calabrese and Gonzalo Celorio are well acquainted with the shifts of optics from the local and popular to the universal, global, or transnational. I argue that these novels fold of the local and the universal into a shifting and complex vision of history, operating by means of the techniques of microhistory. They use the forgotten aspects of the public and private archive -- often, facts outside the national historical master narratives -- in order to destabilize teleological or metaphysically suspect notions of history.

A Neobaroque aesthetics in literature does similar work by refocalizing all subjects and objects within in the historical archive into the topographical figure of the fold (Deleuze's term), uniting forgotten aspects of history with those that represent prevailing metanarratives of history, in order to create a highly unstable and fluid, but ultimately more accurate, vision of Latin American historical reality. By studying this effect with the work of contemporary theorists and writers of microhistory, I hope to illustrate how part of the Latin American Neobaroque aesthetic is marked by an explicit ethical and political commitment to the hidden, unseen, or counter-hegemonic in history. By doing so, I hope to open up further vistas into an analysis of the ethics and politics of aesthetics in the Neobaroque.

Hugh Hazelton : (Concordia University)
"Labyrinths of the Urban Neobaroque in the Novels of Roberto Arlt"

Robert Arlt (1900-1942) is considered to be Argentina's first truly urban novelist. A largely self-taught journalist, writer, and inventor, Arlt explored every facet of life in Buenos Aires during the chaotic, cosmopolitan years in which immigrants were pouring into the city, and was fascinated by the passions, self-interest, and obsessions that motivated the lives of people of all sectors of society, especially those on the margins. His journalistic portraits of all aspects of *porteño* society, published in his daily column in the newspaper *El Mundo*, are chronicles of discovery: there was no aspect of the city from which he recoiled. Arlt's four novels — as well as many of his short stories and plays — all thrive within the confines of an urban environment that is endlessly rich in its complexity, a baroque spectacle in which the structure of exterior reality is constantly undercut by appearance and treachery, a megalopolis of modernity with poverty and vice pulsing around its edges and penetrating its heart, in which technological advance is underlain by greed and cynicism. Arlt's work is quintessentially urban: his characters interact within hallways, on streets, in nightclubs, office towers, basements, and alleyways, each following his or her solitary destiny through the urban labyrinth. It is a hard-edged world of Dostoyevskian suffering in a phantasmagoric landscape, a monolithic structure inhabited by conflictual, ambiguous characters that long for freedom and yet commit regrettable acts: a

world of concrete and industry in which nothing is what it seems and experience itself is often revealed to be emptiness, like the final line of a baroque sonnet. This essay will investigate neobaroque elements of Arlt's fictional urban world, both in structure and characterization, as well as the techniques he used in order to develop them.

Erin Alice Cowling (The Johns Hopkins University):
"The Other in the Mirror"

This paper will explore the ways in which the Amerindians were portrayed on the Spanish stage and how the discovery and conquest forever changed the European consciousness. In the moment of the discovery, the Spanish were faced with a new, unknown Other, which had to be incorporated into their understanding of the world. In order to include the New World and its inhabitant into their gaze, they had to come to grips with the vast differences that separated them, even more than the ocean that lay between the two worlds. Golden Age playwrights had a variety of methods to deal with their Indigenous characters, from violent, barbaric portrayals of blood-letting and drinking rituals to the rapid conversion of a child-like savage to adult Christian, often within the same play. I believe that in this unknown world the baroque playwrights could find new avenues to explore alterity, not only in the New World but also within their own society. The discovery of the New World allowed for an acute self-awareness that began to show the cracks in the facade of the 'Old World' understanding. Room had to be made for the existence of this unknown place and yet it could also be used as a convenient substitute, allowing for the playwrights to delve deeper into the cracks of the baroque

facade, and expose the problems inherent to the Old World system, without openly critiquing the Church or State.

Session 6 To Infinity and Beyond: Building Worlds

Ricardo L Castro (FRAIC, School of Architecture, McGill University)
"Breaking the Limits: The Concept of Infinity in the Contemporary Neo-baroque World"

Since pre-classical times in Greece, *infinity* has been a concept conceived to interpret and understand the world. The notion of "horror vacui", comparable with an infinite dimension, has had numerous forms of expression in painting, sculpture, and architecture as well as in other fields. Progressively, *infinity* has been redefined. During the Baroque period, the concept becomes mathematically established with Leibnitz's invention of differential and infinitesimal calculus. A particular environmental form of expression of Leibnitz's ideas, I would like to argue, is that of the Baroque garden in which its main axes define sections that project towards a visual and conceptual infinite realm. Versailles, Vaux-Le-Vicomte in France, Aranjuez in Spain, Boboli in Italy are excellent examples. This strategy has resonance in contemporary practices in the work of some architects and architect/artists. Examples could include recent famous intervention such as Danny Caravan Memorial to Walter Benjamin in Port Bou, Catalonia and Peter Eisenman's Holocaust Memorial in Berlin, both of which include a baroque agenda related to infinity. In the case of Caravan the idea of infinity undoubtedly represents the concept unachieved freedom and in Eisenman's it may imply an

endless, infinite, unfathomable size, extension of the Holocaust. I would also argue that In Latin America, the late work of Colombian architect, Rogelio Salmona, namely from 1998 to 2009, definitely addresses issues of infinity and uses baroque expressive devices. I conclude the presentation discussing the idea of *infinity* and endless repetition through new digital media speak of a definite baroque attitude. The case will be made through a short exegesis of David Hockney's use of the iPhone application Brushes to create paintings, which question the notion of the "original", simultaneously introducing the idea of endless "reproduction, ad infinitum," as it were.

Mohammed Afana (The CulturePlex Lab, University of Western Ontario)
"Baroque Shapes in Digital Architecture"

Since late twentieth century, society begins to be immersed in some changes and breakthroughs. We witness the birth of a culture filled with new experiences, new ways of learning and living. The culture of internet computer networks and media images systems are some of the obvious changes in today's society and architecture has found itself obligated to respond them. The work of the architect remains the same with the final purpose of conveying messages in the cities we live in. These messages are transmitted in different languages and different meanings such as respect or surprise, or to provoke feelings on the

human being, the same as if it was an altar-piece or a facade of Baroque architecture.

Although architecture is more than just geometry, my proposal is that in digital architecture we can find the same baroque figurative shapes and lines represented in their plans but showing openings between the precincts bounded by those lines providing fluid and open spaces.

Monika Kaup (University of Washington)
"From Neogothic to Neobaroque? Reflections on Antonio Gaudi"

Now that Antoni Gaudi's famous Iglesia de la Sagrada Familia has been consecrated in 2010 concluding a construction process of more than 100 years beginning in 1882 and continuing after the architect's death in 1928, the barroquismo in Gaudi's Catalan modernista architecture merits a second look. Illustrated by images of the newly completed and stunningly sublime church, my talk will discuss Gaudi's Neobaroque masterpiece in the context of Neobaroque theory.

Session 7
Latin America and the Neo-Baroque: From the Megalopolis to the Guadalupe

Jens Baumgarten (Universidade Estadual de São Paulo)
"São Paulo as a Neobaroque City: between iconoclasm, entertainment and shopping. Or: Can Neoclassical be Neobaroque?"

The megalopolis São Paulo, perhaps the most international city in Latin America, represents in its urban, architectural, and iconic structures a juxtaposition of patterns and discourses that can be analyzed as a Neo-Baroque structured city. Besides the neo-colonial and neo-baroque architecture it would be

interesting to continue the research with other examples, which doesn't present as openly the references to a Neo-Baroque approach, but nonetheless it can be analyzed under the terms we are discussing in relation to its entertainment culture and its theories of theatricality. I would like to present two examples that on the first sight don't have very much in common as such they are localized in the megalopolis of São Paulo with its 12 respectively 22 Mio population: 1. A profane iconoclasm, which tried to banish all advertisements from the city, and 2. A new model of a shopping center. With both examples I would like to try also the revival and recycling of cultural patterns and registers, which have been introduced in the early modern time. Therefore I would like to show their 16th and 17th century references in the construction of internal images and how the city functions as neo-baroque discourse of the city as image.

Peter Krieger (Universidad Nacional Autónoma de México)
"The neo-baroque balustrade in the Mexican Megalopolis"

This paper revises the unlimited uses of a baroque ornament in contemporary architectural production in Mexico City. The neo-baroque balustrade (i.e. the contemporary "fake" reproduction of a historical form) appears on the façades of nearly all architectural types, for any social status, including the luxury residential area and even the self-constructed houses in the slums of the megalopolis. I shall analyze the formal aspects of a trans-historical and trans-cultural element. Based on the continuing postmodern ideology (where "anything goes"), the uses of the neo-baroque balustrade, in this case, indicates ideological references to the Spanish colonial

period and to the French-oriented Porfirian Dictatorship in the early 20th century (shortly before the outbreak of the Mexican Revolution of 1910), which in both cases reveal conservative bourgeois nostalgia, only questioned by the absurd, almost neo-surrealist presence of the balustrade in its heterogeneous architectural and hyper urban contexts. In any case, neo-baroque balustrade is a critical phenomenon of the contemporary Latin American societies where the knowledge of colonial history is substituted by the construction of fictional neo conservative worlds.

Carlos Ivan Rueda Plata (U. Nacional de Colombia/McGill U.)
"Hacer lugar re-imaginando el mundo: experiencias barrocas en Bogotá, siglo XXI"

A partir de una serie de narrativas vivenciales cortas (de corte fenomenológico), in situ y en 1era persona, el texto en cuestión propone: de una parte, que la experiencia de esta metrópolis latinoamericana contemporánea (Bogotá) es barroca en esencia, y de otra parte, que tal naturaleza barroca es un instrumento de gran potencial para un mejor entendimiento de la ciudad del siglo XXI en general y para favorecer una imaginación productiva en su planeación y políticas de creación de lugar. Para efectos de la narrativa y reflexiones teóricas que en esta funden, se han escogido tres momentos vividos en lugares públicos de distinto orden. Traen

estos consigo, tres modos y velocidades distintas de la experiencia sensorial de quien los narra. El primero de ellos es vivido y narrado deambulando por un parque público, con una arquitectura moderna cargada de empatías con el barroco italiano y un paisaje exuberante e históricamente significativo. El segundo momento, bien distinto, relata una vivencia en movimiento a alta velocidad a bordo del sistema de transporte masivo "Transmilenio" en tránsito por un paisaje urbano yuxtapuesto, desde perspectivas y ángulos perceptuales dinámicos. El tercer momento corresponde a una descripción festiva de 'errancia' en la multitud; la experiencia de un peatón por la tradicional Carrera Séptima de Bogotá. El lugar en este último caso lo hace la gente por encima de la arquitectura como escenario. Nuevamente, entreveradas con las descripciones van los comentarios argumentativos de este artículo, tríptico plotórico de reflexiones académicas, más, sin conclusión única definitiva.

Patricia Saldarriaga (Middlebury College)

"El ícono guadalupano: Una guerra neobarroca de las imágenes"

La utilización del ícono guadalupano en el México contemporáneo se caracteriza por una gran y sutil paradoja. Por un lado ésta se ha incorporado a la cotidianidad hasta convertirse en un objeto que se consume y desecha. Por otro lado el ícono se transforma literalmente en un arma usada en los conflictos de identidad o de intereses económicos o políticos.

Session 8

Moving Image Culture and the Neo-Baroque

Graeme Kirkpatrick (University of Manchester):

"Meaning in Virtual Worlds"

Video games are neo-baroque in the sense that their characteristic meaning-economy is one that involves a vertiginous excess of suggested, or promised meaning on one side and an ugly, meaning-corroding obtrusion of physical activity on the other. Computer gameplay is virtuoso embodied performance motivated by fictional meanings that it wears away. The conjunction of trivial puzzles and processes with enigmatic hints at an ever-elusive profundity is characteristic of the neo-baroque. The way meaning operates in the works of this culture is clarified through analysis of the role of death and repetition in video games. The paper discusses the 'dot.hack' series of computer games and compares the workings of signification in them to other neo-baroque productions: the 'Lost' television series and the card game 'Magic: the Gathering'. Drawing on Walter Benjamin's discussion of the first baroque, the paper argues that the only meaning actually attained in video games is allegorical. Video gameplay is an allegory for the loss of adulthood that underlies the disempowerment of contemporary 'citizens': in the seriousness of play we mourn our inability to advance from infantilized consumers to free citizens.

Angela Ndalianis (University of Melbourne)

"The Neo-Baroque, Space and the Senses: the Experience Economy and videogame performativity"

In his study about the senses, *Empire of the senses* (2005), David Howes explains how different cultures and cultures across different periods

hierarchise the senses in distinctive ways. Although the baroque is overwhelming associated with visual spectacle and the prioritization of sight over the other senses, this paper will demonstrate how the baroque is intimately engaged with space, and with movement through space essential to its expression. This paper will reground the aesthetic experience as a physiological one that engages all the senses, rather than prioritizing vision alone.

The neo-baroque aspect of the paper will be concerned with applying sensory perception as an interpretative tool to understanding the nature of the "Experience Economy" – a new form of late C20th/early C21st consumer experience that is closely affiliated with the entertainment industry, digital media, and conglomeration. The paper will explore how the strategies integral to this economy have a great deal in common with the baroque creation of multi-media environments that direct the kinds of activity required of the senses. This paper will consider how our city spaces – public (museums, entertainment /retail complexes) and private (home media centres, hand held technologies) – have become media environments that reveal a return to a baroque logic. Particular focus will be given to the neo-baroque, sensory dimensions of videogames.

Tatiana Senkevitch (University of Toronto)

"The Gesture of Extension: Exposing Las Meninas in Velázquez and Eve Sussman"

The paper investigates Eve Sussman's *89 Seconds at Alcazar*, a 12-minute, looping HD video (2004), that recreates as a "real time" action the gathering of characters posing for Velázquez's *Las Meninas*. Sussman's remediation of the painting into a film rekindles a Lessing-inspired inquiry into the limits of the arts and the possibilities of uncovering a temporal dimension in a static art. Sussman expands painting's temporal fixity by infusing Velázquez's painted characters with inner motions and emotions, expressed through gestures, murmuring voices, shimmering effects of lights. Sussman's controlled visual re-staging, corresponding to the premises of Baroque pictoriality, presents a resonant interplay between a canonical work of the historical Baroque and a dispositive practice of a contemporary artist.

Kresimir Purgar (Center for Visual Studies, Zagreb)
"Images in motion. Painting, Film and (Neo)Baroque Narration"

There are at least two types of motion in Baroque painting: one which is evident in physical energy of depicted objects, flamboyant gestures, complex composition etc. and other one where movements are not that eloquently present while still existing in specific modes of narration, various "irregularities" in composition, unexpected point of views etc. The first group of paintings is formed by masters of fresco paintings like Andrea Pozzo, Pietro da Cortona, Caracci or Rubens. The other group consists of painters like Vermeer, Velásquez, Caravaggio or Georges de la Tour. The main topic of the paper will be to research in which way these two

types of Baroque painterly motion correspond to contemporary images that are already - by the medium itself - in motion. The paper will try to deal with Baroque aspects of contemporary film through the optics of the mentioned twofold nature of movement in still images of the 17th century. There is, on the one hand, overwhelmingly Baroque and extremely kinetic type of moving images which we can identify in films like *Inception* by Christopher Nolan, *Enter the Void* by Gaspar Noé or *Pirates of the Caribbean* series. On the other hand, there is a type of movies which discloses only an "inner" kind of motion with no extravagant stylistic procedure or fast pace editing. That group of movies shows its Baroque character in complicated plots, unexpected "un-logical" endings, multiple mise en abimes etc., much like the way Vermeer uses mirrors to distort realities or like Georges de la Tour creates tension within painting using pluridirectionality of gazes. This Neo-Baroque strategy is extensively used by David Lynch and Charlie Kaufman. The comparative analysis will take into account two oppositional stylistic premises of the historical Baroque and show how the opposition works in the world of contemporary moving images.

Session 9 A Sign of the Times? The Neo-Baroque and Globalization

Walter Moser
"Olympic spectacles as Nationalist Instrumentalizations of Neobaroque Aesthetics"

The phenomenon of the "return of the Baroque" shows a profound ambivalence: Baroque cultural forms and practices, in their use and reuse, can both become powerful critical tools and overwhelming instruments of power.

In this presentation I would like to explore the second possibility: how principles of Baroque culture and more specifically of Baroque aesthetics can be put in the service of institutions and organizations that are not of a specifically aesthetic or cultural nature: the Church, the Empire, Corporate Capital, the Nation State, etc. I will focus more specifically on Olympic ceremonies and their relations to nation states. After a brief historical overview from Berlin 1936 to Beijing 2008, I will analyse certain aspects of the opening ceremony of the Beijing Olympics of 2008 and show how in this grandiose spectacle Baroque aesthetic principles, amplified by contemporary media and technologies, are at work. And how the awe-inspiring and overwhelming effect directed at a double mass audience (91 000 in the Bird's Nest Stadium and billions on the TV screens) serves a nationalist agenda.

Xavier Gamboa
(CulturePlex Lab, University of Western Ontario)
"The Cutting Edge Global Identity: From Post Y2K Neobaroque to Lady Gaga and Beyond—Enter the Spiral Baroque of the Neomillennium"

We live in a peculiar and complex new century begging the following questions: Is our global society facing a premature midlife identity crisis? Or the dawn of a new awakening? That is, is it heading towards a new baroque? If that is the case, is it boon or bane? That depends to whom you

inquire. I recognize that the baroque has a great ability to touch its public's soul, emotions and passions; it brings people together regardless of their respective social, cultural and economic backgrounds; in other words, the baroque has a great deal of appeal; it is seductive. In addition, I would opine that the neobaroque of the twenty first century goes beyond national borders thanks to the current high-tech media that has changed the world into a virtual baroque global village. This paper aims to discuss the undergoing knitting of a collective and diverse neobaroque global identity through reemerging baroque motifs in the twenty-first century popular culture.

Andrea Avila (CulturePlex Lab, University of Western Ontario)
"Spectacularity, foundation of 21st century Neobaroque"

As a complex system, theatricality has evolved from simple, local structures, to more sophisticated, global ones. The previous ones had always used the ultimate technology of the times (as the incandescent lamp or the moving stages). But the latest cannot wait for technology to develop the tools it needs. Instead, it invests in its own research for technology and science to create what it requires. The audience they are facing is more complex too: multilingual, multicultural and spread around the world, the public that demand their creations needs a more democratic form of communication. Here arouses the spectacular form of art, visual oriented by definition, but in the 21st Century it has to affect every sense of the human perception. Spectacularity has become the foundation of the art form in this era, because of the tools it uses and for the effect it intends to provoke in audiences.

Session 10 Perspectives on the Baroque

Rolando Pérez (Hunter College, CUNY)
"Severo Sarduy's Philosophy of the Neo-Baroque"

Kevin Godbout (University of Western Ontario)
"A View of the Baroque allegorist against Romantic symbol-worship in Walter Benjamin's Origin of the German Tragic Drama"

That Walter Benjamin committed academic suicide with his second dissertation, *The Origin of the German Tragic Drama*, has long since passed from doubt. To tell his superiors, German Romantic scholars, that German Romanticism has occluded, via its privileging of the symbol, baroque allegory, was not a politically wise choice. Benjamin always journeyed into avenues of thought few, if any, of his contemporaries dared consider. What emerges most from Benjamin singular investigation of the baroque, which includes not only Germany but Spain, France and England, is the image of ruins within works of art. This image of ruin, meaning both the end of an age and the ruined building of a past civilization, most marks Benjamin's reading against idealism, concerning sovereignty in the state, and the critique of symbol's religiosity. The question of avowed and unavowed concepts of religion, throughout his text, looms large. I propose to further elucidate what Benjamin's reading of the baroque informs his insight on religion. At the core of Benjamin's concept of religion resides to what extend the criticism of art pretends to act as a surrogate to theology. The latter, for Benjamin, never posed any problems as such, he merely critiqued art criticism whenever it posed as something it is not. That

is to say, as an example, through the Romantic symbol art criticism finds a theological proxy for the divine manifest in the phenomenal. What Benjamin finds in the baroque not only corrupts this false religiosity of the symbol, but his developing historical materialism extracts from the baroque an counter-classical authenticity that post-Romantic modernism, even in Benjamin's immediate contemporaries, would exploit.

Adrian Mioc (University of Western Ontario)
"Baroque in the Twentieth Century: the Expression of Expressionism"

My interest in the baroque goes back to my Ph. D. thesis entitled "Baroque Expressions in Romanticism: Heinrich von Kleist and John Keats" in which I tried to discover the origins of a specific shade of the baroque panoply in which the product is an immediate manifestation of its producer. Without being able to accommodate any type of mediation, such expressions explore a world of senses that turns out to be more powerful and intense than any other that would involve a third party. My present project will be dedicated to refining this perspective as it carves its way into modernity, into what can be called the Neo-Baroque. This time I will involve writers and thinkers from what is usually know as Expressionism. My field of research will commit to genres ranging from the visual arts (Paul Klee or Egon Schiele) to music (Paul Hindemith to Max Reger);

from dance (Mary Wigman or Rudolf von Laban) to cinema (Fritz Lang or Robert Wiene). From this point of view, Nietzsche's vitalism will become an intrinsic part of the discussion. Without neglecting the theoretical framework that will be based on the visions of both Walter Benjamin and Gilles Deleuze, I will also try to add newer research emerging from Christine Buci-Glucksmann or Gregg Lambert. In this way one can picture the baroque not only in its continuity as a constant that moves across time and history but also in its contiguity that caters towards conceiving it as a formative matrix embedded in the human spirit that inevitably imbues its creations.

Elika Ortega (CulturePlex Lab, University of Western Ontario)
"Reading Machines and the Bodily Act of Reading"

In the 15th and 16th centuries with and increasing production of books since the invention of the printing press, came an increasing consumption of printed materials. This led to several approaches to the more practical aspects of the activity, ways to make it easier, more comfortable and ultimately more efficient through the use of devices. An example of this shift is that before the use of lecterns in churches became popular in the 15th century, liturgical books were held by acolytes or set on a cushion during Mass. The culmination of this endeavor was the design of the reading wheel by the Italian inventor Agostino Ramelli published in *Le diverse et artificiose machine del capitano Agostino Ramelli* published in 1588.

Though examples of this can be found through earlier for example Vannevar Bush's Memex from 1945 – in our days the instant profusion of information in printed, but mostly in electronic format,

has paved the way for the invention and circulation of effective means of storage and devices to facilitate the consumption of materials. Examples of this abound just in the past few years: electronic readers such as Amazon's Kindle and web-based aggregators such as Google Reader, among many others.

Doubtless, all of these devices, which I will call reading machines, respond to their own time's needs and, therefore, differ greatly among them. Nevertheless, they all seem to share the aim to organize reading materials and making the act of reading more efficient and comfortable. Also, each one of them provides a solution to reading's pains and a particular physical experience of the act of reading. In this paper I will explore comparatively some of the implications of a handful of reading machines ranging in complexity and time.

Session 11 Neo-Baroque and the Visual Arts

Richard Reddaway (Massey University)
"PINK elephants, MODERNISM and the BAROQUE"

"It is none the less strange to deny the existence of the baroque in the way we speak of unicorns or herds of pink elephants for in this case the concept is given, while in the case of the Baroque the question entails knowing if a concept can be invented that is capable (or not) of attributing existence to it."
 Gilles Deleuze

It was as if I had suggested I had seen a unicorn or a herd of pink elephants, my apparently bold assertion that there might be baroque tendencies in the contemporary culture of New

Zealand. But perhaps I was mistaking incredulity and boredom, for those who understand the baroque as an historical style, to call a contemporary artist's work baroque is to make that art superfluous to the modern world. This response is understandable considering the development of the "New Zealand identity", which from the late nineteenth and first half of the twentieth centuries was, like many ex-British empire colonies, founded on the Modern principles of forward thinking progress, an interventionist State, Modernist principles of essentialism and the avant-garde, and, in regard to the indigenous population, Maori, appropriation of the traditional culture where useful and assimilation otherwise. However, towards the end of the last century New Zealand's stable place in the world was shaken. Britain joined the European Economic Community, severing the guaranteed trade privileges its former colony enjoyed. Internally, Maori re-discovered their political and cultural voice, and Pakeha intellectuals began to recognise the value of living Maori culture. Now Aotearoa New Zealand becomes a becoming: a culture of two cultures, a legislated partnership, in fact, between Maori and non-Maori, in which the identities its peoples adopt depend on context and inclination, and always in relation to the other(s).

Can such a situation be called baroque, if the baroque is defined as an emergent property of a Complex Dynamical System? And how might art

evidence this in the face of incredulity?

Laura Petican (University of Western Ontario)
"Contemporary Italian Art and the Nation: A Baroque-Centric Expression"

Italian art since World War II has been characterized as an expression of innovation and tradition, its complexity founded on aesthetic principles rooted in the national, historical context, reinterpreted and re-posed as artistic currency entrenched in contemporary modalities related to technique, materials, and art/spectator relationships. Postwar and contemporary Italian artists have engaged in practices that undermine traditional modes of expression toward an alternative visual language that situates the aesthetic experience in a dynamic realm where works traverse time and space, deploy the inherent energies of natural processes, and exploit the sensuality of the artwork as a living entity. The Baroque is called upon from theoretical, historical and practical perspectives, in works that position Italian artists within a national context whose cultural patrimony speaks from the past to inform expressions of the present. More than a manifestation of NeoBaroque, this is a "baroque-centric" expression that adapts characteristics associated with the historical Baroque in works that participate in an increasingly borderless politico-artistic environment. In contrast to the nationalistic expression of earlier Italian artists such as Mario Sironi and the Novecento, later movements including Arte Povera and the Transavanguardia, as well as artists like Vanessa Beecroft, Maurizio Cattelan, and Francesco Vezzoli, have exhibited a decidedly apolitical position. Paradoxically, the later

generations represent a distinct expression of national cultural identity closely related to an artistic legacy that takes the Baroque as its ideological and aesthetic model. The project of nation building on the part of intellectuals and art professionals in the later twentieth century has claimed post-war and contemporary artists as agents of Italian national identity in a neo-Liberal economy that trades on notions of authenticity and cultural specificity. While Italy's artists remain fully engaged in current practice related to new media and performance, baroque-centricity ties these artists conceptually and aesthetically to the cultural nation of Italy.

Kat Austin (McGill University)
"Rasquache Baroque Art in the Chicana/o Borderlands"

In 2003, the travelling exhibition, Ultrabaroque: Aspects of Post-Latin American Art, showcased works by Californian artists Einar and Jamex de la Torre. Following the exhibition, the de la Torre brothers began to identify themselves as baroque artists, launching their show, Meso-Americanics (Maneuvering Mestizaje) de la Torre Brothers and Border Baroque, five years later. However, the de la Torre brothers are not an isolated case; in fact, many works of Chicana/o art exude intensely neo-baroque characteristics and mechanisms. This neo-baroque phenomena, however, has already been classified in Chicana terminology under the term, rasquache. Originally meaning 'garbage,' rasquache describes a sensibility and way of life that emerged from marginalized Mexican-American populations as a way of inventively making the best of their limited resources. According to Tomás Ybarra-Frausto, rasquachismo attempts to hold everything together while

employing syncretisms, juxtapositions, integrations, and impure communions. It exudes flamboyance, sensuous textures, horror vacui, irony, irreverence, satire, parody, and general bad taste ("The Chicano Movement/the Movement of Chicano Art" 171-73). Given this description, rasquachismo appears to be the neo-baroque's naco twin brother from the US.

This paper will demonstrate how neo-baroque rasquachismo is the ethos of choice due to the socio-cultural phenomena particular to the Chicana/o borderlands. Given its 1) colonial baroque historical precedent, 2) multiple and conflicting cultural referents and practices, 3) consciousness of the disintegration of the narratives of singular identities and of the nation, and 4) status as a subordinate culture threatened to be dissolved within a dominant one, Mexican America holds a unique position which calls for neo-baroque/rasquache devices as a way to express and negotiate a hostile and complex reality. Ultimately, these devices have emerged in Chicana/o art as a strategy for cultural preservation, for holding the universe together, and for rebelling and laughing.

Mallory Elizabeth Land Smith (University of Western Ontario):
"Done and Re-Overdone: Augers of the NeoBaroque in Visual Art"

The Baroque movement of visual arts of the 17th Century tends to be

recognized and labelled according to one of its most noticeable, and impassable, features: excessively designed detail which creates flattened, cloisonne-like surfaces, forcing the eye to move around the whole picture. What the Baroque asks audiences to reconsider is an appearance so complete in its aims and representations that the aesthetic effect levels figures in pictures with surroundings and decorations, and the media in which it manifests. What the Baroque, and its recurring resurgences, does is make the craftsmanship and visual appeal of a painting someone could see in the galleries on par with the frames around the paintings, the wallpaper and hangings in a salon, the sets of operas and settings of the playhouse architecture, and patterns adorning textiles in dressing rooms and furnishings. This artistic vision seems a fore-runner of the PostModern urge to radically recombine high and low art, part of what makes it seem so overwrought with detail and "trashy" according to its critics. Visual features associated with the Baroque include an excess of details that the viewer's eye must roam over rather than penetrate. The lack of backgrounded depth in the visual field, and the patternesque equality of attention given to figures, background settings, and decorative elements alike create an aesthetic transposable to other media. When defined this way, the NeoBaroque can be seen not only as a renewed aesthetic in the works of currently practicing artists, but also in the Pre-Raphaelite, Art Nouveau, and contemporary graphics-oriented art movements. Regarding the works of Waterhouse and Morris; Mucha, Moreau, and Klimt; Murakami, Shag, and Maracaccio, the pattern within the pattern of the NeoBaroque appears

simultaneously valid as part of the progressive linear art narrative, and disruptive to the high and low art binary.

**Session 12
Latin American (Neo)Baroque:
Carnival, Ritual and
Technologies of Culture**

Anabel Quan-Haase, Kim Martin
(FIMS, UWO)

"La Fiesta de Santo Tomás as a Technology of Culture: Memory, Carnival, and Syncretism in the Modern Guatemalan Identity"

La Fiesta de Santo Tomás of Chichicastenango, Guatemala, represents an opportunity to study two aspects of the emergence of the Hispanic Baroque. First, it allows for an examination of the ways that different forms of representation reflect modes of domination and second it allows us to trace and assess is the emergence of cultural diversity as a process of syncretism. We employ Bakhtin's theory of the carnivalesque to examine how the fiesta portrays, questions, and reverses power struggles stemming from Guatemala's colonial reality, that continue to shape Guatemalan modern identity. We also examine La Fiesta de Santo Tomás through Hutson's framework of 'order' and 'disorder' as it portrays the complexity, often embedded in cultural practice, which underlies these events. Of great importance has been the theorizing around how cultural diversity emerges from the coming together of the pre-Columbian world with the Spanish colonial cultural, political, and religious system in what is referred to as the First Transatlantic Culture. Despite the fact that "the concepts and ideology of the conquistadores were the mold in which Indian concepts and ideas were reshaped... (Hawkins, 1984, p. 23), the diverse and varied reality

that they encountered created a complex and unpredictable cultural system (Brown, 1999) . We employ Chichicastenango as a means to further question how the process of syncretism takes place and to show its continued relevance in modern Guatemala as a means for identity formation and expression. The study of how memory, the carnival, and syncretism all shape the modern Guatemalan identity cannot be undertaken without careful consideration of how various cultural practices come together. Suarez stresses the importance of taking "into account both the American and the European dimension of the phenomenon, and, above all, must describe the results of the encounter of these two regions over time" (Suarez, HB, 35).

Renée Soulodre-La France
(King's University College at the University of Western Ontario)

"Dying for inclusion. Subaltern Death rituals in Nueva Granada."

This paper will interrogate some of the disparate elements that constituted a 'good' death for people of African and Indigenous origin in colonial northern South America. An examination of what the various ethnic groups feared and desired in their deaths and the rituals that accompanied them will enable us to consider contesting cultural understandings of death and the afterlife as well as how far different groups were willing to go to be included within the larger embrace of

colonial society where a 'good' death was clearly defined by the dominant Roman Catholic church. Grounded in a variety of historical documents from both Spanish and South American archives, this work will advance our understanding of the interplay of cultural practice and understandings between dominant societies and those often marginalized subjects manoeuvring through novel and usually adverse situations.

Ilka Kressner (University at Albany, SUNY)
"Ángeles neobarrocos – emblemas del vértigo non-humano"

La aparición de nuevos personajes ficticios en los mundos de la novela hispanoamericana actual – como los robots, los cyborgs o los "pokemons", ha despertado un vivo interés crítico. El presente estudio propone enfocar en un personaje mucho más viejo, a primer vistazo fuera de lugar en los mundos hiper-globalizados y post-mesiánicos de la narrativa contemporánea – la del ángel. Propongo examinar características neobarrocas en la literatura actual mediante un estudio crítico de varias presentaciones de esa figura barroca por excelencia. Los putti barrocos, esos niños carnosos, traviosos, volando libremente encima de los creyentes, ilustran ex negativa de la torpeza física, precariedad y transitoriedad ineludible de los humanos. Según Walter Benjamin, filósofo del barroco, además de los ángeles, la alegoría barroca consistía en "saisir le manque de liberté, l'inachèvement et la précarité de la belle physis sensible." Los ángeles posteriores a los del barroco histórico siguen siendo figuras que, de una manera u otra, apuntan una desconfianza en el sujeto humanista (por

ejemplo los ángeles diabólicos de Charles Baudelaire o los seres autocríticos de *Las alas del deseo* de Wim Wenders.) El ángel neobarroco de la novela *Tan cerca de la vida* (2010) del peruano Santiago Roncagliolo reelabora las características claves de la tradición angelical. Además de eso, enfoca en la temática nueva de los límites entre lo humano y lo supra-humano en el contexto de la inteligencia artificial. En encuentro con el ángel lleva al protagonista a un viaje vertiginoso por mundos de lo non-humano y non-lógico, hasta que el mismo ángel "pasa a través" del supuesto personaje de carne y hueso, "como si se tratase de un holograma" (100). Tal "angelización" del ser humano es quizás la última instancia de la duda (neo-)barroca.

Perla Chinchilla (Universidad Iberoamericana)
"La amplificación: del sermón barroco a la publicidad"

La amplificación siempre estuvo presente en la retórica clásica; era un recurso muy empleado en la Antigüedad para realzar y resaltar una idea, o para desarrollar y alargar un tema. Sin embargo, durante el Renacimiento y sobre todo en el Barroco adquirió un peso sin precedentes. La Iglesia tridentina se vio obligada a afianzar "la ortodoxia", pero ello no podía hacerse a partir de una abierta discusión teológica ante el peligro reformista, las verdades "divinas" no podían tematizarse en el espacio de la grey. La predicación quedó en el ojo del huracán de este problema: debía catequizar, pero sin profundizar ni cuestionar de modo que se pusiera en riesgo la fe del creyente. El recurso retórico para ello era justamente el de la amplificación, ya que ésta permitía elaborar un texto

persuasivo sin poner en tela de juicio la verdad revelada.

En un texto sobre el funcionamiento de los medios masivos de comunicación, Niklas Luhmann, al referirse a la publicidad, dice: "...el valor reflexivo de la información es utilizado como indicador de la importancia de lo que se debe recordar: el mismo anuncio se repetirá para que el lector, que se da cuenta de la repetición, esté informado sobre el valor [calidad] del producto."

Aunque con las mediatizaciones necesarias, la presente propuesta pretende trabajar sobre una analogía entre la prédica barroca y la publicidad hoy justamente a partir de la amplificación como categoría comunicativa. La función que cumple la reiteración, la persuasión y las valoraciones binarias en el espacio de la comunicación oral serán algunos de los puntos a relacionar.