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THE MULTIPLICITY OF THE LYRICAL SUBJECT IN THE CONSTRUCTION OF IDENTITIES. POETRY AND VISUAL ARTS

Amelia Raboso Mañas, Universidad Autónoma de Madrid

Abstract: To face a pending work and the project to relating oneself is in some way the challenge of finding yourself in History, as History we know is what has been told to us, and finds itself conditioned by the dominance of a single speech, and where not all the voices have been listened to. Searching the way to tell is a way to make you present at history, and this implies to look at you, recognize and understand what you are. Modernity came to reveal the inconsistency of identity as something monolithic and eternal. Today's individual, broken, so utterly shattered in all of the aspects that conform his personality and that have shaped him through time, will try to show it through narrative experiences which fit best to those multiple and variable condition.

We want to pay attention to strategies adopted by women trying to speak about themselves at visual art and poetry with the intention of creating their own speech to overcome barriers set by that borrowed language, a language developed by and for History, the they felt strange. We will pay a particular interest to those activities which worked around the poetic individual decentralization which allowed the rupture of space and time necessary to gather at the same artistic form all those personalities we were and we are being at the moment of creation. Our goal is to compare and check the procedures followed in the operation, both in literature and visual art.

Key words: speech, identity, domestic realm, decentralization, temporal dimension.

1. Female work. An introduction.

When someone faces both literary and artistic women's work, feels inevitably obliged to make himself some questions about their possible specificity. The persistence of certain formulas as well as certain themes has led many scholars to want to reveal what a way of expressing in feminine terms may have in common, if it could be possible that exists something like a female voice that strives to find itself a manner to tell, see and show the world where she lives. Without pretending to achieve general conclusions that annul the uniqueness of each of the authors, it is true that some patterns and some emphases have been noted in their work in a similar intention.

When Linda Nochlin wondered why there have not been great artist through history, she concluded that this question had no place because it was based on an erroneous formulation. "By stressing the institutional –that is, the public– rather than the individual, or private, preconditions of achievement or the lack of it in the arts, I have tried to provide a paradigm for the investigation in other areas in the field" that we really could extrapolate to literary field, where women were as well deprived of the tools to acquire a complete intellectual education. "By examining in some detail a single instance of deprivation or disadvantage –the unavailability of nude models to women art students– I have suggested that it was indeed institutionally made impossible for women to achieve artistic excellence, or success, on the same footing as men, no matter what the potency of their so-called talent"¹. Hence she insists that it was not as a lower genius matter as a luck of impossibility, a limitation of the same rights in a family and institutional context. We must remember that the regularization of school access for women took place too late. It was different depending on each region. In countries like Spain the process was delayed until the beginning of s. XIX². The education that the luckiest women received was intended, in the best case, to develop those desirable attributes that every woman should have in order to be a good catch for marriage. All they learned was not so much for personal growth but to represent the role given them from the society, which deprived women to realize their full potential, with the aggravating circumstance that "while great achievements is rare and difficult at best, it is still rarer and more difficult if, while you work, you must at the same time wrestle with inner demons of self doubt and guilt and outer monsters of ridicule or patronizing encouragement, neither of which have any specific connection with the quality of the art work as such"³.

So we see in many of their works a taste for daily and intimate things, what resulted in a practice of domestic interior scenes where the kindness and gentleness of forms prevailed. Relegated to the home realm, women cultivated an iconography intended to reinforce those ideals inherited from a patriarchal society. Painters such as Mary Cassatt and Berthe Morisot made images of home atmosphere, with the figure of the mother and her son or her daughter surprised in casual attitudes in the quiet tranquility of a small room or perhaps, at best, outside, at gardens which were part of the house too, being equally confined to the private realm. Both, paintings and texts produced by women, were little enclosed, they were impelled to be according to imposed standards that came from an only way accepted to design and build the world, the only one that was provided by a dominant speech risen on a base of an eminent male voice that used to

conceive women as a passive subject and not as an active one. When they decided to raise their own voice, to take charge of their own words, they found it a bit difficult.

2. The speech, the home realm and the importance of the interlocutor.

Santa Teresa de Jesus began to relate her *El libro de la vida* trying to bring order to her life and to give meaning to those experiences that tormented her. She wanted to do it to demonstrate that she was not a liar like others, that the visions she was having were real and came from an immense love to Jesus. But she had the problem of not knowing how to do it, how to tell. Others had denied her any possibility of knowledge, she couldn't have access to books, so she, practically ignorant, felt lost with no tools to face the task that her teachers confessors had entrusted her to do.

Havré de aprovecharme de alguna comparación, aunque yo las quisiera escusar, por ser mujer y escribir simplemente lo que me mandan; mas este lenguaje de espíritu es tan malo de declarar a los que no saben letras, como yo, que havré de buscar algún modo, y podrá der las menos veces acierte a que venga bien la comparación; servirá de dar recreación a vuesa merced de tanta torpeza⁴.

The absence of a female precedent as a model drove her to a kind of a sensory writing, moving away from the loud and rigorous speech of the theorists of that time, leaving the abstract words with which they communicated religious experiences. Her language is a language made of profuse descriptions, which distrusts the reason in favour of experience. “*Parece evidente que las mujeres describan con mayor minuciosidad las sensaciones, su riqueza léxica es mayor en la adjetivación de los colores, más exactas sus referencias a la órbita doméstica*”⁵, says Carme Riera. The writing process in Santa Teresa became a search for the missing word. Her disjointed speech connects with a slowly groping for among the unknown. “*Los textos femeninos tienden a preferiblemente a encadenar los hechos, en cambio de conducirlos a un nivel simbólico. [...] Se interesan [...] por una explicación y no por una interpretación del universo. [...] Viven, lo mismo que ocurre con el relato popular, del detalle*”⁶. Our author links her thoughts in order to approach us to a type of spirituality more affective, which feeds on the smallness, the tininess and the careful detail, through a plasticity and carnality language which digs into the use of repetitions, clarification cuts and a hesitation that needs to be explained. The structure of his speech responds to a structure of orality. The things are not well said, well assembled, their discourse is not as firm and direct as male one's is.

Esta visión quiso el señor le viese así: no era grande, sino pequeño, hermono mucho, el rostro tan encendido que parecía de los angeles muy subidos que parecen todos se abrasan (deven ser lo que llaman cherubines, que los nombres no me los dicen; más bien veo que en el cielo hay tan diferencia de unos ángeles a otros, y de otros a otros, que no lo sabría decir). Vía en las manos un dardo de oro largo, y al fin de el hierro me parecía tener un poco de fuego. [...] Era tan grande el dolor que me hacía dar aquellos quejidos, y tan excesiva la suavidad que me pone este grandísimo dolor, que no hay desear que se quite, ni se contenta el alma con menos que Dios. No es dolor corporal, sino espiritual, aunque no deja de participar el cuerpo algo, y aun harto⁷.

She began her “*confesión sobre el esquema binario de la relación de pecados y gracias divinas*”⁸. The importance of “you” rises from the same base on which the text is articulated, from that necessity to tell and to tell someone what the confession gender involves. Students continually reflect on this insistence on the recipient in women literature, in the search of the frustrated interlocutor, because they not only wanted to talk but also needed to be heard. Maybe we cannot distinguish this persistence in the other to whom we need to talk in art with the same precision, but we can find that preference for the littleness and the detail which prefer the language of the experience to the other language, the language of grandiloquence. If one compares Rodin's work with his disciple Claudel's you can immediately realize the difference in moods and spirits. Although she studied with him and shows the same predilection for the fragment, the universality of the themes of Rodin contrasts with the choice made by the young, in whose work realistic portraits are as common as small formats in which daily scenes are recreated. *Rêve au coin du feu* or *La profonde pensée* are two sculptures where a woman lies almost dejected in the light of the fire, completely away from the rigor and force of the Rodin's *Balzac* and *Le penseur*, very intellectual works. She didn't aspire to make symbols or recreate great passions. She wanted, indeed, to narrate and approach to a mood, shape a feeling of a single human being. She built her sculpture from what is familiar to her, from the concrete and particular aspects. The difficulties she found to achieve public commissions confined her to a domestic interior sculpture. Recalling the familiar scenes of before mentioned painters, Cassatt and Morisot, and letting us take place at *La vague* or even better, *Les causeuses*, called the gossips, we can see same intimate atmosphere represented with naked young women talking to each other in a room. The space for confession that was a paper in blank will be transferred to the sculptural space, which has been treated from the point of view of a private confidentiality. The awareness of a need to be understood led many women to try to find the leitmotiv that is the “you” in other women, initiate a search for a female

interlocutor. The discreet and quiet complicity that requires sharing our secrets with someone could only take place in the intimate correspondence between women.

We don't know if Claudel's manner to express herself is broken or faltering, because the specific work of materials does not afford such comparison. The onyx finish bursts in a single piece, closed tightly. There are no attempts in the final form; there is no speech that is doing himself at the finished work. As in every sculptural process, evolution can be followed at previous modelling work in clay or terracotta in order to reach the desired image, but not in the final result. The characteristics of each language imposes particular forms, and constant digressions to put emphasis on the contact with the possible reader through formulas that try to guarantee the proper functioning of the communication channel, which don't appear in this work.

3. Spatial practices.

The break of traditional pictorial space allowed some correspondence or real contact with the audience, which was suddenly abruptly impelled to be part of the artistic work. Paintings in which the figures look directly to us, as in *Las Meninas* by Velázquez or Manet's *Olympia*, represent attempts to pervert or alter in any way the principles of Renaissance perspective. Estrella de Diego will say that it "*aparece como un inequívoco método de control, ya que se basa en unas convenciones a las cuales denomina realidad. A partir de esta primera manipulación, deposita todo el poder en el ojo del que mira, quien terminará por aproximarse al mundo entero a través de esta fórmula*"⁹. The perspective denied any possibility of visual reciprocity, respecting without contaminating the territory that belongs to us as viewers. She allowed a safe contemplation, in which the far distance was an imperturbable assurance to exercise dominion over what we were looking.

"*Al ser una estrategia de representación de la realidad, termina por asociarse a cuestiones ideológicas y, más en concreto, a una forma de control que la clase dominante –Occidente en última instancia– establece sobre el resto*"¹⁰. Bringing our attention to those practices that tried to fracture the visual space, challenging the viewer in a new and irreverent way, what we want to do is to offer an example about possible mechanisms to subvert that only permitted speech, which was enounced from the statement of Renaissance perspective. Efforts like these serve to reveal and condemn the conventions caused by an only narration of History in which not all voices have been heard. Taking apart traditional strategies of representation could be the first step to open new possibilities in narration. The ancient visual space, now altered, will be offered as space of harmony and meeting. The viewer and the work will be participle of it in a new dialogue. It will appear as a place on what we work, a site on which we will be able to construct alternative narratives against to the dominant ideology. At this point the essays of many women, especially the autobiographical, take an important dimension, especially in attempting to denounce and giving voice to minorities who were traditionally excluded. "Using as a vantage point underdogs their situation as in the realm of grandeur, and outsiders in that ideology, women can reveal institutional and intellectual weakness in general, and, at the same time destroy false consciousness that they, take part in the creation of which institutions in clear thought –and true greatness– Challenges are open to anyone, man or woman, courageous enough to take the risk necessary, the leap into the unknown"¹¹.

Women were aware of the fact that the language they were using was a borrowed language that they felt as alien. It contained an approach to the world predominantly male, so finding a voice from which begin to tell their story was for them a way to make them present in History. "*Tal vez porque las mujeres no hemos tenido tradicionalmente una historia propia al carecer, desde el discurso dominante claro, de la subjetividad que requiere el acto mismo de comenzar a narrar(se)*"¹². To discover how to do it, to become an enunciating subject, which is actively involved in their life will be, at last, a means to reclaim their place in the world, but also a means to get to know themselves and to be, ultimately, created. For many, the autobiographical genre is, above all, a matter of construction of subject. When Frida Kahlo deals with the problem of identity in its haunting picture *Las dos Fridas*, she will opt for a specular image where she will show us the double descent of his being: the Mexican and European, the peasant and the citizen, each one adorned with their typical clothes, joined by hands, in a close coexistence, despite the subsequent election of one of the two, symbolized by the cut off the flow of blood flowing from the cosmopolitan. Far away from the final antithesis, the irreconcilable contrast between countryside and city, we would like to pay attention to the election of the double image, the multiple portrait which sets a significant distance to conventional self-portrait and the lacanian *self-ideal*¹³. Even though the figures conserve a mask air, appreciable in the petrification of the traits, duplicity of portrait starts other processes which come to enrich the old lacanian formula. The fictionalization of the self that the French psychoanalyst spoke about getting into one single image which the subject will identify himself with, recognizing and assuming it as a representation of himself by the principle of the mirror stage, turns here into a multiplicity of points of view that tends to enlarge the message. The stereotype that disguises or covers what dwells behind gives way to a faceted telling what a person is. Perspectives are complemented and the diverse considerations of oneself

makes the chances increase into an unexpected dance of the senses. The image hosts and arouses a larger number of resonances. Maybe we can only from this simultaneous multiple view report the unapproachable and elusive reality.

Modernity came to review and rethink certain paradigms as those which believed in a monolithic and stable identity for the subject. Today's individual, broken, so utterly shattered in all of the aspects that conform his personality and that have shaped him through time, discovers in proposals like these the manner with which how to narrate and construct himself visually. The resort of the mirror, the double images, or even multiple, ordered in time and space, undermine the timeless character of conventional portrait and bet on a fluid self, constantly changing, that can be him and many others, responds much better to the dynamic nature of modern identity than his precedent portrait. The space-time dimension of the portrait was suspended in a kind of imperturbable eternity that was insufficient. When authors face the problem of identity they will have to turn back on their steps to find in their past the keys to explain their present. In fact, "*el porvenir no es nada más que mirar hacia atrás*"¹⁴. Olga Orozco starts her journey into the unknown with the intent to tear all that was her from the time. The memories of a life that remain strongly attached to the objects and the walls that confine the day to day of a long story. She often leads us to that "*casa imaginaria, refugio o laberinto del alma, [...] un hogar abandonado, [...] en cuyos rincones y galerías silenciosas resuenan los ecos del ayer o del trasmundo. Pero también es el dédalo del tiempo, por donde deambula el alma peregrina transida de nostalgia*"¹⁵. The private sphere is humanized and the elements that populate it bear the metaphor of an absence.

Mis refugios más bellos,
los lugares que se adaptan mejor a los colores últimos de mi alma,
están hechos de todo lo que otros rostros olvidaron.

Son sitios solitarios excavados en la caricia de la hierba,
en una sombra de alas; en una canción que pasa;
regiones cuyos límites giran con los carruajes fantasmales
que transportan la niebla en el amanecer
y en cuyos cielos se dibujan nombres, viejas frases de amor,
juramentos ardientes como constelaciones de luciérnagas ebrias.

[...] Son islas encantadas en las que sólo yo puedo ser la hechicera.

[...] ¿Quién limpia con su aliento los cristales y remueve la lumbre del atardecer
en aquellas habitaciones donde la mesa era un altar de idolatría,
cada silla, un paisaje replegado después de cada viaje,
y el lecho, un tormentoso atajo hacia la otra orilla de los sueños;
aposentos profundos como redes suspendidas del cielo,
como los abrazos sin fin donde me deslizaba hasta rozar las plumas de la muerte,
hasta intervenir las leyes del conocimiento y la caída?

[...] Mis refugios más bellos son sitios solitarios a los que nadie va
y en los que sólo hay sombras que se animan cuando soy yo la hechicera¹⁶.

It is an agonizing fight that she started against time, a fight that makes a place of fumes of the daily routine. Orozco conjures the magic of the word to come alive a presence, she restores to it as the only possible charm in her continuous sieges against death. The word will be the prophetic incantation with which she catches the enemy. "*Nómbrala con el nombre de lo deshabitado. / Nómbrala. / Nómbrala con el frío y el ardor [...] con la fosa imposible amor abierta al rojo vivo en su costado, / con la palabra de poder / nómbrala y máatala*"¹⁷. She gets close to it, she corners it. The verb insists again and again and words spread until infinite, in an unstoppable flow. "*El discurso de la mujer es indirecto, repetitivo, vacilante, oscuro y exagerado, frente al hombre que es directo, claro, correcto y va al grano*"¹⁸. The stunning architecture of her verses shows signs of a deeply thoughtful work, preferring getting patiently polish it rather than being carried along by the inspiration of the moment. The reader is immediately wrapped by its rhythm up to involve him; phrases chain up to the cry of lament that reaches its peak in the agonizing certainty that there is nothing more than a ruthless judgment. Everything else is fulfilled by work from oblivion.

She speaks toward a higher being for answers that can give sense to her live. She desires to transcend the here and now in search of a better place clearly intuited but at certain point running away. A deep religiosity covers all her poetry. She uses the prayer as a means of contact with the Absolute. The notion of being part of it will carry her to articulate a luck of a fragmentation of subjectivity in which each assumed identity ends up cancelling itself in the principle of an unit and superior instance. The poetic decentralization of the subject has its roots in a division between the part that speaks from the stronger and defined self to address another self, more fragile, tender and promised, to whom is referred as "my soul",

and with which we have to identify her memory. She begins her spell from a fateful present from where she wants to call the one she was, the same for who everything was future. Orozco does it with the sole intention of safeguard her past from de oblivion.

¿Quién eras tú, perdida entre el follaje como las anteriores primaveras,
como alguien que retorna desde el tiempo a repetir los llantos,
los, deseos, los ademanes lentos con que antaño entreabría sus días?

Sólo tú, alma mía.

Asomada a mi vida lo mismo que a una música remota,
para siempre envolvente,
escuchabas, suspendida quién sabe de qué muro de tierno desamparo,
el rumor apagado de las hojas sobre la juventud adormecida,
y elegías lo triste, lo callado, lo que nace debajo del olvido¹⁹.

There are in all these gestures of the past a sign of everything to come, the dark promise that every distant warning will be eventually fulfilled by mandated of law. And despite having chosen the sad, the hushed, all that is born beneath oblivion, she could have been all as she wanted but she preferred the charming of the rites and to become a supreme priestess travelling through the lands of the unknown. The person who is and the other that was will meet again in the poem to be conceived in an indivisible whole. *“Es decir, que si bien el yo se experimenta como dividido y esa vivencia implica la angustia por lo inalcanzado y lo inalcanzable, hay un aspecto en el que tal desdoblamiento representa una apertura y un enriquecimiento del yo, así como un camino a la trascendencia”*²⁰, an option for the survival.

4. The temporal dimension.

The experience of narrating oneself implies the division into two, looking from outside and attending to the existence of a self that narrates and a self who is narrated. These two ones, who lived in a different time and place –what I am now and what I was– only in the narrative space will meet again. Although poetry is a distinct genre, where the autobiographical features have not validity, we are interested, in this case, in the two forms as means by which we can show the plural reality of the modern subject, his self multiplied on him and many others; features that, on the other hand, we can apply to the visual work of other authors under condition of a previous manipulation of pictorial space. As noted above, the traditional portrait didn't have the requirements that a changing identity required to be represented. First attempts were directed to dislocate the image in different perspectives brought together in the same composition. The resort of the mirror and specular double appeared pretty early in painting. This operation will acquire, however, a fresh push since Cubism. The apparent insignificance of the topics –still life, landscapes– and his tireless repetition do not much allow them to talk about a reflection on identity construction as an only new way of decomposing reality.

Cubist experiences were the result of a change point in art theory that would have its beginning at the early twentieth century when the picture plane slowly became more important. It ended up being the centre of all reflections. It began to fill itself of semantic values up to the point of imagine will be conceived in function of its own characteristics. The depiction lost its artistic illusionist to assume the flatness of the canvas, reducing her elements into the basic geometric shapes and colours into pure spot colour. The picture plane became the representation and disposition pattern of the shapes, a spatial element on which to work, so the time dimension was step by step neglected. Because it is true that the autobiographical genre requires a before and after time to tell all those that we are and we were, we will look at the work of artists who were concerned about this dimension to seek the needed transgression of it.

The passage of time had been reflected through different methods, all derived from the manipulating of the pictorial medium spatial. The division into different plans allowed the history painters to articulate their narration into a various stages, selecting the most representative moments of what they wanted to commemorate. Also the succession of scenes along a global iconographic program, such as developed in many religious temples with images from the Old and New Testament, allowed artists to introduce the concept of time in traditional painting, but never associated with the individual identity problem. Contemporary authors will make yours the principle of succession to face their visual autobiographical. Marey and Muybridge's photographic experiments were designed to capture the movement of animals and human beings in their different phases, freezing each moment and putting them in the same photographic panel. They were attempts in which we can appreciate an evolution in time, a progress of the activity captured.

The photography and video-art will be the work tools preferred by those artists called permormatives to leave testimony of their actions and each important instant that they are made of. In the Mary Kelly's autobiographical project *Post-Partum Document* we can see again the domestic emergency,

the realm of the feminine, in a visual report that shows the first six years of the relationship between the child and his artist mother. The work tries to be a critical reflection on the idea of the essence of feminine identity while at the same time explores the stages of a maternal and filial relationship in the context of a patriarchal society²¹. Although the sequencing of documents and images is the basis for the development of a story in time we do not observe in *Post-Partum Document* a broken identity as we do in the poems of Olga Orozco. Instead, the Cindy Sherman's series *Untitled films stills*, halfway between performance and photography, allows a greater and richer comparison with the poet, especially since the book titled *Las Muertes*. We perceive in it a dissolution of identity in each of the characters assumed by the author as happened at Sherman's "stills". In this last work we can recognize the woman artist being herself but at the same time playing different roles. The care with which this photographs are made, the organization of the halls, stairways, rooms, give a sample to the attention to details that stops in wanting to build a clear spatial reference in order to contextualize what happens in each image. However, despite all these details, the viewer is finally led to a kind of abstract generalization, falling into the paradox that those mysterious places we do not recognize arise in us the evocation of a filmic imaginary. Every picture reproduces scenes that we could put in relation with representative films of cinematic field. Sherman plays the roles of a Brigitte Bardot, a Sophia Loren or Marilyn Monroe, stressing on getting the same poses, gestures as them. She assumes each identity as a model to develop a metaphor of female behaviour built under a male gaze. She will also denounce the artificiality of the narration challenging the accuracy and originality promises by photographic representation²², because the portray we see at the images is not entirely her neither any of the actresses. It is a self, an identity disintegrated, hidden behind these masks, to be done through a constructed image of herself.

At *El libro de las muertes* Olga Orozco gives voice to different literary, artistic and sacred characters to let other identity speak by her. Far from being a complete disappearance of the self this practice points rather to an identification and an enthusiastic affirmation of otherness²³. The author will reach the same degree of fictional status as other legendary characters when she titled the last poem with her own name, *Olga Orozco*. Poetic decentralization achieves maximum levels of madness. The verbal forms are divided into a self, a second and third person that in fact are the same: Olga Orozco, because they are all different voices of the poet. They live together at the poem beginning a curious dialogue where always the self is the stronger one which directs to the other "you" and the other "she".

Yo, Olga Orozco, desde tu corazón digo a todos que muero
 Amé la soledad, la heroica perduración de toda fe,
 el ocio donde crecen animales extraños y plantas fabulosas,
 la sombra de un gran tiempo que pasó entre misterios y entre alucinaciones
 y también el pequeño temblor de las bujías en el anochecer.
 Mi historia está en mis manos y en las manos con que otros las tatuaron.
 De mi estadía quedan las magias y los ritos,
 [...] y unos gestos dispersos entre los gestos de otros que no me conocieron.
 Lo demás aún se cumple en el olvido,
 aún labra la desdicha en el rostro de aquella que se buscaba en mí igual que en un espejo de
 sonrientes praderas,
 y a la que tú verás extrañamente ajena:
 mi propia aparecida condenada a mi forma de este mundo²⁴.

The irruption of the otherness and multiplication of self will be useful for both artists to start talking about themselves. Maybe, telling others' story could be an effective method of doing the same with one's life. The concentration required by a form as close as poetry lets the poet to join all those facets of personality that the traditional painting couldn't. To achieve it, the following experiences in visual art had to transmit it through a sequential arrangement of a deployed space. The unique and total form of the poetry rises against the congregation of successive elements on the art project. While traditional consideration suggests that poetry is an art of time an painting is an art of space, the successive manipulation of visual space designed to prolong the work, to allow its expansion beyond the pictorial framing, even to catch the viewer, finally allowed a gradual conquest of the temporal dominion. The performance, as open form, supports all art expressions –music, theatre, architecture, poetry... –. It is developed through time. The body of the artist or the photos taken during the action are the marks of before and after, therefore this form of art complies with the imposition of sequentiality autobiographical and also facilitates a space that has exceed the permanent dimension of static portraits. Perhaps this visual formula is the one which fits better to the multiple character and sometimes elusive condition of modern subject as always did the literary genre of poetry.

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- ¹ Linda Nochlin, *Women, Art, and Power and Other Essays* (London: Thames and Hudson, 1991), 176.
- ² Estrella de Diego, *La mujer y la pintura del XIX español* (Madrid: Cátedra, 1987), 72.
- ³ Nochlin, *Women, Art, and Power and Other Essays*, 176.
- ⁴ Santa Teresa de Jesús. *El libro de la vida* (Madrid: Castalia, 1991), 186
- ⁵ Riera, Carme. “Literatura femenina:¿un lenguaje prestado?” *Quimera* 18 (1982): 10, “It seems obviously that women describes more thoroughly the sensations, her lexical richness is greater in the adjectival use of the colors, more exactly their references to domestic realm”. [Author’s translation]
- ⁶ Marta Traba, “Hipótesis sobre una escritura diferente”. *Quimera* 13 (1981): 11, “The female texts preferably tend to chain the facts, instead of leading them to a symbolic level. [...] They are interested [...] in an explanation instead of an interpretation of the universe. [...] They live, as it happens with the popular narrative, of detail”. [Author’s translation]
- ⁷ Santa Teresa de Jesús. *El libro de la vida*, 384.
- ⁸ José Teruel Benavente, “Qué callaba Teresa de Jesús en el Libro de su vida?” In *Autoras y protagonistas : I Encuentro entre el Instituto Universitario de Estudios de la Mujer y la New York University en Madrid* (Madrid: Universidad Autónoma de Madrid, 2000), 116, “Confession on the binary pattern of the relationship of sins and divine graces”. [Author’s translation]
- ⁹ Estrella de Diego, *No soy yo. Autobiografía, performance y los nuevos espectadores* (Madrid, Editorial Siruela, 2011), 26, “Appears like an unequivocal method of control, since it is based on conventios to which they called reality. From this first manipulation, she deposited all the power in the eye of who is looking at, who will finally approach the world through this formula”. [Author’s translation]
- ¹⁰ Diego. *No soy yo. Autobiografía, performance y los nuevos espectadores*, 27, “As a strategy of representation of reality, it ends up being associated with ideological aspects and, more particularly, with a form of control of the ruling class –West, ultimately– over the rest”. [Author’s translation]
- ¹¹ Nochlin, *Women, Art, and Power and Other Essays*, 176.
- ¹² Diego. *No soy yo. Autobiografía, performance y los nuevos espectadores*, 10. “Perhaps because women haven’t traditionally had an own history due to the lack of the subjectivity announced from the clear dominant speech that is required by the act of beginning to narrate themselves”. [Author’s translation]
- ¹³ Jaques Lacan, *Escritos I*, translated by Tomás Segovia (Mexico: Siglo veintiuno editores, 1971), 87.
- ¹⁴ Olga Orozco. *Obra poética* (Buenos Aires: Corregidor, 2007), 98, “The future is nothig mora than look back”. [Author’s translation]
- ¹⁵ Selena Millares, “Olga Orozco, peregrina de la muerte” In *Olga Orozco. Territorios de fuego para una poética*, edited by Inmaculada Lergo Martín (Sevilla: Universidad, Secretariado de Publicaciones, 2010), 220, “imaginary house, shelter or labyrinth of the soul, [...] an abandoned home, [...] in whose corners and galleries resound the quiet echoes of yesterday or afterlife. But it is also the time labyrinth, where the soul wanders racked with nostalgia”. [Author’s translation]
- ¹⁶ Olga Orozco, *Engravings Torn from Insomnia*, translated by Mary Crow (Rochester, NY: BOA Editions, 2002), 86-89, “My most beautiful hiding placas, / places that best fit my soul's deepest colors, / are made of all that others forgot. / They are solitary sites hollowed out in the grass's caress, / in a shadow of wings, in a passing song; / regions whose limits swirl with the ghostly carriages / that transport the mist in the dawn, / and in whose skies names are sketched, ancient words of love, / vows burning like contelations of drunken fireflies. / [...] They are enchanted islands where only I can be the magician. / [...] Who cleans the windowpane with her breath and stirs the fire of the afternoon / in those rooms where the table was an altar of idolatry, / each chair, a landscape folded up after every trip, / and the bed, a stormy short cut to the other shore of dreams, / rooms deep as nets hung from the sky, / like endless embraces I slid down till I brushed the feathers os death, / until I overtuned the laws of knowledge and the fall of man? / [...] My most beautiful hiding places are solitary sites where no one goes, / and where there are ahsdows that only come to life when I am the magician”.
- ¹⁷ Orozco, *Engravings Torn from Insomnia*, 2002, 36-39, “Name it with the name of it uninhabited. / Name it. / Name it with cold and burning [...] with the open pit impossible love red hot in his side, / with the power word / name it and kill it”.
- ¹⁸ Riera, “Literatura femenina:¿un lenguaje prestado?”, 1982, 12, “The woman speech is indirect, repetitive, hesitant, dark and exaggerated compared to the man’s which is direct, clear, accurate and to the point”. [Author’s translation]
- ¹⁹ Orozco, *Engravings Torn from Insomnia*, 2002, 18-19, “Who where you, woman lost among foliage like earlier spring times, / like someone who returns from time to repeat her cries, / desires, slow gestures with which yesterday she half-opened her eyes? / My soul, only you / You appeared in my life as if in a distant music, / forever enveloping, / suspended from who knows what wall of tender homelessness, / linteninig to the leaves' stifled murmur over my sleepy youth, / and you chose the sad, the hushed all that is born beneath oblivion”.
- ²⁰ Piña, Cristina, “El descentramiento del sujeto en la poesía de Olga Orozco” In *Olga Orozco. Territorios de fuego para una poética*, edited by Inmaculada Lergo Martín (Sevilla: Universidad, Secretariado de Publicaciones, 2010), 153, “That is to say, that while the self is experimented as divided and that experience involves the anxiety because of unattained and unattainable, there is an aspect in which this splitting represents an opening and an enrichment of the self as well as a path to transcendence”. [Author’s translation]
- ²¹ Anna María Guasch, *Autobiografías visuales. Del archivo al índice* (Madrid: Editorial Siruela, 2009), 38.
- ²² Anna María Guasch, *Autobiografías visuales. Del archivo al índice*, 84.
- ²³ Piña, “El descentramiento del sujeto en la poesía de Olga Orozco”, 2010, 153.
- ²⁴ Orozco, *Engravings Torn from Insomnia*, 2002, 80-81, “I, Olga Orozco, tell everyone, from your heart, I'm dying. / I loved solitude, the heroic endurance of all faith, / leisure where strange animals and fabulous plants grow, / the shadow of a great age that moved between mysteries and hallucinations, / and also the slight trembling of lamps in the dusk. / My history is in my hads and in the hands of those who tattooed them. / From my sojourn, magisc and rites remain, / [...] and gestures scattered among the gestures of people who never knew me. / All the rest is still ulnolding in oblivion, / still carving grief on the face on the woman who sought herself in me, as in a mirror of smiling meadows, / the one you'll consider strangely alien: / my ghot condemned to my form in this world”.

Short Bio-note.

I finished my studies in Art History at Universidad Autónoma Madrid in 2010, doing the speciality of contemporary art. The following year I started the Masters Degree in Hispanic Literature: Art, History and Society in the same university with the intention of approach to an interdisciplinary realm that could join the two disciplines, art and literature. The articles I have written were done to compare poetry and painting in order to trace similarities or differences between them. As a result of all previous work was the realization of the Final Master Thesis *Painting and poetry*, valued with an honour distinction. Participations in later conferences and symposiums have continued this line of research in a stronger way, doing at the same time a doctoral thesis on this topic.