

Projections of time in *Cara Inversa (Inverse Face)*

Laura López Fernández
Univ. of Waikato NZ
lopez@waikato.ac.nz



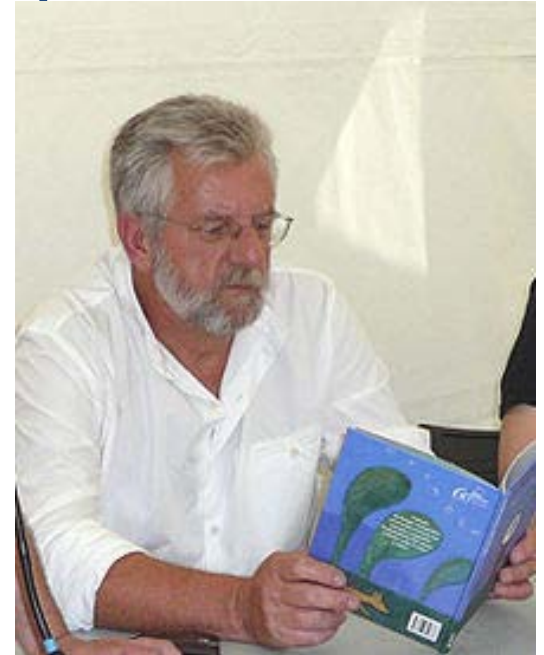
Xose M. Álvarez Caccamo/Pepe Caccamo

<http://pepecaccamo.es/>

Vigo, Galicia 1950.

Verbal and experimental poet,
literary critic, professor, essayist,
writer, translator ...

He writes in Galician and in Spanish.



Baldo Ramos

Celanova, Galicia 1971

Verbal and experimental poet
and plastic artist.

He writes in Galician and in Spanish

https://gl.wikipedia.org/wiki/Baldo_Ramos



Pepe Caccamo

Pepe Caccamo (Vigo, 1950) is a multifaceted and multidisciplinary artist.

Literary awards such as the prize of the Critic (Spain) 1987, the Esquío award (1986), the Galician Critics Award, 1998 and the Miguel Gonzalez Garces award, 1999.

He also works with various social and cultural groups.

Recent publications include: *Manuscritos do ar* (2007), *Vento do sal* (2008), *Cántico dos topónimos esdrúxulos* (2010) *Tempo de cristal e sombras* (2014) *Cara Inversa* (2014), etc.

Baldo Ramos

Baldo Ramos (Celanova, Galicia, 1971) is also a multifaceted artist.

He is an author of over two hundred artists' books.

Ramos has a significant interartistic work in Galician and in Spanish.

He has participated in collective works and has won several poetry awards (2001, 2009).

Recent works include *Palimpsest* (2009) and *Cartography of exile* (2014).

Ca Ra

ccamo mos

Inversa

RA

mos

cáccamo

Cara Inversa 2014

A dual book

Two genres:

- Verbal poems
- Visual/Objectual poems

Two authors:

- Baldo Ramos
- Pepe Caccamo

Two or more readings:

- Linear and consecutive reading: (Visual+ Verbal)
- By author
- By genre

Book's title and structure

- **Ca-ra** Inversa (**C**accamo, **Ra**=Ramos)

Cara inversa consists of 40 objectual/visual and verbal poems and is divided into 2 symmetrical but inverse parts:

1st Half **Books Baldo Ramos** / *Poems* Pepe Caccamo

2nd Half- (inverse reading) **Books Pepe Caccamo** / *Poems Baldo Ramos*

- Order: 1st visual poem (one author)-2nd verbal (other author).
- Each verbal poem correlates and enters in dialogue with the prior poem (visual, objectual).

Cara Inversa projects a series of antagonistic discourses circumscribed linguistically, culturally and aesthetically to the marginal:

Linguistically (in Galician)
Geographically
(small and historically isolated region of Spain)



- *Cara inversa* offers an interartistic experience in dialogue with the production and visual aesthetic perception of our time.
- *Cara inversa* embraces a multiplicity of voices, styles and tones that condense different perceptions of time:

Projections of time in *Cara inversa*

- *Mythical time*: (*Breogan*) described as a king of Galicia and an ancestor of the Gaels (Celtic origins of Galicia, exacerbated in the Romanticism era).
- *Historical and socio-political time*: Nationalism, Spanish Civil War (1936-1939), the postwar (40s), Franco Dictatorship (1939-1975) Exile, Migration.
- *A time of the Memory*: Personal, individual and collective memory (pain, trauma, anonymity, forgetfulness). Families displaced in 2 continents (America-Europe).
- *A Literary time*: References to traditional and avant-garde aesthetics, and contemporary objectual poetry.

Galician Literary Nationalism

In Cara Inversa there is a revival of a poetic consciousness in Galician language, culture and poetry by using not only motifs from the past but also recent styles.

Cáccamo and Ramos invite us to rethink and to recreate the concept of regionalism and nationalism as an identity discourse representing otherness.

Nationalism (regionalism) and collective identity is an instrumental theme among Galician poets and writers during the 20th century.

The history of Galician colonization dates back centuries and every time there is a totalitarian regime the discursive formation of the nation suffers.

Cara inversa recreates a multitude of themes and motifs, including:

Galician Nationalism and the recovery of certain Galician poets -Manuel Antonio, Eduardo Pondal- through (typo)graphic, spatial, and structural experimentation.

The Galician imaginary is a classic theme asking for new places of enunciation and synthesis that involve a confluence of voices framed as historical subjects.

Galician Regionanism

“Os rumorosos” Anthem of Galicia

Poet, Eduardo Pondal

He wrote *Queixumes dos pinos*

in Galician language, in Havana, Cuba
in 1890-1907 (Migration). One version
had the title of Breogan.

(Galician nation)

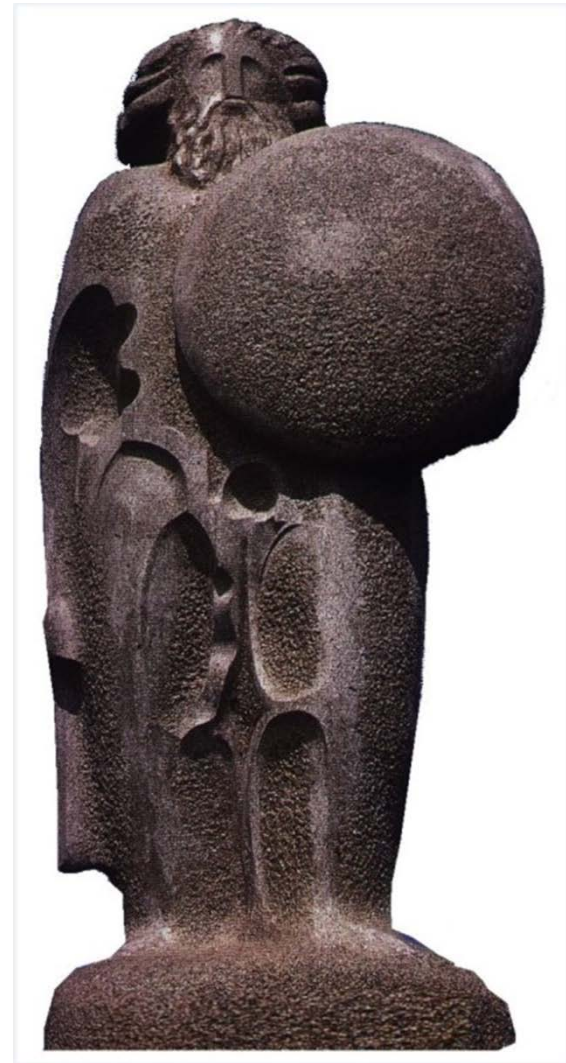
The anthem was prohibited in the
Franco regime (1939-1975).



The Hércules Tower (La Coruña) and Breogán



Breogán



Consecutive reading (visual + verbal)



“Os rumorosos” 2002
Cara Inversa (2014: 8).
Pepe Caccamo

AGOIRO

no lugar da transparencia, escribimos con palabras emprastadas.

alguén respondeu desoutro lado da linguaxe, onde os antónimos evitan os espellos.

da súa voz naceron bolboretas de resina que inutilmente habían retornar á man do poeta que transgrediu a súa estirpe. o calígrafo termaba do seu voo na clandestinidade do trazo.

mais nunca habían retornar.

quizais porque a gramática do seu destino xa tiña sido esquecida polos traficantes da luz moito antes de poder volver ao seu desterro.

“Agoiro” (2014: 9) Baldo Ramos.

"An Important feature of colonial discourse is its dependence on the concept of fixity in the ideological construction of otherness" (Bhabha 1994: 66).

Galician regionalist identity is an ongoing constructive process. In *Cara inversa* Cáccamo and Ramos dialogue with the nationalist poetic tradition while offering hybrid creative texts which present a regional consciousness in a modernized style bringing times and voices from the past to the present, and introducing an altered aesthetic.

In this way *Cara inversa* operates with different frameworks:

- 1) Ideological framework of a regionalist / nationalist linguistic awareness as part of identity construction.
- 2) Aesthetic recreation of traditional and avant-garde practices.
- 3) The present reflects a dynamic state, not fixed in time and in dialogue with its lyric tradition.

Baldo Ramos



“O niño da memoria” (2013: 40) (*The nest of memory*)

Pepe Caccamo

ESFERA

do lugar mesmo –unha excepción
no equilibrio aritmético das tebras- onde
abrollan os círculos da vida
de onde veñen as órbitas
de todos os sistemas: galaxias e circuítos conmovidos
na clausura da materia diminuta
e das células negras da rotación dos astros
e do centro de ollo por onde marchan
as augas en cadoiro medoño
desa mesma razón de esferas e de cifras circulares
procede a arquitectura tecida con milímetros de luz
e con substancias únicas escolleitas na tona
que azar deita nos campos
simbólicas esferas da fala das estirpes
do discurso do cosmos

“Esfera” (Sphere) Pepe Caccamo, p. 41.

- *Cara inversa* conjugates political and aesthetic discourses through the materiality of other genres.
- *Cara inversa* 's objectual poetry refers to a historiographical and literary past in Galicia while creating a meta-writing according to new rhythms.
- The poems in this book represent an inter-subjective and intertextual experience in dialogue with voices from the past.

Pepe Caccamo



O telégrafo de Manuel Antonio. El telégrafo de Manuel Antonio. 2004. Catálogo Biblio-Grafías (2013: 25).

Sources

Pepe Caccamo & Baldo Ramos. *Cara inversa*. Santiago: 2014.

Homi K. Bhabha. *The location of culture*. Routledge, 1994.