

Editorial

Exploring Galician Culture between the Verbal and the Visual

Galician literature has demonstrated a sustained engagement with the visual arts through the centuries. This relationship has adopted many different forms and formats, and has generated fruitful and enriching collaborations. Some outcomes of this interaction include the illuminated manuscripts of the medieval Galician-Portuguese tradition, the close bond of text and artwork in Castelao's oeuvre, the development of a visual sense of identity through Luís Seoane's multifaceted creative endeavours, and more recent cultural manifestations related to the development in Galicia of forms such as comics and video art, installations and performances, blogs and albums, in which the verbal and the visual diversely collide, coexist and coalesce.

This special issue of *Galicia 21. Journal of Contemporary Galician Studies*, entitled 'Text, Image, Archive: Galician Literature and the Visual Arts', examines the rich, varied and ever-evolving relations between Galician literature and the visual arts, which for the purposes of this issue refer to artistic manifestations such as comics, illustration, film and other forms of multimedia engagement. Literature is also understood in an open, inclusive manner to incorporate discussions of the many different connections that are established between verbal and visual aspects within genres such as poetry, drama, comics, fiction and picture books. We are aware that there are multiple other ways in which the visual arts have engaged with Galician literature —and viceversa—, such as photography and calligraphy, so the special issue that we are presenting here has been curated and devised as an introduction to a fascinating field of study, which will undoubtedly be followed by further publications that will continue to explore other dimensions of this subject.

The articles included in this issue provide a space for reflection on a variety of intersemiotic, transmedial practices that result in hybrid texts in which the verbal and the visual actively come together to create new meanings.

This clearly occurs in the case of the picture book, as demonstrated in the article '*A lavandeira de San Simón: a memoria das voces silenciadas*', by Eulalia Agrelo-Costas and Isabel Mociño González, which discusses the hybrid nature of the picture book and traces its recent development in the Galician context. The article provides a close reading of the dialogue between text and illustrations in *A lavandeira de San Simón*, written by Eva Mejuto and illustrated by Bea Gregores, as the first picture book to address such a topical matter as the Spanish Civil War and its aftermath, devoting particular attention to the effects of the war on women and children as some of the most vulnerable members of society within that context.

In her article 'Translucinating' Medieval Galician-Portuguese Love Lyric: Erín Moure's Stitched *Cantigas* in *O Cadoiro*', Harriet Cook examines the visual dimension of Erín Moure's 'translucines' as they are presented in her collection *O Cadoiro*. The 'translucines' are Moure's contemporary creative responses to the medieval *cantigas de amor*, which she conceives as the result of a dialogue with the tradition that is often mediated by theories such as Derrida's archive fever. Cook also explores

the visual nature of the 'transluçines' as assemblage pieces that reveal the process of their own making.

Inma Doval-Porto's article 'Unha poética da dor desde a extimidade na arte verbal e visual de Emma Pedreira' focuses on one of the most versatile and prolific contemporary writers in Galician, Emma Pedreira. After providing an analysis of her creative trajectory, the article examines Pedreira's poetry collection *Para saír deste lugar* from a psychoanalytic perspective highlighting the tension between the verbal and visual elements in the book. The article argues that a poetics of extimity is manifested in the collection through a duplicity of voices that are constantly alternating and expressing themselves in paradoxical terms. The links between image and text add different degrees of complexity to other aspects of the book (animal allegories, the fragmented body, etc.) that the article also addresses.

The growing interest in comics in recent years is the focus of the article 'Intermedialidade e adaptación na banda deseñada galega', by Antonio J. Gil González and Kenya Pineda. The authors' engagement with the intermedial relationships between Galician literature and banda deseñada is quite timely, as the study of the intermedial nature of this graphic medium has also gathered momentum in comics studies more generally.

This intermediality and the hybridisation of poetry with comics are, in fact, further developed in Teresa Seara's article 'Territorio inédito: *O puño e a letra* de Yolanda Castaño', which is dedicated to the analysis of the first example of comic poetry in Galician literature: Castaño's *O puño e a letra*. As well as an analysis of the evolution of the writer's voice through the years, the article discusses the literary and visual treatment of some of the poet's main themes: eroticism, feminism, beauty and metapoetry.

Finally, as is the norm in *Galicia 21*, this Issue L also includes a guest article, entitled 'Making the Documentary *Anatomy of a Mermaid* or How to Film Subversive Theatre Performances'. It is a reflection, by Galician filmmaker Adriana Páramo Pérez, on the process of creation of her documentary *Anatomy of a Mermaid*, which in turn considers Iria Pinheiro's creative process of her autobiographical documentary theatre play *Anatomía dunha serea*, where she challenges idealised depictions of the pregnant woman by portraying her own experiences of obstetric violence. Inhabiting the intersection between stage performance and film as a site for reflection, the article advances that a subversive gaze is required to portray disruptive practices.

We hope that the contents of this special issue stimulate new ideas about the sometimes complex articulations of the relationship between text and image, between the verbal and the visual.

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Editors