

BY WAY OF INTRODUCTION

We are proud to present Issue #2 of the journal *ConSecuencias*. For this issue, our external readers have recommended three articles written by women, a fact that seems particularly noteworthy to us given the impact of COVID 19 on research by many women scholars. This issue's articles offer critical approaches that reflect the mission of *ConSecuencias*: to promote studies that pay detailed attention to primary texts, using these to develop theories that can be turned into useful tools for the study of other cultural expressions. The articles published here focus not only on primary sources, but also on interdisciplinarity. This is of special importance because *ConSecuencias* is, above all, an interdisciplinary journal, and supports approaches that meaningfully use analytical tools from other fields of study.

“El objeto industrial y su reciclaje estético en el arte fotográfico de Daniel Canogar,” written by Isaura Contreras Ríos, analyzes *Otras Geologías* (2005), a photo composition by the Spanish artist Daniel Canogar. Contreras Ríos proposes a dialogue on the relationship between art and the environment by considering Canogar's work to be “a reflection on the esthetic recycling of the discarded industrial object and its symbolic reinterpretation in the gallery space.” Using critical approaches informed by visual ecocriticism and bodily fragmentation, as well as conceptual methodologies of material culture, Contreras Ríos' article provides a panorama of Canogar's work, concluding that industrial waste can be understood as “a symbol of a lost identity and memory.” The essay offers an in-depth look at the series of photos in *Otras Geologías*, which consist of twenty photographic murals that show objects such as computers, videotapes, furniture, light bulbs, bicycles, etc., in trash cans. Contreras Ríos notes that all the photos in the series show naked bodies that are engulfed by excess. According to her, this is why Canogar has not created the work to be exposed and contemplated; rather his main aim is to “establish a critical and provocative dialogue with the crushing reality that they portray, where the affectations of consumption and excess are brought to light.”

“Jorge de Sena y Dinisio Ridruejo: 11 cartas y algunos versos” by Inês Espada Vieira gathers the letters written by the two poets to each other, as well as their laudatory poems, which reflect not only the friendship and admiration they had for one another but also their academic collaboration and mutual respect for Spanish and Portuguese cultures. Espada Vieira provides biographical findings on these two important intellectual figures of the XXth century, both of whom were forced into a life of exile due to the dictatorships of António de Oliveira Salazar (1889-1970) in Portugal and Francisco Franco (1892-1975) in Spain. Jorge de Sena (1919-1978) and Dinisio Ridruejo (1912-1975) met in exile in 1968 at the University of Wisconsin in Madison. There they began their friendship, and did not stop communicating until 1975, the year of Ridruejo's death. The article brings together poems, diaries, letters, and manuscripts by both poets, as well as collection of inedited documents that Espada Vieira was able to obtain from the archives of Jorge y Mécia de Sena (1920-2020) at his house in Santa Barbara (2010), in addition to Dinisio Ridruejo's archive at the Centro de Documentación de la Memoria Histórica de Salamanca (2014). With these valuable documents Espada Vieira sheds light on two lives that met in “the nostalgia of a past lived together and a future that will only make sense if it is equally shared.”

In addition to studies on the growing Chinese community of Spain and its vibrant productions, the article by Catherine Bourland Ross and Lizzeth Cepeda Lozano on Nuria Barrios' novel *El alfabeto de los pájaros* includes research on the adoption and adaptation process within a new Spanish family structure. As the two authors point out, these sociological studies showcase the interest in Spain in the situation of Chinese immigrants, as well as that of children born in China and adopted in Spain. The two scholars show how Barrios' novel reflects this interest by narrating thoughts on her adoption by a six-year-old girl. Bourland Ross and Cepeda Lozano study these thoughts from a psychological perspective to show that they emerge via a symbolic language. The interpretation of this language reveals the process used by the girl to struggle with her adoption and to adapt to it. In this way *El alfabeto de los pájaros* "acts as social commentary on the situation of adopted Chinese girls in Spain, and shows how the use of symbolic language can help form affective bonds between mothers and daughters."

To conclude, we wish to express our thanks to all those who have contributed to the completion of this second issue of *ConSecuencias*, especially Faculty Life and Development at Lesley University for its generous support for the edition of this issue. We thank also the editorial board for their excellent suggestions on specialists to evaluate our submissions. We acknowledge likewise the hard work of the authors, as well as that of the experts who took evaluation and editing upon themselves. Finally, special thanks go to the Digital Publishing and Outreach Specialists of O'Neill Library at Boston College for their technical support, as well as Daniel Mizrahi for his technical support and continued vision as designer.

It is now our pleasure to find ourselves at the stage for soliciting contributions for the next issue of *ConSecuencias*. Keeping the journal's mission in mind, we will consider studies that, based on exhaustive analyses of primary sources, challenge habitual interpretations, in a spirit of collegiality and professionalism. Submissions will be accepted until January 10, 2022. We thank in advance all authors' attention to our guidelines, as seen in the journal's page: ejournals.bc.edu/index.php/consecuencias.