

“Women’s Filmmaking in Spain and Latin America”

Spanish 8603 / Women’s Studies 8920 / Comm 6180

Wednesday
4:30 – 7pm
College of Ed. Bldg, rm. 184



This course introduces students to contemporary women’s filmmaking in Latin America and Spain. While we will briefly address the contributions of women to the film industries in these geopolitical locations since the introduction of cinema, during the shift to sound, and the “Golden Age” period of studio-style production to the emergence of alternative aesthetic movements (eg., New Latin American Cinema, etc.), our focus will be on women’s works since the proliferation of new culture policies, the emergence of international funding opportunities and increasing transnational collaborations taking off in the 1990s. In addition to recent contributions by scholars of Latin American and Spanish Cinema, our study of selected films will be framed by contemporary feminist film theory to ask broad questions of the field: What is feminist film theory, what has it contributed to film studies, and what does it contribute today to the study of visual cultures? In turn, we will we address the (post)feminist debates raised by these directors, the difficulties of auteur cinema in the current production context and reflections on the most salient issues being debated in these geopolitical locations today (i.e., memory and postdictatorial trauma, narcoviolence, youth prostitution and the environment, etc.).

Films for study: *La ciénaga* (Lucrecia Martel, 2001, Argentina), *Los rubios* (Albertina Carri, 2003, Argentina), *La teta asustada* (Claudia Llosa, 2009, Perú), *Quase Dois Irmãos* (Lúcia Murat, 2004, Brazil), *É Proibido Fumar* (Anna Muylaert, 2009, Brazil), *Celeste & Estrela* (Betse de Paula, 2005, Brazil), *Sonhos Roubados* (Sandra Werneck, 2009, Brazil), *También la lluvia* (Icíar Bollaín, 2010, Spain), *Antônia* (Tata Amaral, 2006, Brazil), *Punto y raya* (Elia Schneider, 2010, Venezuela)

~ Knowledge of Spanish and/or Portuguese not required. ~

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