**IL1: Ibero American Cinema**

**2015-2016**

**Description**

The paper offers a comparativist exploration of Iberian and Latin American cinemas, from the so-called silent period to the present day. Organized in terms of key topics, it examines important filmmaking traditions, movements and debates that have emerged in the Ibero-American context and helped to shape it. This organization provides students with a critical and theoretical knowledge of reading different film making forms, such as avant-garde films, indigenous texts, popular cinema and transnational filmmaking, while also allowing them the tremendous possibility for transcending traditional local, national and linguistic divisions in order to pose broader comparative questions. In doing so the paper’s structure reconfigures the traditional metropole-colony dichotomy into a more nuanced and multipolar interpretive frame. At the same time, individual lectures will situate films in their social, political, historical and cultural context, thereby highlighting the specificity, locatedness and historicity of cinematic production and reception, including in certain instances their relationship to state institutions. The course will thus provide students with ways of critically understanding the connectivities and dissimilarities of the cinematic culture of the Ibero-American world. Films will be viewed in their original versions with English subtitles.

**Teaching Methods and Provisions**

The paper will be taught through 16 weekly lectures, supplemented by 4 seminars and supervisions. Students are expected to attend lectures for all six topics. A list of supervisors for the various topics will be provided by the paper convener, along with guidance on supervision and other practical matters. Students will have between 6-8 supervisions in the course of the year (including 2 revision supervisions). They are advised to arrange their supervisions to help them prepare for the three topics they have chosen to prepare for the exam. Lecturers will indicate key films but students may supplement possible films for discussion with other appropriate examples, in consultation with their supervisor.

**Resources**

All films are available for viewing at the MML library. Please note that some films have been placed in special collections and are available only at the main desk. A few films are available only at the Media Library in the Centre for Latin American Studies, Alison Richards Buildings. Individual lecturers will notify you should this be the case. If you have problems obtaining films please notify the paper convener, Stuart Davis [sd367@cam.ac.uk](mailto:sd367@cam.ac.uk) (Michaelmas); Maite Conde [mc534@cam.ac.uk](mailto:mc534@cam.ac.uk) (Lent and Easter).

**Paper Structure Assessment**

The paper is divided into six sections, according to the six topics taught. Students must answer three essays drawn from different sections. Answers must display knowledge of cinematic practices from two or more of the paper’s specified languages (Spanish, Portuguese and Catalan), as well as two or more continents (Europe, the Americas, Africa). Students must not repeat material substantially. Overlap between essays will be penalized.

**The Course at a Glance**

**Michaelmas Term, 2015**

**Introduction**

1. Introduction to Cinema. Key Techniques and Language (SD)

**Seminar 1: Temporality and Technology (BE)**

**Topic 1: New Technologies in the Ibero-American World**

2. The Cinema of Attractions: The Films of Segundo de Chomón (BC)

3. Silent Cinema in 1920s Colombia (RO)

**Topic 2: Film, Modernism and the Avant-Garde**

4. Film and Historical Modernism: Buñuel (BC)

5. Altered States and Artificial Paradises: Beyond the Neo-Avant Garde (BE)

6. Traces of the Real: The Haunting of Representation and the Ethical Imperative in Pedro Costa and Carlos Reygadas (GK)

**Seminar 2: Popular Cinema and Genre (DK)**

**Topic 3: Popular Film Traditions and Genres**

7. Contemporary Film Noir in Colombia (RO)

8. Retrofuturism and Reflexivity in Science Fiction Film from Argentina (JP)

**Lent Term, 2015**

**Topic 4: War, Revolution and Film**

1. War and Revolution in Spain (DK)

2. Cuba (RO)

3. Decolonizing Mozambique; Decolonizing Mozambican Cinema (MC)

**Seminar 3: The Politics of Counter Cinema (MC)**

**Topic 5: Dictatorship and Postdictatorship**

4**.** Trauma and the Return of the War in Spain (SD)

5. Domestic Melodrama and National Allegory in Brazil (MC)

6. Evidence and Imagination in Chile and Argentina (BE)

**Seminar 4: Gender and Sexuality (BE)**

**Topic 6: Cinema beyond the National**

7. The Iberian Transnational (DK)

8. From Multiculturalism to Interculturalism: The Ethnic Other in Documentary Filmmaking (JP)

**Introduction**

**1. Introductory Lecture: Introduction to Cinema. Key Techniques and Language**

Presenting images and clips from a diverse number of films, the introductory lecture will present students with an over-view of some of the key techniques for reading and analysing cinema.

**Topic One:**

**Early Film Technologies in the Ibero American World**

Lectures within this topic explore some of the main issues and debates that surround the study of the arrival and development of new film technologies in the Ibero- American context, from the introduction of pre-cinematic modes such as magic lanterns and panoramas and the cinematic medium in the 1800s, to the elaboration of early silent melodramas and the development of synchronized sound movies. Lectures will look at the impact of the arrival of the cinema and of cinematic technology in Brazil and Colombia, looking at their intersections with modern urban society, the rise of new sound films and the early development of silent genres.

**Lecture 2: The Cinema of Attractions: The Short Films of Segundo de Chomón (Bryan Cameron)**

**Films:**

“El heredero de casa Pruna”/ “L'hereu de Ca'n Pruna” (dir. Segundo de Chomón, 1904)

“Le scarabée d'or” (dir. Segundo de Chomón, 1907)

**“**El hotel eléctrico" (dir. Segundo de Chomón, 1908)

“Une excursion incohérente” (dir. Segundo de Chomón, 1909)

**Lecture 3: Silent Cinema in 1920s Colombia (Rory O’Bryen)**

**Films:**

*Bajo el cielo antioqueño* (dir. Arturo Acevedo, 1925)

*Alma provinciana* (dir. Félix Joaquín Rodríguez, 1926)

*Garras de Oro* (dir. P.P. Jambrina, 1926)

**Seminar 1: Materiality and Technology (BE)**

**Topic 2: Film, Modernism and the Ibero American Avant-Garde**

This topic will introduce students to experimental films, setting out the principle   
theoretical concepts with which they are related. It will assess the various ways in which artists and filmmakers have approached the cinema as both a visual and a political art, continually searching for new perceptual experiences. Lectures will focus the emergence of experimental forms of filmmaking in the1920s. It will then consider the neo-avant-garde in the context of Spain’s *La movida* and conclude by exploring the tension between experimentations with film form and a desire for filmic realism by contemporary film-makers, examining its relation to ethical questions and will conclude with an exploration of contemporary filmmakers in Mexico and Portugal. Specific issues addressed include narrative, film form, representation, materiality, reflexivity, spectatorship, time and space, with a consideration of these issues in the light of specific viewing contexts.

**Lecture 4: Film and the Historical Avant-Garde - Buñuel (Bryan Cameron)**

**Films**:

*Un Chien Andalou* (dir. Luis Buñuel, 1929)

*L’Age D’or* (dir. Luis Buñuel, 1930)

*Las Hurdes* (dir. Luis Buñuel, 1933)

**Lecture 5: Altered States and Artificial Paradises: Beyond the Neo-Avant Garde (Brad Epps)**

**Films:**

*Arrebato* (dir. Iván Zulueta, 1980)

*Laberinto de pasiones* (dir. Pedro Almodóvar, 1982)

*El topo* (dir. Alejandro Jodorowsky, 1970)

**Lecture 6: (Geoffrey Kantaris)**

*No quarto da Wanda* (dir. Pedro Costa, 2000)

*Batalla en el cielo* (dir. Carlos Reygadas, 2005)

*Post tenebras lux* (dir. Carlos Reygadas, 2012)

**Seminar 2: Popular Cinema and Genre (DK)**

**Topic 3:**

**Popular Film Traditions and Genres**

This topic focuses on various forms of popular cinema produced in the Ibero American world, exploring in particular films genres, from 1950s Mexican melodramas, horror and gothic films in Spanish cinema looking at their relationship with Francoist politics, and contemporary film noirs in Colombia focusing on how their reimagine uncontrollable urban growth occasioned by the country’s ongoing political conflicts and the collapse of public space resulting from the drug wars of the 1990s. Lectures will look at key popular directors such as El Indio Fernandez and Guillermo del Toro, and engage in critical analyses of celebrated stars like Maria Felix, as central to ways of analyzing Ibero-American popular film. They will also examine complex ways in which Ibero-America’s popular genres reconfigure Hollywood movies.

**Lecture 7: Contemporary Film Noir in Colombia (Rory O’Bryen)**

**Films:**

*Soplo de vida* (dir. Luís Ospina, 1999)

*La história del baúl rosado* (dir. Líbia Stella Gómez, dir. 2006)

*Perder es question de método* (dir. Sérgio Cabrera, 2005)

**Lecture 8: Retrofuturism and Reflexivity in Science Fiction Film from Argentina (Joanna Page)**

*La sonámbula* (dir. Fernando Spiner, 1998)

*La antena* (dir. Esteban Sapir, 2007)

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**Seminar 3: The Politics of Counter Cinema (RO)**

**Topic 4: War and Revolution on Film**

This topic will explore the relations between film and politics in particularly dramatic contexts, looking at how the particular historical contexts of war and revolution produce different cinematic responses. By looking at moments in film history and political history such as The Mexican Revolution, the Cuban Revolution and the Portuguese revolution of 1974-75, the topic will invite students to think about the challenges presented by revolutions to film as well as the forms through which the cinema itself contributes to political processes by changing the ways of showing, seeing and producing history.

**Lecture 10: War and Revolution in Spain (Dominic Keown)**

**Films:**

*The Spanish Earth* (Joris Ivens, 1937)

*Raza* (José Luis Sáenz de Heredia, 1942)

*Sierra de Teruel* (Malraux, 1939)

**Lecture 11: Decolonizing Mozambique and Mozambican Cinema (Maite Conde)**

*Kuxa Kanema: The Birth of Cinema*, Margarida Cardoso, 2003

**Topic 5: Dictatorship and Postdictatorship**

In the twentieth century, Spain, Portugal and many countries in Latin America have been united by the common experience of dictatorship. Non-democratically elected regimes in a number of settings and historical periods censored cultural production; imprisoned citizens with opposing viewpoints; and even tortured and killed thousands of people identified by the government as “subversive.” These three lectures will examine films that represent and reflect on oppressive regimes both during periods of dictatorship and following them, examining the roles of historical memory, as they relate to literature and society. The focus here is on Argentina’s “dirty war”; and Franco’s rule in Spain and the right wing dictatorship in Brazil.

**Lecture 12: Trauma and the Return of the War in Spain (Stuart Davis)**

**Films:**

*El espíritu de la colmena* (dir. Víctor Erice,1973)

*Cría cuervos*  (dir. Carlos Saura, 1976)

**Lecture 13: Domestic Melodrama and National Allegory in Brazil (Maite Conde)**

**Films:**

*Toda Nudez será castigada* (All nudity will be punished, dir. Arnaldo Jabor, 1974)

*Tudo Bem* (It’s all Right, dir. Arnaldo Jabor

**Lecture 14: Evidence and Imagination in Chile and Argentina (Brad Epps)**

**Films:**

*La historia oficial* (Luis Puenzo 1985)

*Missing* (Costa-Gavras, 1982)

*La noche de los lápices* (Héctor Olivera, 1986)

*Kamchatka* (Marcelo Piñeyero, 2002)

*Macucha* (Andrés Wood, 2004)

*Tony Manero* and *Post Mortem* (Pablo Larraín, 2008; 2010).

**Seminar 4: Gender and Sexuality (BE)**

**Topic 6: Cinema Beyond the National**

These lectures will look at specific examples of films whose production, personnel, and /or themes cut across national boundaries. The focus here is on cinema and the transnational in Spain, Brazil and Argentina, on the idea of postnational filmmaking by focusing on contemporary filmmakers who, converging with the global flows of the mass media and image capitalism have made films beyond the cusp of the nation, as well as the incorporation of indigeneity in recent documentary films.

**Lecture 15: Transnational Iberian Cinema (Dominic Keown)**

**Films:**

*Innisfree* (dir. José Luis Guerin, 1990)

*The Quiet Man* (dir. John Ford, 1952)

**Lecture 16: From Multiculturalism to Interculturalism: The Ethnic Other in Documentary Filmmaking (Joanna Page)**

**Films:**

*Huellas y memoria de Jorge Prelorán* (dir. Fermín Rivera, 2009)

*El etnógrafo* (dir. Ulises Rosell, 2012)

**Reading List**

**Introductory Lecture:**

**Introduction to Ibero-American Cinema. Film Language and Techniques**

Hayward, Susan. *Cinema Studies: The Key Concepts* (London and New York: Routledge, 2000)

Monaco, James. *How to Read a Film* (Oxford: OUP, 1981, rpt 2000)

Stam, Robert. *Film Theory: An Introduction* (Oxford: Blackwell, 2000)

**Topic 1:**

**New Film Technologies in the Ibero American World**

Cánovas, Belchí, J., "Cultura popular e identidad nacional en el cine español mudo de los años veinte," in Berthier, N. and Seguin, J.-C. (eds.) *Cine, nación y nacionalidades en España.* Madrid: Casa de Velázquez, 2007: 25-36.

Charney, Leo and Vanessa Schwarz. *Cinema and the Invention of Modern Life*. Berkeley: U of California P, 1996.

Doane, Mary Ann. *The Emergence of Cinematic Time: Modernity, Contingency, The Archive*. Cambridge, Massachusetts: Harvard University Press, 2002Elsaesser, Thomas and Adam Barker. *Early Cinema. Space, Frame, Narrative*. London: BFI, 1990.

Elsaesser, Thomas and Adam Barker. *Early Cinema. Space, Frame, Narrative*. London: BFI, 1990.

Fernández Cuenca, C. Segundo de Chomón: Maestro de la fantasía y de la técnica (1871-1929). Madrid: Editora Nacional, 1972.

Grieveson, Lee and Peter Kramer. *The Silent Cinema Reader*. London: Routledge, 2003.

Gunning, Tom. “The Cinema of Attraction: Early Film, Its Spectator, and the Avant-Garde.” *Wife Angle* 8.3/4 (1986): 63-70.

López, Ana M. ‘Early Cinema and Modernity in Latin America.’ *Cinema Journal* 40 (1), 2000: 48-78.

Martínez Bretón, J. A. (2002), "El control cinematográfico en la evolución del mudo al sonoro." Biblioteca Virtual Miguel de Cervantes. Online at:

<http://www.cervantesvirtual.com/servlet/SirveObras/cine/01159630097810419650035/p0000001.htm>

Mercer, Leigh. “Fear at the hands of technology: The proto-Surrealism of the films of Segundo de Chomón.” *Studies in Spanish & Latin American Cinemas* 4.2 (2008): 79-90.

Minguet Batllori, Joan M. “Segundo de Chomón and the fascination for colour.” *Film History* 21 (2009): 94-103.

Needell, Jeffrey. *A Tropical Belle-époque*. Cambridge: CUP, 2010.

Suárez, Juana. *Critical Essays on Colombian Cinema and Culture: Cinembargo Colombia.* (Palgrave Macmillan, 2012)

**Topic 2:**

**Film, Modernism and the Avant-Garde**

Adamowicz, Elza. [*Un chien andalou*.](http://search.lib.cam.ac.uk/?itemid=|eresources|181601)New York: I.B. Tauris, 2010.

Eagleton, Terry. “Capitalism, Modernism and Postmodernism”. *Against the Grain: Essays 1975-1985*. London: Verso, 1986. 131-47.

Elder, Bruce, “Deception as aggression: Salvador Dali and Luis Buñuel's *Un chien Andalou*.” *Disguise, deception, trompe-l'oeil: interdisciplinary perspectives*, edited by Leslie Boldt-Irons et al. New York: Peter Lang, pp. 207-230.

Evans, Peter. *The films of Luis Buñuel: subjectivity and desire*. Oxford: Clarendon, 1995.

Heredero, Carlos, Iván Zulueta: *La vanguardia frente al espejo.* Alcalá de Henares: Festival de Cine de Alcalá de Henares, 1989

Johnson, Randal and Robert Stam. *Brazilian Cinema*. New York: Columbia University Press, 1995.

Lastra, James F. “Why Is This Absurd Picture Here: Ethnology /Equivocation/ Buñuel.” *October* 89 (Summer, 1999): 51–68.

Mendelson, Jordana. “Las Hurdes: Land without Bread (1933)” in *Documenting Spain: Artists, Exhibition Culture, and the Modern Nation, 1929-1939.* University Park, PA: Pennsylvania State University Press, 2005.

Mira, Alberto,’ The Dark Heart of the Movida: Vampire Fantasies in Iván Zulueta’s Arrebato,’ *Arizona Journal of Hispanic Cultural Studies* 13 (2009): 155-169

Rancière, Jacques, “The Paradoxes of Political Art” and “The Ethical Turn of Aesthetics and Politics” in *Dissensus: On Politics and Aesthetics*. London: Continuum, 2010. 134-51 and 184-202.

Rancière, Jacques, *The Emancipated Spectator* (London: Verso, 2009).

Sánchez-Biosca, Vicente, ‘Arrebato/Rapture: Iván Zulueta, Spain, 1980,’ in Mira, Alberto, ed. *The Cinema of Spain and Portugal.* London: Wallflower Press, 2005: 169-177

Williams, Linda *Figures of desire: a theory and analysis of surrealist film*. Berkeley: University of California Press, 1992.

Xavier, Ismail. *Allegories of Underdevelopment*. Minneapolis: University of Minnesota Press, 1997.

**Topic 3:**

**Popular Film Traditions and Genres**

Bell, James (ed.). *Gothic. The Dark Heart of Film* (London: BFI, 2013)

Cornea, Christine. *Science Fiction Cinema: Between Fantasy and Reality*. Edinburgh: Edinburgh University Press, 2007.

Denver, Susan. *Celluloid Nationalism and Other Melodramas: from post-Revolutionary Mexico to fin de siglo Mexamérica* (2003).

Diestro-Dópido, Mar. *Pan’s Labyrinth* (London: BFI Film Classics, 2013)

Dimendberg, Edward, Film Noir and the Spaces of Modernity (Cambridge: Harvard UP, 2004)

Evans, Peter (ed). *Spanish Cinema: The Auteurist Tradition* (OUP, 1999).

Greene, Doyle *Mexploitation Cinema: A critical History of Mexican Vampire, Wrestler, Ape-man and Similar Films* (1957-1977) (2005).

Gutiérrez, Laura G. *Performing Mexicanidad: Vendidadas and cabareteras on the Transnational Stage* (2010)

Heise, Ursula K. *Chronoschisms: Time, Narrative, and Postmodernism*. Cambridge: Cambridge University Press, 1997.

Hershfield, Joanne *Mexican Cinema/Mexican Woman (1940-1950)* (1996).

Jameson, Fredric. *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions*. London: Verso, 2005.

Jordan, Barry and Ricky Morgan. *Contemporary Spanish Cinema* (Manchester Uni Press, 1998)

Martín-Barbero, Jesús, “La ciudad: entre medios y miedos”, in Ciudadanías del miedo. S. Rotker Ed.(Caracas: Nueva Sociedad, 2000), pp. 29-35.

Monsiváis, Carlos, “South of the Border, Down Mexico’s Way: El cine latinoamericano y Hollywood” in Aires de familia: cultura y sociedad en América Latina (Barcelona: Anagrama, 2000), pp. 51-78

Mora Carl J., *Mexican Cinema: Reflections of a Society, 1896-2004* (2005)

Noble, Andrea *Mexican National Cinema* (2005).

O’Bryen, Rory, “Urban Perspectives: Earthquakes and Landslides” in Literature, Testimony, Cinema in Contemporary Colombian Culture: Spectres of La Violencia (Woodbridge: Boydell and Brewer, 2008), p.157-182

Paranaguá Paulo (ed), transl. by Ana M. López., *Mexican Cinema* (1995)

Ramírez Charles and Rogelio Agrasánchez (eds.), *Cine mexicano: poster art form the Goden Age, 1936-1956* (2001).

Ramírez Berg, Charles *Cinema of Solitude: A Critical Study of Mexican Film, 1967-1983* (1992).

Segre Erica, *Intersected Identities: Strategies of Visualization in Ninenteenth-Century and Twentieth-Century Mexican Culture* (2007). [See chapters 3 and 4].

Slusser, George Edgar and Eric S. Rabkin, eds. *Shadows of the Magic Lamp: Fantasy and Science Fiction in Film*. Carbondale: Southern Illinois University Press, 1985.

Suárez, Juana, “Decentering the Centro: Film Noir and the Metamorphosis of Bogotá” in Cinembargo Colombia: Critical Essays on Colombian Cinema and Culture London: Palgrave, 2012, pp. 121-140

Triana Toribio, Nuria. *Spanish National Cinema* (Routledge, 2003)

Zolov, Eric *Refried Elvis: The Rise of the Mexican Counterculture* (1999)

**Topic 4:**

**War and Revolution on Film**

*Anos de Abril - Cinema Português da Revolução*. IPC - 2ª Ed. 1974-1982.

‘Capitaines d'avril,’ *Vingtième Siècle. Revue d'histoire*, No. 73 (Jan. - Mar., 2002), 193-196.

Antunes, João and Matos-Cruz. José de, *Cinema Português 1896–1998* (Lusomundo, Lisbon, Portugal, 1997).

Bandeira, José Gomes. *Porto: 100 anos de cinema português* (Câmara Municipal do Porto, Porto, Portugal, 1996).

Bartlet, Oliver, *African Cinema. Decolonizing the Gaze*, London: Zed Books, 2000

de los Reyes*,* Aurelio *El nacimiento de* ***Que viva México!*** *(*2006)

Díaz Pérez Olivia C et al, *La Revolución Mexicana en la literatura y el cine* (2010)

Diawara, Manthia, *African Cinema: Politics and Culture,* NY: John Wiley, 1992

Downing, John D.H. *Film & Politics in the Third World*. New York: Autonomedia

Gallo, Rubén, *Mexican Modernity: the Avant-garde and the Technological Revolution* (2005)

Lins, Consuelo and Cláudia Mesquita, *Filmar o real* [Kindle Edition]

Lomnitz Claudio, *Death and the Idea of Mexico* (2005). [ See ‘Death and the Mexican Revolution’].

Miquel, Angel AND Suzana M.Pick et al*, Fotografía, cine y literatura de la Revolución Mexicana* (2004)

Matos-Cruzm José and João Antunes. *O Cinema Português: 1896 – 1998* (Lisbon: Lusomundo Editores, 1998).

Mira, Alberto. *The Cinema of Spain and Portugal* (Wallflower, 2005)

Nobre, Roberto. *Singularidades do Cinema Português* (Lisbon: Portugália Editora).

Pina, Luís de. *Documentarismo Português* (Instituto Português de Cinema, 1977).

Ramos, Jorge Leitão (*Dicionário do Cinema Português 1895-1961*)

Salazkina Masha, *In Excess: Sergei Eisenstein’s Mexico* (2009)

Segre, ERICA (ed.), *Ghosts of the Revolution in Mexican Literature and Visual Culture: Revisitations in Modern and Contemporary Creative Media* (2013). [See chapters by Segre, Giraud, Craven, Carnell and Tierney].

Weiss, Peter. *The Aesthetics of Resistance* (Duke University Press, 2005)

**Topic 5:**

**Dictatorship and Postdictatorship**

Benjamin, Walter, “Theses on the Philosophy of History”. *Illuminations*. London: Pimlico, 1999. 245-55.

Bentes, Ivana, “Multiculturalism, Cinematic Sensation and Theoretical Devices” in CarlosBassualdo (Ed.)*Tropicalia: A Revolution in Brazilian Culture (*Barbican, 2006): 99-128

D’Lugo, Marvin. *Carlos Saura: The Practice of Seeing* (New Jersey: Princeton University Press, 1991)

Garibotto, Verónica. “Iconic Fictions: Narrating Recent Argentine History in Post-2000 Second-Generation Films.” *Studies in Hispanic Cinemas*. 8.2 (March 2012), 175-188

Hirsch, Marianne, *The Generation of Postmemory: Writing and Visual Culture After the Holocaust*. Columbia University Press, 2012.

Johnson Randal and Robert Stam Eds. *Brazilian Cinema,* New York: Columbia University Press, 1996: 149-162

Kantaris, Geoffrey, “Last Snapshots /Take 2: Personal and Collective Shipwrecks in Argentine Cinema of the 1990s”. In Richard Young and Amanda Holmes, eds., *Cultures of the City: Mediating Identities in Urban Latin/o America*. Pittsburgh, PA: University of Pittsburgh Press, 2010. 31-45.

Lazzara, Michael J. “Remembering Revolution after Ruin and Genocide: Recent Chilean Documentary Films and the Writing of History.” In *Film and Genocide*, ed. Kristi M. Wilson and Tomás F. Crowder-Taraborrelli, 67-86. Madison: The University of Wisconsin Press, 2012.

Ros, Ana. *The Post-Dictatorship Generation in Argentina, Chile, and Uruguay: Collective Memory and Cultural Production.* London : Palgrave Macmillan, 2012.

Schwarz, Roberto, “Culture and Politics in Brazil, 1964-1968” in *Misplaced Ideas*. Trans and Edited by John Gledson, London: Verso, 1991, pp. 126-159

Stam, Robert, “From Auto critique to Anthropophagy, 1964-1971,” *Tropical Multiculturalism. A Comparative History of Race in Brazilian Cinema*, Durham: Duke University Press, 1997: 233-257

Traverso, Antonio. “Nostalgia, Memory, and Politics in Chilean Documentaries of Return.” In Patricia Swier and Riordan-Goncalves, Julia, eds. Dictatorships in the Hispanic World: Transatlantic and Transnational Perspectives, 49-78. Madison: Fairleigh Dickinson University Press, 2013.

Xavier, Ismail, *Allegories of Underdevelopment.Aesthetics and Politics in Brazilian Cinema*. Minneapolis: University of Minnesota Press, 1997, Introduction and chapter on Black God, White Devil.

**Topic 6:**

**Transnational/ Postnational**

Appadurai, Arjun. 1996. *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis and London: University of Minnesota Press)

Burnett, Ron, Video: The politics of Culture and Community, in Resolutions: Contemporary Video Practices, Ed. Michael Renov and Erika Suderburg, Minneapolis: University of Minnesota Press, 1996.

Dennison, Stephanie *Contemporary Hispanic Cinema: Interrogating the Transnational in Spanish and Latin American Film* (Cambridge University Press, 2013)

Frota, Monica, Taking Aim: The Video Technology of Cultural Resistance’ in Resolutions: Contemporary Video Practices, Ed. Michael Renov and Erika Suderburg, Minenapolis: University of Minnesota Press, 1996.

García Canclini, Néstor. “Remaking Passports: Visual Thought in the Debate on Multiculturalism,” *The Visual Culture Reader: Second Edition*, edited by Nicholas Mirzoeff (London and New York: Routledge), 180-189

Gibbons, Luke. *The Quiet Man* (Cork University Press, 2002)

Ginsburg, Faye. "Indigenous Media:  Faustian Contract or Global Village?" Cultural Anthropology, 1991, 6(1): 92–112.

Hockings, Paul, ed. *Principles of Visual Anthropology*. The Hague: Mouton de Gruyter, 2003.

Keown, Dominic.“A view from the edge: Transgression and dissidence in Berlanga's *Calabuch*.” *Studies in Hispanic Cinemas*, Volume 2, Number 3, July 2006, pp. 155-168(14)

Loizos, Peter. *Innovation in Ethnographic Film: From Innocence to Self-Consciousness, 1955-1985.* Chicago: University of Chicago Press, 1993.

Loxham, Abigail. *Cinema at the edges: new encounters with Julio Medem, Bigas Luna and José Luis Guerín* . (Berghahn, 2014)

MacDougall, David. *Transcultural Cinema*. Princeton: Princeton University Press, 1998.

Marsh, Steven. *Popular Spanish film under Franco: comedy and the weakening of the state* (Palgrave Macmillan, 2006)

Prelorán, Jorge. *El cine etnobiográfico*. Buenos Aires: Universidad del Cine, 2006.

Pinazza, Natalia. 2012. “Diaspora and National Identity in Daniel Burman’s El abrazo partido,” *Journal of Latin American Cultural Studies 12:3*, 437-448