**IL1: Ethnographic Filmmaking from Argentina and Brazil**

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**Films discussed in the lecture and/or suggested for further study:**

**Argentina:**

* *Zulay, frente al siglo XXI* (Jorge Prelorán, 1989)
* **OR** *Huellas y memoria de Jorge Prelorán* (Fermín Álvarez Rivera, 2010)
* *El etnógrafo* (Ulises Rosell, 2012)

**Brazil:**

* From the ‘Vídeo nas Aldeias’ collective:
  + *O espírito da TV*/*The Spirit of TV*(1990, 18 mins), at <http://www.isuma.tv/video-nas-aldeias/spirit-tv>
  + *A arca das No’é*/*Meeting Ancestors* (1993, 22 mins), at [http://www.isuma.tv/video-nas-aldeias/meeting-ancestors-arca-dos-zoé](http://www.isuma.tv/video-nas-aldeias/meeting-ancestors-arca-dos-zo%8E)
* *Boca de lixo* (Eduardo Coutinho, 1992, 50 mins)

Films are available to borrow from the Centre of Latin American Studies (email Julie Coimbra, jac46@cam.ac.uk).

**Quotations cited in lecture**

1. ‘No es poco este patrimonio de interculturalidad en una época en la cual la expansión global del capitalismo busca uniformar el diseño de tantos productos y subordinar los diferentes a patrones internacionales; cuando, por ejemplo, la mayoría de los estadounidenses no siente necesidad de saber más que inglés, conocer su propia historia e imaginar solo con su cine y televisión. Los pueblos indígenas tienen la ventaja de conocer al menos dos lenguas, articular recursos tradicionales y modernos, combinar el trabajo pago con el comunitario, la reciprocidad con la competencia mercantil.’

Néstor García Canclini, *Diferentes, desiguales y desconectados: mapas de la interculturalidad*, pp. 56.

2. ‘Parecen agotarse los modelos de una época en que creíamos que cada nación podía combinar sus muchas culturas, más las que iban llegando, en un solo “caldero”, ser un “crisol de razas”, como declaran constituciones y discursos.

De un mundo *multicultural* – yuxtaposición de etnias o grupos en una ciudad o nación – pasamos a otro *intercultural* globalizado. Bajo concepciones multiculturales se admite la *diversidad* de culturas, subrayando su diferencia y proponiendo políticas relativistas de respeto, que a menudo refuerzan la segregación. En cambio, interculturalidad remite a la confrontación y el entrelazamiento, a lo que sucede cuando los grupos entran en relaciones e intercambios.’

Néstor García Canclini, *Diferentes, desiguales y desconectados: mapas de la interculturalidad*, pp. 14-15.

3. ‘The Waiãpi decide to meet the tribe that they saw on the TV, the Zo’é and take [the video camera] to record and compare rites and myths, in a meta-anthropology in which a group passes from object to subject of knowledge. Anthropological homework for the Indians themselves, who, placed in a position of command, of producers of the images of their “relatives” become participating observers, analysts, “theoreticians” of this situation.’

Ivana Bentes, “Camera very good for me to work,” p. 2. http://www.videonasaldeias.org.br/2009/biblioteca.php?c=11

4. ‘On introducing video, a new technology, into village life, the project also challenges the idea of “purity”, “isolation”, “conservation” that would condemn these multiple and unique communities to a kind of “museum” status.’

Ivana Bentes, “Camera very good for me to work,” p. 1. http://www.videonasaldeias.org.br/2009/biblioteca.php?c=11

5. ‘Ethnographic film and video, which were once seen as reinforcing established cultural boundaries, are increasingly seen as part of a wider spectrum of cultural representations, much of which is devoted to the very problematics and contradictions of maintaining discrete, indigenous cultures.’

David MacDougall, *Transcultural Cinema*, p. 261.

6. ‘I think we are already seeing the changes in a new emphasis on authorship and specific cultural perspectives. Films are less often posed as omniscient or definitive descriptions […]. Societies are no longer portrayed as monolithic, or unpenetrated by external and historical forces. […]

I think we will therefore see films which become repositories of multiple authorship, confrontation and exchange.’

David MacDougall, “Complicities of Style,” p. 97.

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