**Latin American History and Culture through Film**

### Essay II – Analyse TWO Films (Latinam 201 2000 words; 303 2500 words)

Due **Thursday 19 October 2017** to Arts I Reception by 4.00pm, with computer-generated Cover Sheet. **You must also submit it to Turnitin.**  Essays handed 2-3 days late will be marked down 5%; after 3 days 10% will be deducted for each day late without medical certificate. Extensions are granted only in the case of a documented medical emergency for which you have contacted Dr. Kathryn Lehman (tel. 373-7599 ext. 87626, or email k.lehman@auckland.ac.nz) before the day is over. **You must study at least one film not studied in class.**

# THE PEOPLE, POPULAR CULTURE, IDENTITY POLITICS AND GLOBALISATION IN THE PERIPHERY

# How has visual representation of “the people” changed after the Cuban Revolution?

# How does the film relate to Third Cinema, Cine Liberación, Cinema Novo, Nuevo Cine Latinoamericano?

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| **A. The New Man as Revolutionary Icon, Identity Politics, and the “People”** |
| A central goal of the Cuban Revolution has been the construction of the “New Man”: his difference from the bourgeoisie, his historical role, his responsibility, and his relation to the “people” and to property. All of these aspects emerge in the icon of *el Che*. Choose one of the two films first listed below that came out in Cuba following the Revolution: *Lucía* (1968)or *Memories of Underdevelopment* (1968) VIDEO LV05-045, and compare that film with another from the list below that was released more than two decades later. Analyse the ways in which each film reinforces, challenges and/or deconstructs the New Man as he relates to popular culture: *Kiss of the Spider Woman* (1985) DVD-V LD09-0648, *Strawberry and Chocolate* (1993) STR, *Before Night Falls* (2000) DVD-V LD02-076, *Motorcycle Diaries* (2004) DVD-V LD05-082, *Chevolution* (2008). |
| **B. The New Man, the Gay Subject, and Identity Politics** |
| *Beso de la mujer araña* (1976) by Manuel Puig was one of the first Latin American novels by a gay author with gay protagonist, widely read by a mainstream audience. The film *Kiss of the Spider Woman* (1985), DVD-V LD09-0648 directed by Hector Babenco, constructs his gay character as a representative of popular culture, in conflict with the “New Man” militant. Analyse the relation between the new man, the gay subject and popular culture in this film and *Strawberry and Chocolate* or *Plata quemada* (2000) DVD-V LD03-008 by Marcelo Piñeyro, which opened the Auckland *Out Takes* Gay and Lesbian Festival in 2003, or *Before Night Falls* (2000). If you wish to analyse another film on this subject, discuss it with me. |
| **C. The Mexican Revolution Feminised / Tango and the People – The Art of Identity Politics**  |
| *Frida* (2002) DVD-V LD05-101 by Julie Taymor depicts the life of the now iconic artist, Frida Kahlo, with the Mexican Revolution as a backdrop. Analyse this film in comparison with Paul LeDuc’s *Frida, naturaleza viva* (1984) DVD-V LD05-079 paying particular attention to the way in which each director relates the extraordinary events of her life and work to the socio-cultural context of the time, and the way in which “the people” are constructed through particular aspects of identity. How does Kahlo relate to Mexican culture and popular culture in these films and is there a memory of Third Cinema? *Tangos. El exilio de Gardel* (1984, F. Solanas) uses tango lyrics and the experience of exile to explore identity, memory and cultural difference during the Dirty War (1976-1983) in Argentina. Analyse this film in relation to identity politics in one of the other Tango films on the list and in relation to Solanas’s theory on third cinema. |
| **D. Central Station, City of God and Popular Culture in Brazil** |
| Walter Salles’s *Central Station* (1998) DVD-V CEN portrays the globalised city of Rio de Janeiro from a working class or unemployed perspective in contrast to a far more humane landscape in the rural northeast. Fernando Meirelles and Katia Lund offer a sociological study of the development of the *favela* in a neighbourhood of Rio de Janeiro, called *Cidade de Deus*, City of God (2002) DVD-V LD04-462 from what appears to be an insider’s point of view. How do the directors portray popular culture under globalisation in each of these films and within this portrayal, is there any remaining memory of *Cinema Novo*? You may also analyse one of the extraordinary films *O bandido da luz vermelha* by Rogério Sganzerla (1968) DVD-V LD09-0474 or *Macunaima* DVD-V LD07-474 Pedro de Andrade. |
| **E. History, Cuture, Political Reality through the Child’s Gaze** |
| Some post 2001 films address political matters through a child’s gaze: Compare *Machuca* (2005) Andrés Wood -V LD06-260 (Chilean state terror) with *Kamchatka* (2003) Marcelo Piñeyro (Argentinean state terror) DVD-V LD05-440. What advantage does a child’s perspective give to the director in telling this story about “the people”? What is avoided through the usage of this procedure? |
| **F. Documenting the People, Reality as Construction, and Third vs Fourth Cinema** |
| Documentaries are representations that attempt to provide the closest illusion of reality possible. Third Cinema documentary makers often thought of the camera as a weapon used to change reality. Choose one of the third cinema documentaries from list 1), and compare it to another on list 2) by explaining in detail the strategies used to construct reality. In what ways does it succeed in this representation, and what aspects of Third or Fourth Cinema are present? You may wish to visit the website Capturing Reality. The Art of Documentary: <http://films.nfb.ca/capturing-reality/> |
| 1) Third Cinema Documentaries1. Chile *The Battle of Chile* (1975-79) by Patricio Guzmán is one of the most compelling documentaries ever made. A close reading will reveal elements of its construction in the era it was produced. See Guzmán´s interview at <http://films.nfb.ca/capturing-reality/#/62/> VIDEO LV02-236 BAT VIDEO
2. Argentina *The Hour of the Furnaces* (1968) offers a visual representation of what Octavio Getino and Fernando Solanas theorised in their manifesto “Toward a Third Cinema”. VIDEO LV05-339
3. Mexico *Mexico. La Revolución Congelada* (1973) by Raymundo Gleyzer (disappeared by the military in 1976) offers a third cinema representation of the failure of the Mexican Revolution to achieve its goals. VIDEO LV05-348
4. Colombia *Nunca más.* (2001) Marta Rodríguez, Fernando Restrepo Castañeda focuses on internal displacement and testimonies of victims of the armed paramilitary group in communities in Uraba, Antioquia and Chocó, Colombia. Rodríguez made films in the same era as Solanas and Guzmán.
5. Bolivia *Sangre de Cóndor* Yawar Mallku (1969) Jorge Sanjinés is the first Bolivian filmmaker to present a feature film with documentary filmmaking techniques that provide a militant third cinema about imperialism in Bolivia with indigenous people as main characters . Contrast this film with *Cocalero* (2006) Alejandro Landes DVD-V LD09-0379 or *The Devil’s Miner* (2005) by Kief Davidson (DVD-V LD06-290) about children miners.

2) Post-Third Cinema Documentaries1. Chile: *La memoria obstinada* Patricio Guzmán(1997) VIDEO LV03-309 *El caso Pinochet.* (2001)Patricio Guzmán VIDEO LV03-396 How has Guzmán´s documentary style changed, and how does he now film “the people”? His other films are *Nostalgia for the light* (2011) and *El botón de nacar* (2015).You may also wish to view the Ken Loach 11 minute 9 second segment on Chile in the documentary *11’09”01 – September 11* (2002). A film that reviews the role of the media during dictatorship is Ignacio Aguero´s *El diario de Agustín.*  http://mediacentre.maramatanga.ac.nz/content/ignacio-aguero-augustins-newspaper
2. Venezuela *The Revolution Will Not Be Televised* Kim Bartley, Donnacha O’Briain DVD-V LD06-276. This Irish Film Board documentary offers an insider´s view on how Hugo Chávez survived the 2002 coup attempt, with surprising parallels to *The Battle of Chile.* DVD-V LD06-276 *Inside the Revolution* (2009) <http://www.alborada.net/itr.film> is an extraordinary view of the changes and challenges faced by Venezuela.
3. Argentina *The Disappeared* (2007) Peter Sanders DVD-V LD09-0597 documents the experience of Horacio Pietragalla raised by the maid of the officer who kidnapped him after the murder of his parents by the military. *Los rubios*  (2003) follows a similar journey by Albertina Carri to learn about her parents from others who knew them.
4. Mexico *Granito de arena* (2005) Jill Freidberg offers an updated representation of Mexican revolutionary ideas about education. How is education related to third cinema?
5. Mexico-Zapatistas: *El Subcomandante Marcos* is quite different to *el Che* but still retains some of the charisma of the New Man. The Zapatistas themselves, however, may appear to have little in common with either. Compare Marcos in *The Sixth Sun* by Saul Landau (1996) VIDEO LV05-155 or *A Place called Chiapas* (1998) by Nettie Wild LV02-378 with those filmed in one of the Zapatista videos (Promedios Chiapas - list in the lecture powerpoint on the Mexican Revolution). See interview on the sound in Wild <http://films.nfb.ca/capturing-reality/#/128/>
6. Cuba *¡Salud!* by Connie Field (2006) DVD-V LD08-1003 represents the success of the Cuban Revolution in health care, while *The Power of Community. How Cuba survived Peak Oil* (2006) by Faith Morgan DVD 496 represents permaculture as a natural outgrowth of the revolution. What revolutionary ideas are represented in these documentaries?

 g) Brazil. *Bananas are my Business* (1996) by Helena Solberg VIDEO LV03-043 offers a contextualised and historicised analysis of US culture industries through the iconic Carmen Miranda. In what ways do the culture industries function to promote a particular vision of Latin America, according to this documentary, and how do we learn to read Hollywood film as a result?  |