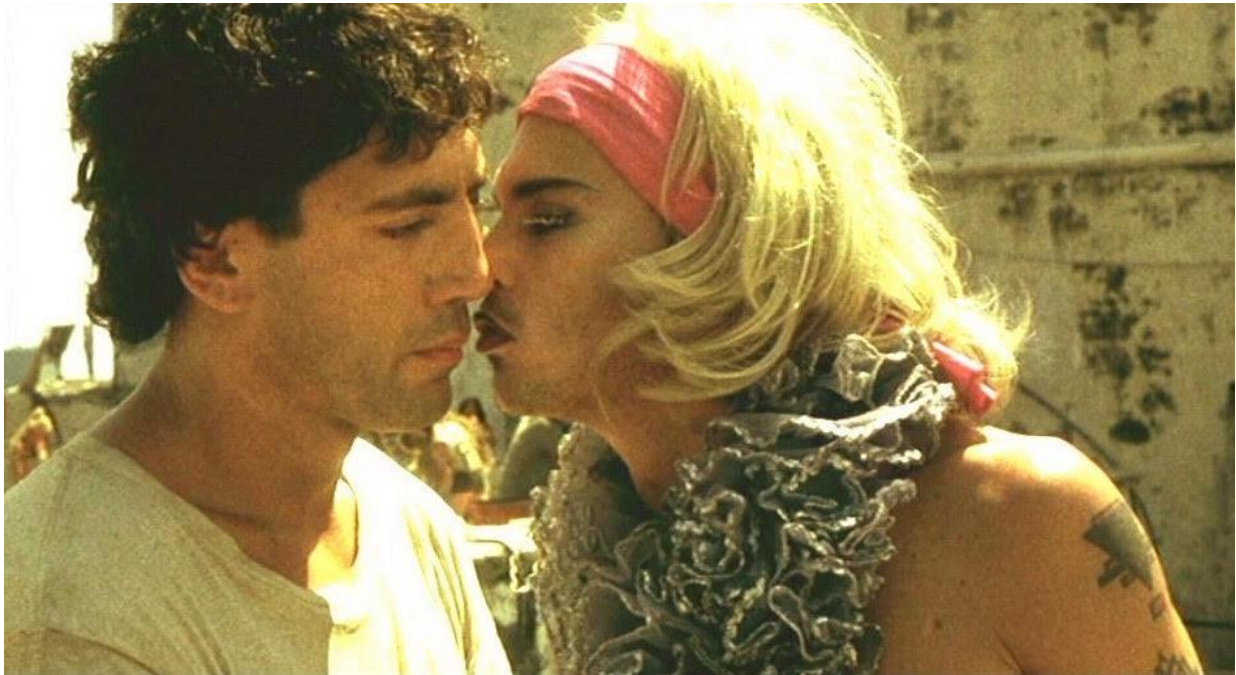


**SPAN 604: Seminar in Gender and Sexuality in Spain and Latin America
Gender and Sexuality in Latin American and Spanish Cinema**

Spring 2021, Tuesdays from 2 pm to 4:50 pm, THH 116 and ONLINE

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Still from *Before Night Falls* (Julian Schnabel, 2001)

This graduate course examines the representation of gender and sexual discourses, and the intersection with wider social, political, and theoretical issues, in Latin American and Spanish cinema in light of feminist and queer theoretical debates. We will consider the way in which these films articulate the aesthetics, ethics, and politics of gender and sexual difference, subvert/perpetuate conventional cinematographic processes and dominant economies of vision, and/or challenge/perpetuate sexual and social stereotypes of the dominant patriarchal and heteronormative discourses. The seminar will also explore the following questions: to what extent have these cinematic practices problematically and symptomatically represented, shaped, and contested the cultural imaginaries of the Latin American and Spanish societies in which these films are inserted? How may these filmmakers participate in social and political change by moving away from macro-political concerns with identity to, as Suely Rolnik argues, the micro-politics of desire and new forms of subjectivation in the social sphere? How does feminist and queer film theory in the Anglo-American academy sharpen and/or limit our understanding of film practices produced in different geopolitical contexts? What are the psychic and ideological mechanisms that underpin embodied spectatorial positions? How do gender and sexual

discourses intersect with national, class, ethnic, or racial discourses in Latin American and Spanish cinema for the constitution of identity and subjectivity? Can the encounters with cinematic practices partake of non-antagonistic relations to an irreducible alterity that can never be fully comprehended or accessed, thus becoming the condition of possibility for thinking of the queer and feminine different ways of living and dying in a shared world co-inhabited by difference and plurality? Does the study of Latin American and Spanish cinema enable us to reflect on a notion of queer relationality and community that embraces the mourning of one's mortality and that of the other without perpetuating the negativity of the death-drive or what Lee Edelman terms a heteronormative notion of "reproductive futurism" (2004: 2)? In other words, is such a mode of queer relationality and community predicated on the singular yet common finitude as the condition of a non-essentialized queer coexistence, one that does not ever fall back into a fusal community (Nancy, 1991), thereby underscoring the queerness' potential for ethical and political transformations in the unpredictable future?

Through the study of gender and sexual discourses in Latin American and Spanish cinema, this seminar will look at issues that affect our globalized society, in general, and Latin American and Spanish societies, in particular, including marginality and exclusion, memory and trauma, exile and migration, or the nation and globalization, to name just a few. We will explore feminist and queer film theory to address these issues, as well as relying on philosophical and psychoanalytic approaches to the study of cinema. Films studied include (but not be limited to): *Before Night Falls* (Julian Schnabel, 2001), *Carmen Miranda: Bananas is My Business* (Helen Solberg, 1995), *Um Passaporte Húngaro* (Sandra Kogut 2001), *A hora da estrela* (Suzana Amaral, 1985), *Fresa y chocolate* (Tomás Gutiérrez-Alea, 1994), *Todo sobre mi madre* (Pedro Almodóvar, 1999), *Pixote* (Héctor Babenco, 1981), or *Plata quemada* (Marcelo Piñeyro, 2000). Theorists studied will include (but not be limited to): Sara Ahmed, Leo Bersani, Judith Butler, Jacques Derrida, Lee Edelman, Michel Foucault, Sigmund Freud, Julia Kristeva, Jean-Luc Nancy, Emmanuel Levinas, José Muñoz, Herbert Marcuse, or Suely Rolnik.