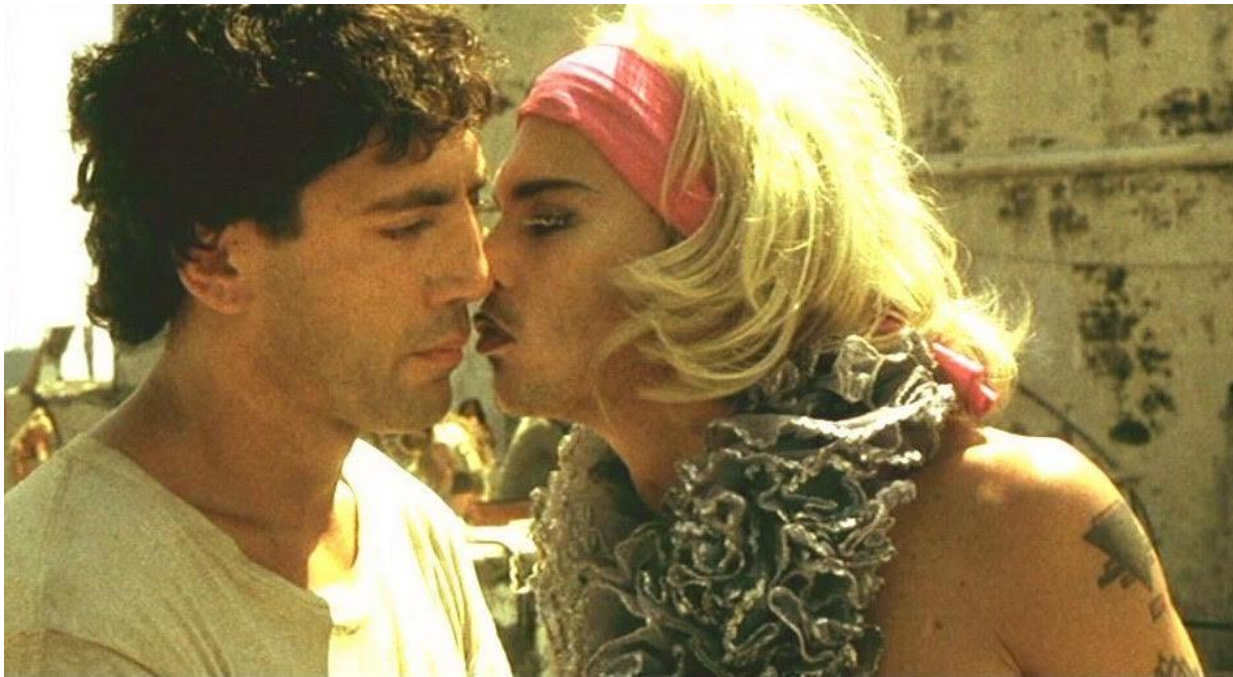


**SPAN 295g Gender and Sexuality in Latin American and Spanish Cinema
Spring 2025
Mondays and Wednesdays from 12 pm to 1: 50 pm
MHP 101**

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A comparative study of Latin American and Spanish cinema through the lens of gender and sexuality. Films will be analyzed in relation to wider social, political, aesthetic, and theoretical questions.



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

This undergraduate course, taught in English, examines the representation of gender and sexual discourses, and the intersection with wider social, political, and theoretical issues, in Latin American and Spanish cinema. 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 course 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, and artistic practices in general, in general, partake of non-antagonistic relations to an irreducible alterity that can never be fully comprehended or accessed?

Through the study of gender and sexual discourses in Latin American and Spanish cinema, and hence through the artistic medium of cinema, this course will look at issues that affect our globalized society, in general, and Latin American and Spanish societies, 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. Films studied include (but not be limited to): *Before Night Falls* (Julian Schnabel, 2001), *Carmen Miranda: Bananas is My Business* (Helen Solberg, 1995), *A Hungarian Passport* (Sandra Kogut 2001), *The Hour of Star* (Suzana Amaral, 1985), *Maria, Full of Grace* (Joshua Marston, 2004), *Strawberry and Chocolate* (Tomás Gutiérrez-Alea, 1994), *All About My Mother* (Pedro Almodóvar, 1999), *Pixote* (Héctor Babenco, 1981), or *Burnt Money* (Marcelo Piñeyro, 2000).

Topics will include:

1. Exoticism, Gender and National Stereotypes, Ethnicity, Exile.
2. Urban Invisibility, Traces of the Rural, Migration, Racial Difference.
3. Allegories of Sexual and Political Dissidence, Historical and National Reconciliations.
4. Homoeroticism, Urban Violence, Sexual Stereotypes, Trans-subjectivities.