

SPAN 295g Gender and Sexuality in Latin American and Spanish Cinema

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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 historical, social, political, aesthetic, and theoretical questions



Still from Carlos Saura's *Carmen* (1983)

Description

This undergraduate course, taught in English, examines the representation of gender and sexual discourses, and the intersection with wider historical, social, political, and theoretical issues by looking at a fascinating selection of key filmmakers from Latin American and Spanish cinema from the 1950s to the late 1990s. We will consider the way in which these films articulate the aesthetics, ethics, and politics of gender and sexuality, 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. Through the study of the representation of gender and sexual discourses in Latin American and Spanish cinema this course will explore issues that have affected our globalized society, in general, and Latin American and Spanish societies across different historical periods (from the 1950s to the late 1990s), in particular, including: cultural nationalism, film as a form of political resistance, violence and urban marginality, memory and trauma, exile and migration, race and ethnicity, tradition and modernity, the reproduction or redefinition of cultural stereotypes, or the national and the global, to name just a few. Films studied include: Luis Buñuel's *The Young and the Damned* (Mexico, 1950), Luis García Berlanga's *Welcome Mr. Marshall* (Spain, 1952), Tomás Gutiérrez Alea's *Memories of Underdevelopment* (Cuba, 1968), Víctor Erice's *The Spirit of the Beehive* (Spain,

1973), Carlos Saura's *Carmen* (Spain, 1983), Pedro Almodóvar's *Matador* (Spain, 1986), Fernando Solanas' *The Voyage* (Argentina, 1992), María Luisa Bemberg's *I Don't Want to Talk About It* (Argentina, 1993), Tomás Gutiérrez Alea's *Strawberry and Chocolate* (Cuba, 1993), Helen Solberg's *Carmen Miranda: Bananas is My Business* (USA/Brazil, 1995), Walter Salles' *Central Station* (Brazil, 1999), Pedro Almodóvar's *All About My Mother* (Spain, 1999), and Icíar Bollain's *Flowers of Another World* (Spain, 1999).¹

While these Latin American and Spanish films are arranged chronologically to explore how the representation of gender and sexual discourses in Latin American and Spanish cinema has been historically shaped, we will also establish productive connections between these Latin American and Spanish filmmakers across different historical periods.

¹ PLEASE NOTE THAT SOME FILMS MAY CONTAIN NUDITY, EXPLICIT SEXUAL CONTENT, OR GRAPHIC VIOLENCE TAKING PLACE WITHIN THE WIDER CONTEXT OF THE FILM. THIS COURSE WILL DEAL WITH THESE REPRESENTATIONS FOR STRICT PEDAGOGICAL AND ACADEMIC PURPOSES.