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Nota di contenuto	Introduction: Latin American Documentary Film in the New Millennium / Maria Guadalupe Arenills and Michael J. Lazzara -- ; pt. I The Subjective Turn and Beyond. What Remains of Third Cinema? / Michael J. Lazzara ; Andres Di Tella and Argentine Documentary Film / Jorge Ruffinelli ; Displacing the "I": Uses of the First Person in Recent Argentine Biographical Documentaries / Antonio Gomez ; The "Mobility Turn" in Contemporary Latin American First-Person Documentary / Pablo Piedras ; The Politics-Commodity: The Rise of Mexican Commercial Documentary in the Neoliberal Era / Ignacio M. Sanchez Prado ; Where

Are the "People"?: The Politics of the Virtual and the Ordinary in Contemporary Brazilian Documentaries / Gustavo Procopio Furtado -- ; pt. II The Ethics of Encounter. Ethnobiographic Encounters and Interculturalism: New Modes of Reflexivity in Contemporary Documentaries from Argentina / Joanna Page ; Performance, Reflexivity, and the Languages of History in Contemporary Brazilian Documentary Film / Jens Andermann ; A Common Gaze: Reflections on New Documentary Practices in Peru / Talia Dajes and Sofia Velazquez ; Audiovisual Affect: Sexuality and the Public Sphere in the Work of Colombia's Escuela Audiovisual al Borde / Marta Cabrera ; Capturing the "Real" in Panama's Canal Ghettos / Emily F. Davidson -- ; pt. III Performing Truth: Memory Politics and Documentary Filmmaking. Beyond Autobiography: Rethinking Documentary Production by the Children of the Disappeared / Maria Laura Lattanzi ; Caught Off Guard at the Crossroads of Ideology and Affect: Documentary Films by the Daughters of Revolutionaries / Bernardita Llanos ; Filming Responsibly: Ethnicity, Community, and the Nation in Ana Lucia Cuevas's *El eco del dolor de mucha gente* / Valeria Grinberg Pla ; Toward a Nondiscursive Turn in Argentine Documentary Film / Maria Guadalupe Arenillas.

Sommario/riassunto

This book highlights the richness and heterogeneity of Latin American documentary film, deepening debates on salient themes. It addresses the "subjective turn" of the 1990s and 2000s and the move beyond it; the ethics of the encounter between the filmmaker and the subject/object of his or her gaze; and the performance of truth and memory, a particularly urgent topic as Latin American countries have transitioned from dictatorship to democracy. Nearly two decades into the new millennium, Latin American documentary film is experiencing renewed vibrancy and visibility on the global stage. While elements of the combative, politicized cinema of the 1960s and 1970s remain, the region's production has become increasingly subjective, reflexive, and experimental; it both responds to and shapes global tendencies in the genre. This book broadens understanding of it by surveying a range of national contexts, styles, and practices.ont>.
