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Nota di contenuto	1. Introduction: The Naked Truth: Body, Gender and Sexuality in Twenty-First Century Latin American Cinema -- 2. Lesbian Pathology and Monstrous Maternity in Lucrecia Martel's Salta Trilogy -- 3. The Lesbian Utopia of Albertina Carri's Las hijas del fuego (2018) -- 4. Non-Binary: Gender Trouble and Intersex Bodies in Latin American Cinema -- 5. The Female Body as Absence: Tempestad by Tatiana Huezo (2016) and Ayer maravilla fui by Gabriel Mariño (2017) -- 6. Embodied Existence as Resistance: The Transgender Body as Political Protest -- 7. Nudity and Social Protest in Latin America: Activism's Filmed Effects -- 8. Conclusion.
Sommario/riassunto	Insurgent Skin: Body, Gender, and Sexuality in Latin American Cinema argues that twenty-first century Latin American cinema about lesbian, feminist, intersex, and transgender themes is revolutionary because it disrupts heteronormative and binary representation and explores new, queer signifying modes. Grounded in feminist and queer theory, Insurgent Skin conjugates film phenomenology and theories of affect and embodiment to analyze a spectrum of Latin American films. The

first chapters explore queer signifying in Argentinean director Lucrecia Martel's *Salta* trilogy and the lesbian utopia of Albertina Carri's *Las hijas del fuego* (2018). Next, the book discusses the female body as uncanny absence in Tatiana Huezo's documentary *Tempestad* (2016), a film about gendered violence in Mexico. Chapter Five focuses on intersex films and the establishing of queer solidarity and an intersex gaze. The last chapter examines transgender embodiment in the Chilean film *Una mujer fantástica* (2017) and Brazilian documentary *Bixa Travesty* (2018). Dr. Juli A. Kroll is Professor of Spanish at the University of St. Thomas in St. Paul, MN, where she also directs the Film Studies program. Dr. Kroll teaches Latin American literature, culture, and film studies. Her research focuses on Latin American cultural production, with emphasis on gender and sexualities.

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