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Nota di contenuto	1. Introduction. Women Filmmakers in Argentina: Reworking Cinematic Practices Mirna Vohnsen & Daniel Mourenza Auteurs -- 2. Lita Stantic: "The Personal Is Political" Is Professional Constanza Burucúa -- 3. Jeanine Meerapfel: Cosmopolitan Auteur of the Immigrant Condition Matt Losada -- 4. María Victoria Menis's Counter-Cinema: La cámara oscura (2008) and María y el Araña (2013) Carolina Rocha -- Traumatic Experiences -- 5. Sisterhood on the Threshold in Julia Solomonoff's Hermanas (2005) Mirna Vohnsen -- 6. Screaming into the Abyss: Trauma and Witnessing in Albertina Carri's Los rubios (2003) and La

rabia (2008) Fiona Clancy -- 7. Are You Listening? Voices and Images in Gabriela David's *Taxi, un encuentro* (2001) and Lucía Puenzo's *El niño pez* (2009) Ana Forcinito -- 8. Intersectionality in Gabriela David's *La mosca en la ceniza* (2010) Traci Roberts-Camps -- 9. Aesthetics -- 9. They Are All around Us: Pain, Memory and Multisensory Images in Paula Markovitch's *El premio* (2011) Guillermo Severiche -- 10. The Oppositional Gaze in the Argentine Cinema of Migration: Negotiating Chinese Identity and Coloniality of Seeing in Nele Wohlatz's *El futuro perfecto* (2016) Pedro Cabello del Moral & Roberto Elvira Mathez -- 11. Manipulating the Gaze in *La novia del desierto* (dir. Cecilia Atán and Valeria Pivato, 2017) Andrea Meador Smith -- Genre Cinema -- 12. Women, Hybridity and Genre in the Films of Verónica Chen Beatriz Urraca -- 13. A Different Terror: Crudo Films and Women's Horror Cinema in Argentina Jonathan Risner -- 14. Girlhood and the Uncanny in the Coming-of-Age Genre: *Abrir puertas y ventanas* (dir. Milagros Mumenthaler, 2011) and *Mamá, mamá, mamá* (dir. Sol Berruezo Pichon-Rivière, 2020) Daniel Mourenza -- Epilogue. On Cinematic Disobedience Inela Selimovi.

Sommario/riassunto

This edited volume offers a wide-ranging picture of Argentine women filmmakers' contribution to the film industry from the 1980s to the present by bringing together the work of highly acclaimed and emerging directors. Through thirteen critical essays by leading scholars in the field of Argentine cinema, the book acknowledges that contemporary women filmmakers have transformed the cinema of Argentina by questioning, challenging and debunking hegemonic patriarchal systems of representation. With a focus on women's voices and experiences, the contributions redress both the under-representation of women and girls onscreen and the perpetuation of stereotypes, while exploring the innovative aesthetics used by these filmmakers. "This is the first book in English dedicated to the rich output of recent Argentine women filmmakers and features work by leading experts. A comprehensive, and well researched book that tells multiple stories of women's filmmaking in Argentina." – Deborah Shaw, Professor of Film and Screen Studies, University of Portsmouth, UK Dr Mirna Vohnsen is Assistant Lecturer in Spanish at Technological University Dublin. She specialises in contemporary Argentine cinema and culture. She is the author of *Portrayals of Jews in Contemporary Argentine Cinema: Rethinking Argentinidad* (2019) and the co-author of *Eva Perón: A Reference Guide to Her Life and Works* (2021). Dr Daniel Mourenza is Assistant Professor in Hispanic Cultural Studies at Radboud Universiteit. His research focuses on film theory, visual culture and Spanish and Latin American cinema. He is the author of *Walter Benjamin and the Aesthetics of Film* (2020). Mourenza has also co-edited a special issue of *Parallax* on 'Barbarism'.