SP1: Introduction to the Languages, Literatures and Cultures of the Spanish-speaking World

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**Icíar Bollaín, *También la lluvia* (Spain/France/Mexico, 2010)**

## **Lecture Map**

* The director: Icíar Bollaín
* *También la lluvia*: an introduction
* The ‘Water War’ in Cochabamba, 2000
* Privatization and neoliberalism in Bolivia
* A metacinematic film
* Filming styles and techniques
* Colonial and contemporary times: some key parallels
* Power and resistance
* The transnational co-production and the politics of representation
* Transnational filmmaking and neocolonial enterprise
* The (imperialist) politics of the gaze

**Citations**

[1] ‘By laying the high-flying rhetoric of Sebastián and his cohorts against their craven-seeming refusal to get involved in the actual anti-imperialist struggle erupting around them (preferring to hide in the safe, easily-resolved moral struggles of the past), Laverty creates one of cinema’s most vicious critiques of limousine liberalism.’

Barsanti, Chris. ‘“Even the Rain” by Icíar Bollaín’ [review] (4 March 2011), at https://latinamericanfilm.wordpress.com/2011/03/04/film-of-the-week-even-the-rain-by-iciar-bollain-review-trailer/

[2] ‘the concept of national cinema is hardly able to do justice either to the international diversity of contemporary cultural formations or to the overlaps and interpenetrations between different formations.’

Andrew Higson, ‘The Limiting Imagination of National Cinema,’ in *Cinema and Nation*, ed. Mette Hjort and Scott Mackenzie (London: Routledge, 2000), pp. 63-74 (p. 70)

[3] ‘There is no doubt that co-productions can easily become sites of cultural misunderstandings and generalizations rather than ethnographic expeditions of discovery. Cinematographies from different continents have at times successfully appropriated each other’s languages for their own political and economic purposes.’

Fabrizio Cilento, ‘Even the Rain: A Confluence of Cinematic and Historical Temporalities’, in *Arizona Journal of Hispanic Cultural Studies*, vol. 16 (2012), 245-58 (p. 251), at <http://fabriziocilento.com/wordpress/wp-content/uploads/2013/04/Even-the-Rain.pdf>

[4] ‘Latin America is both a site and a sight, a representation of a place that is displaced beyond physical space through discourses and images. We can expect that with globalization Latin American will appear an ever greater part of everyone’s landscape and material culture. But in so doing the geographical imagination may also place Latin America as further away, as different, as more “exotic”. In earlier travel writing this was achieved by representing Latin America as nature, pastoral productivity or a space of disease, laziness, immorality, violence, compared to which Europe was perceived as superior. Many of these representations are invoked today in the marketing of gourmet coffee and on our television screens.’

Gareth A. Jones, ‘Latin American Geographies’ in Philip Swanson, ed., *The Companion to Latin American Studies* (London: Arnold, 2013), pp. 5-25 (p. 20)

[5] ‘Coppola makes his film like the Americans made war […]. The war as entrenchment, as technological and psychedelic fantasy, the war as a succession of special effects, the war become film even before being filmed. The war abolishes itself in its technological test, and for Americans it was primarily that: a test site, a gigantic territory in which to test their arms, their methods, their power. Coppola does nothing but that: test cinema’s *power of intervention*, test the impact of a cinema that has become an immensurable machinery of special effects. In this sense, his film is really the extension of war through other means, the pinnacle of this failed war, and its apotheosis. The war became film, the film becomes the war, the two are joined by their common hemorrhage into technology. […] this film is part of the war – if the Americans (seemingly) lost the other one, they certainly won this one. *Apocalypse Now* is a global victory. Cinematographic power equal and superior to that of the industrial and military complexes, equal or superior to that of Pentagon and of governments.’

Jean Baudrillard, *Simulacra and Simulation* (Ann Arbor: University of Michigan Press, 1994) pp. 59, 60

[6] ‘if cinema crossed borders easily in its first decades, it followed global pathways opened up by world-wide capitalism, colonialism, and imperialism’

Tom Gunning, “Early Cinema as Global Cinema: The Encyclopedic Ambition,” in *Early Cinema and the “National,”* ed. Richard Abel, Giorgio Bertellini, and Rob King (New Barnet: John Libbey, 2008), 11–16 (p. 11)

[7] ‘The cinema’s ability to “fly” spectators around the globe gave them a subject position as film’s audio-visual masters. The “spatially-mobilized visuality” of the I/eye of empire spiraled outward around the globe, creating a visceral, kinetic sense of imperial travel and conquest, transforming European spectators into armchair conquistadors, affirming their sense of power while turning the colonies into spectacle for the metropole’s voyeuristic gaze.’

Ella Shohat and Robert Stam, *Unthinking Eurocentrism: Multiculturalism and the Media* (London: Routledge, 1994), p. 104

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