



Lourdes Portillo

Chon A. Noriega



Lourdes Portillo:

Lourdes Portillo Lourdes Portillo, 2001-05-15 Filmmaker Lourdes Portillo sees her mission as channeling the hopes and dreams of a people. Clearly political commitment has inspired her choice of subjects. With themes ranging from state repression to AIDS, Portillo's films include *Después del Terremoto*, the Oscar-nominated *Las Madres*, *The Mothers of the Plaza de Mayo*, *La Ofrenda*, *The Days of the Dead*, *The Devil Never Sleeps*, and *Corpus A Home Movie for Selena*. The first study of Portillo and her films, this collection is collaborative and multifaceted in approach, emphasizing aspects of authorial creativity, audience reception, and production processes typically hidden from view. Rosa Linda Fregoso, the volume editor, has organized the book into three parts: interviews by Fregoso and Kathleen Newman and B. Ruby Rich; critical perspectives; essays by Fregoso, Yvonne Yarbro Bejarano, Sylvie Thouard, Norma Iglesias, and Barbara McBane; and production materials: screenplays, script notes, storyboards, etc. This innovative collection provides inside information on the challenges of making independent films. By describing the production constraints Portillo has surmounted, Fregoso deepens our appreciation of this gifted filmmaker's life, her struggles, and the evolution of her art.

Lourdes Portillo Rosa Linda Fregoso, 2014-02-19 Filmmaker Lourdes Portillo sees her mission as channeling the hopes and dreams of a people. Clearly political commitment has inspired her choice of subjects. With themes ranging from state repression to AIDS, Portillo's films include *Después del Terremoto*, the Oscar-nominated *Las Madres*, *The Mothers of the Plaza de Mayo*, *La Ofrenda*, *The Days of the Dead*, *The Devil Never Sleeps*, and *Corpus A Home Movie for Selena*. The first study of Portillo and her films, this collection is collaborative and multifaceted in approach, emphasizing aspects of authorial creativity, audience reception, and production processes typically hidden from view. Rosa Linda Fregoso, the volume editor, has organized the book into three parts: interviews by Fregoso and Kathleen Newman and B. Ruby Rich; critical perspectives; essays by Fregoso, Yvonne Yarbro Bejarano, Sylvie Thouard, Norma Iglesias, and Barbara McBane; and production materials: screenplays, script notes, storyboards, etc. This innovative collection provides inside information on the challenges of making independent films. By describing the production constraints Portillo has surmounted, Fregoso deepens our appreciation of this gifted filmmaker's life, her struggles, and the evolution of her art.

Border Cinema Monica Hanna, Rebecca A. Sheehan, 2019-04-15 The rise of digital media and globalization's intensification since the 1990s have significantly refigured global cinema's form and content. The coincidence of digitalization and globalization has produced what this book helps to define and describe as a flourishing border cinema whose aesthetics reflect, construct, intervene in, denature, and reconfigure geopolitical borders. This collection demonstrates how border cinema resists contemporary border fortification processes, showing how cinematic media have functioned technologically and aesthetically to engender contemporary shifts in national and individual identities while proposing alternative conceptions of these identities to those promulgated by the often restrictive current political rhetoric and ideologies that represent a backlash to globalization.

The Force of Witness Rosa-Linda Fregoso, 2023-02-27 In *The Force of Witness*, Rosa Linda

Fregoso examines the contra feminicide movement in Mexico and other feminist efforts to eradicate gender violence Drawing on interviews art documentaries and her years of activism Fregoso traces the micro and macro scales of misogyny and the patterns of state complicity with gender violence She shows how different forms of witnessing from activist mothers bearing witness to the memories of their daughters and expert witnesses in court cases to communal witnessing and a scholar activist citizen witnessing her own actions are key to resisting feminicidal violence Fregoso situates these forms of witness in the histories contexts structures bodies and intersectional struggles they emerge from By outlining the complexities of feminicidal violence in relation to witnessing processes Fregoso challenges the notion of witness as an individual or autonomous subject inscribed solely in the legal or religious arenas Rather she theorizes witness as a force of collectivity and a constellation of multiple social locations and intersectional practices that work together to abolish feminicidal violence

Spilling the Beans in Chicanolandia Frederick Luis Aldama,2010-01-01 Since the 1980s a prolific second wave of Chicano a writers and artists has tremendously expanded the range of genres and subject matter in Chicano a literature and art Building on the pioneering work of their predecessors whose artistic creations were often tied to political activism and the civil rights struggle today s Chicano a writers and artists feel free to focus as much on the aesthetic quality of their work as on its social content They use novels short stories poetry drama documentary films and comic books to shape the raw materials of life into art objects that cause us to participate empathetically in an increasingly complex Chicano a identity and experience This book presents far ranging interviews with twenty one second wave Chicano a poets fiction writers dramatists documentary filmmakers and playwrights Some are mainstream widely recognized creators while others work from the margins because of their sexual orientations or their controversial positions Frederick Luis Aldama draws out the artists and authors on both the aesthetic and the sociopolitical concerns that animate their work Their conversations delve into such areas as how the artists or writers life experiences have molded their work why they choose to work in certain genres and how they have transformed them what it means to be Chicano a in today s pluralistic society and how Chicano a identity influences and is influenced by contact with ethnic and racial identities from around the world Spiritual Mestizaje

Theresa Delgadillo,2011-08-08 Demonstrates the centrality of Gloria Anzald as concept of spiritual mestizaje to the queer feminist Chicana theorists life and thought and its utility as a framework for interpreting contemporary Chicana narratives

Reel Food Anne L. Bower,2012-08-06 Reel Food is the first book devoted to food as a vibrant and evocative element of film featuring original essays by major food studies scholars among them Carole Counihan and Michael Ashkenazi This collection reads various films through their uses of food from major food films like Babette s Feast and Big Night to less obvious choices including The Godfather trilogy and TheMatrix The contributors draw attention to the various ways in which food is employed to make meaning in film In some cases such as Soul Food and Tortilla Soup for example food is used to represent racial and ethnic identities In other cases such as Chocolat and LikeWater for Chocolate food plays a role in gender

and sexual politics And of course there is also discussion of the centrality of popcorn to the movie going experience This book is a feast for scholars foodies and cinema buffs It will be of major interest to anyone working in popular culture film studies and food studies at both the undergraduate and graduate level **Shot in America** Chon A. Noriega,2000 **Latinx Ciné**

in the Twenty-First Century Frederick Luis Aldama,2019-09-24 Today s Latinx motion pictures are built on the struggles and victories of prior decades Earlier filmmakers threw open doors and cleared new paths for those of the twenty first century to willfully reconstruct Latinx epics as well as the daily tragedies and triumphs of Latinx lives Twenty first century Latinx film offers much to celebrate but as noted pop culture critic Frederick Luis Aldama writes there s still room to be purposefully critical In Latinx Cin in the Twenty First Century contributors offer groundbreaking scholarship that does both bringing together a comprehensive presentation of contemporary film and filmmakers from all corners of Latinx culture The book s seven sections cover production techniques and evolving genres profile those behind and in front of the camera and explore the distribution and consumption of contemporary Latinx films Chapters delve into issues that are timely relevant and influential including representation or the lack thereof identity and stereotypes hybridity immigration and detention historical recuperation and historical amnesia With its capacious range and depth of vision this timeless volume of cutting edge scholarship blazes new paths in understanding the full complexities of twenty first century Latinx filmmaking

Contributors Contributors Iv n Eusebio Aguirre Darancou Frederick Luis Aldama Juan J Alonzo Lee Bebout Debra A Castillo Nikolina Dobрева Paul Espinosa Mauricio Espinoza Camilla Fojas Rosa Linda Fregoso Desir e J Garcia Enrique Garc a Clarissa Goldsmith Matthew David Goodwin Monica Hanna Sara Veronica Hinojos Carlos Gabriel Kelly Jennifer M Lozano Manuel M Mart n Rodr guez J V Miranda Valentina Montero Rom n Danielle Alexis Orozco Henry Puente John D Rio Riofrio Richard T Rodr guez Ariana Ruiz Samuale Sald var III Jorge Santos Rebecca A Sheehan **The Bronze Screen** Rosa Linda Fregoso,1993 Explores Chicana and Chicano popular culture through contemporary representations in both Hollywood commercial and independent cinema Rosa Linda Fregoso s The Bronze Screen opens the way for international debate on the new critical field of Chicano a cinema Fregoso provides an incisive articulation of the ways in which narrative codes in film can telescope complex versions of Mexican and American culture and history The often violent impact of first U S and third Mexico world cultures and geographies is channeled through the very term Chicano a as well as its cinematic representation Fregoso s masterful critique brings out with great clarity the irony paradox and contradictions of such historical collisions Norma Alarc n University of California Berkeley **MeXicana Encounters** Rosa Linda Fregoso,2003 Table of contents

Latin American Documentary Filmmaking David William Foster,2013-05-02 Latin American Documentary Filmmaking is the first volume written in English to explore Latin American documentary filmmaking with extensive and intelligent analysis David William Foster the leading authority on Latin American urban cultural production provides rich new interpretations on the production of gender political persecution historical conflicts and exclusion from the mainstream in

many of Latin America's most important documentary films Foster provides a series of detailed examinations of major texts of Latin American filmmaking discussing their textual production and processes of meaning His analysis delves deeply into the world of Latin American film and brings forth a discourse of structure that has previously been absent from the fields of filmmaking and Latin American studies This volume provides perspective on diverse and methodological approaches pulling from a wide scope of cinematic traditions Using his own critical readings and research Foster presents his findings in terms that are accessible to non Spanish speakers and Latin American film enthusiasts A much needed contribution to the field of Latin American documentary film Foster's research and perspective will be a valuable source for those interested in film studies gender studies and culture

The Latin American Road Movie Verónica Garibotto, Jorge Pérez, 2016-07-28 This volume explores the ways films made by Latin American directors and or co produced in Latin American countries have employed the road movie genre to address the reconfiguration of the geographical sociopolitical economic and cultural landscape of Latin America

Latino Images in Film Charles Ramírez Berg, 2009-09-15 The bandido the harlot the male buffoon the female clown the Latin lover and the dark lady these have been the defining and demeaning images of Latinos in U S cinema for more than a century In this book Charles Ramírez Berg develops an innovative theory of stereotyping that accounts for the persistence of such images in U S popular culture He also explores how Latino actors and filmmakers have actively subverted and resisted such stereotyping In the first part of the book Berg sets forth his theory of stereotyping defines the classic stereotypes and investigates how actors such as Ra l Julia Rosie P rez Jos Ferrer Lupe V lez and Gilbert Roland have subverted stereotypical roles In the second part he analyzes Hollywood's portrayal of Latinos in three genres social problem films John Ford westerns and science fiction films In the concluding section Berg looks at Latino self representation and anti stereotyping in Mexican American border documentaries and in the feature films of Robert Rodríguez He also presents an exclusive interview in which Rodríguez talks about his entire career from *Bedhead* to *Spy Kids* and comments on the role of a Latino filmmaker in Hollywood and how he tries to subvert the system

Torn from Our Midst A. Brenda Anderson, Wendee Kubik, Mary Rucklos Hampton, 2010 More than 300 women and men gathered in August 2008 at a conference entitled Missing Women Decolonization Third Wave Feminisms and Indigenous People of Canada and Mexico Here personal stories and theoretical tools were brought together as academics activists family members of missing and murdered women police media policy makers justice workers and members of faith communities offered their perspectives on the issue of racialized sexualized violence Back cover

Cultural Representations of Femicidio at the US-Mexico Border Nuala Finnegan, 2018-07-18 Since the early 1990s the repeated murders of women from Ciudad Juárez Mexico have become something of a global cause c l bre Cultural Representations of Femicidio at the US Mexico Border examines creative responses to these acts of violence It reveals how theatre art film fiction and other popular cultural forms seek to remember and mourn the female victims of violent death in the city at the same time as they interrogate the political legal

and societal structures that produce the crimes Different chapters examine the varying art forms to engage with Ciudad Juarez's feminicidal wave Finnegan discusses lex Rigola's theatrical adaptation of Roberto Bolaño's novel 2666 by Teatre Lliure in Barcelona as well as painting about the victims of feminicidio by Irish painter Brian Maguire There is analysis of documentary film about Ciudad Juarez including Lourdes Portillo's acclaimed *Se orita Extraviada* 2001 The final chapter turns its attention to writing about feminicide and examines testimonial and crime fiction narratives like the mystery novel *Desert Blood The Juarez Murders* by Alicia Gaspar de Alba among other examples By drawing on a range of artistic responses to the murders in Ciudad Juarez *Cultural Representations of Feminicidio at the US Mexico Border* shows how art film theatre and fiction can unsettle official narratives about the crimes and undo the static paradigms that are frequently used to interpret them

A Feminist Counter-History of Latin American Documentary Lorena Cervera Ferrer, 2025-08-28 A Feminist Counter History of Latin American Documentary provides a new lens through which to revisit the history of Latin American cinema and proposes three approximations to the study of women's documentary produced between the early 1970s and the mid 1990s With a focus on documentaries with clear political intents this book illustrates some of the thematic interests authorial modes production practices formal devices and aesthetic strategies employed by women filmmakers Through analysis of the contexts processes and forms of a selection of films the author shows how these non fiction films shed light on the precarious conditions that characterised women's greater entry into the workforce on the circulation of feminist ideas and on the inevitable questioning of identity that resulted from migration and displacement This volume will appeal to scholars and students interested in women's and feminist cinema documentary history theory and practice and Latin American history and culture

A Companion to Contemporary Documentary Film Alexandra Juhasz, Alisa Lebow, 2020-06-03 A Companion to Contemporary Documentary Film presents a collection of original essays that explore major issues surrounding the state of current documentary films and their capacity to inspire and effect change Presents a comprehensive collection of essays relating to all aspects of contemporary documentary films Includes nearly 30 original essays by top documentary film scholars and makers with each thematic grouping of essays sub edited by major figures in the field Explores a variety of themes central to contemporary documentary filmmakers and the study of documentary film the planet migration work sex virus religion war torture and surveillance Considers a wide diversity of documentary films that fall outside typical canons including international and avant garde documentaries presented in a variety of media

Word Images Gabriella Gutiérrez y Muhs, 2017-04-25 This collection of critical essays unveils for the first time Norma Elia Cant's contribution as a folklorist writer scholar and teacher Word Images unites two valuable ways to view and use Cant's work Part 1 comprises essays that individually examine Cant's oeuvre through critical analysis Part 2 is dedicated to ideas and techniques to improve the use of this literature by teachers and professors with a particular focus on tools for using *Can cula* Contributors Steven W Bender Aurora Chang Vanessa Fonseca Gabriella Gutiérrez y Muhs María Herrera

Sobek Ellen McCracken Mar a Esther Quintana Millamoto Aldo Ulisses Res ndiz Ram rez Rose Rodr guez Rabin Jes s Rosales Carlos Sibaja Garc a Mar a Socorro Tabuenca Juan Velasco **Political Documentary Cinema in Latin America** Antonio Traverso, Kristi Wilson, 2016-01-08 The chapters in this book show the important role that political documentary cinema has played in Latin America since the 1950s Political documentary cinema in Latin America has a long history of tracing social injustice and suffering depicting political unrest intervening in periods of crisis and upheaval and reflecting upon questions about ideology cultural identity genocide and traumatic memory This collection bears witness to the region s film culture s diversity discussing documentaries about workers strikes riots and military coups against elected governments crime poverty homelessness prostitution children s work and violence against women urban development progress under development capitalism and neoliberalism exile diaspora and border cultures trauma and post memory The chapters focus on documentaries made in Argentina Brazil Chile Cuba Mexico and Venezuela as well as on the work of Latino and diasporic Latin American political documentarians The contributors to the anthology reflect the cultural and linguistic diversity of current Latin American film scholarship with some writing in Spanish and Portuguese from Argentina and Brazil with their original works especially translated and others writing in English from Australia Europe and the USA This book was originally published as a special issue of Social Identities

Reviewing **Lourdes Portillo**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Lourdes Portillo**," an enthralling opus penned by a highly acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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Lourdes Portillo Introduction

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