



Lourdes Portillo

Rosa Linda Fregoso



Lourdes Portillo:

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.

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.

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.

Spilling the Beans in Chicanolandia Frederick Luis Aldama, 2010-01-01 Since the 1980s, a prolific second wave of Chicano writers and artists has tremendously expanded the

range of genres and subject matter in Chicano 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 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 identity and experience This book presents far ranging interviews with twenty one second wave Chicano 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 in today's pluralistic society and how Chicano identity influences and is influenced by contact with ethnic and racial identities from around the world

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 The Matrix 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 Like Water 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

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

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 Ciné 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 Dobrev 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 **Cultural**

Representations of Feminicidio at the US-Mexico Border Nuala Finnegan, 2018-07-18 Since the early 1990s the repeated murders of women from Ciudad Ju rez Mexico have become something of a global cause c l bre Cultural Representations of Feminicidio 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 Ju rez s feminicidal wave Finnegan discusses lex Rigola s theatrical adaptation of Roberto Bola o 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 Ju rez including Lourdes Portillo s acclaimed Se orita Extraviada 2001 The final chapter turns its attention to writing about femicide and examines testimonial and crime fiction narratives like the mystery novel Desert Blood The Ju rez Murders by Alicia Gaspar de Alba among other examples By drawing on a range of artistic responses to the murders in Ciudad Ju rez 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 **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 *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 **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 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 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 Alarcón
University of California Berkeley

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 Raúl Julia, Rosie Perez, Jos Ferrer, Lupe Vélez, 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 Rodriguez. He also presents an exclusive interview in which Rodriguez 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.

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.

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

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*

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 Cant's work

Contributors Steven W Bender Aurora Chang Vanessa Fonseca Gabriella Gutiérrez y Muhs María Herrera Sobek Ellen McCracken María Esther Quintana Millamoto Aldo Ulisses Reséndiz Ramírez Rose Rodríguez Rabin Jesús Rosales Carlos Sibaja García María Socorro Tabuenca Juan Velasco

[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

Hispanic and Lusophone women filmmakers Parvati Nair, Julian Gutierrez-Albilla, 2019-01-04 This volume examines the films of Hispanic and Lusophone women filmmakers from the 1930s to the present day It establishes productive connections between film practices across these geographical areas by identifying common areas of concern on the part of these female filmmakers Focusing on aesthetic theoretical and socio historical analyses it questions the manifest or latent gender and sexual politics that inform and structure the emerging cinematic productions by women filmmakers in Portugal Spain Latin America and the US With a combination of scholars from the UK the US Spain and Latin America the volume documents and interprets a fascinating corpus of films made by Hispanic and Lusophone women and proposes research strategies and methodologies that can expand our understanding of socio cultural and psychic constructions of gender and sexual politics An essential resource to rethink notions of gender identity and subjectivity it is a unique contribution to Spanish and Latin American Film Studies and Film Studies

Making a Killing Alicia Gaspar de Alba, Georgina Guzmán, 2010-11-01 Since 1993 more than five hundred women and girls have been murdered in Ciudad Juárez across the border from El Paso Texas At least a third have been sexually violated and mutilated as well Thousands more have been reported missing and remain unaccounted for The crimes have been poorly investigated and have gone unpunished and unresolved by Mexican authorities thus creating an epidemic of misogynist violence on an increasingly globalized U S Mexico border This book the first anthology to focus exclusively on the Juárez femicides as the crimes have come to be known compiles several different scholarly interventions from diverse perspectives including feminism Marxism critical race theory semiotics and textual analysis Editor Alicia Gaspar de Alba shapes a multidisciplinary analytical framework for considering the interconnections between gender violence and the U S Mexico border The essays examine the social and cultural conditions that have led to the heinous victimization of women on the border from globalization free trade agreements exploitative maquiladora working conditions and border politics to the sexist attitudes that pervade the social discourse about the victims The book also explores the evolving social movement that has been created by NGOs mothers organizing efforts and other grassroots forms of activism related to the crimes Contributors include U S and Mexican scholars and activists as well as personal testimonies of two mothers of femicide victims

Decoding **Lourdes Portillo**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Lourdes Portillo**," a mesmerizing literary creation penned by way of a celebrated wordsmith, readers set about an enlightening odyssey, unraveling the intricate significance of language and its enduring affect our lives. In this appraisal, we shall explore the book is central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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Table of Contents Lourdes Portillo

1. Understanding the eBook Lourdes Portillo
 - The Rise of Digital Reading Lourdes Portillo
 - Advantages of eBooks Over Traditional Books
2. Identifying Lourdes Portillo
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Lourdes Portillo
 - User-Friendly Interface
4. Exploring eBook Recommendations from Lourdes Portillo
 - Personalized Recommendations
 - Lourdes Portillo User Reviews and Ratings

- Lourdes Portillo and Bestseller Lists
- 5. Accessing Lourdes Portillo Free and Paid eBooks
 - Lourdes Portillo Public Domain eBooks
 - Lourdes Portillo eBook Subscription Services
 - Lourdes Portillo Budget-Friendly Options
- 6. Navigating Lourdes Portillo eBook Formats
 - ePub, PDF, MOBI, and More
 - Lourdes Portillo Compatibility with Devices
 - Lourdes Portillo Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Lourdes Portillo
 - Highlighting and Note-Taking Lourdes Portillo
 - Interactive Elements Lourdes Portillo
- 8. Staying Engaged with Lourdes Portillo
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Lourdes Portillo
- 9. Balancing eBooks and Physical Books Lourdes Portillo
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Lourdes Portillo
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Lourdes Portillo
 - Setting Reading Goals Lourdes Portillo
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Lourdes Portillo
 - Fact-Checking eBook Content of Lourdes Portillo
 - Distinguishing Credible Sources

13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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