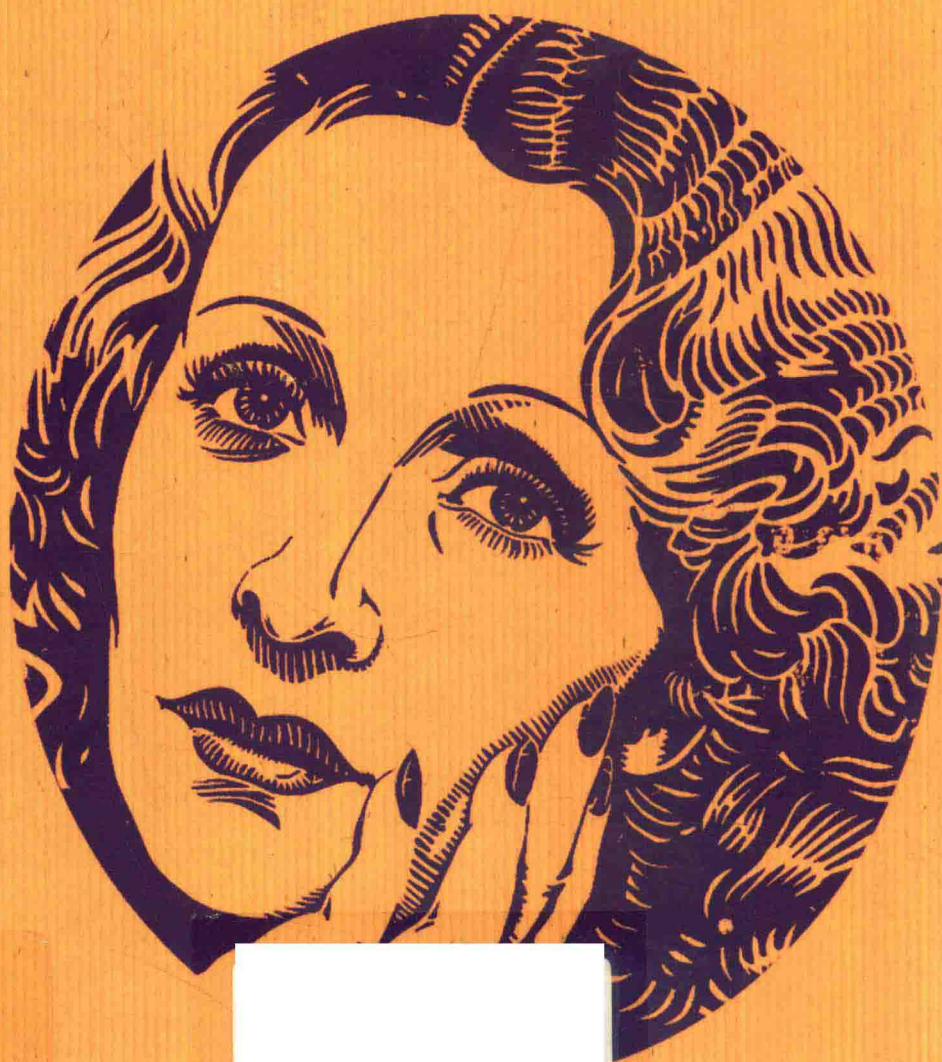


HISPANIC AND LUSOPHONE WOMEN FILMMAKERS

THEORY, PRACTICE AND DIFFERENCE



**EDITED BY
PARVATI NAIR AND
JULIÁN DANIEL GUTIÉRREZ-ALBILLA**

w132
13

Hispanic and Lusophone women filmmakers

Theory, practice and difference

Edited by Parvati Nair and Julián Daniel Gutiérrez-Albilla

Manchester University Press

Manchester and New York

distributed in the United States exclusively by Palgrave Macmillan

Copyright © Manchester University Press 2013

While copyright in the volume as a whole is vested in Manchester University Press, copyright in individual chapters belongs to their respective authors, and no chapter may be reproduced wholly or in part without the express permission in writing of both author and publisher.

Published by Manchester University Press
Oxford Road, Manchester M13 9NR, UK
and Room 400, 175 Fifth Avenue, New York, NY 10010, USA
www.manchesteruniversitypress.co.uk

Distributed in the United States exclusively by
Palgrave Macmillan, 175 Fifth Avenue, New York,
NY 10010, USA

Distributed in Canada exclusively by
UBC Press, University of British Columbia, 2029 West Mall,
Vancouver, BC, Canada V6T 1Z2

British Library Cataloguing-in-Publication Data
A catalogue record for this book is available from the British Library

Library of Congress Cataloging-in-Publication Data applied for

ISBN 978 07190 8357 0 hardback

First published 2013

The publisher has no responsibility for the persistence or accuracy of URLs for any external or third-party internet websites referred to in this book, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

Typeset in 10/12 Sabon
by Servis Filmsetting Ltd, Stockport, Cheshire
Printed in Great Britain
by TJ International Ltd, Padstow

Hispanic and Lusophone women filmmakers

MANCHESTER
1824

Manchester University Press

Notes on contributors

Isolina Ballesteros is Associate Professor in the Department of Modern Languages and Comparative Literature at Baruch College, CUNY. Her teaching focuses on Modern Peninsular Studies (nineteenth- and twentieth-century literature and film), Comparative Literature and Spanish and European film. Her field of specialty is contemporary Spanish cultural studies and her current research reflects a dual interest in gender, ethnicity and migration to Europe, and the cultural memory of the Spanish Civil War. She is the author of two books: *Escritura femenina y discurso autobiográfico en la nueva novela española/Feminine Writing and Autobiographical Discourse in the New Spanish Novel*, (1994), and *Cine (Ins)urgente: textos filmicos y contextos culturales de la España postfranquista/(Ins)urgent Cinema: Filmic Texts and Cultural Contexts of Post-Franco Spain* (2001). She is currently working on a book called, 'Undesirable' Otherness and 'Immigration Cinema' in the European Union.

Catherine L. Benamou is Associate Professor of Film and Media Studies and Visual Studies at the University of California-Irvine. Recent publications include a book chapter, 'Televisual Melodrama in an Era of Transnational Migration', in Darlene Sadlier (ed.), *Latin American Melodrama* (University of Illinois Press). She is the author of *It's All True: Orson Welles's Panamerican Odyssey* (University of California Press, 2007), and is currently researching televisual flows, migrant audiences and the mediated public sphere at selected urban sites in Spain and the United States.

María Caridad Cumána González is a film critic and programmer. She is an adjunct professor at the University of Havana's Department of Art History, ISA (Instituto Superior del Arte) and the Fundación del Nuevo Cine Latinoamericano (FNCL), where she teaches courses in Latin American and Cuban film. The author of two books and over fifty essays and reviews about Cuban cinema, her recent book, *Latitudes del Margen: El Cine Latinoamericano Ante el Tercer Milenio*, co-authored with Joel del Río, was awarded a special jury prize from the FNCL and the Alcalá de Henares University (Spain). With Susan Lord, she is co-editing a collection of essays on Sara Gómez, *The Dimensions of Sara Gómez: Images of Utopia*,

Documents of Belonging. She coordinates the popular website www.cinelatinoamericano.org.

Ann Davies is a senior lecturer in Spanish at Newcastle University. Her books include *Daniel Calparsoro* (Manchester University Press), *Pedro Almodóvar* (Grant and Cutler) and *Carmen on Film: A Cultural History* (Indiana University Press, with Phil Powrie, Chris Perriam and Bruce Babington). She is the editor of *Spain on Screen: Contemporary Developments in Spanish Cinema* (Palgrave Macmillan) and is also the co-editor of *The Trouble with Men: Masculinities in European and Hollywood Cinema* (Wallflower Press, with Phil Powrie and Bruce Babington) and *Carmen: from Silent Film to MTV* (Rodopi, with Chris Perriam). She has written various articles on Hispanic cinema.

Jo Evans is a senior lecturer in the School of Modern European Languages, University College London. She is the author of books on the Franco regime poet Ángela Figuera Aymerich and the Spanish director Julio Medem, and her essays on Spanish film and narrative have appeared in *Screen*, *New Cinemas*, *Studies in Hispanic Cinemas*, *Hispanic Research Journal*, and the *Bulletin of Hispanic Studies*.

Rosa Linda Fregoso is Professor and former Chair of Latin American and Latino Studies at the University of California, Santa Cruz. Her writing, research and teaching focus on gender violence and human rights, social media, activism and culture. She has published numerous articles on the issue of feminicide on the US–Mexico border, in journals and books, including *Terrorizing Women: Feminicide in the Américas* (co-edited with Cynthia Bejarano, Duke University Press, 2010); the award-winning, *meXicana Encounters: The Making of Social Identities on the Borderlands* (University of California Press, 2003). Her other books are: *The Devil Never Sleeps and Other Films by Lourdes Portillo* (University of Texas Press, 2001); *Miradas de Mujer* (co-edited with Norma Iglesias, CLRC & COLEF, 1998); and *The Bronze Screen: Chicana and Chicano Film Culture* (University of Minnesota Press, 1993).

Charlotte Gleghorn is a postdoctoral researcher at Royal Holloway, University of London. To date, her research has principally focused on Latin American cinema, particularly on contemporary Argentine and Brazilian women's filmic production, the role of the body in light of the repressive dictatorial regimes suffered by both countries, issues of memory and cultural transmission, and how the audio-visual industries intersect with these debates. She is currently involved in the Indigeneity in the Contemporary World project, hosted at Royal Holloway. This research project explores authorship and cultural memory in indigenous filmmaking from Latin America. In particular, she aims to build a critical dialogue with scholarly

work on indigenous cinema and video from other anglophone parts of the world, namely Australia, Canada, the USA and New Zealand.

Julián Daniel Gutiérrez-Albilla is an assistant professor in the Departments of Spanish and Portuguese and Comparative Literature at the University of Southern California. His research interests are in Spanish and Latin American cinema, gender studies and critical theory. His publications on Spanish and Latin American Cinema have appeared in journals and edited collections, including *Revista de Crítica Literaria Latinoamericana*, *Bulletin of Hispanic Studies*, *Bulletin of Latin American Research*, *Studies in Hispanic Cinemas*, *Spain on Screen*, *Gender and Spanish Cinema* and *Almodóvar: el cine como pasión*. He is the author of *Queering Buñuel: Sexual Dissidence and Psychoanalysis in His Mexican and Spanish Cinema* (Tauris, 2008). He is currently co-editing a *Blackwell Companion to Buñuel* and writing a book on ethics, memory and subjectivity in contemporary Spanish cinema. He collaborates frequently with Spanish and Latin American film festivals in Los Angeles.

Helena López has a Ph.D. in Spanish literature. She has been a Fulbright Fellow at the Hispanic Studies Department (University of Brown) and a postdoctoral scholar at the School of Advanced Studies (University of London). Her main research fields are literary and cultural studies in Spain and Mexico. More specifically, she is interested in three areas: feminist theory, cultural analysis and pedagogy; the culture of Spanish Republican exile (especially in relation to personal narratives by women); new visions of literature and cinema from the perspective of memory and affect studies. She has taught and researched in different institutions in France (École Normale Supérieure and Université de Paris XII) and the UK (University of Bath). She is currently working at the Programa Universitario de Estudios de Género at the Universidad Nacional Autónoma de México, where, in August 2011, she was also appointed convenor of the research area 'Literatura, cine, afectividad'. Her last research project, *El clamor de las ruinas. Una interpretación cultural de narrativas personales de exiliadas españolas*, has been awarded at the V Premio Internacional de Ensayo Mariano Picón Salas and will be soon published.

Susan Lord is Associate Professor in the Department of Film and Media and the Graduate Programme in Cultural Studies at Queen's University. Her research interests in globalisation, technology and culture are anchored in studies of urban screens and gendered projections, Cuban film and art since 1959, and urban ethnography and decolonising cosmopolitanism. She is co-editor of *Fluid Screens*, *Expanded Cinema* and *Killing Women: The Visual Culture of Gender and Violence* and *New World Coming: The 1960s and the Shaping of Global Consciousness*. She is completing a monograph, *Cinemas of Belonging: Imaging the Non-aligned World*, and co-editing a

volume with María Caridad Cumána on the Cuban filmmaker Sara Gómez. She curates programmes of media arts and is a member of the Public Access collective publicjournal.ca.

Leslie L. Marsh is an assistant professor of Spanish at Georgia State University in Atlanta, where she teaches courses on Hispanic and Lusophone cinemas. Her research focuses on women's filmmaking in Brazil, citizenship and representations of gender and sexuality in Latin American film. She has also written on representations of violence in recent Brazilian cinema.

Steven Marsh teaches Spanish film and cultural studies at the University of Illinois at Chicago. He is the author of *Popular Film Under Franco: Comedy and the Weakening of the State* (Palgrave, 2006), joint editor (with Parvati Nair) of *Gender and Spanish Cinema* (Berg, 2004). He is a co-author of the international collaborative book *Cinema and the Mediation of Everyday Life: An Oral History of Film-Going in 1940s and 1950s Spain* (forthcoming, 2012). Currently he is finalising a book-length study provisionally entitled *Spanish Cinema: A Counter History*.

Deborah Martin is a lecturer in Latin American cultural studies in the Department of Spanish and Latin American Studies at University College London. She has published on women's literature and film in Colombia, and on Cuban 'mockumentary'. Her book *Of Border Guards, Nomads and Women: Painting, Literature, and Film in Colombian Feminine Culture 1940–2005* will be published by Tamesis in 2011. Her current research focuses on representations of the child in Latin American cinema, and on the work of Lucrecia Martel.

Alejandro Melero Salvador is a lecturer in film studies in the Department of Audiovisual Communication at the Universidad Carlos III, Madrid. He is the author of *Placeres ocultos: Gays y lesbianas en el cine español de la Transición* (2010) and *Guía ilustrada del cine europeo* (2010). He has contributed to several academic books and journals. His research interests include cinema studies, gender, queer studies and film narratives. He has also published fiction.

Rui Gonçalves Miranda holds a Ph.D. in Lusophone studies, awarded by the University of Nottingham, and has taught Portuguese literature and cinema in Nottingham and in Queen Mary College, University of London. He is currently a postdoctoral research fellow (Fundação de Ciência e Tecnologia) in the Centro de Estudos Humanísticos (Universidade do Minho) and the University of Nottingham, working on post-conflict literary and cultural disseminations and dialogues within the Lusophone countries and communities.

Parvati Nair is Director of the United Nations University Institute in Barcelona and professor of Hispanic, cultural and Migration Studies at Queen Mary University of London. Her research focuses on representations of migration, ethnicity and gender in film, music and photography. She is the author of *Configuring Community: Theories, Narratives and Practices of Community Identities in Contemporary Spain* (MHRA, 2004), of *Rumbo al norte: inmigración y movimientos culturales entre el Magreb y España* (Edicions Bellaterra, 2006) and of *A Different Light: The Photography of Sebastião Salgado* (Duke University Press, 2012). She is also the co-editor of *Gender and Spanish Cinema* (Berg, 2004) and the principal editor of the refereed journal, *Crossings: A Journal of Migration and Culture*. She is currently writing a book on flamenco in local and global contexts, *Flamenco Rhythms: People, Place, Performance*, to be published by Liverpool University Press.

Sofía Ruiz-Alfaro is an assistant professor of Spanish at Franklin & Marshall College, where she teaches courses in contemporary Latin American literature and cinema. She has published book chapters and articles on questions of gender and genre in the cinema of Lourdes Portillo and on the queer world of Chavela Vargas.

Paul Julian Smith is Distinguished Professor in the Hispanic and Luso-Brazilian Programme in the Graduate Centre, City University of New York. He was previously the Professor of Spanish in the Faculty of Modern and Medieval Languages of the University of Cambridge and Visiting Professor in ten universities (including Stanford, UC Berkeley, NYU's King Juan Carlos Chair, Johns Hopkins, Universidad del País Vasco, Lund, Sweden, and the Carlos III, Madrid). He has given over 100 invited lectures and conference papers around the world and is the author of fifteen books (with translations into Spanish and Chinese) and sixty academic articles. He is a regular contributor to *Sight & Sound*, the magazine of the British Film Institute, and a columnist for *Film Quarterly*, published by University of California Press. He is one of four founding editors of the *Journal of Spanish Cultural Studies* and was the editor of the book series Oxford Hispanic Studies, published by Oxford University Press. His books include *Writing in the Margin: Spanish Literature of the Golden Age*, *The Body Hispanic: Gender and Sexuality in Spanish and Spanish American Literature*, *Laws of Desire: Questions of Homosexuality in Spanish Writing and Film 1960–90* (all Oxford University Press), *Desire Unlimited: The Cinema of Pedro Almodóvar* (Verso), and *Amores Perros: Modern Classic* (British Film Institute). His most recent book is *Spanish Screen Fiction: Between Cinema and Television* (Liverpool University Press, 2009).

Patricia Torres San Martín is a social anthropologist and a research professor in the Department of History, Universidad de Guadalajara, Mexico.

Her research interests are in Mexican and Latin American cinema. Her recent publications include: *Del sujeto a la pantalla: La recepción del cine mexicano y su audiencia en Guadalajara* (2004). She is also the editor of *Uso y construcción de fuentes orales, escritas e iconográficas* (Universidad de Guadalajara, 2007) and has contributed to the following volumes: *Los nuevos objetos culturales*, ed. Celia Del Palacio (Universidad Veracruzana, 2009) and *La revolución Mexicana en la literatura y el cine*, ed. Olivia Díaz Pérez (Iberoamericana, 2010). She has recently published on Latin American women working in the silent film industry for the *Women Film Pioneers Project* directed by Jane Gaines, Radha Vatsal, and Monica Dall'Asta at the Centre for Digital Research and Scholarship, Columbia University Libraries, New York. An edited volume is forthcoming in 2012.

Tom Whittaker is a lecturer in film studies at Kingston University. He is the author of *The Films of Elías Querejeta: A Producer of Landscapes* (University of Wales Press, 2011). His research has mainly focused on the relationship between film and geography in Spanish cinema, and his publications have appeared in journals such as *Jump Cut*, *International Journal of Cultural Studies*, *Bulletin of Hispanic Studies* and *Studies in Hispanic Cinemas*. His current research centres on the history of sound in Spanish cinema.

Sarah Wright is a senior lecturer in Hispanic Studies at Royal Holloway, University of London. She is the author of *The Trickster Function in the Theatre of García Lorca* (Támesis, 2000), *Tales of Seduction: The Figure of Don Juan in Spanish Culture* (I.B. Tauris, 2007) and of articles on Spanish film, theatre and cultural studies.

Acknowledgements

We are very grateful to the contributors, without whose work this volume would not have been possible. Similarly, we thank Matthew Frost and the rest of the staff at Manchester University Press for their support and guidance. We also wish to thank our colleagues and students at the School of Languages, Linguistics and Film, Queen Mary, University of London, and in the Departments of Spanish and Portuguese and Comparative Literature, University of Southern California, for their interest in this project.

Contents

| | |
|---|------|
| <i>Notes on contributors</i> | vii |
| <i>Acknowledgements</i> | xiii |
| Introduction: through feminine eyes | 1 |
| <i>Parvati Nair and Julián Daniel Gutiérrez-Albilla</i> | |
| 1 <i>Paul Julian Smith</i> Transnational co-productions and female filmmakers: the cases of Lucrecia Martel and Isabel Coixet | 12 |
| Part I Memory and history | |
| 2 <i>Patricia Torres San Martín</i> Lost and invisible: a history of Latin American women filmmakers | 29 |
| 3 <i>Isolina Ballesteros</i> Reminine spaces of memory: mourning and melodrama in <i>Para que no me olvides</i> (2005) by Patricia Ferreira | 42 |
| 4 <i>Catherine L. Benamou and Leslie L. Marsh</i> Women filmmakers and citizenship in Brazil, from <i>Bossa Nova</i> to the <i>retomada</i> | 54 |
| 5 <i>Steven Marsh</i> Ana Mariscal: signature, event, context | 72 |
| 6 <i>Alejandro Melero Salvador</i> Rosario Pi and the challenge of social and cinematic conventions during the Second Republic | 83 |
| 7 <i>María Caridad Cumaná González and Susan Lord</i> Deterritorialised intimacies: the documentary legacy of Sara Gómez in three contemporary Cuban women filmmakers | 96 |
| Part II Culture and conflict | |
| 8 <i>Ann Davies</i> Ana Díez: Basque cinema, gender and the home(land) | 115 |
| 9 <i>Deborah Martin</i> Slipping discursive frameworks: gender (and) politics in Colombian women's documentary | 126 |
| 10 <i>Rosa Linda Fregoso</i> The 'poetics of transformation' in the works of Lourdes Portillo | 140 |

Part III Migration, transnationalism and borders

- 11 *Helena López* A disjunctive order: place, space and the gendered body in Isabel Coixet's *The Secret Life of Words* (2005) 157
- 12 *Parvati Nair* Reconfiguring the rural: fettered geographies, unsettled histories and the abyss of alienation in the work of three Spanish women filmmakers 171
- 13 *Sofía Ruiz-Alfaro* Tracing the border: the 'frontier condition' in María Novaro's *Sin dejar huella* 181

Part IV Subjectivity

- 14 *Charlotte Gleghorn* Genealogies of the self: (auto)biography in Sandra Kogut's *Um Passaporte Húngaro* (2001) and Albertina Carri's *Los rubios* (2003) 199
- 15 *Julián Daniel Gutiérrez-Albilla* Filming in the feminine: subjective realism, social disintegration and bodily affection in Lucrecia Martel's *La ciénaga* (2001) 215
- 16 *Sarah Wright* Everything to play for: renegotiating Chilean identity in Alicia Scherson's *Play* (2005) 229
- 17 *Tom Whittaker* The politics of pathos in Pilar Miró's *Gary Cooper, que estás en los cielos* (1980) 241
- 18 *Jo Evans Iciar Bollain*'s 'Carte de Tendre': mapping female subjectivity for the turn of the millennium 252
- 19 *Rui Gonçalves Miranda* Murmuring another('s) story: histories under the sign of the feminine, pre- and post- the Portuguese revolution of 1974 264

- Index* 277

Introduction: through feminine eyes

Parvati Nair and Julián Daniel Gutiérrez-Albilla

The purpose of this volume is to critically examine the work of Hispanic and Lusophone female filmmakers. In paying homage to the creative work of these women directors, we want to start by alluding to another creative practice which functions as a metaphor that is associated with the realm of the feminine: weaving. If weaving has historically been seen as a marginal craft practised by women, our critical project self-affirmatively rescues this creative practice from its marginal status and uses it as a metaphor that describes the process of bringing this project into existence. In other words, this volume 'weaves' several 'threads' by working at the intersections between feminist film theory, gender studies and film practices by women in Latin America, the US, Portugal and Spain. As is well known, feminist film studies in the Anglo-American academy, highly influenced by the pioneering psychoanalytically inflected work of Laura Mulvey (1975), have primarily concentrated on the way in which women are represented in dominant cinema, namely that of classical Hollywood, as objects of a cinematic gaze that is ideologically shaped by the hegemony of patriarchy and heteronormativity. Although, since the 1980s, there has been significant research in feminist film studies celebrating non-mainstream and avant-garde cinematic practices by women, as well as directors working in more marginal areas such as exploitation cinema, using a wide range of theoretical and methodological frameworks, there is as yet very limited scholarship on this vital aspect of the study of Hispanic and Lusophone cinemas. The limited research in the field of Hispanic and Lusophone female filmmakers has concentrated on empirical approaches that are primarily based on compilations of interviews with these female filmmakers, without establishing conceptual and theoretical frameworks for interpreting such filmic practices. The focus of this volume is less on an empirical and/or exhaustive documentation of Portuguese, Spanish, Latin American and US Latino films made by women than on the critical and theoretical implications of pertinent films with regard to the study of each contributor. This volume does not attempt to trace a history of cinematic practices directed by women in Latin America, Portugal, Spain or the US, or a history of feminist film criticism in the Anglo-American academy or in Latin America, Portugal and Spain. Instead, using films directed by women during the twentieth and

twenty-first centuries as case studies, this volume concentrates on issues of critical discourse and debates and filmic or cultural representation, thereby seeking new ways of approaching the complicated status of Hispanic and Lusophone female identities and subjectivities through filmic and theoretical analyses and offering critical interventions and theoretical interrogations in existing scholarship. The pioneering works of Susan Martin-Márquez, *Sight Unseen: Feminist Discourses and Spanish Cinema* (1999), or Ofelia Ferrán's and Kathleen Glenn's edited volume on women's narrative and film in twentieth-century Spain (2002) applied a feminist film theoretical perspective to films directed by women in Spain. Although this book pays tribute to the invaluable research carried out by these authors and editors, it intends to establish a strong transnational and comparative emphasis on films made by women in Portugal, Spain, Latin America and film practices made by US Latina filmmakers. We include a chapter on Chicana cinema, namely the cinema of Lourdes Portillo, as this is an area that has yet to be given its due place within the Hispanic cinematic canon. The book also points to the current necessity to work at a transnational level by establishing resonances and disjunctions between films made by female filmmakers on both sides of the Atlantic. As Helena López argues in Chapter 11, 'the digital revolution, together with the transformation of industrial capitalism, has resulted in an intensification of transnational economic, political and social structures, in turn resulting in both the erosion of the old notion of the modern nation-state and the global circulation of flows, of financial capital, commodities, information, people and images'. Hence, to return to the metaphor that opened this volume, it is the 'weaving' of all these 'threads' that allows us to create our own 'tapestry': a critical study that both fills a gap in and extends the field of Hispanic and Lusophone film studies.

Rethinking the terms 'Hispanic' and 'Lusophone'

It is important to question, then, the starting points that necessarily frame the cultural parameters of this project: the terms 'Hispanic' and 'Lusophone' that bring with them the haunting of Empire and of long histories of violence and exploitation, with an attendant subsuming of the local and the indigenous. Our aim is most definitely not to corroborate these echoes from the past, nor, indeed, to perpetuate them. Yet, we are also aware that these very terms cover vast geopolitical tracts and also that, in their persistence through and beyond the collapse of Empire, they further carry within them the seeds of resistance and renewal. The Hispanic and the Lusophone have come to denote not merely the extension of imperial Iberia, but also the claims to recognition of that which is hybrid and evolving, dissonant perhaps, but also dynamic. For different political reasons and evolving over different time-spans, this is so both in the Iberian Peninsula and in the Americas. They denote the transformation of elitist culture imposed by the ideology and practice of Empire and the pervasive legacy

of colonialism to an engagement and creativity that flows back and forth across cultural, historical and economic circuits that continue to connect Spain and Portugal with the Americas. In their evolution from the imperial agenda, these terms have turned fluid and transatlantic, mediating between the Iberian Peninsula and its languages and cultures, on the one hand, and the diverse and enormously vibrant cultural milieux of its former colonies, on the other. Cinema plays a crucial role here and, when seen in terms of the filmmaking of women, marks out the assertion of the doubly marginalised in innovative ways. The result, as we see in the chapters to come, has been a vast and rapidly expanding mosaic of cultural innovation. In addition, as Paul Julian Smith emphasises in Chapter 1 of this volume, Spanish and Latin American cinema is currently relying on the system of co-productions between these two geographical regions in the face of the economic and cultural globalisation that is associated with our neoliberal societies. This system of co-productions has enhanced the cross-fertilisation of ideas across the Atlantic, as well as contributing to problematising the idea of what constitutes a national cinema. While the work of these filmmakers will be considered within the Portuguese, Spanish, Latin American and Latino contexts from which they arise, defined as these are by Hispanic, Luso-Brazilian and Latino cultures, the volume establishes productive connections between film practices across these geographical areas by identifying common areas of concern on the part of these female filmmakers. The volume also pays attention to the heterogeneity of the different socio-cultural contexts in which these film practices by women emerge. This book thus explores the transcultural connections, as well as the cultural specificities, that can be established between these Spanish, Portuguese, Latin American and Latino contexts within and beyond the framework of the nation state. Our volume thus attempts to trace the historical connections that can be mapped vis-à-vis the production of films made by women and the process of social emancipation of women in societies that have been historically associated with a patriarchal and even heteronormative ideology. To focus, therefore, on Hispanic or Lusophone women filmmakers is not to predetermine the contours either of such cinema or of the perspectives of such a grouping of filmmakers. Instead, it is to query and to explore this shifting arena, starting first of all by turning to the historical. For it is precisely the haunting of Empire that, as previously mentioned, resonates in the Hispanic and the Lusophone, as well as with regard to the position of women in such ideological contexts, and so it is to this haunting that we must first turn.

The haunting of empire and patriarchy

The spread of the Iberian empire, concomitant as it was with the Catholic Reconquest of 1492, was predicated on religious grounds. Catholicism accompanied, and indeed supported, the harnessing of the Americas to

the political and economic benefit of Spain and Portugal. The conquest of America meant that the languages and cultures of Iberia became common currency across the Atlantic and, more importantly, that the values and social norms of the colonisers were transported and imposed upon the locals, often in ways that were stultifying to women in particular. No doubt one of the better known of these cultural phenomena is that of *marianismo*, or the socio-religious cult of Mary that imposes idealised gender stereotypes on women, which has played a determining role in the evolution of gender long after decolonisation. In turn, this has led to a complex web of politics that must be noted. As Hanna Herzog and Anne Braude note (2009), it is particularly in postmodern contexts, where the unfinished and splintered projects of modernity overlap confusingly with tradition, that gender, religion and politics are most enmeshed. If, on a global scale, this is most apparent in the margins of hegemonic cultures, then, within these spaces, it is once again the crevice or the margin (i.e. the margin of the margin) – gendered, this time, and very commonly peopled by women – that displays the complex entanglements and turmoil of gender, religion and politics. Equally, these are also the loci of resurgence, whereby *marianismo*, particularly in today's 'post-feminist' context, ceases to be the passive acceptance or imbibing of the stereotype and turns instead into the fertile ground from which a resurgence of gender propositions can be formulated (Montoya *et al.*, 2002). In this context, feminism and feminist theory play a pivotal role in the triggering of new ways of imagining and performing gender. Cinema, as a medium of the masses, offers ample scope for delineating and envisioning new possibilities for gender. As Steve Marsh and Parvati Nair state, 'films open up a panorama of experience that temporarily transports the cinema-goer away from private, domestic routine to public, global horizons and in that movement lies the disturbing power of film' (2005: 3). Filmmaking by women becomes, as we shall see in this volume, an important route to exploring what lies outside of and beyond the stereotype through reflexivity on violence and conflict, and through visual and narrative explorations of migration, exile, subjectivity, history or individual and collective memory.

In opening a space for filmmaking by women, it is perhaps also worth noting that the politics of gender, whereby women have traditionally been disempowered, apply in similar measure across Hispanic and Lusophone contexts. There is little doubt that, on both sides of the Atlantic, the hold of religion on society translated into an entrenched patriarchy and a displacement of women as political and social agents. This, in turn, has had serious economic repercussions for women. In Spain, for example, the belated emergence of even the most basic legal rights for women in the wake of almost four decades of dictatorship (from 1939 to 1975), such as those of divorce or ownership of finances, to name just a few, coincided with the sustained, if limited, emergence of women filmmakers. As María Camí-Vela states, the first generation of women filmmakers to emerge in