



Global Gender

GENDER-BASED VIOLENCE IN LATIN AMERICAN AND IBERIAN CINEMAS

Edited by

Rebeca Maseda García, María José Gámez Fuentes,
and Barbara Zecchi



Gender-Based Violence in Latin American and Iberian Cinemas

Gender-Based Violence in Latin American and Iberian Cinemas rethinks the intersection between violence and its gendered representation.

This is a groundbreaking contribution to the international debate on the cinematic construction of gender-based violence. With essays from diverse cultural backgrounds and institutions, this collection analyzes a wide range of films across Latin America and the Iberian Peninsula. The volume makes use of varied perspectives including feminist, postcolonial, and queer theory to consider such issues as the visual configuration of power and inequality, the objectification and the invisibilization of women's and LGBTQ subjects' resistance, the role of female film-makers in transforming hegemonic accounts of violence, and the subversion of common tropes of gendered violence.

This book will be of significance for students and scholars in Latin American and Iberian studies, as well as in film studies, cultural studies, and gender and queer studies.

Rebeca Maseda García is Professor of Spanish at the University of Alaska Anchorage (U.S.A.), where she teaches on gender violence and cinema in Spain, historical memory and the Civil War, and contemporary Latin American and Iberian cinemas; her most recent work focuses on alternative ways of representing female trauma in cinema that respond to an ethical witnessing paradigm. Publications include *Gender and Violence in Spanish Culture: From Vulnerability to Accountability* (2018), *Ensayo sobre la contradicción: Virginia Woolf en pantalla* (2006), "Mood, Silence and Ghostly Words: Female Trauma in Isabel Coixet's *The Secret Life of Words*", and "Songs of Pain: Female Active Survivors in Claudia Llosa's *The Milk of Sorrow*". She is an associate investigator on a project on the re-signification of women as victims in popular culture.

María José Gámez Fuentes is Professor of Gender and Media at Universitat Jaume I of Castellon (Spain), and member of the Institute of Feminist Research and the Interuniversity Institute of Social Development and Peace at her home university. She has been a Visiting Fellow at the London School of Economics and Columbia University, among others. Her work focuses

on feminist theory, cultural violence, and communication towards social change; her publications include *Re-writing Women as Victims: From Theory to Practice* (co-edited with S. Núñez and E. Gómez, 2019) and *Gender and Violence in Spanish Culture: From Vulnerability to Accountability* (co-edited with Rebeca Maseda, 2018). Currently she is the principal researcher of research and development projects on the resignification of women as victims and on ethical witnessing.

Barbara Zecchi is a professor and Director of the Interdepartmental Program in Film Studies at the University of Massachusetts Amherst (U.S.A.), and Associate Member of the Academy of Motion Picture Arts and Sciences of Spain. She has published and lectured widely on European and Latin American cinemas, feminist film theory, film adaptation theory, gender studies, aging studies, and video-graphic criticism. In addition to video-graphic essays and journal articles, she is the author or editor of numerous volumes including *La pantalla sexuada* (2015), *Desenfocadas* (2014), and *Tras las lentes de Isabel Coixet: cine, compromiso y feminismo* (2017). Zecchi is vice-director of the international research network “CinemAGender”, and founder of “Gynocine” a digital humanities project on the production of women filmmakers around the globe.

“This timely and well-coordinated collection of essays offers a set of politically urgent and highly original readings of important films from Portugal, Spain and Latin America that make us readers re-think what we thought we knew about gender and violence, or its depiction on the screen.”

Santiago Fouz Hernández, Professor, School of Modern
Languages and Cultures, Durham University

“This is an important book written and edited by leading experts in their field. The rich edited collection examines film and gender violence within specific systemic cultural contexts privileging female agency and resistance.”

Deborah Shaw, Professor of Film and Screen Studies,
University of Portsmouth

Global Gender

The *Global Gender* series provides original research from across the humanities and social sciences, casting light on a range of topics from international authors examining the diverse and shifting issues of gender and sexuality on the world stage. Utilising a range of approaches and interventions, these texts are a lively and accessible resource for both scholars and upper level students from a wide array of fields including Gender and Women's Studies, Sociology, Politics, Communication, Cultural Studies, and Literature.

Gender, Heteronormativity and the American Presidency

Aidan Smith

Cultural Representations of Femicidio at the US-Mexico Border

Nuala Finnegan

Muslim Women's Rights

Tabassum Fahim Ruby

Gender in the 2016 US Presidential Election

Dustin Harp

Latina Outsiders Remaking Latina Identity

Grisel Y. Acosta

Early Motherhood in Digital Societies

Ideals, Anxieties and Ties of the Perinatal

Ranjana Das

Nordic Gender Equality Policy in a Europeanisation Perspective

Edited by Knut Dørum

Gender-Based Violence in Latin American and Iberian Cinemas

Edited by Rebeca Maseda García, María José Gámez Fuentes, and Barbara Zecchi

www.routledge.com/Global-Gender/book-series/RGG

Gender-Based Violence in Latin American and Iberian Cinemas

Edited by Rebeca Maseda García,
María José Gámez Fuentes, and
Barbara Zecchi

First published 2020
by Routledge
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

and by Routledge
52 Vanderbilt Avenue, New York, NY 10017

Routledge is an imprint of the Taylor & Francis Group, an informa business

© 2020 selection and editorial matter, Rebeca Maseda García, María José Gámez Fuentes, and Barbara Zecchi; individual chapters, the contributors

The right of Rebeca Maseda García, María José Gámez Fuentes, and Barbara Zecchi to be identified as the authors of the editorial material, and of the authors for their individual chapters, has been asserted in accordance with sections 77 and 78 of the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

Trademark notice: Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

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

Names: Gámez Fuentes, Ma. José (María José), editor. | Maseda García, Rebeca, editor. | Zecchi, Barbara, editor.

Title: Gender-based violence in Latin American and Iberian cinemas / edited by María José Gámez Fuentes, Rebeca Maseda García, Barbara Zecchi.

Description: London ; New York : Routledge, 2020. |

Series: Global gender | Includes bibliographical references and index.

Identifiers: LCCN 2019057767 (print) | LCCN 2019057768 (ebook) |

ISBN 9781138349476 (hardback) | ISBN 9780429436307 (ebook) |

ISBN 9780429790560 (adobe pdf) | ISBN 9780429790553 (epub) |

ISBN 9780429790546 (mobi)

Subjects: LCSH: Women in motion pictures. | Sexual minorities

in motion pictures. | Psychic trauma in motion pictures. |

Violence in motion pictures. | Terrorism in motion pictures. |

Motion pictures—Latin America—History and criticism. |

Motion pictures—Iberian Peninsula—History and criticism.

Classification: LCC PN1995.9.W6 G425 2020 (print) |

LCC PN1995.9.W6 (ebook) | DDC 791.43/6522—dc23

LC record available at <https://lcn.loc.gov/2019057767>

LC ebook record available at <https://lcn.loc.gov/2019057768>

ISBN: 978-1-138-34947-6 (hbk)

ISBN: 978-0-429-43630-7 (ebk)

Typeset in Sabon
by Newgen Publishing UK

To David Soria Gámez, with love and admiration



Taylor & Francis

Taylor & Francis Group

<http://taylorandfrancis.com>

Contents

<i>List of figures</i>	xì
<i>List of contributors</i>	xii
<i>Preface by Leticia Sabsay</i>	xvii
<i>Acknowledgements</i>	xix

Screening counter-violence: An introduction to giving account beyond memories of trauma	1
REBECA MASEDA GARCÍA, MARÍA JOSÉ GÁMEZ FUENTES, AND BARBARA ZECCHI	

PART I

Memories of gender resistance against violence	7
---	----------

1 Female bodies on Lisbon's margins: Space, embodiment and (dis)possession in <i>Alda e Maria</i> (Pocas Pascoal, 2011)	9
KATY STEWART	
2 Women's memories of political violence in Brazilian cinema	26
TATIANA HEISE	
3 Violence, resistance, and female agency in filmic representations of the Franco regime	43
CINTA RAMBLADO-MINERO	
4 Renouncing violence: Terrorism and feminisation in Basque cinema	59
ANN DAVIES	

PART II

Gender violence and agency: Beyond binarisms 73

- 5 *Sexykiller* (Miguel Martí, 2008): Female psycho-killers
and post-feminism in contemporary Spanish horror film 75

IRENE BAENA CUDER

- 6 Horror, gender violence and Latin American
heteronormative rhetoric as mechanisms to invoke
a queer subjectivity in *La memoria del muerto*
(Valentín Javier Diment, 2011) 91

GUSTAVO E. SUBERO

PART III

The chiaroscuros of witnessing gender violence 107

- 7 Torture, masculinity, and resistance in Chilean
documentary film: Patricio Guzmán and Marcela Said 109

LISA DIGIOVANNI

- 8 War, women, and post-hegemonic representations in
Magallanes (Salvador del Solar, 2015) 126

ERIKA ALMENARA

- 9 Troubling gender in Cuban cinema: From history
to story 140

BRÍGIDA M. PASTOR

PART IV

**Gender violence across geographical borders: Feminicide
as a global issue** 159

- 10 The poetics of affect in documentary film-making
about *feminicidio* in Ciudad Juárez 161

NUALA FINNEGAN

- 11 From cinema to the *live* regime: Pedagogies of cruelty
and social anesthesia in two Latin American movies 176

SAYAK VALENCIA AND SONIA HERRERA SÁNCHEZ

- Index* 191

Figures

1.1	In the dockyard. <i>Alda e Maria: Por Aqui Tudo Bem</i> , Pocas Pascoal (dir.), Lx Filmes	11
1.2	In the apartment. <i>Alda e Maria: Por Aqui Tudo Bem</i> , Pocas Pascoal (dir.), Lx Filmes	16
1.3	In the sewing room. <i>Alda e Maria: Por Aqui Tudo Bem</i> , Pocas Pascoal (dir.), Lx Filmes	18
1.4	In the phone booth. <i>Alda e Maria: Por Aqui Tudo Bem</i> , Pocas Pascoal (dir.), Lx Filmes	23

Contributors

Erika Almenara is Assistant Professor of Spanish in the Department of World Languages, Literatures, and Cultures at the University of Arkansas (U.S.A.). Her research interests include 20th – and 21st-century Latin American cultural production, especially in the cases of subaltern/marginal subjects and communities. She has published in peer-reviewed journals such as *Letras Femeninas*, *Nomadías*, *Revista del Centro de Estudios de Género y Cultura de América Latina*, *Revista Iberoamericana*, *Dissidences*, and *Hispanic Journal of Theory and Criticism*. Almenara is currently working on a book project that looks at Peru and Chile in the 20th and 21st centuries, arguing that contemporary Latin American narratives generated or constructed around non-hegemonic genders and sexualities can be read, not only as works about personal identity, but also as constitutive of a horizon of an alternative political language.

Irene Baena Cuder is an independent researcher and has worked as Associate Tutor at the Department of Arts, Media and American Studies at the University of East Anglia (U.K.), where she completed her PhD in Spanish cinema. She has previously worked as a guest lecturer at Glasgow Caledonian University and at the Interdisciplinary Institute for the Humanities at the University of East Anglia. Her research explores gender in contemporary Spanish horror film, involving issues of Spanish recent past (particularly the Civil War and its aftermath), trauma, historical memory, monstrous motherhood, masculinity, and monstrous feminine within the Spanish context. She has published academic articles in this field, both in English and Spanish, including “Hombres lobo y masculinidad en conflicto en la película *Lobos de Arga*” and “Witching and Bitching. Gender Representation in Contemporary Spanish Horror Film”. She has also published a chapter titled “Spanish werewolves in Gender and Contemporary Horror Film” (Samantha Holland, Steven Gerrard and Robert Shail, eds., Emerald). She is currently involved in the research project “Bodies in Transit 2”, funded by the Spanish Ministry of Science, Innovation and Universities, the European Regional Development Fund, and the Spanish Research Agency.

Ann Davies is Professor and Chair of Spanish Studies at the University of Stirling, U.K. She is the author of *Contemporary Spanish Gothic*; *Penélope Cruz*; *Spanish Spaces: Landscape, Space and Place in Contemporary Spanish Culture*; and *Daniel Calparsoro*. She is co-author of *Carmen on Film: A Cultural History*. She is editor of *Spain on Screen: Contemporary Developments in Spanish Film* and co-editor of *The Transnational Fantasies of Guillermo del Toro*. She has written articles on Basque cinema, gender and Spanish cinema, and Spanish horror and Gothic. She is currently writing a book on the use of landscape in Spanish Gothic and horror film and TV.

Lisa DiGiovanni is Associate Professor of Spanish Peninsular and Latin American Studies with a joint appointment in the Departments of Modern Languages and Cultures and Holocaust and Genocide Studies at Keene State College (U.S.A.). She is also an affiliated faculty in Women's and Gender Studies. Her interdisciplinary research and teaching centres on representations of war and dictatorial violence in 20th- and 21st-century Spain and Latin America. She focuses primarily on Spanish and Chilean narrative and film that render visible the multiple traumas related to state repression and militaristic culture. She takes an intersectional approach, examining how identity positions (gender, class, race, sexuality, age) shape the experience of subjugation and resistance. She has published in journals including *Journal of Latin American Cultural Studies*, *Journal of Romance Studies*, *Anales de la literatura española contemporánea*, *World Literature Today*, and *Chasqui*, and has contributed to the books *The Dynamics of Masculinity in Contemporary Spanish Culture* and *Cinema and the State-Tortured Body*. Her forthcoming book, titled *Unsettling Nostalgia*, reframes nostalgia for revolutionary pasts as an emotional response to state violence and a tool for survivors and their children to mitigate the lingering sense of loss in the aftermath of political persecution and displacement.

Nuala Finnegan is Professor in the Department of Spanish, Portuguese and Latin American Studies at University College Cork, Ireland (UCC), where she teaches on programmes in Latin American and Women's Studies. She is Director of UCC's Centre for Mexican Studies and her research interests lie primarily in the area of contemporary Mexican cultural studies including literature and film. She has worked extensively on questions of gender and her most recent book, *Cultural Representations of Feminicidio on the U.S.-Mexico Border* (Routledge, 2018), examined the role played by cultural responses to gender violence in Ciudad Juárez. Having specialized particularly in ideas around the woman writer in Mexico, she is the author of the monographs, *Monstrous Projections of Femininity in the Prose of Rosario Castellanos* (2001) and *Ambivalence, Modernity, Power: Women Writers in Mexico since 1980* (2007), and contributed a chapter on the woman writer for the *Cambridge History of*

Mexican Literature (2016). In addition, she has co-edited the collections of essays *The Boom Femenino in Mexico: Reading Women's Writing* (2010) with Jane Lavery and *Rethinking Juan Rulfo's Creative World: Film, Photography, Prose* with Dylan Brennan (2016).

Tatiana Heise is Lecturer in the School of Modern Languages and Cultures at the University of Glasgow (U.K.). She is Principal Investigator of the project *Memories of the Dictatorship* funded by the Leverhulme Trust, which examines the role of cinema in (re)constructing collective memories of traumatic sociopolitical events in Brazil, Chile, and Argentina. This research has so far resulted in an article ("The Weight of the Past: Trauma and Testimony in *Quem bom te ver viva*") and a book chapter ("The National and the Transnational in Brazilian Post-dictatorship Cinema"). Dr. Heise has published a monograph, *Remaking Brazil: Contested National Identities in Contemporary Brazilian Cinema* (University of Chicago), and numerous articles on political cinema, documentary activism, and the sociology of cinema.

Sonia Herrera Sánchez holds a PhD in Audiovisual Communication and Advertising from Universitat Autònoma de Barcelona (UAB). She lectures in the Master's Degree in Communication and Gender and in the Master in International Health and Cooperation at UAB, and she tutors in the area of Feminism and Sexual Diversity of the Degree in Social Education at Universitat Oberta of Catalunya. She is specialist in cinema and feminist studies with emphasis on the representation of violence against women, educommunication, and peace journalism. Also she is a columnist and film and television critic, feminist activist and member of the Association of Women Filmmakers and Audiovisual Media (CIMA), the Ibero-American Network of Audiovisual Narratives (Red INAV), the Association of Women Journalists of Catalonia (ADPC), and the Observatory on Conflict Information Coverage (OCC) of the Autonomous University of Barcelona.

Brígida M. Pastor is Honorary Research Fellow at Swansea University. She has been a senior lecturer at the University of Glasgow, a researcher at the Spanish National Research Council (CSIC), and a Research Fellow at the Humanities Research Centre, Australian National University. She has also been an invited scholar at several well-reputed institutions in the U.S.A., Australia, Latin America, and Europe. Her main research interests include 19th-, 20th- and 21st-century Latin American and Spanish Women's Writing, Cuban and Spanish Film, Gender and Cultural Studies, and Spanish and Latin American Children's and Youth Fiction. She has published several books and edited volumes in highly regarded presses and about one hundred articles and book chapters in specialized peer-reviewed journals and presses respectively. She has received, in addition, international awards and recognition for her innovative research

contributions; for instance, for her most recent research project on Gender in Spanish Children's and Youth Fiction by the United Nations. She has directed several research projects awarded by the Spanish Ministry of Science and Innovation, the Arts and Humanities Research Council, The British Academy, The Carnegie Trust of Scotland, the National Commission of Higher Education in Brazil, among others.

Cinta Ramblado-Minero is Senior Lecturer in Spanish and Head of the School of Modern Languages and Applied Linguistics at the University of Limerick (Ireland). Her work focuses on the intersection between gender, memory, and representation, with particular emphasis on issues centred on political violence against women during the Spanish Civil War and the Franco Period. She recently contributed to *Posmemoria de la Guerra Civil y el Franquismo* (Comares, 2017), *Excavating Memory. Sites of Remembering and Forgetting* (University Press of Florida, 2016), and *Memory and Cultural History of the Spanish Civil War: Realms of Oblivion* (Brill, 2013). She also participated in a number of research projects in Spain, including "Gender discourses, nationalism and women's collective responses in Catalonia and Ireland, 1940–1970", led by Mary Nash (Universitat Autònoma de Barcelona) and funded by AGAUR; and "Bodies in Transit", funded by the Spanish Ministry of Economy and Competitiveness and led by Pilar Cuder (University of Huelva, Spain). She is also a member of the recently created research cluster on "Articulaciones del género en el documental español contemporáneo: Una perspectiva interseccional", funded by the Spanish Ministry of Science, Innovation and Higher Education.

Leticia Sabsay is Associate Professor of gender and contemporary culture at the Department of Gender Studies, London School of Economics and Political Science (U.K.). She has published extensively in English and Spanish on processes of sexual democratization, performativity, and imaginaries of citizenship in popular culture and political discourse. More recently, her work has focused on questions of embodiment at the intersection of arts and politics. She is author of *The Political Imaginary of Sexual Freedom* (Palgrave, 2016) and has co-edited with Judith Butler and Zeynep Gambetti, *Vulnerability in Resistance* (Duke, 2016). In Spanish, she authored the monographs *Las Normas del Deseo: Imaginario Sexual y Comunicación* (Cátedra, 2009) and *Fronteras Sexuales: Espacio Urbano, Cuerpos y Ciudadanía* (Paidós, 2011), and with Patricia Soley Beltrán, she has co-edited the volume *Judith Butler en Disputa: Lecturas sobre la Performatividad* (Egales, 2012). She is co-editor of the book series *Thinking Gender in Transnational Times*, for Palgrave Macmillan, and *Critical South*, for the International Consortium of Critical Theory Programmes, published by Polity Press.

Katy Stewart is a PhD candidate at the University of Sheffield (U.K.). Her PhD project is funded by the Wolfson Foundation and it focuses

on the aesthetics and ethics of borders and motion in contemporary Francophone and Lusophone African cinema. Her wider research interests include feminism in Latin American cinema and contemporary African literature in comparative perspective. She has published in all three of these areas; relevant articles include “Between Memory and Erasure: Zézé Gamboa’s *O Grande Kilapy* and the Legacy of Portuguese Colonialism” (*Comunicação e Sociedade*, 2016) and “Establishing the Female Gaze: Narrative Subversion in Lucrecia Martel’s *La niña santa* and *La ciénaga*” (*Journal of Iberian and Latin American Studies*, 2015).

Gustavo E. Subero is Lecturer in Science, Arts and Design at Imperial College London (U.K.). His current research follows three different strands: first, the representation of gender and sexuality in film, visual media, and literature in Latin America and the Caribbean. Second, the study of the visual cultural history of health and illness (with a special emphasis on disability, communicable diseases, and disease stigma) in Latin American and Caribbean popular culture, and third the relationship between low-brow culture, exploitation, and genre cinemas and transnational identity in Latin America and the Caribbean and the broader Hispanic world. He is currently looking at the way in which horror narratives operate as spaces to explore the relationship between gender violence and queer monstrosity.

Sayak Valencia is Associate Professor in the Department of Cultural Studies at El Colegio de la Frontera Norte (Mexico) and a member of the National System of Researchers, Level 1. She holds a PhD in Philosophy, Theory and Feminist Criticism, with a European mention, from the Universidad Complutense de Madrid (Spain). She has given lectures and seminars on gore capitalism, transfeminisms, Chicano feminism, postcolonial feminism, art and queer theory in various universities in Europe, Latin America, and the U.S.A. She has published the books: *Gore Capitalism* (Semiotext(e)/MIT, 2018), *Capitalismo Gore* (Paidós, 2016 and Melusina, 2010), *Adrift’s Book* (Aristas Martínez, 2012), *El reverso exacto del texto* (Centaurea Nigra Ediciones, 2007), as well as diverse academic articles, essays, and poems in magazines of Spain, Germany, France, Poland, Mexico, Argentina, Brazil, Chile, Colombia, and the U.S.A.

Preface

Leticia Sabsay

Gender-Based Violence in Latin American and Iberian Cinemas makes a timely intervention in the study of cultural representations of gendered configurations of violence whose scope and variety of registers open up a number of urgent questions for our historical present. How to avoid under-questioned definite contrasts between victimhood, agency, and resistance? How to address the increased visibility of different manifestations of *machista* violence in a way that neither reinforces the heterosexist old feminist idea that sexuality is the vector of oppression of women, nor dismisses the fact that this kind of violence is exercised on a wide range of bodies whose ways of inhabiting gender and sexuality challenge supremacist hetero-patriarchal worldviews? The chapters gathered in this book by Rebeca Maseda García, María José Gámez Fuentes, and Barbara Zecchi allow us to reflect on these and other difficult questions with nuance and insight, at a moment when our globalized mediascapes insistently sway between celebratory aesthetics of cruelty and calls to the heightening of securitarian governmental practices and the enhancement of punitive horizons; between renewed and increasingly brutal forms of misogyny feeding back into the backlash against so-called “gender ideologies” and moral conservatism.

On the whole, questions such as these make this book a perfect occasion for asking a key question in these mediated, convulsed, and precarious times: how to account for the work that representations do in informing the social imaginaries of gender, sexuality, and violence without reinforcing the terms in which the conversations on these matters have been shaped? The analyses of cinematic practices and artefacts from Spanish and Luso-speaking countries from Europe and Latin America offered here clearly endeavour to unsettle hegemonic cultural representations of different manifestations of gender- and sexual-based violence, femicide, and the gendered configurations of violence more broadly, shedding light on the intricacies of representational process and the creative work they entail. Relying on the selection of the material and sustained critical examination, the chapters systematically refuse the privatization or individualization of violence, overall showing its links to past and present forms of State-sponsored violence, violent institutional orders, structural and symbolic materialization

of inequalities, destitution, and neglect, alongside dynamics of exclusion, marginalization, exploitation, and discrimination, which run across and differentially target myriad groups and populations along geopolitical, economic, sociocultural, gendered, racial, sexual, and colonial lines. Further, the interdisciplinary engagement with feminist film theory, memory and trauma studies, decolonial and postcolonial theories, cultural studies, queer and critical theory allows the edited book to complicate the link between violence and representation, emphasizing not just the embodied dimension of violence and resistance but, more strikingly, the affective and bodily registers of creative representational work and its fruition.

The book engages an array of feminist perspectives at a complicated, albeit hopeful, conjuncture for feminist social movements as well. This is a time that has witnessed the vicious intents on the part of right-wing and anti-feminist groups to appropriate and revert some feminist axioms or the signifier “feminism” altogether, and the vicarious depolitization of feminism by means of its opportunistic mobilization in the media, style-business and by political parties, all trying to capitalize on its renewed popularity. While feminism seems to have become fashionable in some quarters, there are other emergent forms of popular feminisms that promise some more interesting potential. And surely, the feminist revolt we have witnessed in recent years is not alien to these trends. Importantly, it was the protracted exercise of, and governmental indifference to, violence against women that first propounded feminism’s massive mobilizations and subsequent media attention. Looking at this complex panorama, the question arises: which versions of feminism are becoming hegemonic? For feminist scholarly and activist circles, this question has always been the object of intense battles, and nowadays myriad *glocalized* reiterations of the so-called “sex wars” seem to be taking place. Not surprisingly, but nonetheless disappointedly, anti-sex positions and trans-exclusionary radical feminists (TERFs) have taken over the modest space granted to feminists in mainstream media.

The chapters in the book also speak to this situation, veering off the naturalized link between vulnerability and (white and cis-privileged) femininity—key to anti-sex and TERF’s positions. In their examination of a rich set of critical films, they expose the cultural coding involved in the representation of the pair victim/perpetrator along the lines of the (hetero) normative gender binary. In so doing, their readings of the films elucidate other enactments of vulnerability and agency, subjectivity, and relationality. Spanning a wide range of cinematic genres, from varied documentary forms to horror film, they touch on key themes such as the work of memory and the use of testimony in post-dictatorship cinema, terrorist and post-revolutionary violence, postfeminist and queer representations, as well as the representation of gendered violence in postcolonial diaspora spaces and impoverished sites in the global South. Together, they call attention to the violence of representation and illuminate the potent space of resistance that the critical representation of vulnerability can become.

Acknowledgements

This book is the result of the collaboration among three women passionate for research and motivated by strong political concerns. With the deepest of respect and affection for each other, we have been fortunate in enjoying harmonious and enjoyable teamwork that brought us even closer.

We would like to thank the support of the following R&D projects without which this book would not have been possible: “The resignification of the woman-victim in popular culture: implications for representational innovation in the construction of vulnerability and resistance” (FEM2015-65834-C2-2-P; MINECO/FEDER) and “Ethical witnessing and communication towards social change” (P11B2015-21; Universitat Jaume I Research Programme).

The editors express their appreciation to the contributors to this volume for their commitment to the project and their patience. Especially, our deepest gratitude goes to Leticia Sabsay for her graciousness and professionalism.

Our warmest thanks go to Dayna DeFeo and Zeynep Kiliç for their feedback and keen critical ability, and Routledge’s staff for their work and support. We thank the production company Lx Filmes for allowing us to use film stills for *Alda e Maria: Por Aqui Tudo Bem* (Pocas Pascoal).

We would like to thank our families who have supported us through the intense process of developing and completing this volume, particularly David Soria Gámez for all the time stolen from him because of the book’s commitment; his patience, understanding, and sweetness. Lastly, we are indebted, as always, to two grown-ups, Patrick Dulin and Antonio Illescas, whose generosity we take for granted.





Taylor & Francis

Taylor & Francis Group

<http://taylorandfrancis.com>

Screening counter-violence

An introduction to giving account beyond memories of trauma

*Rebeca Maseda García, María José Gámez Fuentes,
and Barbara Zecchi*

The persistence of gender violence despite a widespread feminist grassroots movement, institutional support in many countries, and even a certain mediatic fashion in others, demands a systematic scrutiny. At the source of the problem, we can find an unequal distribution of power and of economic and social rights, and different degrees of vulnerability. For the most part, the acts of violence are presented socially as unusual and isolated events (Radford; Messuti), failing to recognize and address the basis of violence, such as social inequalities (Kimmel), and the intersections and configurations of patriarchy with other axes of oppression (Sokoloff and Dupont; Jiwani). In sum, the hegemonic interpretation of gender violence refuses to acknowledge discriminating processes through gender, racial/ethnic group membership, or sexual orientation. Thereby, it fails in articulating a political response that tackles the foundations of gender violence, namely, the inequality and oppression of certain (“injurable”) subjects throughout history.

Gender-Based Violence in Latin American and Iberian Cinemas makes an important contribution to advancing the international debate on the representation of violence sustained on the gender regime. Throughout the volume, scholars from diverse cultural backgrounds and affiliations (Latin America, Spain, Ireland, the U.K., and the U.S.A.) analyse a wide spectrum of film productions from Latin America and the Iberian Peninsula, featuring less frequent and under-examined initiatives that disrupt, at different levels, canonical modes of representing gender violence. Accordingly, they pose alternatives to the hegemonic narratives that capitalize on the spectacularization of the victims. Rather than a mere catalogue of the manifestations of violence against women, these pages aim at significant restatements and fundamental rethinking of the intersection between gender-based violence and its gendered representation. The rationale of this volume can be regarded as threefold.

First, in dialogue with various feminist perspectives, including LGBTQ viewpoints in the context of the Anglophone, Lusophone, and Hispanic worlds, the volume discusses existing and desirable approaches towards the visual expression of gendered power inequality. Specialized literature coincides in defining female identity by its “injurability” (Butler and

Athanasiou); in the context of violence, women's subjectivity is considered inherently vulnerable to injury and death. Moreover, in some instances, the woman bears responsibility for injuries incurred upon herself and/or the female identity suffers "deformation" in the absence of any explicit perpetrator—by deformation we refer to a loss of agency and self-identity, that is, a process of "unbecoming" in Fraiman's terms (*Unbecoming Women*). When representations of violence focus on the assailant, they excuse the aggression with tenable provocations by the victim: arguments, separation, jealousy, etc. In the best cases, these justifications establish the perpetrator's lack of accountability. In the worst cases, these tactics assign blame upon the female victims for their lifestyle, actions, or inactions. Whenever present, the patriarchal commentary narrows its scope to focus on the singularity and specificity of these violent representations: purportedly these are particular stories, of particular women and men, in particular situations. The extrication of these narratives from common registers of violence conveniently eliminates any possibility of a general social and political reflection and denunciation. In this unequal distribution of vulnerability, heterosexual women are not the only ones targeted as injurable with impunity, or disposable without reparation: the same gender-based violence is committed against LGBTQ subjects. Homophobia and transphobia remain forms of structural violence worldwide—even in the so-called most progressive countries. Therefore, this text will address forms of gender violence beyond those exclusively directed against women: that is, violence perpetrated against individuals that are engendered as female because of their race, ethnicity, sexuality, disability, age, or sexual orientation.

Second, this book highlights cinematic techniques and film practices that subvert traditional film modes of representation. Instead of objectifying the victim via the use of an apparently neutral camera that fragments the female body and makes it a spectacle—the object of voyeurism and the fetish of the masochist gaze—the films studied in this book prefer the use of a subjective (i.e. non-neutral) camera, with haptic tactile takes that are prismatic to the spectator position or, conversely, distancing, denaturalizing techniques that produce effects of estrangement. In either case, the film syntax under scrutiny in these essays desexualizes the representation of sexual violence. This is particularly evident in the rewriting of traditionally masculine genres such as the Western and horror cinema.

Third, this collective volume analyses film narratives that highlight the subjective position of the female film-maker and articulate the "unofficial versions" of the violent experience. These film practices juxtapose the stereotype of the powerless, gendered victim with the active female subject, endowed with agency in a variety of contexts where violence is exercised in the Hispanic world. Namely, this volume will explore the ways in which these films subvert the official discourses, by portraying, for instance, women's active role in the Spanish Civil War, the Franco regime, and Brazil's dictatorial past; women's resistance to Portugal's postcolonial trauma; the