

Call for contributors

Politics of Children in Latin American Film

In the last twenty years, Latin America has gone through extreme political changes that have reshaped, in some cases profoundly, the social fabric of the region. The culture of film industry has produced innumerable films centered on the child-adolescent gaze. The goal of the present volume is to trace the representation of that gaze in Latin American films of the new Millennium, within the different social contexts of the region. Intersecting with past traumatic events, be racial, poverty, class, gender, political or social conflict the aim is to explore the developing agency of the child-adolescent gaze and analyze different constructions of subjectivity in the globalized societies of Latin America. The focus of this book will be to shed light upon the topic of children and their representation in this fluid network of ideologies, policies and artistic creations.

In the 21st century, the child-adolescent gaze has been a present tool in the representation and reinterpretation of political violence and human rights violations. In many cases the artworks by post-dictatorship, post-revolution and post-war conflict's generations are marked by a subjective tone to revisit their traumatic past. This book will explore the complex connection between politics and the many forms in which children enter Latin American films. Latin American movies often tell stories about children or about childhood. In these stories children could be main or secondary characters, the stories may be told from the perspective of adults or the children themselves, they could be fictional or based on reality. Two recent publications, 2012 and 2014,¹ examine the complexities of such films by studying conceptions like agency, family dynamics, migration, violence, poverty, gender and identity.

The wide range of possibilities shown in these books is a good indication of the fertility of the field of studies. Few authors, however, have dealt in the intricacies of film and the political implications of using, talking about and representing children. The fact that almost invariably

¹ *Screening Minors in Latin American Cinema* (2014) *And Representing History, Class, and Gender in Spain And Latin America: Children and Adolescents In film* (2012) both edited by Carolina Rocha and Georgia Seminet.

children have no control in the creative process makes them, as C. Rocha suggests, marginal subjects. Therefore, the marginality amplifies the political repercussions of children cinema raising questions about identity politics, the influence of the state in crime, family and sexual policies, the politics of culture, violence, education and youth. In order to investigate these questions we are proposing a multidisciplinary approach that will take into account theoretical frame works, aesthetic and narrative structures, cultural references, and the impact the films may have had at the social and individual level.

Some of the topics that may be included in the book are:

- Identity and politics
- Social impact
- Narrative structures
- Aesthetics
- Family
- Violence
- Sexuality
- Education
- Censorship
- The State

We would like to invite colleagues to submit a chapter proposal of up to 1,000 words, clearly explaining the mission and concerns of his or her proposed chapter before **Dec. 15, 2017**.

Authors will be notified by **January 31, 2018** on the status of their proposals and chapter guidelines will be sent. Full chapters (comprised of a maximum of 10,000 words) should be submitted by **May 31, 2018**. All submission must be written in English, as the publication will be in English.

Publication Guidelines:

Each chapter will be reviewed by two colleagues to ensure the quality of the volume.

Format: *The Chicago Manual of Style*, 16th ed. This publication may be consulted online at www.chicagomanualofstyle.org, and you may be able to access it through your educational institution.

Please send the proposals to:

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For your information, and to avoid repetition of films/documentaries already covered in both books mentioned; we have included the chapters for:

Screening minors in Latin American cinema (2014)

Part I. Coming to Voice on Screen: Minors and the Struggle for Agency.

- Chapter 1. Can Children Speak in Film? Children's Subjectivity in *Mutum* (2007) and *O contador de histórias* (2009) / Carolina Rocha;
- Chapter 2. From the Child Who Dies to the Adolescent Who Kills: Children's Perception and Melancholy in *La ciénaga* and *La rabia* / Sophie Dufays ;
- Chapter 3. Scribbles from a Little Girl: Violence and The Politics of Girlhood in Albertina Carri's *Géminis* and *La rabia* / Alejandra Josiowicz --

Part II. Children and Family Dynamics.

- Chapter 4. "Yo no soy invisible:" Imaginative Agency in *Las malas intenciones* / Sarah Thomas;
- Chapter 5. Playing Woman in María Novaro's *Lola* / Amanda Holmes;
- Chapter 6. "Be a Man!": Masculinities and Class Privileges in Post-Coup Chilean Cinema / Walescka Pino-Ojeda, translated by Camilo Díaz Pino

Part III. Mobile Youth: Migration, Poverty and Violence.

- Chapter 7. Subjectivities in the Making: Tales of Transformation in Recent Central American Cinema / Hólmfríour Garðarsdóttir;
- Chapter 8. Bordering Adolescence: Latin American Youth in Road Films *La misma luna* and *Sin nombre* / Laura Senio-Blair ;
- Chapter 9. Embodying Childhood Social Agency in Gustavo Loza's *Al otro lado* (2004) / Juli A. Kroll ;
- Chapter 10. Adolescent Subjectivity and Sexual Violence in Marisa Sistach's *Perfume de violetas* (*Nadie te oye*) and *La niña en la piedra* (*Nadie te ve*) Traci Roberts-Camps --

Part IV. Minors' Subjectivity in Focus: Documentary and Neorealist Cinema.

- Chapter 11. The Advent of Child-Centric Perspectives in Brazil's Urban-Realist Cinema: Building on Feminist Representations of Outlaw Emotions in Drama and Documentary / Jack A. Draper III
- Chapter 12. Agency, performance and Social Recognition in Priscila Padillas *La eterna noche de las doce lunas* / Rachel Randall.

Representing history, class, and gender in Spain and Latin America: children and adolescents in film (2012)

I. Memory and trauma.

1. Surviving childhood: the Nepantla generation as portrayed in *On the empty balcony* by Jome Garcia Ascot (1962) -- Julia Tunon
2. Fairies, maquis, and children without schools: romantic childhood and civil war in *Pan's labyrinth* -- Antonio Gomez L.-Quinones
3. A child's voice, a country's silence: ethnicity, class and gender in *El silencio de neto* (1996) -- Georgia Seminet
4. Children's views of state-sponsored violence in Latin America: *Machuca* and *The year my parents went on vacation* – Carolina Rocha
5. Enabling, enacting and envisioning societal complicity: Daniel Bustamante's *Andres no quiere dormir la siesta* (2009) -- Janis Breckenridge:

II. Childhood and paths to citizenship in film.

6. Innocence interrupted: neoliberalism and the end of childhood in recent Mexican cinema -- Ignacio Sanchez Prado
7. From Bunuel to Eimbcke: orphanhood in recent Mexican cinema -- Dan Russek:
8. Through "their" eyes: internal and external focalizing agents in the representation of children and violence in Iberian and Latin American film -- Eduardo Ledesma
9. Roads to emancipation: sentimental education in *Viva Cuba* -- Rosana Diaz Zambrana:

Gender identity.

10. Destructing ethical attention in Lucia Puenzo's *XXY*: cinematic strategy, intersubjectivity, and intersexuality -- Jeff Zamostny:
11. Cinematic portrayals of teen girls in Brazil's urban peripheries: realist and subjectivist approaches to adolescent dreams and fantasy in *Sonhos roubados* and *Nina* -- Jack Draper:
12. No longer young: childhood, family, and trauma in *Las mantenidas sin sueños* -- Beatriz Urraca: