

INTRODUCTION TO ARGENTINE FILM – LAS 386AN

Contact hours in one semester: 45

CONTENTS

The Origins of Cinema. Argentine Cinema

- a. Argentina at the end of the 19th century: a French director and the first national movie: “La bandera argentina”
- b. Crossing between documentary and fiction I. Animation.

Movie: *Mosaico Criollo*. Collection of Argentine silent movies edited by Malba, 2008 (Museum of Latin American Art in Buenos Aires)

- c. Cinema and space I: tenement houses, the city, immigration, tango. First interest themes. Classical Argentine cinema, Hollywood’s influence?
First authors: Manuel Romero, Carlos Hugo Christensen, Mario Soffici, Daniel Tynaire, Hugo del Carril, Leopoldo Torres Nilson
The post-war world. What do movies say in Argentina?

Movie: *La Guerra gaucha* by Lucas Demare (1942)

First New Argentine Cinema

- a. Cinema and literature, adaptations
- b. Cinema and modernismo. Relations with Europe. Authors’ influence: David Kohon, Rodolfo Khun, Fernando Pino Solanas, Hugo Santiago, Manuel Antín.

Movie: *Invasión*, 1969, Hugo Santiago

- c. Cinema and Peronism. Leonardo Favio’s political esthetics.

Movie: *Crónica de un niño solo* (1964)

Activist Cinema

- a. Politicization as a structuring structure I.
Crossing between documentary and fiction II

Movie: *Los traidores*, 1973, Raymundo Gleyzer

- b. Relationship with Latin America
Grass-roots cinema and the third cinema. Raymundo Gleyzer, Jorge Prelorán, Pino Solanas

Movie: *La hora de los hornos*, 1968, Pino Solanas (or *El exilio de Gardel*)

Argentine Dictatorship

- a. Post-dictatorship cinema. The theory of the two demons
- b. Cinema and democracy: the *docu-melo-drama*

Movie: *Tiempo de revancha*, 1981, Adolfo Aristarain

- c. Situation of the industry. Cinema law. Politicization as a structuring structure II

Movie: *Garage Olimpo*, 1999, Marcos Bechis

Renovation: Second New Argentine Cinema

- a. Independent Cinema Festival
- b. The 1990s: the Menemist decade
- c. Consolidation of a movie-buff criticism in Argentina: *El amante* and forms of legitimization

Movie: *Silvia Prietto*, 1995, Martín Rejtman

- d. Cinema universities
- e. First short stories, Martín Rejtman, Adrián Caetano, Lucrecia Martel, Pablo Trapero, Lisando Alonso, Juan Villegas, Celina Murga, Ezequiel Acuña, Matías Piñeyro, among others

Movie: *Mundo Grúa*, 1999, Pablo Trapero

Movie: *La ciénaga*, 2000, Lucrecia Martel

Frontier Crossing III: Between Documentary and Fiction

- a. Cinema and space II: scene reconfiguration
- b. New technologies. Post cinema

Movie: *Los rubios*, 2003, Albertina Carri

- c. The relationship of film-making production with the world. Destructuring politicization: Lorena Muñoz, Andrés Di Tella, Gastón Solnicki, Albertina Carri, Nicolás Prividera, Mariano Llinás, etc.

Movie: *Historias Extraordinarias*, 2008, Mariano Llinás