



Experimental Latin American Cinema: History and Aesthetics

Cynthia Tompkins

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While there are numerous film studies that focus on one particular grouping of films—by nationality, by era, or by technique—here is the first single volume that incorporates all of the above, offering a broad overview of experimental Latin American film produced over the last twenty years.

Analyzing seventeen recent films by eleven different filmmakers from Argentina, Brazil, Cuba, Mexico, Paraguay, and Peru, Cynthia Tompkins uses a comparative approach that finds commonalities among the disparate works in terms of their influences, aesthetics, and techniques. Tompkins introduces each film first in its sociohistorical context before summarizing it and then subverting its canonical interpretation. Pivotal to her close readings of the films and their convergences as a collective cinema is Tompkins's application of Deleuzian film theory and the concept of the time-image as it pertains to the treatment of time and repetition. Tompkins also explores such topics as the theme of decolonization, the consistent use of montage, paratactically structured narratives, and the fusion of documentary conventions and neorealism with drama. An invaluable contribution to any dialogue on the avant-garde in general and to filmmaking both in and out of Latin America, *Experimental Latin American Cinema* is also a welcome and insightful addition to Latin American studies as a whole.

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