

CONFERENCIA INTERNACIONAL TUJUEBO FEMINISTO


19TH-20TH
APRIL 2021
2-8PM GMT

INTERNATIONAL ONLINE CONFERENCE
Latin American Feminist Film and Visual Art Collectives

EN

Organized by
Lorena Cervera,
Sonia Kerfa,
Phoebe Martin,
Ana Lúcia Nunes de Sousa





We are incredibly thrilled to organize this event in such a timely moment. This conference aims to provide a space for reflexion and discussion on the relations between art and activism within feminist and women's movements. To do so, we bring together scholars, filmmakers, artists, and activists whose work spans from the 1970s to the present day. On the one hand, this conference looks at the emergence of a Latin American feminist cinema from the 1970s through the work of collectives and filmmakers that exposed issues related to reproductive rights, sexual violence, and the status of domestic work, amongst others. On the other hand, we also look at the revitalization of feminist movements and the visual representations of current struggles that continue to raise awareness about women's issues and intervene in cultural, social, legal, and political contexts. We have organized an online conference that brings together women based in Latin America, the USA, Europe and the United Kingdom. Thus, one of our priorities has been to make the conference linguistically accessible to Spanish, English and, although without much success, Portuguese speakers. The conference includes panels with scholars whose cutting-edge research can inspire us to imagine new ways of thinking and doing and deepen our knowledge and understanding about feminist film and visual art collectives. It also includes screenings and round tables with filmmakers and visual artists who will share and reflect on their work and experiences. There will be coffee breaks where you will have an opportunity to learn about current projects about and by Latin American women. To close this two-day conference, we will be delighted to welcome our keynote speaker, Prof. Julia Lesage, current editor of *Jump Cut: A Review of Contemporary Media* (1974-present) and videomaker, with her talk 'Looking Back on Working Collectively'.

ORGANIZED BY:

Lorena Cervera, Sonia Kerfa, Phoebe Martin, Ana Lúcia Nunes de Sousa

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THANKS TO:

Isabel Seguí, Deborah Martin, Stephen Hart, Eamon McCarthy, Amanda Alfaro Córdoba, Sandra Higgins, Regina Solís Miranda, Anais Taracena, Rachel Johnson, Marina Cavalcanti Tedesco, Lydia Hayes, Pilas

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APRIL 19: Cinema, Collectives, and Feminisms | 2-8pm

PRESENTATION: **Lorena Cervera**

PANEL 1: Towards a Latin American Feminist Cinema | 2:10-4:10pm

Marina Cavalcanti Tedesco | Universidade Federal Fluminense

Latin American Feminist Cinema and the New Latin American Cinema: Tensions, Relations and Non-relations

The New Latin American Cinema, a subcontinental cinematographic movement that we define from three essential commitments (namely: 1) facing imperialist ideological penetration and cultural colonialism through the strengthening of national cultures; 2) the struggle for Latin American integration; and 3) the use of a critical approach to social conflicts as a means of raising awareness among the masses), which we defined between 1967 and 1985, is the most studied period in the history of cinema in our region. It has a well-known canon, composed of directors such as Fernando Solanas, Glauber Rocha, Jorge Sanjinés and Fernando Birri, among others. The absence of filmmakers in this canon and the low number of female filmmakers who were part of the movement (which in general were invisible in the historiography dedicated to the theme) point at the tensions, relationships and non-relationships that are fundamental to understanding why, when an increasing number of Latin American women started directing politically-committed and feminist films, in most cases they followed paths parallel to the New Latin American Cinema. In this paper, we will discuss how tensions, relations and non-relations were generally present in the movement. However, we will also highlight, based on the filmographies of Josefina Jordán and Sara Gómez, the impossibility of thinking about the New Latin American Cinema in a monolithic way. Pioneers of Latin American feminist cinema regardless of whether they called themselves feminists or not, both Gómez and Jordán had organic relations with the movement and brought so-called “women’s issues” to the screen.

Isabel Seguí | University of Edinburgh

Strategic Alliances: Housewives Make Movies in the Bolivian Mines

In this presentation, I analyse the communication strategies developed by the collectives of housewives organised within the Bolivian mining unions. I focus on their participation in films during the last three decades of the 20th century. Although dispossessed of the means of film production and the cultural and technological capital, these women were well aware of the power of the mass media and, in particular, of Hollywood cinema, to alienate the working class. Consequently, in alliance with trusted filmmakers, they created alternative products to propagate their agenda to fellow subaltern women, and other audiences, in Bolivia and abroad.

Elena Oroz | Universidad Carlos III

Past and Future of Feminist Film Collectives in Latin America. Debates in *Cocina de imágenes*, First Film and Video Exhibition Made by Latin and Caribbean Women (1987)

Cocina de imágenes, the First Film and Video Exhibition made by Latin American and Caribbean Women, took place in Mexico City in 1987, taking advantage of the momentum that the IV Latin American and Caribbean Feminist Encounter, held in Taxco that same year,

provided. Along with the screening of films and videos from 13 different countries, a symposium was held to discuss topics such as the nature of women's cinema and the difficulties of production and distribution.

It was organized by Ángeles Necochea, who had been a member of the feminist collectives La Revuelta and Cine Mujer, as well as Zafra, the main independent film distribution company in Mexico. In a personal interview, she told me that her goal was "to show myself that it was possible to organize an event of this type, how to show the great variety of films made by women in Latin America." The personal and the political converge on the basis of a key event that requires further investigation. According to Burton, "[It was] the historical equivalent of the 1967 Viña del Mar festival (...): that founding moment in which what once seemed individual concerns and isolated persecutions enter the scene as a movement, an effort concerted that transcends geographical borders and cultural, material and political differences" (1999, 235). This presentation aims to reconstruct the debates around the past and future of women's film groups that took place in a symposium that was also marked by the rise of video and the redefinition of cinema made by women, after a first impulse that was more or less militant (Rich 1997). For this I use personal interviews, sound records and printed material from the meeting.

Ana Lúcia Nunes de Sousa | Universidade Federal do Rio de Janeiro

Who Gives Voice to Women? Strategies to Get Out of the Colonial Discourse

This paper addresses the possibilities around the construction of a decolonial and feminist audiovisual production methodology, focused on listening to women and claiming their value as subjects, endowed with history and political agency. The presentation analyses the subject from a bibliographic review of the filming of people and communities, mainly of the figure of "the subaltern or third world woman"; from decolonial theory to reflect on the hegemonic representation models in the audiovisual; and the analysis of the implementation of an international audiovisual training workshop, carried out in 2009. The results of the analysis suggest the need for the construction of other audiovisual production methodologies, in which more than representing or giving voice to the other, it is intended to deconstruct the colonial gaze through the implementation of silence and listening.

Moderator: **Lorena Cervera**

COFFEE with **Latin American Women's Audiovisual Research Network** (RAMA) | 4:10-4:30pm

The Latin American Women's Audiovisual Research Network (RAMA) is an inclusive and non-hierarchical space created to promote collaboration and knowledge exchange among those investigating women's participation in the production of audiovisual products in the region. Researchers from any geographic origin and level of expertise are welcomed. We wish to promote interdisciplinary, intersectional, and transnational readings of women's screen cultures in Latin America and its diaspora. Consequently, we invite any perspectives and methodology. For us, co-creation is key to audiovisual production. Therefore, we pay attention to all types of cinematic labour (production, management, circulation, archive, etc.) and focus on female and non-mainstream audiences —indigenous, Afro, and non-middle-class.

FILM SCREENINGS | 4:30-6:10pm

Cosas de mujeres (Cine Mujer, México, 1978, 42 min.)

Paty, a young university student who has become pregnant, decides to have an abortion. She goes to a clandestine doctor who, after humiliating her, operates her in a bad way. Paty begins to feel the ravages of a badly practiced curettage and she must be taken by her friend, Ángeles, to a hospital of the official health system, where they will try to save her life. Interviews with other women who have clandestinely aborted and statistics on the matter are also shown.

Carmen Carrascal (Cine Mujer, Colombia, 1982, 28 min.)

Carmen Carrascal deals with the daily life of a woman from the Colombian coast. A woman who, despite the intensity with which she works in her home and the daily struggle for her survival and that of her eight children, seeks the path of creativity with the tools that she has within her reach. She makes beautiful baskets with a plant that grows around her: the *iraca*. Carmen, the woman and the artisan, is the expression of the self-affirmation of which a human being is capable. Carmen, the film, is an intimate documentary, close to her, respectful of her. It is the portrait of an admirable woman, made from real knowledge, not just from her activities but her feelings, her affects, her strength and her weaknesses.

Presentation: **Jocelyn Linares** and **Johana Botero**

COFFEE with **EmpoderArte** | 6:10-6:30pm

EmpoderArte is a social arts project that aims to decentralize the current film education in Peru and offers opportunities for women who want to learn the audiovisual craft to tell their stories. We create a safe space in order to visibilize women's work in film and empower women to express themselves via audiovisual means and a creative and critical exchange. We want to contribute to the dialogue between women with different interests and professional approaches to open debates on significant issues and social problems such as womanhood, the ongoing violence against women, social injustice, and the challenges of LGBTQI+ communities in Peru.

ROUND TABLE with Filmmakers | 6:30-8pm

Rosa Martha Fernández (Cine Mujer, México), **Gioconda Espina** (Grupo Feminista Miércoles, Venezuela), and **Patricia Restrepo** (Cine Mujer, Colombia)

Cine Mujer (Mexico, 1975-1986) was a feminist film collective formed by students from the CUEC, a film school at the National Autonomous University of México in México City, that produced several short films and documentaries.

Cine Mujer (Colombia, 1978-1999) was a feminist film collective based in Bogotá that produced several short films, documentaries, series, and videos, and acted as a distribution company of Latin American women's cinema.

Grupo Feminista Miércoles (Venezuela, 1979-1988) was a feminist film collective based in Caracas that produced documentaries and videos and participated in several activities organized by the Venezuelan women's movement.

Moderator: **Elena Oroz**

APRIL 20: Visual Art, Collectives, and Feminisms | 2-8pm

PRESENTATION: **Ana Lúcia Nunes de Sousa**

PANEL 2: Latin American Feminists Leading the Struggle | 2:10-4:10pm

Phoebe Martin | UCL

Poner la cuerpa: Whose Bodies Are on the Line in the Struggle for Justice for Victims of Forced Sterilisations in Peru?

From 1992 to 1995 the Peruvian government implemented a national reproductive health and family planning programme. This programme sterilised thousands of mostly poor and indigenous women and men without informed consent, and within this larger number, at least 2091 were forcibly sterilised. To this day victims have not received reparations, and the struggle for justice is an uphill battle. Since 2015 the campaign '*Somos 2074 y muchas más*' has aimed to raise awareness of the victims' struggle and demand justice and reparations. As part of the wider feminist movement in Peru the campaign uses performances and interventions in public space as its main tool. In doing so activists are putting their bodies on the line, or '*poner la cuerpa*'.

These performances represent victims through visual symbols of indigeneity: red *polleras* (skirts) and braids, in combination with the symbol of the uterus – the site of the violence inflicted upon these bodies. This presentation will examine the ways that activists use their bodies as a tool for activism in the campaign for justice for these victims. However, it will also call into question the tensions between those bodies that are on the line in protests and those bodies that were victimised by the state. It considers what it means for non-indigenous, urban activists to visually represent the indigenous and campesina victims of sterilisations in the Peruvian political context.

Lita Rubiano Tamayo | Independent Researcher

We, the Other

"We, the others" is a project that investigates the forms of appropriation of feminisms through the plastic, performing, visual, sound and written arts, and a series of mixtures that propose another panorama in the Colombian ecosystem. The cinema, for its ability to condense all of them is the focus of this work but not the only one. Who do we represent? How are we doing it? What does choosing a framing in relation to the construction of the female character? These are questions ignored or redeemed by a large part of the film industry and academia in the country. Fortunately, feminist audio-visual collectives reflect on how this language perpetuates imaginaries that add to the naturalization of gender, class, and race violence and sexuality: Women on the Edge, a trans-feminist collective from Buenaventura in the department of Valle del Cauca, the Ka + Indigenous Itinerant School of Communication Jana Uai (The Voice of Our Image) in the Amazon and the Collective of Muralist Women in the city of Bogotá, they invite us to read our reality in another way. Although feminisms in Colombia are still far from being consolidated in Colombian art, these women, the other women, the peripheral women, those silenced by a centralist society, upstart and deeply battered by war, they give us a light on the path.

Nayla Vacarezza | CONICET

Orange Hands and Green Kerchiefs. Transnational Circulation, Affects and Politics in the Symbols of the Struggles for Legal Abortion in the Southern Cone

This paper analyses the role of affects in the circulation of the two symbols of the struggles for abortion rights in Argentina, Chile and Uruguay: the orange hand and the green kerchief. Until now, most studies of the visual dimension of the struggles for abortion rights have focused on counter-movement productions or, to a lesser extent, feminist art. Instead, symbols have received little attention despite being crucial elements for public visibility, collective identity, protest and memory of movements. Both the orange hand and the green kerchief have accompanied successful legalization processes and allow us to reflect on the power of symbols to mobilize political senses and affective forces on a transnational scale. In their circulation, these symbols were modified and interacted with local political histories and cultures, but they were also “charged” with affective energies related to hope, determination, courage, joy, pride and resistance.

Deborah Martin | UCL & Deborah Shaw | University of Portsmouth

Chilean and Transnational Performances of Disobedience: LasTesis and the Phenomenon of ‘Un violador en tu camino’

This paper analyses the performance ‘Un violador en tu camino’ created by Chilean feminist theatre collective LasTesis, shared by millions and re-staged across the globe. It explores the relationship between the original piece and theorist Rita Segato’s insights on rape culture, and how it counters aspects of this culture. It examines how the transnational spread of ‘Un violador’ counters tendencies of MeToo, and examines cases of the performance’s re-staging in Latin America and beyond, showing how they make manifest the pervasiveness of rape culture as well as how groups have adapted them to speak to local issues.

Moderator: **Sonia Kerfa**

COFFEE with **ColectiVIS-ARTS** | 4:10-4:30pm

ColectiVIS-ARTS is an exploratory (or emerging) project that seeks to establish the base for a broader investigation of Latin American visual art collectives made up of women or mixed groups from 1960 to the present. Led by Sonia Kerfa from the Université Grenoble-Alpes, the project is made up of researchers working at universities in France, the United Kingdom, Portugal and the United States. Its main objective is to inquire about the incidence of the gender parameter in the practice of co-creation in Latin America. ColectiVIS-ARTS is an IDEX (Research of Excellence) project supported by the French Ministry of Higher Education.



ROUND TABLE with Visual Artists | 4:30-6pm

Julia Cabrera (Afroféminas), **Teresa Jiménez**, **Verónica Sacalxot Chojolán** and **Tirza Yanira Ixmucané Saloj Oroxom** (Colectiva Lemow, Guatemala), **Micaela Távara Arroyo**, **Alondra Flores** and **Cristina Renteros** (Trenzar Perú)

Afroféminas is an online community, platform and magazine created by Antoinette Torres Soler (Havana, Cuba, 1975) in 2014. It is a safe space for women of African and Afro-descendant whose objective is to establish a dialogue from the perspective of racialized women.

Colectiva Lemow was created by women who seek to make human rights, critical reflection, denunciation and equality of the female gender visible through artistic expressions. Through artistic and cultural content, we empower, entertain, and create community among underserved audiences in Guatemala and the world.

Trenzar Perú is a Cultural Association created in 2016. It is a feminist / activist space committed to themes of memory, gender identity and human rights, using various artistic disciplines.

Moderator: **Daniela Galán**

COFFEE with **AMALGAMA** | 6-6:20pm

Amalgama is a cultural programme and digital platform devoted to exhibiting, promoting and publishing the work of women artists from Latin America, Spain & Portugal. Our objective is to help female artists achieve their deserved value in the industry, recognising their significant and important contribution to the global art scene. We will support and mentor emerging and established artists so they can increase their visibility, participation (number of exhibitions, gallery representation, solo shows, among others) and commercial value in the art market.

KEYNOTE SPEAKER + Discussion | 6:20-7:30pm

Julia Lesage | Professor Emerita, Department of English, University of Oregon
Looking Back on Working Collectively

Many people at the conference are authorities on Latin American cinema and the arts, as well as on feminist movements in Latin America. I will concentrate my talk on the other half of the topic, *collectivity*, particularly as a style of art and intellectual production, with which I have had a lifetime of experience. My purpose in offering a few personal reflections is to indicate some dimensions of voluntary collective engagement in the arts and publishing that I think we all should inquire into and analyze, both for understanding an important historical moment and for our ongoing collective work. People come together for certain reasons and stay with or leave collectives for other reasons. And collectives themselves begin and end for yet other reasons. It is this process that I invite us to think about while looking at some specific collectives and perhaps reflecting our own engagement in such work.

Moderator: **Elizabeth Ramírez-Soto**

FINAL REMARKS + DISCUSSION | 7:30-8pm

PARTICIPANTS (in order of appearance):


Lorena Cervera (BA, MA) is a filmmaker, researcher and teacher. In 2014, she was awarded with a scholarship by Ibermedia to complete a Diploma in Creative Documentary at the University of Valle, in Colombia. Since 2009, she has been working as cinematographer and editor of non-fiction films. She has also directed the documentary *Pilas* (2019) and co-directed *#PrecarityStory* (2020), both showcased and awarded at international film festivals. Currently, she is doing a practice-based PhD in Film Studies at UCL. Her research looks at practices, politics, and aesthetics of Latin American women's documentary cinema from 1975 to 1994. She has presented her research at numerous conferences and her work has been published in *Alphaville. Journal of Film and Screen Media*. She has taught documentary filmmaking at the University of Essex and has lectured on Latin American and Spanish cinema at the University of Westminster and UCL.

Marina Cavalcanti Tedesco is a professor in the Department of Cinema and Video and the Postgraduate Program in Cinema and Audiovisual at Universidade Federal Fluminense. She has experience as director of photography, director and scriptwriting. She has been researching the production of women in Latin America for over 10 years, having published several articles on the topic over the past decade. She co-organized the books "Bodies in projection: gender and sexuality in Latin cinema" (2013) and "Female and plural: women in Brazilian cinema" (2017). She is one of the founders and curator of the feminist film club Almost Catalog. Currently, she is a member of the coordinating committee of the Red de investigación del Audiovisual hecho por Mujeres en América Latina (RAMA).

Isabel Seguí is a Leverhulme Early Career Fellow at the University of Edinburgh (School of Literatures, Languages & Cultures), where she is conducting the research project "Women's Nonfiction Filmmaking in Peru (1970-2020)." She holds a PhD in Film Studies from the University of St Andrews. She has published numerous papers on oppositional and women's cinema in Bolivia and Peru in journals and edited collections in Europe and the Americas. Her article "Auteurism, *Machismo-Leninismo*, and Other Issues: Women's Labor in Andean Oppositional Film Production» was awarded by BAFTSS. She has co-organised the international conferences *Latin American Women's Filmmaking* (London 2017) and *Latin American Women's Filmmaking II: Ways of Making and Doing* (Madrid 2019) and is part of the steering committee of the research network RAMA (Red de investigación del Audiovisual hecho por Mujeres en América Latina).

Elena Oroz has a PhD in Communication from the Rovira i Virgili University of Tarragona. She is a doctoral assistant professor at the Carlos III University of Madrid in the Department of Communication and a member of the TECMERIN research group. Her areas of study are documentary filmmaking and gender studies. In addition to being the author of more than 20 book chapters and articles published in academic journals, she has co-edited the book *The Personal is Political. Documentary and Feminism* (Pamplona: Gobierno de Navarra, 2011), and *La risa oblicua. Tangentes, paralelismos e intersecciones entre documental y humor* (Madrid: Ocho y Medio, 2009). She is currently a member of the research projects "Articulations of gender in contemporary Spanish documentary: An intersectional perspective" (PGC2018-097966-B-I00) and "Cartographies of Mobility Cinema in the Hispanic Atlantic" (CSO2017-85290-P), both funded by the Ministry of Science, Innovation and Universities.

Ana Lúcia Nunes de Sousa is a teacher in the Educational Video Laboratory and in the Postgraduate Program in Education in Sciences and Health of the NUTES Institute of Education in Sciences and Health, of the Federal University of Rio de Janeiro (BR). She has a doctorate in Communication and Journalism from the Autonomous University of Barcelona. She also has a master's degree in Communication and Culture from the University of Buenos Aires and a diploma in creative documentary from the Universidad del Valle (Colombia). Currently she is dedicated to interdisciplinary research, extension and audiovisual production projects, focusing on education, communication, participatory methodologies, African diaspora and social movements in countries of the global south.



Jocelyn Linares has a degree in History and a Master's in Art History from the National Autonomous University of Mexico, UNAM. She has participated as a research fellow at the Colegio Mexiquense and in the History Division of the Center for Economic Research and Teaching (CIDE). Her lines of interest are the history of contemporary Mexican cinema, the history of women, the history of feminism and contemporary history.


Karoline Pelikan is a German-Peruvian documentary filmmaker. The films of her production company *Pelikan Pictures* focus on intimate portraits, gender violence and LGBTQI rights and were screened at international film festivals. In 2018, Karoline founded the social arts project *EmpoderArte*, that creates safe spaces for women across Peru and uses audiovisual tools to tell creative stories that focus on regional issues. The project won support of the Peruvian Ministry of Culture in 2020. She teaches similar film workshops for Latin American women in the UK focusing on bicultural identity, racism and gender stereotypes.

Her distribution project *Cine Latino* promotes the work of independent Latinx filmmakers. In collaboration with independent UK cinemas, academic institutions, and in partnership with other organizations such as the Festival of Latin American Women in Arts, Karoline's main goal is to shed a light on socio-political issues that are creatively told through innovative Latin American films.

Johana Botero is a teacher, researcher and scriptwriter, she currently works in the areas of scriptwriting, production and film history at the Central University of Bogotá. She was a visiting professor at the University of Rovira I Virgili in Tarragona, Spain, during 2019 and was coordinator and curator of the Central University film club between 2018-2020. Johana is working on her latest fiction short film project, which she writes, directs and produces.

Rosa Martha Fernández is a social psychologist, writer and director of film, theatre and television. She graduated from the Faculty of Psychology of the National Autonomous University of Mexico (UNAM) and has a master's degree in Social Psychology from the Institute of Psychology in Paris. She also studied filmmaking at the University Center for Cinematographic Studies (CUEC) in Mexico. She was a member of the Cooperativa de Cine Marginal and the Cine Mujer Collective. As part of Cine Mujer, she directed *Cosas de Mujeres* (1978) and *Rompiendo el Silencio*, (1979). After the triumph of the Sandinista liberation struggle in Nicaragua, Fernández went to film the first steps of the post-revolution and made documentaries about the Revolution: *La Mujer en la Revolución y Nicaragua, semilla de soles*. Upon her return to Mexico, she rejoined TV UNAM, where she made more than 40 medium-length fiction and documentary films. From 1989 to 1992, she was in charge of the General Directorate of TV UNAM. From 1978 to 2005 she was a television script and director teacher at UNAM. Passionate about theatre, she acted and directed several productions. She also studied the writer's diploma at the school of the General Society of Writers of Mexico. From 2015 to the present day, she has published monthly stories, essays, interviews, poems and two plays in the CRONOPIO Cultural Magazine. From 2015 to 2020, she worked as the national liaison coordinator for the Association of Women in Film and Television, organizing exhibitions of films made by Women with various cultural entities from Mexico, Canada, Cuba and Uruguay. From 2017 to 2020 she has voluntarily worked in the Santa Martha Acatitla Women's Prison as Stage Director in two plays.

Patricia Restrepo, screenwriter, director, film critic and academic. I am from Colombia. I began working in cinema in the 70s with the so-called Grupo de Cali, whose contribution to Colombian cinematography has been internationally recognized. I was a member of the Cine-Mujer collective, a feminist group that worked by and for women during the 1980s. There I wrote and directed several short films. I directed "El Alma del Maíz", a historical production that is part of the "DE AMORES Y DELITOS" project. Winner of the Midia Latin American Market Award. Spain 1996. I cultivated film criticism for years and wrote a book on Colombian cinema: *Los medimetrajes de Focine*. I have been part of the teaching team of the Master in Creative Writing at the National University of Colombia for 12 years. I am in the process of co-writing and pre-production with Alejandra Wills of the script 'Un cielo abierto,' winner of the stimulus FDC 2014 and selected in Cine Cua Non Lab 2020.



Gioconda Espina became a feminist activist in Mexico in 1978 and since then she has not stopped being one, despite the fact that she is about to turn 73. Since she returned to Venezuela in 1979, she was a member of Miércoles, La Mala Vida and the Feminist Front of the Movement for Socialism. She was co-founder of the Women's NGO Coordinator, the Center for Women's Studies of the Central University of Venezuela (UCV) and the Women's Studies Area (postgraduate) of the UCV. She is currently on the board of the CEM of the UCV and of the Editorial Committee of the Venezuelan Journal of Women's Studies of the CEM of the UCV.


Phoebe Martin is a PhD student at UCL Institute of the Americas and an affiliate student of KCL. Her research looks at the new generation of feminism in Peru and the role of artistic and creative strategies within this movement, particularly the phenomenon of 'activism'. Her research is funded by a London Arts and Humanities Partnership studentship.

Lita Rubiano is a filmmaker and activist in the national movement for sexual and reproductive health in Colombia. She is part of the coordination of the communication and culture line of the Peasant and Popular Process de la Vega (Cauca), manager of the Group "Mujer y Trabajo audiovisual" that to date has the participation of 174 different women from the audiovisual sector in Colombia. Her artistic explorations includes direction, production, research, photography and camera direction, as well as cultural management and community development with an emphasis on appropriation of audio-visual language and new technologies in rural communities and conflict zones in southwestern Colombia, Sierra Nevada de Santa Marta, Cuba and Chile. Her training links cinema, communication and popular education.

Nayla Luz Vacarezza is a Doctor in Social Sciences from the University of Buenos Aires (UBA) and Assistant Researcher at the National Council for Scientific and Technical Research (CONICET) of Argentina. She is affiliated with the Gino Germani Research Institute (UBA) and is a lecturer of the Sociology Career (UBA) in feminist theories and gender studies courses. Her current research project analyzes the visual and affective aspects of the struggles for abortion rights in the Southern Cone of Latin America. She is co-author, with July Chaneton, of the book *La intemperie y lo intempestivo. Experiencia del aborto voluntario en el relato de mujeres y varones* (Marea, 2011). She is co-editor, with Cecilia Macón and Mariela Solana, of the book *Gender and Sexuality in Latin America* (Palgrave Macmillan, 2021). She also co-edited, with Barbara Sutton, the forthcoming book *Abortion and Democracy. Contentious Body Politics in Argentina, Chile and, Uruguay* (Routledge).

Dr Deborah Martin specialises in Latin American cinema. She is the author of three books: *The Child in Contemporary Latin American Cinema* (2019), *The Cinema of Lucrecia Martel* (2016) and *Painting, Literature and Film in Colombian Feminine Culture 1940-2005: Of Border Guards, Nomads and Women* (2012), as well as numerous articles and book chapters on Latin American cinema. With Deborah Shaw (Portsmouth University) she is co-editor of the book *Latin American Women's Film-making: Production, Politics, Poetics* (2017). Deborah Martin is currently working on feminist and environmentalist activism in Latin America and its relationship with film and visual culture.

Deborah Shaw is Professor of Film and Screen Studies at the University of Portsmouth. Her research interests include transnational film theory, Latin American cinema, Latin American women filmmakers, film and migration, and she has published widely in these areas. She is the founding co-editor of the Routledge journal *Transnational Cinemas* (Now *Transnational Screens*), and her books include *Contemporary Latin American Cinema: Ten Key Films*, (Continuum Publishers, 2003), *The Three Amigos: The Transnational Filmmaking of Guillermo del Toro, Alejandro González Iñárritu, and Alfonso Cuarón*, Manchester University Press (2013), *The Transnational Fantasies of Guillermo del Toro*. Palgrave Macmillan, co-edited with Ann Davies and Dolores Tierney (2014), and *Latin American Women Filmmakers: Production, Politics, Poetics*, co-edited with Deborah



Martin for the World Cinema Series with I.B.Tauris (2017). She has a forthcoming book - *Sense8: Transcending Television*, co-edited with Rob Stone with Bloomsbury Publishers (2021). Deborah has written articles that have been published in *The Conversation*, *The Independent*, *The New Zealand Herald*, *Newsweek*, *SBS*, *Pink News*, *Scroll.in* and *The Huffington Post*. She has spoken at many international conferences, and delivered keynote lectures in the UK, US, Ireland, Belgium, Germany and Colombia. She has been an invited speaker at Universities in the UK, Spain, Brazil and the United States.

Sonia Kerfa is a Professor of Visual Arts and Gender Studies at the University of Grenoble-Alpes (France), director of the Center for Hispanic Studies, and co-director of the Spanish Department. Her fields of research focuses on the visual arts in the Hispanic world (history and aesthetics of political cinema and its relations with art), as well as on gender issues. She is the principal investigator of the ColectiVIS-ARTS excellence project on artist collectives from a gender perspective. She is a member of the R&D projects "Producción: construcción identidad sexual en internet" (IP: I. Tortajada) and Ré-Part: "Resistencias Partisanas, sobre la cultura visual revolucionaria" (IP: P. Barreiro). Since 2018, she co-directs the GAPP (Gender and Arts in a Poetic and Political Perspective) project, with an annual program of seminars, conferences and colloquia. She has published more than 30 articles on cinema and gender and has been a visiting professor at the Central University of Bogotá.

Julia Cabrera (Talavera de la Reina, Toledo, Spain, 1995) is an art historian, art educator, cultural manager and curator of Afro-Spanish exhibitions. She is an editor in the culture section of *Afrofeminas*. She is the creator of the series "¿Conoces a...?", whose main motivation is to make visible personalities from the History of Art of Afro-descendant origin, from a gender perspective and inclusive in terms of the LGTB + community. She is a specialist in Contemporary Art, Education and Museums, Journalism and Cultural Management. She is a writer and disseminator of online content related to the arts, humanities, education and culture with experience in different art spaces and museums. Currently, she works, through the FormARTE Grant at the National Museum of Anthropology (Madrid), from a decolonial narrative.

Teresa Jiménez is a filmmaker and communicator. She was born on August 16, 1989 in Guatemala City. She is the founder and director of the Guatemalan film news portal *Hacer Cine* in Guatemala. She graduated from the Guatemalan School of Film & Television Casa Comal. She has a degree in Communication and Audiovisual Production from the Universidad Panamericana in Guatemala City. With 11 years in the audiovisual and cinematographic medium, she has participated in several Guatemalan short films and fiction feature films as well as advertising and documentaries. She has interest in the areas of direction, direction of actors, production and direction of photography. She is a former member of the Board of Directors of AGACINE (Guatemalan Association of Audiovisual and Cinematography) and current Coordinator of the Lemow Collective, a collective of women filmmakers, communicators and artists from Guatemala.

Verónica Sacalxot Chojolán is originally from Quetzaltenango, founder of Colectivo Lemow group of female filmmakers. Producer and Creative Director of Productora IXMAYAB. Advisor in digital media and indigenous language activism. With my heart set on the script and the writing.

Tirza Yanira Ixmucané Saloj Oroxom was born in Quetzaltenango, Guatemala. Illustrator, muralist, plastic artist and audiovisual producer. Her style is characterized by the use of vibrant colors, contrasting blends, textures, and organic shapes. Through art and video, she addresses issues of social interest, equity and ancestral legacy. She uses art as a form of conciliation, denunciation, transformation and also as a means of opening to dialogue.

Daniela Galan is a Colombian artist and art historian from Goldsmiths University. She is also a former lawyer and philosopher of Los Andes University, with an extensive background in education and Latin American art history. Daniela is the founding Director of AMALGAMA, the first cultural programme and digital platform

in the UK devoted to exhibiting, promoting, and publishing female artists' work with Spanish, Portuguese, Central and South American heritage: Ibero-American. With the project, she has curated several exhibitions in London, displaying over 20 Latin American artists in the UK, and published the book *AMALGAMA, Women, Identity and Diaspora*. Her work and articles have been featured in, *Revista Diners*, *Revista Alternativa*, *El Ojo de La Cultura* and *LAR Magazine*.

Jane Soliman is an art curator, sculptor and former diplomat who seamlessly integrates her extensive experience in foreign policy, art and philanthropy to create global experiences. Born in London to Colombian and Egyptian parents, Jane combines her passions, heritage and knowledge to empower and connect individuals, communities and enterprises. While studying Social and Political Science at Cambridge University, Jane made her curatorial debut serving on the board of the Cambridge Student Art Exhibition. Since then, Jane has continued to curate international exhibitions, engage stakeholders, facilitate progress, improve perceptions and provide creative insights. As Partnerships Director and Founding Adviser at Amalgama, she champions women artists from Latin America, Spain and Portugal, fostering collaborations and opening spaces to showcase their art.

Julia Lesage is the co-founder and co-editor (now sole editor) of *Jump Cut: A Review of Contemporary Media* (1974-present). Videomaker of work in Spanish and English (available as Julia Lesage Video, archive.org). Professor Emerita, Department of English, University of Oregon, Eugene OR.

Elizabeth Ramírez-Soto is Assistant Professor in the School of Cinema at San Francisco State University. Her areas of teaching and research include documentary film studies, feminist film history and theory, transnational film and television practices, and Latin American cinemas. She is the author of *(Un)veiling Bodies: A Trajectory of Chilean Post-Dictatorship Documentary* (2019) and the coeditor of a volume on Chilean women filmmakers in exile titled *Nomadías: El cine de Marilú Mallet, Valeria Sarmiento y Angelina Vázquez* (2016). Her work has appeared in numerous edited collections such as *Doing Women's Film History: Reframing Cinemas, Past and Future* (2015) and journals like *[in]Transition*, *Quarterly Review of Film and Video*, *Journal of Latin American Cultural Studies*, and *Rethinking History*. She also coordinates the Latin American Women's Audiovisual Research Network, RAMA. She completed her Ph.D. in Film and Television Studies at the University of Warwick in 2014.



