

Films Added to Dupré Collections 2011-12, with funding from MODL and Friends of the Humanities.

All films are on DVD, in the original language with English subtitles.

- **Alejandro Jodorowsky, *El Topo*. Mexico, 1970.** The legendary cult film, a “metaphysical Western” that was the original midnight movie.
- ---, ***Fando y Lis*. Mexico, 1968.** Film adaptation of Fernando Arrabal’s play by the same title, an avant-garde classic.
- ---, ***The Holy Mountain*. Mexico, 1973.** Surrealistic cult film based in part on René Daumal’s *Mount Analogue* (published 1952). An important piece of Jodorowsky’s oeuvre, not easy to find.
- **Alfonso Cuarón, *Sólo con tu pareja*. Mexico, 1991.** An early comedy by the director of *Y tu mamá también*. Very good photography and commentary on Mexico City and mores, in the context of one of the first HIV prevention campaigns.
- **Carlos Mayolo, *Carne de tu carne*. Colombia, 1983.** Classic and hard to find Caliwood film of the “tropical gothic” genre created by Mayolo and Luis Ospina. See contextualization on the excellent Carlos Mayolo page at the Centro Cultural Isaacs (Universidad del Valle, Colombia): <http://dintev.univalle.edu.co/cvisaacs/index.php>.
- **Claudia Llosa, *La Teta Asustada (The Milk of Sorrow)*. Peru/Spain, 2009.** Important and highly acclaimed film on the psychological effects of Peru’s civil war of the 1980s, beautifully made. Based on Kimberley Theidon’s *Entre Prójimos* (Instituto de Estudios Peruanos, 2004; English translation, U of Pennsylvania P, 2012).
- ---, ***Madeinusa*. Peru, 2005.** Another important Peruvian film from the 21st century, a story involving religious syncretism in highland culture, and the differences and confluences among city and country, modern and “primitive,” European and indigenous. See [very smart discussion by Jon Beasley-Murray](#).
- **Cláudio Assis, *Amarelo Manga*. Brazil, 2002.** A well acted and photographed story set in Recife that explores questions having to do with poverty, sexuality, gender and more. NYT: “The movie’s surreal flavor underscores its message: This is how the lower half lives in Brazil, and by extension, humanity at its most basic, getting along without the rose-colored protections that affluence affords.”
- **Glauber Rocha, *Black God, White Devil*. Brazil, 1964.** Cinema novo classic. From the Movie Martyr: “As its reputation would suggest, *Black God, White Devil* is an example of bold filmmaking, made largely outside the realm of cinematic convention. Its images possess a stark beauty and it utilizes a varied soundtrack that does a great deal to

define its shifting moods. Rocha ostentatiously blares this music, often treating it as an outright attack on our senses. Similarly the sound design, which has been obviously post-synchronized because of its non-naturalistic quality, is deployed to exaggerated effect. It clashes harshly with the frequent scenes that have no sound at all.”

<http://www.moviemartyr.com/1964/blackgodwhitedevil.htm>

- **Fabián Belinsky, *Nueve reinas (Nine Queens)*. Argentina, 1999.** An acclaimed crime drama that has gone classic.
- **Fernando Sariñana, *Todo el poder (Gimme the Power)*. Mexico, 2000.** A key black comedy about crime and corruption in Mexico City.
- **Héctor Olivera, *Funny Dirty Little War (No habrá más penas ni olvido)*. Argentina, 1983.** Now classic drama based on political events that took place in Argentina in the mid 1970s. The film depicts the struggle between the Montoneros political movement and the right-wing Peronist forces, which gave rise to the Argentine “dirty war” of the late 1970s and early 1980s.
- **Jorge Fons, *Rojo amanecer (Red Dawn)*. Mexico, 1989.** Important, groundbreaking film on the Tlatelolco massacre of 1968.
- **Jorge Gaggero, *Cama adentro / La señora Beba (Live-In Maid)*. Argentina/Spain, 2005.** Explores the relationship between the bourgeoisie and its domestic servants in the context of the 2001 financial meltdown in Argentina. With Norma Aleandro (*La Historia Oficial*). A great teaching film.
- **Israel Adrián Caetano, *Bolivia*. Argentina/The Netherlands, 2001.** *Bolivia* tells the extremely interesting story of Freddy who, after Americans burn down the coca fields where he is employed, loses his job. With few work opportunities in Bolivia, he leaves his wife and daughters and travels to Argentina as an undocumented worker. Shot in gritty black and white.
- **---, *Crónica de una fuga (Chronicle of an Escape)*. Argentina 2006.** Well done and chilling, prizewinning film based on the autobiographical *Pase libre – la fuga de la Mansion Seré* written by Claudio Tamburrini. The movie is also known as *Buenos Aires, 1977* and addresses the question of torture during the Argentine “dirty war” of the 1970s and 1980s.
- **---, *Un oso rojo (A Red Bear)*. Argentina, 2002.** Crime thriller set during the early 21st century financial meltdown; excursion into the down at the heel, non romantic Buenos Aires by this important current director.
- **José Luis Garci, *El abuelo*. Spain, 1988.** Based on the novel by Benito Pérez Galdós, with Fernando Fernán-Gómez.

- **Luis Estrada, *La ley de Herodes*. Mexico, 1999.** PN1997 H465 2003 DVD. Acclaimed political satire and critique of PRI hegemony in Mexico. *Note: this was acquired as a bonus, and is the second copy Dupré has. This means you can check it out for classes, and also leave a copy on reserve for students.*
- **Marcelo Piñeyro, *Plata quemada*. Argentina, 2000.** Action thriller based on key writer Ricardo Piglia's 1997 novel of the same title. (Note: The two thugs are lovers; chose another film if you object.)
- **Pablo Trapero, *Carancho*. Argentina, 2011.** Acclaimed thriller that explores corruption in Argentina.
- ---, ***Mundo grúa*. Argentina, 1999.** Trapero's first full length feature, on the life of a crane driver in Buenos Aires. Another semi-documentary, non romantic view of life in the city.