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Call for Submissions

Studies in Hispanic Cinemas is a refereed journal. Strict anonymity is accorded to both authors and referees. Articles should not normally exceed 6000 words in length. Articles should be original and not be under consideration by any other publication and be written in a clear and concise style.

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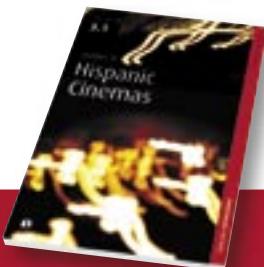
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Aims & Scope

Studies in Hispanic Cinema provides a vivid profile of Spanish-language cinema. This peer-reviewed journal, published in English, graphically explores the thematic and stylistic expressions that characterize the visage of Hispanic cinema. Contributors examine creative techniques employed in Spanish-speaking films such as methods of production and issues of performance and spectatorship.

The journal aims to investigate the historical and cultural context of Hispanic cinema. Attention is directed upon social issues depicted in cinematic narratives, focusing on the way the film's visual rhetoric shapes the audience's impression of Hispanic culture. Contributors magnify the scale of this critical study by comparing Hispanic cinema with established filmic forms and using various social and philosophical theories. Whilst the journal intellectually approaches those with a keen interest in Hispanic studies, the publication would also appeal to scholars involved in various interdisciplinary areas such as linguistics and media, film and communication studies.



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Embracing the other: the feminization of Spanish 'immigration cinema'
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Animals were harmed during the making of this film: A cruel reality in Hispanic cinema **Rob Stone**

The figure of the absent father in recent Latin American films
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New racism, intercultural romance and the immigration question in contemporary Spanish cinema
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La corona negra: the international face of Francoist cinema
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Ann Davies

The question of authenticity: Camus's film adaptation of Cela's *La colema*
Sally Faulkner

Memory and the spectator in post-dictatorship Argentina: misreading D'Angiolillo's Potestad **Joanna Page**

This article draws out the implications of Luis César D'Angiolillo's *Potestad* (Argentina, 2002) for contemporary debates on post-dictatorship memory in Argentina, as well as for current theories of spectatorship in film. *Potestad* forms part of a revisionist agenda that calls for a greater heterogeneity in post-dictatorship memory and seeks to reposition the violent repression of the most recent military regime within the broader context of the ideological conflicts of the 1970s. While the film initially appears to call for a psychoanalytical interpretation of its events and characters, it ultimately insists on a political reading; moreover, my analysis suggests that it effectively points to the insufficiency of psychoanalytical models of spectatorship to explain how meaning is constructed in film.

Two transnational Spanish stars: Antonio Banderas and Penélope Cruz **Chris Perriam**

This article is an exploratory examination of ways in which to move beyond 'Spanish national cinema'. It focuses on two major Spanish stars, Antonio Banderas and Penélope Cruz, in English-speaking roles in order to think through issues of transnationality, diversity, and difference. It asks how the myths and typicalities attaching to national stars travel and alter, and how they help the 'national' cinema also to shift and to change. It considers how the stars' bodies abroad (their looks, and moves on screen) and, to a lesser extent, their voices echo or transmute their Spanishness and how, theoretically, they might be rethought as agents of transformation.

Body, silence and movement: Pina Bausch's *Café Müller* in Almodóvar's *Hable con ella* **Julián Daniel Gutiérrez Albilla**

The discipline of dance has been greatly marginalized within academic discourses. Such an exclusion has been due, in part, to the potential of dance to challenge our western epistemological tradition, which is based on a dichotomy between the mind and the body, and which assigns cognitive value to the mind, thus rendering the body invisible, marginal, and negative. This article explores the way in which Almodóvar uses the dance pieces by choreographer Pina Bausch in *Hable con ella* in order to reflect on the main action and themes of the film, such as the theme of silence and the eloquence of the body. The body and gesturality thus acquire every possible meaning, and it is through the silent, yet expressive, body of Alicia that Benigno attempts to achieve an interactive communication with Alicia. This article questions whether the dance intertexts in *Hable con ella* problematize the way in which Almodóvar uses the camp aesthetic, popular cultural and Spanish national references as well as more European 'high art' cultural references. What are the implications of this redefinition vis-à-vis his status as a European art-house film-maker? This article also explores how the dance pieces affect cinematic signification and how this resignification is represented in cinematic terms. Finally, the article suggests that the interconnection between dance and film in *Hable con ella* may be defined as a theoretical object for rethinking new languages of cultural criticism.