

The Paul A. Feit Lecture Series and the Department of
Modern Languages and Comparative Literature cordially
invite you to:

Aesthetic Variations in Contemporary Latin American Film

By Professor Cynthia Tompkins

DATE: October 20, 2011

TIME: 1:00pm-2:15pm

ROOM: VC 3-150



This presentation contrasts the ongoing influence of the Hollywood noir in Latin American industrial movies that hinge on the depiction of a rationale, or reasoning, as epitomized by Alfred Hitchcock's *Rear Window* (1954), or Orson Welles's *The Lady from Shanghai* (1947), in such movies as Fabián Bielinsky's *El aura* (*The Aura*, 2005) and Jorge Furtado's *O Homem que Copiava* (*Man Who Copied*, 2003), with films that emulate the style and tradition of Italian Neorealism, which Gilles Deleuze identifies with the Time-Image, in movies such as Walter Salles's *Central do Brasil* (*Central Station* 1998), María Victoria Menis's *El cielito* (*Little Sky*, 2004) and Carlos Sorín *El camino de San Diego* (*The Road to San Diego*, 2006)

Professor Cynthia Margarita Tompkins currently directs the Undergraduate Certificate in Latin American Studies at Arizona State University. In addition to *Latin American Postmodernisms: Women Writers and Experimentation*. (University Press of Florida: Gainesville, Florida, 2006), she has co-edited and co-translated a number of texts on Latin American issues. Her work on Latin American Women Writers, Feminism, Postmodernism, and Cinema has appeared in some of the most respected refereed journals. Her book on *Contemporary Latin American Cinema: Aesthetics and Experimentation* is forthcoming.

This event is sponsored by the Paul A. Feit Memorial Lecture Series