

In specifically with
women. it has
become

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In recent years, Latin American women filmmakers have achieved unprecedented prominence in mainstream cinema such as Lucrecia Martel, Claudia Llosa and Lucia Puenzo. Often times, Latin American women filmmakers work is much less celebrated, however women working in production and directing have realised the importance of the political impact that women film makers now have. This has created a shift from the public and overt politics, to a politics of the personal and private often found through their work (Martin, Shaw: 2017). B. Ruby Rich (1997) acknowledges the close ties between politics and aesthetics and points to how women's filmmaking takes up the aesthetic challenge. Nuala Finnegan examines the notion of 'exhaustion of difference' (Moireiras: 2001) which argues that there is a fatigue surrounding the critical perspectives on ethnic, class, culture and generic differences.

Moireiras (2001) goes on to discuss the 'exhaustion' with the gender question more specifically with women. It has become imperative to raise explicit feminist questions in relation to cultural production in Latin America. Despite the recent boom and prominence in Latin cinema by women and a wider circulation of their films it can be noted that there is still a tendency visible in much critical writing on the subject of Latin American cinema that it has erased it systematically as a separate and distinct category.

Much of the critical theory and analysis being generated under the rubrics of Latin American cinema is notable for its evasiveness with regard to the question of the 'woman's questions' and gender (Finnegan, 1980). Finnegan argues that much of the climate of Latin American cultural studies is not

conducive to feminist analysis. Latin American cinema is closely linked to the social and political context of Latin America. Many of women filmmakers in Latin America come from more privileged backgrounds and have some European origin and are all to some extent members of the intellectual elite, they have all encountered both resistance and hostility and struggling in some cases to have much of their films produced or distributed (Finnegan, 1980). For example, Claudia Llosa is the niece of Peruvian film director and play writer Mario Vargas Llosa and received a communications degree from the University of Lima which placed her in the intellectual elite circle as well as exposed her to more opportunities than the average Latin American women.

However, as a woman film director in Latin America, she has also experienced challenges within the social and cinematic context. This has given women filmmakers a platform to highlight the persistence of social and cultural divisions within Latin America. Women filmmakers have used this platform to also narrate through visuals which reinscribe women in the same way as a testimonio. These films do not always have to take the form of the linear narratives in style but can also be multi-layered, encouraging a non-monolithic perception of women and history.