

Call for Papers

Alphaville: Journal of Film and Screen Media **Special Issue**

Coming to Latin America: Moving Image Encounters, Non-Latin American Practitioners

Editors:

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The editors of a forthcoming [Alphaville](#) special issue titled “Coming to Latin America: Moving Image Encounters, Non-Latin American Practitioners” seek contributions from scholars across various disciplines to investigate the moving image encounters that occur when practitioners from beyond the continent produce work in and about Latin America. While Latin American art cinema, in particular, has often been a site of confluence between local narratives and external funding from the Global North, filmmakers such as Harun Farocki, Apichatpong Weerasethakul and Agnès Varda have occupied both cultural and geographical spaces that are at once peripheral and hegemonic in relation to the continent. At the same time, the editors of the proposed special issue are also interested in approaches to Latin America's history, culture, and politics that present the opportunity to stage solidarity or critique from other parts of the Global South.

Examining the external perspectives of these practitioners provides an important opportunity to situate cultural production on the continent within broader, global networks of capital and distribution: often known under the marker of the “transnational”. Our focus on Latin America as a ground for such intermedial and transnational investigations figures the continent's transition from periphery to “centre” in contemporary moving image production and scholarship. Evaluating these shifts in terrain invites the possibility to consider how these developments continue to be shaped by intersecting constellations of different media.

The key questions this issue seeks to investigate are:

- What visions of Latin American identity do these encounters project and how do they differ from the continent's collective cinematic self-image? What tropes do they reproduce or contest?
- What happens when questions of violence and trauma (historic and contemporary) specific to and even characteristic of the Latin American continent are approached by non-Latin American moving image practitioners? This might include the violence of political repression and (civil) conflict, state and insurgent terror, violence against women, the experience of queer and gender non-conforming people, and the traumatic “past” of colonisation.
- Are these social and political realities more safely viewed from an oblique perspective or an external angle than from closer to home?

- What are the ethical, political, and aesthetic implications of approaching these questions from an external perspective? How should we approach such considerations in the current context of transnational analyses of moving image production and circulation?
- How can we compare the trajectories of practitioners approaching Latin America from different parts of the world (coming *from* Europe (and Spain and Portugal in particular), the Global South, North America, etc.) and across media? How do these encounters map onto decolonial critiques of moving images and their production? Conversely, how can particular journeys to Latin America stage South-South solidarities?
- How does a historical and comparative approach to these trajectories illuminate the continent's transition from a peripheral space that captured the revolutionary imagination of filmmakers in the twentieth century to a centre in the neoliberal market logics that define contemporary global art cinema? What continuities and ruptures can be found across these historical narratives?

We aim to assemble a special issue of 8–10 articles (each of up to 7,000 words inclusive of notes but excluding references) for publication in *Alphaville* in Summer 2025. We particularly welcome contributors who work on cinema and cultural production in Brazilian, Caribbean, and Latin American contexts beyond the Southern Cone. We would also like to receive contributions on practitioners approaching Latin America from elsewhere in the Global South.

Abstract submission: Interested authors should submit an abstract (300 words) and an up-to-date biographical note (100 words) to lawrence.alexander@rsa.ox.ac.uk and jap93@cam.ac.uk by **5th April 2024**. Acceptance notices will be circulated shortly after and upon acceptance, we will provide authors with further instructions for submitting their contributions. Please note: the deadline for submission of draft articles for peer review will be **1st October 2024**. Video essays with a supporting text can also be considered. Articles must adhere to *Alphaville* [Guidelines](#) and [House Style](#).

For further inquiries or clarifications, please contact us directly.

Lawrence and Javier