

A Methodological Proposal for the Analysis of Documentary Films from a Feminist Viewpoint: Topics, Heterotopias and In-depth Interviews

*Propuesta metodológica para el análisis de películas documentales desde una perspectiva feminista: Temáticas, heterotopías y entrevistas en profundidad*

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**Abstract:**

*This article presents a methodology for the analysis of documentary films from a feminist perspective. For this purpose, six major themes or ways of approaching the representation of women in audiovisual works have been delimited. In addition, a sociocultural interpretation has been made based on the study of the exposed spaces, taking as a basis the concept of heterotopia. The methodology of the analysis is based on a list of criteria applied for the selection of films, followed by an articulation of the object of study that is framed in a wide range of cinema of feminist tradition. Likewise, in-depth interviews have been considered of great relevance as primary research sources together with the films studied. As an example of the application of the methodology, a study of contemporary documentary films directed by women in nine Latin American countries and in Spain from 2000 to the present is developed, which is the central object of research in the author's doctoral thesis.*

**Keywords:**

*Documentary film; feminist film theory; Latin America; Spain; heterotopia.*

**Resumen:**

Este artículo presenta una metodología para el análisis del cine documental desde una perspectiva feminista. Para ello se han delimitado seis grandes temas o formas de aproximación a la representación de las mujeres en los trabajos audiovisuales. Además, se ha realizado una interpretación sociocultural basada en el estudio de los espacios expuestos, tomando como base

el concepto de heterotopía. La metodología del análisis parte de una lista de criterios aplicados para la selección de películas, siguiendo con una articulación del objeto de estudio que se enmarca en un amplio abanico de cine de tradición feminista. Asimismo, las entrevistas en profundidad se han considerado de gran relevancia como fuentes de investigación primaria junto con las películas estudiadas. Como ejemplo de aplicación de la metodología se desarrolla un estudio sobre el documental contemporáneo dirigido por mujeres en nueve países de Latinoamérica y en España a partir del año 2000 y hasta la actualidad, que es el objeto central de investigación en la tesis doctoral de la autora.

**Palabras clave:**

Cine documental; teoría fílmica feminista; Latinoamérica; España; heterotopía.

**1. Introduction: objectives**

In the last twenty years, the consolidation of digital devices and the progressive democratization of access to the means of recording image and sound has allowed an increasing number of female creators to consider the cinematographic device as the best means both for the expression of their concerns and for gaining a deeper understanding of certain phenomena. Characteristic among these creators is the recognition of the transformative power that the application of their critical point of view to filmmaking can have on society. In this sense, the proposed methodology is based on three main objectives.

First, such a methodology must be able to identify the defining features of film planning and direction that could be considered feminist. It is necessary to start not only from a theoretical framework based on the main elements of feminist film theory, but also from its major referents, ranging from post-structuralist analyses to the destruction of methodological certainties and the divergent search for knowledge of postmodernity, as well as the creation of new epistemological frameworks thanks to the development of decolonial studies. Both the formal and thematic elements, as well as the handling of materials in these films, should be analyzed from feminist approaches in an interdisciplinary field.

A second objective is that this methodology will make it possible to establish a map of connections between the audiovisual works studied, highlighting a whole generation of women directors with common concerns. This will be done along two axes: on the one hand, thematically and, on the other, by focusing the analysis of the works on their capacity to construct spaces of possibility, both physical and mental, for which the term heterotopia is used. The latter leads to the third objective of the methodology, which is to determine whether these films can to some degree modify the spaces they portray, not only in the sense of a change in the physical connotations of these places, but also whether this can trigger the construction of spaces of possibility for the creation of new relations of meaning.

The identification of a range of thematic axes has made it possible to determine the main current interests of these filmmakers and will be of vital importance in defining the lines that connect the concerns of this group of directors, even though they have grown up in very distant geographical locations. On the other hand, their films are excellent examples of the use of the filmic device as a tool for the activation of "f(r)ictions and alterations in the forms of power, suspending the norm and normality" (García, 2016, p. 50). Heterotopia is a concept that questions the relations between subjects in space but extends its reflection to power relations and the primacy of space over time that was established from the dissolution of the ideals of the modern subject. In the words of M. Foucault, these designate, on a physical and epistemological level, the "different spaces, these other places, a kind of contestation at once mythical and real of the space in which we live" (Foucault, [1984] 2010, p. 71).

## **2. A methodological proposal for the analysis of documentary films from a feminist perspective**

### *2.1. Traits and themes in feminist representation*

We initiate the design of a methodology for the analysis of contemporary documentary films by determining the main features that can justify the identification of certain titles as examples of feminist cinema. In order to do so, we have proceeded to develop in depth the differentiating aspects of feminist film theory in relation to other frameworks of analysis. *Feminist film studies* were born in the Anglo-Saxon academic context, have developed over the last 50 years or so, and have evolved into increasingly comprehensive critical perspectives that seek to connect different motives of oppression to reach a better understanding of cultural phenomena. The inequalities that affect women most strongly find their most effective historical anchors in race, class, and gender; thus, feminist studies applied to film necessarily take a multidisciplinary approach. One of the main characteristics of the work of these women directors is the vindication of the everyday as a field of reflection that can encourage critical thinking in the audience, as well as the establishment of emotional connections that activate mechanisms of identification. It is necessary to consider the wide range of female authors whose theoretical contributions are transversally reflected in this analysis, both in the field of testimonial literature and in other fields of study such as sociology, philosophy, psychology and, especially, visual studies. In their research, they have used different approaches to question the representation of aspects of women's intimate lives in order, from this exercise, to establish connections with broader social phenomena. These will have the capacity to transcend the geographical borders and imaginaries of the countries of Latin America and Spain.

Secondly, we are interested in determining which patterns of female behavior are most often addressed in these documentary films. The interest is to identify the models of femininity and social roles that are most represented. To this end, we have designed an analysis both thematically and of the formal elements and materials used by the

directors in their films according to six major themes or ways of approaching the representation of women. The six sections of this analysis are:

1. Filmmaking in other territories
2. Reflections on Domestic Work
3. Motherhood and conflict with the family model
4. Portraits of women against adversity
5. Memory and projection in archival work
6. Hybrid formats and experimentation.

Some of the selected filmmakers will include their own voice, adopting a more participatory approach in accordance with the documentary modes developed by Bill Nichols between the 1990s and the beginning of the 21st century. Other women directors, on the contrary, will evolve towards the erasure of their presence, moving closer to the observational mode, although always in recognition of the impact of their point of view on what is portrayed (Nichols, 2001). The motivations for adopting these positions will sometimes be questioned and problematized by the directors themselves, materializing through formal choices such as the inclusion of archive materials that are compared with images of the present, or the fixed placement of the camera in a small place, emphasizing the sense of confinement of the protagonists.

## 2.2. *Heterotopia in films*

The second part of the analysis, centered on the main sample of films, focuses on the potential of space to create new realities, and to this end we have worked with the concept of heterotopia. This phenomenon obeys two of the keys to postmodern thought. On the one hand, the paradigm shift from time to space for interpreting historical events and cultural phenomena. This new structuring of the social sciences was identified by Michel Foucault in the context of the crisis of values and attempts at recovery in the West after the Second World War. The end of the belief in the linearity and causality of historical events has been one of the most salient features of postmodernity.

Moreover, feminist oppositional consciousness was another key to postmodern critique, understood as a site of transgression, that is, as a topography because it is a call to situated action. This idea builds its theoretical foundation, firstly, on the framework of Third World feminism as expounded by Chela Sandoval (1991 and ([1995] 2004), which in turn finds its antecedents in earlier decolonial feminist writings such as those of Gayatri Spivak ([1988] 1998), who was part of the original group of *Subaltern Studies* researchers. And secondly, feminist oppositional consciousness draws on situated knowledges defined by Donna Haraway as those that explain their validity from a strategy of partiality, which she refers to as embodied objectivities ([1991] 1995).

### *2.3. Interviews. The importance of primary sources*

In-depth interviews with the authors of the audiovisual works are considered to be of great relevance for this kind of study. Other profiles of interest in the topics dealt with can be added to these interviews. The proposed scheme to be followed is the semi-structured interview in four sections.

The first section deals with the debate on the definitions of the concept of the documentary and the audiovisual essay. This also includes consideration of the authorial figure and its evolution over the last two decades, as well as the capacity that women directors attribute to non-fiction cinema to provoke transformations in society.

In the second section, the questions are aimed at exploring the creative process of each director interviewed, adjusting them to their particularities. The common elements referred to in this section are the choice of theme, spaces and characters in each film project, the process of approaching and gaining confidence, the systematicity or lack of it in the planning of a film, the work with archive material and, finally, the directors' relationship with the native languages of some territories and their decision to include them in the film.

The third section of the interviews deals with the tensions between the directors' involvement in and distance from what they portray in their work. Here we will try to define specific aspects of the degree of involvement, such as the inclusion of their own voice and image in their films or, on the contrary, their preference for adopting a more observational documentary attitude. Another point addressed in this block is the experience and identity of many of them as migrants and how this permeates through their formal and thematic choices.

The fourth and last group of questions focuses on the consideration of their cinema as a feminist artistic manifestation, the reasons for this and the points of convergence or disagreement of the directors with this statement. The main aim of the questions is to guide the interviews towards a conversation that gives them the possibility to express their deepest concerns and reasons for engaging in the creative task. In this way, parallels can be drawn between the filmmakers in reference to similar aspects of the process of directing a film and its outcome.

The talks would last approximately an hour and a half with each of them, to which can be added specific extension questions answered via email, WhatsApp messaging or phone calls.

### **3. Selecting elements for a case study: Contemporary women-directed documentaries in Latin America and Spain between 2000 and 2022**

As an example of the application of the methodology, we will now describe the study of a group of films directed by women from nine Latin American countries, which

together with Spain make up the main sample. Some of the directors are from European countries: France, England, and Germany. In addition, reference is made to filmmakers from the United States, Vietnam, and South Korea.

As a starting point, the filmographies of a total of 38 female directors from the contemporary Spanish-speaking context were selected. We have analyzed titles directed by women born in or with nationality from 9 Latin American countries, namely Mexico, Argentina, Chile, El Salvador, Nicaragua, Cuba, Colombia, Peru, and Paraguay. The selection criteria they all meet are as follows:

1. They are women directors who deal with themes that appeal especially to women in different parts of the world. Their approach to the object of study through image and sound is inductive because it takes concrete case studies as examples to make a reflection that aspires to be universal. This is one of the characteristics that F. Casetti attributed to the field theories that emerged in the 1970s, which no longer started from grand theories applicable to the objects of study. On the contrary, they turned first and foremost to filmic texts: "This does not mean a renunciation of grasping the generality of phenomena [...]. It means that generality is considered a goal that can only be achieved by starting from the individual, from what is unique, indeed idiosyncratic" ([1993] 2005, p. 202).
2. Her films are classified as documentary because they focus on reality, always bearing in mind that this is altered by the very choice of the object portrayed, which involves a series of narrative and technical decisions, from the scale of the shots, the presence or not of *voice-over* or archive material, to the degree of visibility of the editing process. The conjugation between *poiesis* and *téchnē*, that is, between inspiration and skill, is referred to by Rafael R. Tranche as *mise-en-scène*, "a set of steps and choices (some deliberate, others calculated) that would lead to the shaping of the work" (2015, p. 42). Three fiction films have been included in the exhibition due to their artistic relevance and their realistic approach to the treatment of the themes.
3. The nationality of the directors is either Spanish or from one or more Latin American countries. This is because some of them have dual nationality. Their films act as communicating vessels between countries with a common colonial historical heritage. The nationalities present in the exhibition are: Spanish, Spanish, and Nicaraguan, Argentinean, Mexican, Colombian, Salvadoran and Mexican, Salvadoran, and Nicaraguan, Chilean, Cuban, Peruvian, and Paraguayan. In addition to these, there are some directors who, although they live in Latin America, are of European origin, specifically from Germany, England, and Portugal.
4. The languages used in these films are those of the countries mentioned, i.e., Spanish first, followed by other co-official languages such as Galician in Spain, Tarahumana or Rarámuri in Mexico and Miskito in Nicaragua.

5. The work of the selected directors has been developed in its entirety since 2000. The oldest titles in the corpus, if we take into account the complete filmography of the authors, are *Otoño* (2001), a short film by the Cuban Patricia Pérez, *Pare de sufrir* (2002) by the Spanish Virginia García del Pino, although shot in Mexico, and *La Memoria Interior* (2002), considered the first audiovisual essay by María Ruido, Spanish national. The most recent films in the exhibition will be released between 2021 and 2022.
6. The works have been recognized at international film festivals and have received grants and support funds. Examples of a successful trajectory include the Sundance Documentary Fund, with which Mercedes Moncada produced her first feature film *La pasión de María Elena* (2003). Carolina Astudillo's *Ainhoa, yo no soy esa* (2018) won the Silver Biznaga for Best Documentary Feature at the Malaga Spanish Film Festival and the Grand Jury Prize at the Escales Documentaires of La Rochelle in France.

The filmographies of the selected directors were consulted, firstly through their personal websites and then through the catalogues of the official online spaces of different film festivals, especially DocumentaMadrid and the directory of Mexican filmmakers of the Morelia International Film Festival. Information published by DOCMA, the Spanish Documentary Film Association, and CIMA, the Association of Women Filmmakers and Audiovisual Media, was also consulted. The directory of the EICTV, Escuela Internacional de Cine y TV de San Antonio de los Baños, the CCC, Centro de Capacitación Cinematográfica de México, the SIC México, Sistema de Información Cultural and Proimágenes Colombia were also consulted. The film viewing platforms Filmin, Filmin Latino, FlixOlé, Retina Latina and Choloflix have also been accessed. The consultation of the film archive of the National School of Cinematographic Arts of the UNAM, as well as the archives of the Filmoteca UNAM have been of great importance.

The women filmmakers addressed in greater depth in this research were born in the last third of the twentieth century. With the outbreak of the Second Feminist Wave and its consolidation in the 1970s, their growth was linked to a context of feminist agitation on an international level. In the Spanish-speaking world this had specific consequences for the representation of women both in art and in anthropological research.

Many of the female directors studied have developed their careers as filmmakers far from their country of origin. The thematic and formal choices in each audiovisual work will respond to their life experiences, including their education, their migratory situation, their nationality, the distribution and relations between the members of their families, the social class of their families and of themselves in adulthood, and their status as women in each specific territory. Mexico and Spain are the countries with the highest concentration of audiovisual production of documentaries and audiovisual essays directed by women in the selected period.

The audiovisual works of these filmmakers are situated in the spectrum of non-fiction, that is, they are motivated by an approach to subjects and phenomena of reality. Their point of view is defined in the terms Jean Vigo used to refer to the *point de vue documenté* —documented point of view (Salles Gomes, 1998). This sentence describes his stance towards the documentary, which the filmmaker considers a tool to immortalize real-life events that may have social relevance, in his words, "to widen our eyes" (Vigo, 1961, in Romaguera and Alsina, 1993, pp. 137-138).

- Core sample. Women filmmakers are classified in the country where they reside or where they have produced most of their work, even if their nationality is different. This is indicated in brackets. Their films are listed next to it. One of the aims of this study is to give an account of the multiple transfers across borders that are taking place in the context of contemporary documentary cinema directed by women.
- **MEXICO:**
  1. Lucía Gajá (Mexican). *Soy* (2005) / *Mi vida dentro* (2007) / *Batallas íntimas* (2016).
  2. Natalia Bruschtein (Mexican born in Argentina). *Encontrando a Víctor* (2005) / *Tiempo suspendido* (2015).
  3. Luciana Kaplan (Mexican born in Argentina). *La revolución de los alcatraces* (2012) / *La vocera* (2021).
  4. Laura Herrero Garvín (Spanish). *Son duros los días sin nada* (2012. With Laura Salas) / *El Remolino* (2016) / *¿Me vas a gritar?* (2018) / *La Mami* (2019).
  5. Alicia Calderón (Mexican). *Retratos de una búsqueda* (2014) / *Dibujos contra las balas* (2019).
  6. Nuria Ibáñez (Spanish). *La cuerda floja* (2009) / *El cuarto desnudo* (2013) / *Una corriente salvaje* (2018).
  7. María José Cuevas (Mexican). *Bellas de noche* (2016).
  8. Christiane Burkhard (Mexican born in Germany). *Vuela, angelito* (2001) / *Trazando Aleida* (2008).
  9. Paula Hopf (Mexican). *La casa de los lúpulos* (2016).
- **SPAIN:**
  10. Diana Toucedo (Spanish). *Tres tiempos, tres gestos* (2009) / *Corpo Preto* (2016) / *Homes* (2016) / *Trinta Lumes* (2017) / *Camille & Ulysse* (2021).
  11. María Ruido (Spanish). *Hansel y Gretel* (1998) / *La memoria interior* (2002) / *Tiempo real* (2003) / *Le rêve est fini/The dream is over/El sueño ha terminado* (2014) / *Mater Amatísima. Imaginarios y discursos sobre la maternidad en tiempos de cambio* (2017).
  12. Lupe Pérez García (Argentinian). *Diario Argentino* (2006) / *Antígona Despierta* (2014) / *Pa'tras ni pa'tomar impulso* (2020).
  13. Virginia G. del Pino (Spanish). *Pare de sufrir* (2002) / *Hágase tu voluntad* (2004) / *Sí, señora* (2012) / *Basilio Martín Patino. La décima carta* (2014) / *Improvisaciones de una ardilla* (2017).



14. Carolina Astudillo (Chilean). *De monstruos y faldas* (2008) / *El gran vuelo* (2014) / *Ainhoa, yo no soy esa* (2018) / *Canción a una dama en la sombra* (2022).
  15. Xiana do Teixeiro (Spanish). With Emilio Fonseca: *Tallers sonors* (2008-2011) / *Espècie* (2020) / *Somos plaga* (2017) / *Soy muro* (2018). Solo: *Carretera de una sola dirección* (2016) / *Tódalas mulleres que coñezo* (2018).
  16. Nuria Giménez Lorang (Spanish). *My Mexican Bretzel* (2019).
  17. Ione Atenea (Spanish). *Enero* (2019) / *Los caballos mueren al amanecer* (2022).
  18. Marina Lameiro (Spanish). *Young & Beautiful* (2018) / *Dardara* (2021).
  19. Elena Martín (Spanish). *Júlia Ist* (2017. Fic.).
  20. Laura Ferrés (Spanish). *Los desheredados* (2017).
  21. Georgina Cisquella (Spanish). *Hotel Explotación: Las Kellys* (2018).
  22. Irene Gutiérrez (Spanish. Has lived in Cuba). *Connected Walls* (2014) (Co-direction. Webdoc) / *Entre perro y lobo* (2020).
- **CUBA:**
23. Heidi Hassan (Cuban). *La caja infinita* (2001) / *Miserere* (2005) / *Tierra roja* (2007) / *Orages d'été* (2008) / *Otra isla* (2014) / *Los turistas* (2015).
  24. Patricia Pérez (Cuban). *Otoño* (2001) / *Humo* (2002) / *Hay que saltar del lecho con la firme convicción de que tus dientes han crecido* (2002) / *Piscina municipal* (2014).
    - Heidi Hassan and Patricia Pérez. *A media voz* (2019).
  25. Diana Montero († Cuban). *Abecé* (2014).
- **EL SALVADOR:**
26. Tatiana Huezo (Salvadoran, lives in Mexico). *El lugar más pequeño* (2011) / *Ver, oír y callar* (2015) / *Ausencias* (2015) / *Tempestad* (2016) / *Noche de fuego* (2021. Fiction.)
  27. Marcela Zamora (Salvadoran and Nicaraguan). *Xochiquetzal: La casa de las flores bellas* (2007. In Mexico) / *Las masacres del Mozote* (2012) with Bernat Camps Parera and Daniel Valencia / *El cuarto de los huesos* (2015).
- **NICARAGUA:**
28. Mercedes Moncada (Spanish and Nicaraguan). *La pasión de María Elena* (2003) / *El inmortal* (2005) / *La sirena y el buzo* (2009) / *Palabras mágicas (para romper un encantamiento)* (2012) / *Mi querida España* (2015).
- **COLOMBIA:**
29. Luisa Sossa (Colombian). *Inés, recuerdos de una vida* (2013).
  30. Carmen Torres (Colombian). *Amanecer* (2018).
  31. Clare Weiskopf (British Colombian, with Nicolas Van Hemelryck). *Amazona* (2016) / *Vichada, la custodia de la vida* (2017) / *Alis* (2022).
- **PERU:**

32. Yaela Gottlieb (Peruvian). *No hay regreso a casa* (2021).
- **PARAGUAY:**
    - 33. Renate Costa († Paraguayan). *Cuchillo de palo* (2010) / *Resistente* (2012). With Salla Sorri.
  - **CHILE:**
    - 34. Dominga Sotomayor (Chilean) and Carla Simón (Spanish). *Correspondencia* (2020). (Coprod. Spain-Chile).
    - 35. Maite Alberdi (Chilean). *La Once* (2014) / *Los Niños* (2016) / *El Agente Topo* (2020).
  - **ARGENTINA:**
    - 36. Albertina Carri (Argentina). *Los rubios* (2003).
    - 37. Lucía Puenzo (Argentina). *El niño pez* (2009. Fic.).
    - 38. Lucrecia Martel (Argentina). *La ciénaga* (2001. Fic.).

For the construction of an extensive framework of influences of other audiovisual works directed by women, which has been considered of great relevance to the research, the links between Spain and Mexico have been explored in depth in a section on video art in both countries. Some video collectives that contributed to the representation of non-normative femininities in the last third of the 20th century have also been mentioned. These sections are preceded by a historical introduction to the pioneering women filmmakers in Mexico who directed short and feature-length fiction and documentary films. The names and works of those who could be considered as the *historical filmmakers* of the study are cited below.

- The Mexican women directors whose works have been included for their relevance and influence in the history of Hispano-American feminist cinema are:
  - María del Carmen de Lara. *Nosotras también* (1994) / *Oficios masculinos en cuerpos femeninos* (2000) / *Más vale maña que fuerza* (2007).
  - Susana Blaustein and Lourdes Portillo. *Las madres de Plaza de Mayo* (1985).
  - Susana Quiroz and Inés Morales. *Las chavas. El primer aullido* (1991) / *Gritos poéticos de la urbe* (1995).
  - Andrea Gentile. *La neta...no hay futuro* (1988).
  - Maria Novaro. *Danzón* (1991. Fiction) / *El jardín del Edén* (1991. Fiction).
  - Lourdes Portillo. *Señorita extraviada* (2001).
  - Dana Rotberg and Ana Díez. *Elvira Luz Cruz, pena máxima* (1985).
  - Dana Rotberg. *Ángel de fuego* (1992).
  - Maryse Sistach. *Perfume de violetas* (2001).

- In this historical context, some women directors were part of the Colectivo Cine Mujer (Mexico) or their activity was in some way linked to it:
  - Rosa Martha Fernández. *Cosas de mujeres* (1975-1978) / *Rompiendo el silencio* (1979).
  - Beatriz Mira. *Vicios en la cocina* (1978).
  - Cine Mujer Collective. *Es primera vez* (1981).
  - María del Carmen de Lara and María Eugenia Tamés. *No es por gusto* (1981) / *No les pedimos un viaje a la luna* (1986).
  - Ángeles Necochea. *Vida de ángel* (1982).
  - Ángeles Necochea and Beatriz Mira. *Bordando la frontera* (1986).
  - Polvo de Gallina Negra Collective (Mónica Mayer, Maris Bustamante and Herminia Dosal). *Madre por un día* (1983).
  - Guadalupe Miranda and María Inés Roqué. *Las compañeras tienen grado* (1995).
  - Guadalupe Miranda. *Relatos desde el encierro* (2004).
  
- There has also been an approach to the work of two women from Cuba and Colombia who are widely recognized for the social work that their documentaries have accomplished.
  - Sara Gómez († Cuba). *Iré a Santiago* (1964) / *Excursión a Vuelta Abajo* (1965) / *Y tenemos sabor* (1967) / *En la otra isla* (1968) / *Una isla para Miguel* (1968) / *Isla del tesoro* (1969) / *Atención prenatal* (1972) / *De cierta manera* (1974).
  - Marta Rodríguez (Colombia. With Jorge Silva). *Planas, testimonios de un etnocidio* (1972) / *Chircales* (1972) / *Amor, mujeres y flores* (1989) / *La sinfónica de los andes* (2019).
  
- The selected Mexican video artists and their works are referenced as follows. A video recording of a performance by two Chilean artists is included at the end:
  - Pola Weiss. *Flor cósmica* (1977) / *Mujer Ciudad* (1978) / *Caleidoscopio* (1979) / *My-Co-Ra-Zón* (1986) / *Merlín* (1987).
  - Sarah Minter. *Nadie es inocente* (1985-1987) / *Alma Punk* (1991-1992) / *Nadie es inocente: 20 años después* (2010).
  - Claudia Fernández. *Mi vida es otra* (2001).
  - Ximena Cuevas. *Corazón sangrante* (1993) / *Cama* (1998).
  - Diamela Eltit and Lotty Rosenfeld. *Zona de dolor II* (1981) [Performance] / *El Padre mío* (1984).
  
- The following Spanish videoartists and their works are listed below. A reference to a film directed by the French collective *Les Insoumuses* is added:
  - Eli Cortiñas. *The most given of givens* (2016).

- Rosana Antolí. *Piri Reis. La continuación de un mito* (2017).
- Jana Leo. *Retratos* (1996).
- Virginia Villaplana and Liliana Couso (LSD Collective). *Retroalimentación* (1998).
- Virginia Villaplana and Angelika Levi (LSD). *Escenario Doble* (2004).
- Itziar Okariz (LSD). *Mear en espacios públicos o privados* (2000-2003).
- Other members of the LSD Collective named: Fefa Vila, Azucena Vietes, Estíbaliz Sádaba, Marisa Maza, María José Belbel, Carmen Navarrete, Beatriz Preciado, Carmela García, Helena Cabello and Ana Carceller.
- Cabello/Carceller. *Bollos* (1996) / *Un beso* (1996) /  *Casting: James Dean* (2004).
- Spanish video artists featured: Eugènia Ballcells, Cecilia Barriga, María Cañas, Dora García, Maite Cajaraville, Marta de Gonzalo, Sally Gutiérrez, Natalia Marín Sancho (Los Hijos Collective), Alaitz Arenzana and María Ibarretxe (Sra. Polariska Collective).
- Les Insoumuses (France). Consisting of Carole Roussopoulos, Delphine Seyrig, Nadja Ringart and Ioana Wieder. *Maso et Miso vont en bateau* (1976).

In addition to the core sample, whose films have been analysed in greater depth, reference has also been made to filmmakers from other geographies outside Spain and Latin American countries.

- List of female directors from countries other than Latin America and Spain. Christiane Burkhard is excluded here because she has developed her work in Mexico, where she lives, as has Clare Weiskopf, and Josephine Landertinger because they live and work in Colombia.
- Margaret Mead (United States. With Gregory Bateson). *Trance and Dance in Bali* (1951).
- Kate Hornsfield, Branda Miller and Nereida Garcia Ferraz (United States and Cuba). *Ana Mendieta: Fuego de tierra* (1987).
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In the course of the research, an in-depth review of male-directed films has also become necessary, especially in the context of the birth of a new form of filmmaking from the 1950s onwards, which, benefiting from technological advances in image and sound recording, and thanks to an interest fostered by the influence of anthropological studies and a rejection of more institutionalized cinema, gave rise to the groups of Cinéma Vérité in France, Direct Cinema in the United States, Free Cinema in England and the Candid Eye in Canada, among others. In addition, in various Latin American countries, documentary films began to be theorized and, at the same time, made as a tool for socialist political subversion. This movement, which was led by male filmmakers, but also included women, was called Third Cinema or New Latin American Cinema (Manifiesto Hacia un tercer cine. Solanas and Getino, [1969] 1970).

#### 4. Discussion

The proposed methodology for this research is considered relevant because it provides versatile tools for approaching the study of a contemporary cinema that could generally be considered peripheral, and which represents a break with the configuration of the female sign as a subject that is created in opposition to the masculine. The films analyzed not only deconstruct the models of behavior they criticize, but their originality and relevance lie in their capacity to propose other aspects of behavior that are scarcely represented in cinema. In applying the methodology described, it is worth considering, in accordance with the characteristics that F. Casetti attributed to field theories, that it must be adapted to the object of study and not the other way round, and that its basic approaches must always be inductive. Therefore, in future research, new variables will necessarily be introduced for the selection of the main sample and the thematic criteria will have to be revised, either because of the consolidation of new hybridizations in film genres or newly alternative film production methods brought about by technological developments, to cite two examples. Also, preferably, because of an evolution in the conquest of women's rights that changes the themes of interest in their representations.

A coherent geographical classification has been attempted at the stage of selecting the film sample for analysis. However, this has led to conflicts that open up interesting avenues for future research. The objective of drawing a comparative line between different countries in Latin America and Spain arose initially because it was detected that a considerable number of Spanish female directors had travelled to Latin American territories to make their films or, in the opposite case, female filmmakers from Latin American countries developed a large part of their careers as artists in Spain. However, the distribution of Latin American countries where this phenomenon of mobility has manifested itself is not homogeneous and access to the audiovisual productions of interest for the study has been irregular and complex. In some cases, consultation has been possible thanks to the support of institutions responsible for the preservation of audiovisual works, such as the Filmoteca UNAM, but in many cases access to the works

has been allowed by the directors themselves or by researchers from their closest circle. This shows how difficult it is to access film productions that we could consider peripheral, non-fiction, audiovisual essays, experimental cinema, both in terms of their form and the issues they address from a feminist perspective. If being able to see these films has been a challenge in the context of research, it is even more of a challenge for non-specialist audiences.

In the framework of the research provided as an example in point 3, the female directors have expressed in their interviews the desire for their films to have an impact on society and thus contribute to creating a more responsible awareness of gender equality, access to education or care for the environment. For this reason, the exhibition of their films is necessary. Among the initiatives that some female directors have been implementing are debates and workshops after the screening of their films, some of them in educational or cultural centers, with excellent results in terms of participation. In this context, universities can also responsibly adopt an active role in hosting this type of activities, as well as including the study of these authors in their customized educational programs in the fields of audiovisual communication, film, cultural studies, and feminist studies.

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