

Teaching Women's Filmmaking, Department of Film and Television, Istanbul Bilgi University

Topic: Auteurism and women filmmakers

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“Auteur Politics and Immaterial Labour in Lucrecia Martel's *Zama*” (2017)

Her persona rendered visible through “trademark cat's-eyeglasses” and a cigar as “thick as a baby's wrist,” Lucrecia Martel's most cited picture conjures up an authorial look complete with sound effects as Martel is said to “talk[s] the part, too” ... “in long twisty paragraphs” that “frequently seem to baffle her translator” (Clarke). To further cement the image, Martel's side-to-side placement with Terrence Malick and Wes Anderson, two revered North American auteurs of our time, seeks to solidify her standing in the global north as art-house stock. At the same time, diverse authorial branding strategies compete to create a transnational niche for her work as linked to an unwritten and complex politics of auteurism. It is the current ‘politics of author/auteur’ that I seek to unveil through a consideration of what is now generally accepted as immaterial labour and which “involves a series of activities that are not normally recognized as “work” - in other words, the kinds of activities involved in defining and fixing cultural and artistic standards, fashions, tastes, consumer norms, and, more strategically, public opinion” (Lazzarato). Within this framework, I propose to see how Martel engages with current capitalist models of labour that providing a platform for innovation and aesthetic expression might also dictate the production of authorial subjectivity as well as the cultural social spaces of the consumer audience. However, with its basis on social networking and, possibly, labour appropriation, the most recent politics of auteur is dialectical in that it can only control to a certain point the lived lives and experiences of both producers and consumers. Through an analysis of sound and framing in *Zama* (2017), I seek to demonstrate how in “the most feminist” of her films (Martel), Lucrecia Martel inquires into the social construction of experience to relay the ethico-aesthetic and political stance that has characterized Martel's filmography. Namely, through framing and soundtrack in *Zama*, this paper proposes to shed light on the ethno-cultural and biopolitical racism that underlays the legacy of colonialism in Latin America's social and political life.

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Mini-bio

Nayibe Bermúdez is an associate professor of Latin American film at SLLLC in the University of Calgary. She has published a book, *Sujetos transnacionales: la negociación en cine y literatura* and edited *Latin American Cinemas. Local Views and Transnational Connections*. Her articles have been published in journals such as *Studies in Latin American Popular Culture*, *Revista Canadiense de Estudios Hispánicos*, *Caribe*. Her current project deals with Affect, Immaterial labour, and Vortices of Behaviour in several films from Latin America.