

Illustrations

Figure 3.1	Selk'nam man with ritual body paint, photographed by Martin Gusinde in the Catholic mission of Dawson Island (1918–1924). Patricio Guzmán, <i>El botón de nácar</i> , 2015, video still.	82
Figures 5.1 and 5.2	Sergei Eisenstein, <i>Strike</i> , 1924, USSR, video still.	119
Figure 5.3	Margot Benacerraf, <i>Araya</i> , 1959, Venezuela, video still.	123
Figures 5.4 and 5.5	Glauber Rocha, <i>Deus e o diabo na terra do sol</i> , 1964, Brazil, video still.	125
Figures 5.6 and 5.7	Fernando Solanas and Gustavo Getino, <i>La hora de los hornos</i> , 1968, Argentina, video still.	129
Figure 6.1	Jossie Malis Álvarez, <i>Bendito Machine</i> , “Obey His Commands,” 2009, video still.	148
Figure 6.2	Jossie Malis Álvarez, <i>Bendito Machine</i> , “Fuel the Machines,” 2012, video still.	151
Figure 6.3	Jossie Malis Álvarez, <i>Bendito Machine</i> , “Pull the Trigger,” 2014, video still.	155
Figure 7.1	Haptic visuality and the aesthetics of New Maricón Cinema. Papu Curotto, <i>Esteros</i> , 2016, video still.	165
Figure 7.2	The geography of the natural in the title sequence. Papu Curotto, <i>Esteros</i> , 2016, video still.	167
Figure 7.3	Interstices of the aquatic and the erotic. Papu Curotto, <i>Esteros</i> , 2016, video still.	175

Figure 8.1	Johanné Gómez Terrero, <i>Caribbean Fantasy: Una historia del amor en el Río Ozama</i> , 2016, video still.	194
Figure 11.1	Esteban Ramírez, <i>Caribe</i> , 2004, video still.	264
Figure 11.2	Dania Torres, <i>Lih Wina</i> , 2012, video still.	267
Figure 12.1	Alejo Hoiyman, <i>El ojo del tiburón</i> , 2012, video still.	286
Figure 12.2	“But here we do not want more harassment. We are not going to leave this place.” Nirio Simion, chief of the Mayangna Sauni As territory. Brad Allgood and Camilo de Castro, <i>El canto de Bosawas</i> , 2014, video still.	296
Figure 13.1	The final shot reveals Santos de la Torre’s mural in its totality. Nicolás Echevarría, <i>Eco de la montaña</i> , 2014, video still.	313
Figure 13.2	Close-up of Santos de la Torre’s mural: humanimal and vegetal intersubjectivities. Nicolás Echevarría, <i>Eco de la montaña</i> , 2014, video still.	315
Figure 14.1	Close-up of a police officer during the repression of local villagers and activists. Stephanie Boyd, <i>Operación diablo</i> , 2010, video still.	333
Figure 14.2	Police ready themselves to violently repress protestors. Danielle Bernstein and Anne Slick, <i>When Clouds Clear</i> , 2008, video still.	333