**Hispanic Cinema Series**

**SELECTED FRIDAYS**

**March 11**
*La comunidad / Common Wealth* (2000)
Dir.: Alex de la Iglesia

When Julia discovers a treasure of hidden cash in her dead neighbor’s apartment, the building residents’ association goes to great lengths to take the money from her.

*A clearly crafted tongue-in-cheek suspense thriller, this plays like Hitchcock crossed with Monte Pykean and Pedro Almodóvar. Which, given the fact that La Comunidad is written and directed by Spanish cinema’s weird and wonderful wild-child Alex de la Iglesia, is probably not as bizarre as it sounds. (J. Russell)*

**THE FILM WON TWELVE SPANISH ACADEMY AWARDS INCLUDING BEST PICTURE, BEST ACTRESS, BEST SUPPORTING ACTORS AND BEST SPECIAL EFFECTS.**

**April 8**
*El lugar sin límites / The Place without Limits* (1977)
Dir.: Arturo Ripstein

Based on a novel by Chilean writer José Donoso, Through the character of a transvestite who has fathered a daughter with the local prostitute, this penetrating melodrama examines the sexual ambiguity, repression, and prejudice of a small Mexican town. Its climactic sequence is one of the most intense in Ripstein’s work.

*Family honor, greed, machismo, homophobia, and the dreams of utopias collide in a Mexican town.* (J. Hailey)

**THE FILM WON FOUR MEXICAN ACADEMY AWARDS INCLUDING BEST PICTURE, BEST ACTOR, BEST SUPPORTING ACTOR AND BEST SUPPORTING ACTRESS.**

**May 13**
*Kamchatka* (2002)
Dir.: Marcelo Piñeyro

*Kamchatka* is set in Argentina just after the 1976 coup d’état. A lawyer takes his family to the country and hiding from the criminal Dictatorship they adopt new identities. Their new life is difficult, but a visit with grandma and grandpa shows that these people are still a close-knit unit.

*Kamchatka* has many features to be considered a masterpiece: it’s cinema at its best, gifted with a great strength of emotional impact. It is a tender, grievous and touching elegy. Underneath the intense silent walks of captivity, it hides the anticipation and rage of the unfathomable collective tragedy. (A. Fdez. Santos)

**WINNER OF BEST SCRIPT IN DIFFERENT INTERNATIONAL FESTIVALS AS WELL AS BEST YOUNG ACTORS AND BEST SOUND FROM THE ARGENTINE ACADEMY.**

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**Rosenthal 230**
4 P.M.

Curated by Iliana Alcántar & Álvaro Fernández
Hispanic Languages & Literatures / Cinema Studies

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