

**DISARTICULATION OF NATIONALIST DISCOURSES IN AUTEURIST BOLIVIAN FILM:  
3B'S AND SOCAVÓNCINE**

**Mariana Lacunza Mendizábal**

**ABSTRACT**

Unlike Mexico, Argentina and Brazil, Bolivia has a small and less-developed film industry that has never been consolidated for a variety of reasons, including the lack of logistical support from the government, the lack of cinematic culture, and the lack of professional development. During the last decade, however, growth was spurred by the arrival of new technologies. Digital films made by a new generation of young globally-recognized directors gained recognition and spread mainly in three veins: a) auteur fictional cinema, b) documentary cinema and c) short length films. At the same time, the production of these films relies on a collective effort in the case of RAV (*Rojo Amarillo Verde*, or Red, Yellow and Green) produced in 2009 by Rodrigo Bellot, Martin Boulocq and Sergio Bastani and those films produced since 2013 by the collective SocavonCine. This paper will explore how contemporary Bolivian authorial cinema desarticulates discourses of national identity by deconstructing binary oppositions. Furthermore, this article will examine the applicability of film authorship and collaborative practices in “small cinemas” by comparing and contrasting both groups through an analysis of changes in forms of production and aesthetic currents.

**Keywords:** Bolivian Cinema, Small Cinemas, Latinoamerican Cinema, Digital Film, National discourses, Authorial Cinema, Collective Cinema, SocavónCine.

DOI: 10.23881/idupbo.017.2-7e