Busca Cinema

Maria M. Delgado, Robin Fiddian

Literary Adaptations in Spanish Cinema Sally Faulkner,2004 In this survey of the history of Spanish cinema in the Spanish dictatorship and democratic periods, the author argues that studies of adaptations must simultaneously address questions of 'text' - formal issues central to the study of film and literature - and 'context' - crucial ideological concerns.

World Cinemas, Transnational Perspectives Nataša Durovicová, Kathleen E. Newman, 2009-09-10 SCMS Award Winner Best Edited Collection The standard analytical category of national cinema has increasingly been called into question by the category of the transnational. This anthology examines the premises and consequences of the coexistence of these two categories and the parameters of historiographical approaches that cross the borders of nation-states. The three sections of World Cinemas, Transnational Perspectives cover the geopolitical imaginary, transnational cinematic institutions, and the uneven flow of words and images.

The Art and Politics of Bolivian Cinema Sanchez-H., José,1999-08-05 In Bolivia, politics have always shaped art, particularly when it comes to film. This book presents Bolivia's most significant filmmakers largely in their own words.

Writing National Cinema Jeffrey Middents,2009-07-15 A study of Peruvian Cinema and the role of criticism in forming a national cinematic vision

Acting Mary Beth Osnes,2001-12-07 A groundbreaking, cross-cultural reference work exploring the diversity of expression found in rituals, festivals, and performances, uncovering acting techniques and practices from around the world. Acting: An International Encyclopedia explores the amazing diversity of dramatic expression found in rituals,

festivals, and live and filmed performances. Its hundreds of alphabetically arranged, fully referenced entries offer insights into famous players, writers, and directors, as well as notable stage and film productions from around the world and throughout the history of theater, cinema, and television. The book also includes a surprising array of additional topics, including important venues (from Greek amphitheaters to Broadway and Hollywood), acting schools (the Actor's Studio) and companies (the Royal Shakespeare), performance genres (from religious pageants to puppetry), technical terms of the actor's art, and much more. It is a unique resource for exploring the techniques performers use to captivate their audiences, and how those techniques have evolved to meet the demands of performing through Greek masks and layers of Kabuki makeup, in vast halls or tiny theaters, or for the unforgiving eye of the camera.

A Companion to Latin American Cinema Maria M. Delgado, Stephen M. Hart, Randal Johnson, 2017-03-14 A Companion to Latin American Cinema offers a wide-ranging collection of newly commissioned essays and interviews that explore the ways in which Latin American cinema has established itself on the international film scene in the twenty-first century. Features contributions from international critics, historians, and scholars, along with interviews with acclaimed Latin American film directors Includes essays on the Latin American film industry, as well as the interactions between TV and documentary production with feature film culture Covers several up-andcoming regions of film activity such as nations in Central America Offers novel insights into Latin American cinema based on new methodologies, such as the quantitative approach, and essays contributed by practitioners as well as theorists

Sexual Diversity in Young Cuban Cinema Margaret G. Frohlich, 2023-02-10 This book explores how young Cuban filmmakers have expanded the range of sexual subjectivities on screen. It analyzes cine joven (films made by young directors) from the late 1980s to the early 2020s, film reviews, articles, and materials from the Cinematheque of Cuba's archive to illustrate the confluence of sexuality, cinema, and discourses of youth. While sexual and cinematic cultures have their own unique relation to the public sphere, state institutions, and transnational flows, this book explores tensions, debates, and expressions that unite them. In an investigation of how young filmmakers employ queer strategies of self-making to bring sexual diversity to the screen, Margaret G. Frohlich shows us how cine joven takes part in the socialization of power in Cuba.

Latin American Cinema Paul A. Schroeder Rodríguez, 2016-03-08 This book charts a comparative history of Latin America's national cinemas through ten chapters that cover every major cinematic period in the region: silent cinema, studio cinema, neorealism and art cinema, the New Latin American Cinema, and contemporary cinema. Schroeder Rodríguez weaves close readings of approximately fifty paradigmatic films into a lucid narrative history that is rigorous in its scholarship and framed by a compelling theorization of the multiple discourses of modernity. The result is an essential guide that promises to transform our understanding of the region's cultural history in the last hundred years by highlighting how key players such as the church and the state have affected cinema's unique ability to help shape public discourse and construct modern identities in a region marked by ongoing struggles for social justice and liberation.

Latsploitation, Exploitation Cinemas, and Latin America Victoria Ruétalo, Dolores Tierney, 2009-05-07 Exploring the

much neglected area of Latin American exploitation cinema, this anthology challenges established continental and national histories and canons which often exclude exploitation cinema due to its perceived 'low' cultural status. It argues that Latin American exploitation cinema makes an important aesthetic and social contribution to the larger body of Latin American cinema – often competing with Hollywood and more mainstream national cinemas in terms of popularity.

The Spanish quinqui film Tom Whittaker,2020-07-28 This is the first major study in English of cine quinqui, a cycle of popular Spanish films from the late 1970s and early 1980s that starred real-life juvenile delinquents. The book provides a close analysis of key quinqui films by directors such as Eloy de la Iglesia, José Antonio de la Loma and Carlos, as well as the moral panics, public fears and media debates that surrounded their controversial production and reception. In paying particular attention to the soundtrack of the films, the book shows how marginal youth cultures during Spain's transition to democracy were shaped by sound. It will be of interest to scholars and students of Spanish film, history and cultural studies, and those working in sound studies and youth subcultures more broadly.

A Century of Brazilian Documentary Film Darlene J. Sadlier,2022-08-16 Since the late nineteenth century, Brazilians have turned to documentaries to explain their country to themselves and to the world. In a magisterial history covering one hundred years of cinema, Darlene J. Sadlier identifies Brazilians' unique contributions to a diverse genre while exploring how that genre has, in turn, contributed to the making and remaking of Brazil. A Century of Brazilian Documentary Film is a comprehensive tour of feature and short films that have charted the social and political story of modern Brazil. The Amazon appears

repeatedly and vividly. Sometimes—as in a prize-winning 1922 feature—the rainforest is a galvanizing site of national pride; at other times, the Amazon has been a focus for land-reform and Indigenous-rights activists. Other key documentary themes include Brazil's swings from democracy to dictatorship, tensions between cosmopolitanism and rurality, and shifting attitudes toward race and gender. Sadlier also provides critical perspectives on aesthetics and media technology, exploring how documentaries inspired dramatic depictions of poverty and migration in the country's Northeast and examining Brazilians' participation in streaming platforms that have suddenly democratized filmmaking.

Political Documentary Cinema in Latin America Antonio Traverso, Kristi Wilson, 2016-01-08 The chapters in this book show the important role that political documentary cinema has played in Latin America since the 1950s. Political documentary cinema in Latin America has a long history of tracing social injustice and suffering, depicting political unrest, intervening in periods of crisis and upheaval, and reflecting upon questions about ideology, cultural identity, genocide and traumatic memory. This collection bears witness to the region's film culture's diversity, discussing documentaries about workers' strikes, riots, and military coups against elected governments; crime, poverty, homelessness, prostitution, children's work, and violence against women; urban development, progress, (under)development, capitalism, and neoliberalism; exile, diaspora and border cultures; trauma and (post)memory. The chapters focus on documentaries made in Argentina, Brazil, Chile, Cuba, Mexico, and Venezuela, as well as on the work of Latino and diasporic Latin American political documentarians. The contributors to the anthology reflect the cultural and linguistic diversity of current Latin

American film scholarship, with some writing in Spanish and Portuguese from Argentina and Brazil (with their original works especially translated), and others writing in English from Australia, Europe, and the USA. This book was originally published as a special issue of Social Identities.

Cesare Zavattini s Neo-realism and the Afterlife of an Idea David Brancaleone, 2021-07-15 How many Zavattinis are there? During a life spanning most of the twentieth century, the screenwriter who wrote Sciuscià, Bicycle Thieves, Miracle in Milan, and Umberto D. was also a pioneering magazine publisher in 1930s Milan, a public intellectual, a theorist, a tireless campaigner for change within the film industry, a man of letters, a painter and a poet. This intellectual biography is built on the premise that in order to understand Zavattini's idea of cinema and his legacy of ethical and political cinema (including guerrilla cinema), we must also tease out the multi-faceted strands of his interventions and their interplay over time. The book is for general readers, students and film historians, and anyone with an interest in cinema and its fate.

Spanish Film Under Franco Virginia
Higginbotham,2014-01-27 How does a totalitarian
government influence the arts, and how do the arts
respond? Spanish Film Under Franco raises these important
questions, giving English speakers a starting point in their
study of Spanish cinema. After a brief overview of Spanish
film before Franco, the author proceeds to a discussion of
censorship as practiced by the Franco regime. The response
of directors to censorship—the "franquista aesthetic," or
"aesthetic of repression," with its highly metaphorical,
oblique style—is explored in the works of Luis Buñuel,
Carlos Saura, Juan Antonio Bardem, Luis García Berlanga,
and other important directors. Virginia Higginbotham
combines historical perspective with detailed critical

analysis and interpretation of many famous Franco-era films. She shows how directors managed to evade the censors and raise public awareness of issues relating to the Spanish Civil War and the repressions of the Franco regime. Film has always performed an educational function in Spain, reaching masses of poor and uneducated citizens. And sometimes, as this study also reveals, Spanish film has been ignored when the questions it raised became too painful or demanding. The author concludes with a look at post-Franco cinema and the directions it has taken. For anyone interested in modern Spanish film, this book will be essential reading.

French National Cinema Susan Hayward,2005 This revised and updated edition of a successful and established text provides a much-needed historical overview of French cinema from its roots through to the political and social developments in the 1990s and beyond.

The Brazilian Road Movie Sara

Brandellero,2013-06-15 The innovative collection of essays by a distinguished group of scholars brought together in The Brazilian Road Movie - Journeys of (Self) Discovery represents the first book-length publication on Brazil's encounters with and reworkings of one of cinema's most enduringly popular genres.

Spanish cinema 1973-2010 Maria M. Delgado, Robin Fiddian, 2019-01-04 This collection offers a new lens through which to examine Spain's cinema production following the isolation imposed by the Franco regime. The seventeen key films analysed in the volume span a period of 35 years that have been crucial in the development of Spain, Spanish democracy and Spanish cinema. They encompass different genres (horror, thriller, melodrama, social realism, documentary), both popular (Los abrazos rotos/Broken Embraces, Vicky Cristina Barcelona) and more select art

house fare (En la ciudad de Sylvia/In the City of Sylvia, El espíritu de la colmena/Spirit of the Beehive) and are made in English (as both first and second language), Basque, Castilian, Catalan and French. Offering an expanded understanding of 'national' cinemas, the volume explores key works by Guillermo del Toro and Lucrecia Martel alongside an examination of the ways in which established auteurs (Almodóvar, José Garci, Carlos Saura) and younger generations of filmmakers (Cesc Gay, Amenábar, Bollaín) have harnessed cinematic language towards a commentary on the nation-state. The result is a bold new study of the ways in which film has created new prisms that have determined how Spain is positioned in the global marketplace.

Ecuadorian Cinema for the 21st Century María Fernanda Miño Puga, 2023-10-13 Ecuadorian cinema has been largely overlooked in film scholarship, usually being limited to brief descriptions in Latin American compendiums. Ecuadorian cinema for the 21st century would be the first major publication in English to fill this gap. It provides a thorough account of film activities during the new millennium, while also referring to the country's previous film history. Specifically, this book discusses the so-called 'mini-boom" in Ecuadorian cinema, and its relation to industry structures, film policy, and the context of Socialism for the 21st century, hence the chosen terminology of "Ecuadorian cinema for the 21st century". What makes this project distinctive, aside from the originality of its content, is its transdisciplinary methodology. As a means to frame the textual analysis of selected films, this book discusses theories on national cinemas, memory, political ideology, and production practices, in an interdisciplinary approach that can be emulated in later projects. For this purpose, the book is divided into five chapters, in addition to a brief

introduction and conclusion. Each chapter relies on specific case studies to discuss local narratives and documentaries, whether state sponsored or privately funded, centring primarily on films that premiered in commercial theatres between 2006 and 2016.

Themes in Latin American Cinema Keith John Richards, 2020-03-12 This updated and expanded edition gives critical analyses of 23 Latin American films from the last 20 years, including the addition of four films from Bolivia. Explored throughout the text are seven crucial themes: the indigenous image, sexuality, childhood, female protagonists, crime and corruption, fratricidal wars, and writers as characters. Designed for general and scholarly interest, as well as a guide for teachers of Hispanic culture or Latin American film and literature, the book provides a sweeping look at the logistical circumstances of filmmaking in the region along with the criteria involved in interpreting a Latin American film. It includes interviews with and brief biographies of influential filmmakers, along with film synopses, production details and credits, transcripts of selected scenes, and suggestions for discussion and analysis.

European Cinemas, European Societies Pierre Sorlin,2004-06-19 First published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

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