Busca Cinema 10

Santiago Fouz-Hernandez

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.

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.

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.

Portuguese Cinema (1960-2010) André Rui Graça,2021 Why has Portugal's vibrant and creative cinema industry not been more commercially successful?

Mexican Cinema Carl J. Mora,2015-05-07 Mexican filmmaking is traced from its early beginnings in 1896 to the present in this book. Of particular interest are the great changes from 1990 to 2004: the confluence of talented and dedicated filmmakers, important changes in Mexican cinematic infrastructure and significant social and cultural transformations. From Nicolas Echevarria's Cabeza de Vaca (1991), to the 1992 releases of Hellboy director Guillermo del Toro's Cronos and Alfonso Arau's Como agua para chocolate, to Alfonso Cuaron's Y tu mama tambien (2001), this work provides a close look at Mexican films that received international commercial success and critical acclaim and put Mexico on the cinematic world map. Arranged chronologically, this edition (originally published in 2005) covers the entire scope of Mexican cinema. The main films and their directors are discussed, together with the political, social and economic contexts of the times.

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

The Cuban Filmography Alfonso J. García Osuna,2015-08-01 On January 24, 1897, an event took place that would change Cuban culture forever: the first moving pictures were shown in Havana. A couple of weeks later, on February 7, the first movie was filmed on the island. Since then, cinematography and Cuba have shared peculiar and innate connections, as their beginnings roughly coincide and Cubans are living in both the age of independence and revolution and the age of film. This work is a filmography of every Cuban film (including documentaries, shorts and cartoons) released from 1897, the first year films were shown and made in Cuba, through 2001. Each entry gives the original title of the film, the English translation of it, director, production company or companies, year of release, black and white or color, total running time, writing credits if the film is based on a story or novel, animation credits if the film is a cartoon, music credits if music has been written specifically for the film, cast credits, and a synopsis and short critical evaluation. The work also provides comments on the relationship between Cuban film and history, and the changes that have taken place over the years in themes, topics, methods, and other aspects of filmmaking in Cuba.

Cuban Film Media, Late Socialism, and the Public Sphere Nicholas Balaisis,2016-12-07 This book maps the aesthetic experience of late socialism through Cuban film and media practice. It shows how economic and material scarcity as well as political uncertainty is expressed aesthetically in films from the period following the collapse of the Soviet Union, a characteristic described as imperfect aesthetics. The films examined in the book draw attention to the unique temporal experience of late socialism, a period marked both by rapid change and frustrating stasis, nostalgia for Cuba's past and anxiousness about its future. Aesthetic modes such as melodrama and irony, and stylistic elements such as direct address and the long take, communicate the temporal experience of late socialism in Cuba, where new global traffic and a globalizing economy co-exist with iconic socialist features of the Cuban revolution. Film aesthetics constitute an important public dimension within this context, serving as a site of political and cultural critique amidst political uncertainty. In examining large-scale international co-productions as well as regional film collectives and amateur media making, the book traces the aesthetic continuities between contemporary film practices and those of the immediate post-revolutionary period, showing how the Cuban revolution continues to be an important touchstone for contemporary Cuban filmmakers in the face of new and imminent change.

Argentine cinema Daniela Ingruber,Ursula Prutsch,2012

Third World Film Making and the West Roy Armes,1987-07-29 This volume is the first fully comprehensive account of film production in the Third World. Although they are usually ignored or marginalized in histories of world cinema, Third World countries now produce well over half of the world's films. Roy Armes sets out initially to place this huge output in a wider context, examining the forces of tradition and colonialism that have shaped the Third World--defined as those countries that have emerged from Western control but have not fully developed their economic potential or rejected the capitalist system in favor of some socialist alternative. He then considers the paradoxes of social structure and cultural life in the post-independence world, where even such basic concepts as nation, national culture, and language are problematic. The first experience of cinema for such countries has invariably been that of imported Western films, which created the audience and, in most cases, still dominate the market today. Thus, Third World film makers have had to ssert their identity against formidable outside pressures. The later sections of the book look at their output from a number of angles: in terms of the stages of overall growth and corresponding stages of cinematic development; from the point of view of regional evolution in Asia, Africa, and Latin America; and through a detailed examination of the work of some of the Third World's most striking film innovators. In addition to charting the broad outlines of filmic developments too little known in Europe and the United States, the book calls into question many of the assumptions that shape conventional film

history. It stresse the role of distribution in defining and limiting production, queries simplistic notions of independent national cinemas, and points to the need to take social and economic factors into account when considering authorship in cinema. Above all, the book celebrates the achievements of a mass of largely unknown film makers who, in difficult circumstances, have distinctively expanded our definitions of the art of cinema. Roy Armes, who lives in London, has written nine books on film, his most recent being French Cinema. He spent more than three years researching this volume.

Motherhood in Mexican Cinema, 1941-1991 Isabel Arredondo,2013-12-12 How were femininity and motherhood understood in Mexican cinema from the 1940s to the early 1990s? Film analysis, interviews with filmmakers, academic articles and film reviews from newspapers are used to answer the question and trace the changes in such depictions. Images of mothers in films by so-called third-wave filmmakers (Busi Cortes, Maria Novaro, Dana Rotberg and Marisa Sistach) are contrasted with those in Mexican classical films (1935-1950) and films from the 1970s and 1980s. There are some surprising conclusions. The most important restrictions in the depiction of mothers in classical cinema came not from the strict sexual norms of the 1940s but in reactions to women shown as having autonomous identities. Also, in contrast to classical films, third-wave films show a woman's problems within a social dimension, making motherhood political--in relation not to militancy within the left but to women's issues. Third-wave films approach the problems of Latin American society as those of individuals differentiated by gender, sexuality and ethnicity; in such films mothers are citizens directly affected by laws, economic policies and cultural beliefs.

Narco Cinema Ryan Rashotte,2015-04-23 This book provides the first comprehensive study of narco cinema, a cross-border exploitation cinema that, for over forty years, has been instrumental in shaping narco-culture in Mexico and the US borderlands. Identifying classics in its mammoth catalogue and analyzing select films at length, Rashotte outlines the genre's history and aesthetic criteria. He approaches its history as an alternative to mainstream representation of the drug war and considers how its vernacular aesthetic speaks to the anxieties and desires of Latina/o audiences by celebrating regional cultures while exploring the dynamics of global transition. Despite recent federal prohibitions, narco cinema endures as a popular folk art because it reflects distinctively the experiences of those uprooted by the forces of globalization and critiques those forces in ways mainstream cinema has failed.

Consumo, lazer e turismo na cidade de Juazeiro do Norte – Ceará Ana Cristina Linard Macêdo,2022-12-13 O livro Consumo, lazer e turismo na cidade de Juazeiro do Norte – Ceará tem como foco o shopping da cidade de Juazeiro do Norte, no Sul do Ceará, Nordeste do Brasil, na Região Metropolitana do Cariri. Juazeiro sustenta a centralidade da vida econômica da região e cresce na oferta de novos produtos, tendo destaque o Shopping Center Cariri Garden, que diferencia a cidade. O shopping é espaço seleto, espetacularizado e de consumo, mas equipamento de todos, democrático e com atividades diversificadas, que sugere os seguintes questionamentos: como o Cariri Garden Shopping se insere na Cidade pelo consumo e lazer de residentes e turistas? O que leva a priorizar o consumo e o lazer no Shopping? Quais os serviços ofertados? E quais os espaços típicos de lazer do Shopping? O equipamento é aberto a muitas atividades de consumo, serviço e lazer e demandado pelos turistas. Apesar de ser aparente espaço de consumo para pessoas de maior poder aquisitivo, atende a consumidores que pouco consomem, mas usufruem do espaço para entretenimentos e encontros sociais. O shopping tem significado e dá relevante contribuição ao crescimento de Juazeiro do Norte.

Stars and Masculinities in Spanish Cinema Christopher Perriam,2003 Stars and Masculinities in Spanish Cinema focuses on the careers of ten Spanish film actors, including Antonio Banderas, Javier Bardem, and Eduardo Noriega. Chris Perriam traces their development as stars in the Spanish context and builds on recent, exciting work on Spanish film and culture bycombining close study of performance in specific scenes with the theoretical paradigms of Star Studies and research into masculinities. Full use of popular and intellectual press coverage of these actors grounds the approach in the certain specifics of Spanish audience responses and productioncontexts in the period covered - more or less from Almodovar's Labyrinth of Passion to the latest premieres. Scenes from thirty key films are covered in detail, and the full range of each star's Spanish career is studied by briefer reference to some seventy films or more. Spanish cinema is among themost exciting and distinctive cinemas in Europe and this new study is a key contribution to the growing fields of Spanish Cultural and Film Studies.

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.

Latin American Melodrama Darlene J. Sadlier,2010-10-01 Like their Hollywood counterparts, Latin American film and TV melodramas have always been popular and highly profitable. The first of its kind, this anthology engages in a serious study of the aesthetics and cultural implications of Latin American melodramas. Written by some of the major figures in Latin American film scholarship, the studies range across seventy years of movies and television within a transnational context, focusing specifically on the period known as the Golden Age of melodrama, the impact of classic melodrama on later forms, and more contemporary forms of melodrama. An introductory essay examines current critical and theoretical debates on melodrama and places the essays within the context of Latin American film and media scholarship. Contributors are Luisela Alvaray, Mariana Baltar, Catherine L. Benamou, Marvin D'Lugo, Paula Félix-Didier, Andrés Levinson, Gilberto Perez, Darlene J. Sadlier, Cid Vasconcelos, and Ismail Xavier.

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.

   Masculinities in Contemporary Argentine Popular Cinema Carolina Rocha,2012-04-14 Examines contemporary cinematic representations of Argentine masculinities, the social construction of gender, and the financing of domestic film production following Argentina's 1990 change to a neo-liberal economic model.

   Cuba After Thirty Years Richard Gillespie,2013-10-31 First Published in 1990. This collection of articles has been produced, not just to mark the thirtieth anniversary of the Cuban revolution, but because the anniversary has fallen at a time of important political developments affecting the Caribbean island.

   Spanish Erotic Cinema Santiago Fouz-Hernandez,2017-04-13 The first comprehensive scholarly study of Spanish erotic cinema, from the 1920s until the present dayThis book covers a significant part of the history of Spanish film, from the 1920s until the present day. Starting with a study of the kiss in silent films, the volume explores homoerotic narratives in the crusade films of the 1940s, the commodification of bodies in the late Franco period, and the so-called destape (literally aundressing) period that followed the abolition of censorship during the democratic transition.Reclaiming the importance of Spanish erotic cinema as a genre in itself, a range of international scholars demonstrate how the explicit depiction of sex can be a useful tool to illuminate current and historic social issues including ageism, colonialism, domestic violence, immigration, nationalisms, or women and LGBT rights. Covering a wide range of cinematic genres, including comedy, horror and melodrama, this book provides an innovative and provocative overview of Spanish cinema history and society in the twentieth and twenty-first centuries.ContributorsBrad Epps, Cambridge UniversitySally Faulkner, University of ExeterSantiago Fouz-HernA!ndez, Durham UniversityAntonio LA!zaro-Reboll, University of KentAnnabel MartA-n, Dartmouth CollegeAlejandro Melero Salvador, Universidad Carlos III in MadridJorge PA(c)rez, University of Texas, AustinCarolina Sanabria, University of Costa Rica Rob Stone, University of BirminghamTom Whittaker, University of LiverpoolEva Woods PeirA Vassar CollegeSarah Wright, Royal Holloway, University of LondonBarbara Zecchi, University of Massachusetts Amherst

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