

MEXICAN CINEMA

1940 - 1950

MEXICAN WOMAN



Joanne Hershfield

Mexican Cinema Mexican Woman 1940 1950

Mónica García Blizzard



Mexican Cinema Mexican Woman 1940 1950:

Mexican Cinema/Mexican Woman, 1940-1950 Joanne Hershfield, 1996-11-01 The female image has been an ambiguous one in Mexican culture and the place of women in Mexican cinema is no less tenuous yielding in the films of Luis Buñuel and others a range of characterizations from virgin to whore mother to femme fatale Mexican Cinema Mexican Woman 1940 1950 examines a singular moment in the history of Mexican film to investigate the ways in which the cinematic figures of woman functioned to mediate narrative and social debates The book raises new questions about the relations between woman and cinema It will have broad appeal among students and scholars of film feminist studies and Latin American studies as well as those interested in the popular culture of Mexico Considering the historical and cultural representations of sexual difference as well as race and class Hershfield closely examines the portrayal of women and gender identity in six films *Mar a Candelaria* Emilio Fernández 1943 *Ro Escondido* Emilio Fernández 1947 *Distinto amanecer* Julio Bracho 1943 *Salón Mexicano* Emilio Fernández 1948 *Doña Bárbara* Fernando de Fuentes 1943 and *Susana Carne y demonio* Luis Buñuel 1950

Mexican Cinema/Mexican Woman, 1940-1950 Joanne Hershfield, 1996-11-01 Arranged chronologically this updated and revised edition covers the scope of Mexican cinema The main films and their directors are discussed together with the political social and economic context of the times Appendices offer selected filmographies and useful addresses Provided by publisher

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Women Filmmakers in Mexico Elissa J. Rashkin,2009-01-27 Women filmmakers in Mexico were rare until the 1980s and 1990s when women began to direct feature films in unprecedented numbers Their films have won acclaim at home and abroad and the filmmakers have become key figures in contemporary Mexican cinema In this book Elissa Rashkin documents how and why women filmmakers have achieved these successes as she explores how the women s movement film studies programs governmental film policy and the transformation of the intellectual sector since the 1960s have all affected women s filmmaking in Mexico After a historical overview of Mexican women s filmmaking from the 1930s onward Rashkin focuses on the work of five contemporary directors Marisa Sistach Busi Cort s Guita Schyfter Mar a Novaro and Dana Rotberg Portraying the filmmakers as intellectuals participating in the public life of the nation Rashkin examines how these directors have addressed questions of national identity through their films replacing the patriarchal images and stereotypes of the classic Mexican cinema with feminist visions of a democratic and tolerant society **Encyclopedia of Modern Mexico** David W. Dent,2002-06-11 From the Acteal Massacre to Ernesto Zedillo Ponce de Le n this exciting reference created for a high school audience explores the rich culture the depth of achievement and the creative energy of Mexico and its people

The Eagle and the Virgin Mary Kay Vaughan, Stephen Lewis, 2006-03-13 Collection of essays aimed at an undergraduate audience focusing on cultural policy and production after the Mexican revolution

La India María Seraina Rohrer, 2017-12-20 La India Mar a a humble and stubborn indigenous Mexican woman is one of the most popular characters of the Mexican stage television and film Created and portrayed by Mar a Elena Velasco La India Mar a has delighted audiences since the late 1960s with slapstick humor that slyly critiques discrimination and the powerful At the same time however many critics have derided the iconic figure as a racist depiction of a negative stereotype and dismissed the India Mar a films as exploitation cinema unworthy of serious attention By contrast La India Mar a builds a convincing case for Mar a Elena Velasco as an artist whose work as a director and producer rare for women in Mexican cinema has been widely and unjustly overlooked Drawing on extensive interviews with Velasco her family and film industry professionals as well as on archival research Seraina Rohrer offers the first full account of Velasco s life her portrayal of La India Mar a in vaudeville television and sixteen feature film comedies including *Ni de aqu ni de all* Neither here nor there and her controversial reception in Mexico and the United States Rohrer traces the films financing production and distribution as well as censorship practices of the period and compares them to other Mexploitation films produced at the same time Adding a new chapter to the history of a much understudied period of Mexican cinema commonly referred to as *la crisis* this pioneering research enriches our appreciation of Mexploitation films

Shot in America Chon A. Noriega, 2000 *Relocating Identities in Latin American Cultures* Elizabeth Montes Garcés, 2007 Literature and other forms of cultural expression provide unprecedented insight into perpetually changing notions of Latin American identity in this fascinating collection that explores a wide breadth of genres and topics *Relocating Identities in Latin American Cultures* explores the perpetually changing notion of Latin American identity particularly as illustrated in literature and other forms of cultural expression Editor Elizabeth Montes Garc s has gathered contributions from specialists who examine the effects of such major phenomena as migration globalization and gender on the construct of Latin American identities and as such are reshaping the traditional understanding of Latin America s cultural history The contributors to this volume are experts in Latin American literature and culture Covering a diverse range of genres from poetry to film their essays explore themes such as feminism deconstruction and postcolonial theory as they are reflected in the Latin American cultural milieu

Agustin Lara Andrew Grant Wood, 2014 Andrew Wood masterfully interweaves the many legends about the musician poet Agustin Lara with solid historical facts painstakingly documenting his rise from a hopeless romantic bordello pianist to the world s most renowned bolero composer Cover page 4

The Routledge Companion to World Cinema Rob Stone, Paul Cooke, Stephanie Dennison, Alex Marlow-Mann, 2017-09-27 The Routledge Companion to World Cinema explores and examines a global range of films and filmmakers their movements and audiences comparing their cultural technological and political dynamics identifying the impulses that constantly reshape the form and function of the cinemas of the world Each of the forty chapters provides a survey of a topic explaining why the

issue or area is important and critically discussing the leading views in the area Designed as a dynamic forum for forty three world leading scholars this companion contains significant expertise and insight and is dedicated to challenging complacent views of hegemonic film cultures and replacing outmoded ideas about production distribution and reception It offers both a survey and an investigation into the condition and activity of contemporary filmmaking worldwide often challenging long standing categories and weighted often politically motivated value judgements thereby grounding and aligning the reader in an activity of remapping which is designed to prompt rethinking

Adventures into Mexico Nicholas Dagen Bloom,2006-05-09 Moving beyond the tequila soaked clichés of Mexican tourism this multifaceted book explores the influence and experiences of Americans in Mexico since World War II The authors trace Mexico's growing role as an important refuge for Americans seeking not only sun and fun but also an alternative cultural and social model And on the other side of the border Mexican citizens and politicians have responded in creative and unexpected ways to growing numbers of migrants from their northern neighbor Delving into the rich and varied worlds of political exiles students art dealers retiree artist colonies and tourist zones this work illustrates why large numbers of Americans have been irresistibly drawn to Mexico for the past sixty years Specialists in literature anthropology history and geography bring their unique perspectives to the stories of both short and long term migrants Together their essays illuminate the complex goals and impact of American tourism offering a fascinating interpretation to all those interested in modern Mexican history border studies tourism and retirement in Mexico Contributions by Diana Anhalt Dina M Berger Nicholas Dagen Bloom Michael Chibnik Drew Wayne Gunn Janet Henshall Momen Rebecca M Schreiber Rebecca Torres David Truly and Richard W Wilkie

Cold War Exiles in Mexico Rebecca Mina Schreiber,2008 The onset of the Cold War in the 1940s and 1950s precipitated the exile of many U S writers artists and filmmakers to Mexico Rebecca M Schreiber illuminates the work of these cultural exiles in Mexico City and Cuernavaca and reveals how their artistic collaborations formed a vital and effective culture of resistance

"Women's Contributions to Visual Culture, 1918-1939" Karen E. Brown,2017-07-05 An exploration of women's contributions to visual culture in major urban centres between the wars 1918-1939 this collection sheds new light on women's relationships with the processes of modernism and modernization Women's work in a variety of mediums is explored including design print illustration murals poster art and costume design as well as more conventional forms of painting and sculpture International in scope the volume discusses artists and exhibitions from the United Kingdom Greece Mexico France Ireland and the United States The contributors place a strong emphasis on archival research yet each addresses contemporary concerns in feminist art history By focusing on a very specific time period the essays place a central concern on the history and theory of art and gender and are united by their coherent focus on women's role in the agency and mediation of artistic production in the interwar period

The Cinema of Latin America Alberto Elena,Marina Díaz López,2004-03-24 The Cinema of Latin America is the first volume in the new 24 Frames series of studies of national and regional cinema In taking an explicitly text centered

approach the books in this series offer a unique way of considering the particular concerns styles and modes of representation of numerous national cinemas around the world This volume focuses on the vibrant practices that make up Latin American cinema a historically important regional cinema and one that is increasingly returning to popular and academic appreciation Through 24 individual concise and insightful essays that each consider one significant film or documentary the editors of this volume have compiled a unique introduction to the cinematic output of countries as diverse as Brazil Argentina Cuba Mexico Bolivia Chile and Venezuela The work of directors such as Luis Buñuel Thomas Guitierrez Alea Walter Salles and Alfonso Arau is discussed and the collection includes in depth studies of seminal works as such *Los Olvidados* *The Hour of the Furnaces* *Like Water For Chocolate* *Foreign Land* and *Amoros Perros* **Bunuel and Mexico** Ernesto R. Acevedo-Muñoz, 2003-11-13 Though Luis Buñuel one of the most important filmmakers of the twentieth century spent his most productive years as a director in Mexico film histories and criticism invariably pay little attention to his work during this period The first book length English language study of Buñuel's Mexican films this book explores a significant but neglected area of this filmmaker's distinguished career and thus fills a gap in our appreciation and understanding of both Buñuel's achievement and the history of Mexican film Ernesto Acevedo Muñoz considers Buñuel's Mexican films made between 1947 and 1965 within the context of a national and nationalist film industry comparing the filmmaker's employment of styles genres character types themes and techniques to those most characteristic of Mexican cinema In this study Buñuel's films emerge as a link between the classical Mexican cinema of the 1930s through the 1950s and the new cinema of the 1960s flourishing in a time of crisis for the national film industry and introducing some of the stylistic and conceptual changes that would revitalize Mexican cinema **Humor in Latin American Cinema** Juan Poblete, Juana Suárez, 2016-04-29 This book addresses a variety of regional humor traditions such as exploitation cinema Brazilian chanchada the Cantinflas heritage the comedy of manners and light sexuality iconic figures and characters as well as a variety of humor registers evident in different Latin American films **Side Dishes** Melissa A Fitch, 2009-06-25 Moving beyond the main dishes of traditional literary works Side Dishes offers a provocative and delicious new understanding of Latin American women's authorship and activism The book illuminates a wealth of creative and intellectual work by Latin American women editors directors cartoonists academics performance artists and comedians and explores them in light of their treatment of women's sexuality Side Dishes considers feminist pornography and literary representations of masturbation bisexuality lesbianism and sexual fantasies the treatment of lust in stand up comedy and science fiction critical issues in leading feminist journals and portrayals of sexuality in four contemporary Latin American films Melissa A Fitch concludes with a look at the rise of women's and gender studies programs in Latin America

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