



# Mexico City

in Contemporary Mexican Cinema



DAVID WILLIAM FOSTER

# Mexico City In Contemporary Mexican Cinema

**George F. Flaherty**



## **Mexico City In Contemporary Mexican Cinema:**

**Mexico City in Contemporary Mexican Cinema** David William Foster, 2010-06-28 Just as Mexican national life has come to center on the sprawling dynamic almost indefinable metropolis of Mexico City so recent Mexican cinema has focused on the city not merely as a setting for films but almost as a protagonist in its own right whose conditions both create meaning for and receive meaning from the human lives lived in its midst Through close readings of fourteen recent critically acclaimed films this book watches Mexican cinema in this process of producing cultural meaning through its creation enaction and interpretation of the idea of Mexico City David William Foster analyzes how Mexican filmmakers have used Mexico City as a vehicle for exploring such issues as crime living space street life youth culture political and police corruption safety hazards gender roles and ethnic and social identities The book is divided into three sections Politics of the City examines the films *Rojo amanecer* *Novia que te vea* *Frida* *naturaleza viva* and *Sexo pudor y l grimas* Human Geographies looks at *El Callej n de los Milagros* *Mec nica nacional* *El castillo de la pureza* *Todo el poder* and *Lolo* Mapping Gender discusses *Danz n* *De noche vienes* *Esmeralda* *La tarea* *Lola* and *Entre Pancho Villa y una mujer desnuda*

**Mexico City in Contemporary Mexican Cinema** David William Foster, 2002-06-15 Just as Mexican national life has come to center on the sprawling dynamic almost indefinable metropolis of Mexico City so recent Mexican cinema has focused on the city not merely as a setting for films but almost as a protagonist in its own right whose conditions both create meaning for and receive meaning from the human lives lived in its midst Through close readings of fourteen recent critically acclaimed films this book watches Mexican cinema in this process of producing cultural meaning through its creation enaction and interpretation of the idea of Mexico City David William Foster analyzes how Mexican filmmakers have used Mexico City as a vehicle for exploring such issues as crime living space street life youth culture political and police corruption safety hazards gender roles and ethnic and social identities The book is divided into three sections Politics of the City examines the films *Rojo amanecer* *Novia que te vea* *Frida* *naturaleza viva* and *Sexo pudor y l grimas* Human Geographies looks at *El Callej n de los Milagros* *Mec nica nacional* *El castillo de la pureza* *Todo el poder* and *Lolo* Mapping Gender discusses *Danz n* *De noche vienes* *Esmeralda* *La tarea* *Lola* and *Entre Pancho Villa y una mujer desnuda*

*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 *Mexico on Film* Armida de la Garza, 2006-12-18 Given its features as a modern mass medium and thus closely related to the nation cinema has rightly been regarded as a privileged site for putting forward and contesting representations of national identity or in short as a main arena in which narratives of national identity are negotiated What do films such as *Amores Perros* or *Traffic* say about Mexican identity In what way could *Bread and Roses* or *The Crime of Padre Amaro* be part of its transformation This book looks at representations of the Mexicanity in Mexican cinema and also in Hollywood throughout the twentieth century and beyond arguing that the international context plays at least as important a role as ethnicity religion and language in the construction of images of the national self although it is seldom taken into account in theories of national identity The Mexican film may reveal much about Mexican society e.g. *Traffic* and the prevalence of drug trafficking *Bread and Roses* and the problems of migration *Amores Perros* in relation to metaphors of the nation as an extended family *The Crime of Padre Amaro* in discussing the changing position of the Catholic Church and *Herod's Law* a scathing critique to the political system that dominated Mexico for the best part of the 20th century Throughout the book emphasises the contingent nature of hegemonic representations and our ongoing need to tell and to listen to or indeed view stories that weave together a variety of strands to convincingly tell us who we are

**Mexican National Cinema** Andrea Noble, 2005 Examining key film texts and genres and set in a broad historical and theoretical context this student friendly study provides a thorough and detailed account of the vital and complex relationship between cinema and national identity in Mexico **The Lost Cinema of Mexico** Olivia Cosentino, Brian Price, 2022-02-08 This volume challenges the dismissal of Mexican filmmaking during the 1960s through 1980s an era long considered a low budget departure from the nation's earlier Golden Age examining the critical implications of discovering uncovering and recovering forgotten or ignored films *Contemporary Mexican Cinema, 1989-1999* Miriam Haddu, 2007 This study examines contextualizes and evaluates the significance of contemporary Mexican filmmaking focusing on the so called cine nuevo of 1989-1999 Accordingly the study is divided into three sections representing the key generic discourses that frame the films narratives and underlying aims The first analyzes contemporary Mexican cinema's representation of history on the cinematic screen and the second part of the book examines the rise in the number of women directors comparing it with the previous lack of female participation within the filmmaking arena the last section explores the relocation of cinematic geographies in contemporary cinema **Motherhood in Mexican Cinema, 1941-1991** Isabel Arredondo, 2013-12-19 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

**Hotel Mexico** George F. Flaherty, 2016-08-16 In 1968 Mexico prepared to host the Olympic games amid growing civil unrest The spectacular sports facilities and urban redevelopment projects built by the government in Mexico City mirrored the country's rapid but uneven modernization In the same year a street savvy democratization movement led by students emerged in the city Throughout the summer the 68 Movement staged protests underscoring a widespread sense of political disenfranchisement Just ten days before the Olympics began nearly three hundred student protestors were massacred by the military in a plaza at the core of a new public housing complex In spite of institutional denial and censorship the 1968 massacre remains a touchstone in contemporary Mexican culture thanks to the public memory work of survivors and Mexico's leftist intelligentsia In this highly original study of the afterlives of the 68 Movement George F. Flaherty explores how urban spaces material but also literary photographic and cinematic became an archive of 1968 providing a framework for de facto modes of justice for years to come

**The SAGE Handbook of Film Studies** James Donald, Michael Renov, 2008-04-16 Written by a team of veteran scholars and exciting emerging talents The SAGE Handbook of Film Studies maps the field internationally drawing out regional differences in the way that systematic intellectual reflection on cinema and film has been translated into an academic discipline It examines the conversations between Film Studies and its contributory disciplines that not only defined a new field of discourse but also modified existing scholarly traditions It reflects on the field's dominant paradigms and debates and evaluates their continuing salience Finally it looks forward optimistically to the future of the medium of film the institution of cinema and the discipline of Film Studies at a time when the very existence of film and cinema are being called into question by new technological industrial and aesthetic developments

*Cinemachismo* Sergio de la Mora, 2009-01-27 After the modern Mexican state came into being following the Revolution of 1910 hyper masculine machismo came to be a defining characteristic of Mexicanidad or Mexican national identity Virile men *pelados* and *charros* virtuous prostitutes as mother figures and minstrel like gay men were held out as desired and or abject models not only in governmental rhetoric and propaganda but also in literature and popular culture particularly in the cinema Indeed cinema provided an especially effective staging ground for the construction of a gendered and sexualized national identity In this book Sergio de la Mora offers the first extended analysis of how Mexican cinema has represented masculinities and sexualities and their relationship to national identity from 1950 to 2004 He focuses on three traditional genres the revolutionary melodrama the cabaretera dancehall prostitution melodrama and the musical comedy buddy movie and one subgenre the *fichera* brothel cabaret comedy of classic and contemporary cinema By

concentrating on the changing conventions of these genres de la Mora reveals how Mexican films have both supported and subverted traditional heterosexual norms of Mexican national identity In particular his analyses of Mexican cinematic icons Pedro Infante and Gael García Bernal and of Arturo Ripstein's cult film *El lugar sin límites* illuminate cinema's role in fostering distinct figurations of masculinity queer spectatorship and gay male representations De la Mora completes this exciting interdisciplinary study with an in depth look at how the Mexican state brought about structural changes in the film industry between 1989 and 1994 through the work of the Mexican Film Institute IMCINE paving the way for a renaissance in the national cinema

Contemporary Cinema of Latin America Deborah Shaw, 2003-03-15 This book focuses on a selection of internationally known Latin American films The chapters are organized around national categories grounding the readings not only in the context of social and political conditions but also in those of each national film industry It is a very useful text for students of the region's cultural output as well as for students of film studies who wish to learn more about the innovative and often controversial films discussed

**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*

*Pop Culture Latin America!* Lisa Shaw, Stephanie Dennison, 2005-01-14 A survey of contemporary Latin American popular culture covering topics that range from music and film to popular festivals and fashion Like no other volume of its kind *Pop Culture Latin America* captures the breadth and vitality of pop culture in Central and South America and the Caribbean exploring both familiar and lesser known aspects of its unique melange of art entertainment spirituality and celebrations Written by contributors who are scholars and specialists in the cultures and languages of Latin America the book focuses on the historical social and political forces that have shaped Latino culture since 1945 particularly in the last two decades Separate chapters cover music popular cinema mass media theater and performance literature cultural heroes religions and festivals social movements and politics the visual arts and architecture sports and leisure travel and tourism and language

*The White Indians of Mexican Cinema* Mónica García Blizard, 2022-04-01 *The White Indians of Mexican Cinema* theorizes the development of a unique form of racial masquerade the representation of Whiteness as Indigeneity during the Golden Age of

Mexican cinema from the 1930s to the 1950s Adopting a broad decolonial perspective while remaining grounded in the history of local racial categories M nica Garc a Blizzard argues that this trope works to reconcile two divergent discourses about race in postrevolutionary Mexico the government sponsored celebration of Indigeneity and mestizaje or the process of interracial and intercultural mixing on the one hand and the idealization of Whiteness on the other Close readings of twenty films and primary source material illustrate how Mexican cinema has mediated race especially in relation to gender in ways that project national specificity but also reproduce racist tendencies with respect to beauty desire and protagonism that survive to this day This sweeping survey illuminates how Golden Age films produced diverse even contradictory messages about the place of Indigeneity in the national culture This book is freely available in an open access edition thanks to TOME Toward an Open Monograph Ecosystem a collaboration of the Association of American Universities the Association of University Presses and the Association of Research Libraries and the generous support of Emory University and the Andrew W Mellon Foundation Learn more at the TOME website available at <https://www.openmonographs.org> It can also be found in the SUNY Open Access Repository at <http://hdl.handle.net/20.500.12648/7153>

A Short History of Film Wheeler Winston Dixon, Gwendolyn Audrey Foster, 2008-03-01 The history of international cinema is now available in a concise conveniently sized and affordable volume Succinct yet comprehensive A Short History of Film provides an accessible overview of the major movements directors studios and genres from the 1880s to the present More than 250 rare stills and illustrations accompany the text bringing readers face to face with many of the key players and films that have marked the industry Beginning with precursors of what we call moving pictures Wheeler Winston Dixon and Gwendolyn Audrey Foster lead a fast paced tour through the invention of the kinetoscope the introduction of sound and color between the two world wars and ultimately the computer generated imagery of the present day They detail significant periods in world cinema including the early major industries in Europe the dominance of the Hollywood studio system in the 1930s and 1940s and the French New Wave of the 1960s Special attention is also given to small independent efforts in developing nations and the corresponding more personal independent film movement that briefly flourished in the United States the significant filmmakers of all nations censorship and regulation and how they have affected production everywhere and a wide range of studios and genres Along the way the authors take great care to incorporate the stories of women and other minority filmmakers who have often been overlooked in other texts Compact and easily readable this is the best one stop source for the history of world film available to students teachers and general audiences alike

Mexico's Cinema Joanne Hershfield, David R. Maciel, 1999-11-01 In recent years Mexican films have received high acclaim and impressive box office returns Moreover Mexico has the most advanced movie industry in the Spanish speaking world and its impact on Mexican culture and society cannot be overstated Mexico's Cinema A Century of Film and Filmmakers is a collection of fourteen essays that encompass the first 100 years of the cinema of Mexico Included are original contributions written specifically for this title plus a few classic pieces in the field of Mexican

cinema studies never before available in English These essays explore a variety of themes including race and ethnicity gender issues personalities and the historical development of a national cinematic style Each of the book's three sections The Silent Cinema The Golden Age and The Contemporary Era is preceded by a short introduction to the period and a presentation of the major themes addressed in the section This insightful anthology is the first published study that includes pieces by Mexican and North American scholars including a piece by the internationally acclaimed essayist Carlos Monsivais Contributors include other acclaimed scholars and critics as well as young scholars who are currently making their mark in the area of film studies of Mexico These authors represent various fields community studies film studies cultural history ethnic studies and gender studies making this volume an interdisciplinary resource important for courses in Latin America and Third World cinema Mexican history and culture and Chicana/o and ethnic studies

*A Short History of Film, Third Edition* Wheeler Winston Dixon, Gwendolyn Audrey Foster, 2018-03-30 With more than 250 images new information on international cinema especially Polish Chinese Russian Canadian and Iranian filmmakers an expanded section on African American filmmakers updated discussions of new works by major American directors and a new section on the rise of comic book movies and computer generated special effects this is the most up to date resource for film history courses in the twenty first century

**Encyclopedia of Modern Mexico** David W. Dent, 2002-06-11 From the Acteal Massacre to Ernesto Zedillo Ponce de León 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

**New Latin American Cinema** Michael T. Martin, 1997 This volume comprises essays on the development of the New Latin American Cinema as a comparative national project



## The Enigmatic Realm of **Mexico City In Contemporary Mexican Cinema**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **Mexico City In Contemporary Mexican Cinema** a literary masterpiece penned by a renowned author, readers attempt a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting impact on the hearts and minds of people who partake in its reading experience.

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