

# New Latin American Cinema 1960-1980

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# New Latin American Cinema

**Zuzana M. Pick**



## **New Latin American Cinema:**

**New Latin American Cinema** Michael T. Martin, 1997 V 1 Theory practices and transcontinental articulations v 2 Studies of national cinemas Includes bibliographical references and indexes      **New Latin American Cinema: Theory, practices, and transcontinental articulations** Michael T. Martin, 1997 V 1 Theory practices and transcontinental articulations v 2 Studies of national cinemas Includes bibliographical references and indexes      *Teaching Collection (Film Studies)*, 1997      **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      **New Transnationalisms in Contemporary Latin American Cinemas** Dolores Tierney, 2018-01-23 In the late 1990s and early 2000s Latin American films like *Amores perros* *Y tu mamá también* and *Cidade de Deus* enjoyed an unprecedented level of critical and commercial success in the world market Benefitting from external financial and/or creative input these films were considered examples of transnational cinema Through a textual analysis of six filmmakers Alejandro González Iñárritu Alfonso Cuarón Guillermo del Toro Fernando Meirelles Walter Salles and Juan José Campanella this book examines these transnational films and the subsequent wave of commercially successful deterritorialized films by the same directors It argues that although films produced within the structures of the United States film industry may have been commercially successful they are not necessarily apolitical or totally divorced from key notions of national or continental identity Bringing a new perspective to the films of Latin America's transnational auteurs this is a major contribution towards understanding how different genres function across different cultures      *The New Latin American Cinema* Zuzana M. Pick, 1993 During the historic 1967 festival of Latin American Cinema in Vina del Mar Chile a group of young filmmakers who wanted to use film as an instrument of social awareness and change formed the New Latin American Cinema Nearly three decades later the New Cinema has produced an impressive body of films critical essays and manifestos that uses social theory to inform filmmaking practices      **New Latin American Cinema** Michael T. Martin, 1997      **Cinema and Social Change in Latin America** Julianne Burton, 2010-06-28 Since the late 1960s films from Latin America have won widening audiences in North America and Europe Until now no single book has offered an introduction to the diverse personalities and practices that make up this important regional film movement In *Cinema and Social Change in Latin America* Julianne Burton presents twenty interviews

with key figures of Latin American cinema covering three decades and ranging from Argentina to Mexico Interviews with pioneers Fernando Birri Nelson Pereira dos Santos and Glauber Rocha renowned feature filmmakers Tomás Gutiérrez Alea and Carlos Diegues prize winning documentarists Patricio Guzmán and Helena Solberg Ladd among others endeavor to balance personal achievement against the backdrop of historical political social and economic circumstances that have influenced each director's career Presented also are conversations that cast light on the related activities of acting distribution theory criticism and film based community organizing More than their counterparts in other regions of the world Latin American artists and intellectuals acknowledge the degree to which culture is shaped by history and politics Since the mid 1950s a period of rising nationalism and regional consciousness talented young artists and activists have sought to redefine the uses of the film medium in the Latin American context Questioning the studio and star systems of the Hollywood industrial model these innovators have developed new forms content and processes of production distribution and reception The specific approaches and priorities of the New Latin American Cinema are far from monolithic They vary from realism to expressionism from observational documentary to elaborate fictional constructs from imperfect cinema to a cinema that emulates the high production values of the developed sectors from self reflexive to transparent cinematic styles from highly industrialized modes of production to purely artisanal ones What does not vary is the commitment to film as a vehicle for social transformation and the expression of national and regional cultural autonomy From early alternative cinema efforts in Argentina Brazil and Cuba to a contemporary perspective from within the Mexican commercial industry to the emerging cinema and video production from Central America Cinema and Social Change in Latin America offers the most comprehensive look at Latin American film available today *The New Latin American Cinema* Zuzana M. Pick, 2010-01-01

During the 1967 festival of Latin American Cinema in Viña del Mar Chile a group of filmmakers who wanted to use film as an instrument of social awareness and change formed the New Latin American Cinema Nearly three decades later the New Cinema has produced an impressive body of films critical essays and manifestos that uses social theory to inform filmmaking practices This book explores the institutional and aesthetic foundations of the New Latin American Cinema Zuzana Pick maps out six areas of inquiry history authorship gender popular cinema ethnicity and exile and explores them through detailed discussions of nearly twenty films and their makers including Camila Mar a Luisa Bemberg The Guns Ruy Guerra and Frida Paul Leduc These investigations document how the New Latin American Cinema has used film as a tool to change society to transform national expressions to support international differences and to assert regional autonomy Framing Latin American Cinema Ann Marie Stock, 1997 Proposes new critical directions in Latin American film Framing Latin American Cinema embraces multiple modes of scholarship juxtaposing feature films and documentaries and locating cinema within larger cultural debates Considering works from Argentina Brazil Cuba Colombia Guatemala Mexico and Venezuela the contributors address a range of topics including studies of directors like Roman Chalbaud and Fernando Pérez examinations

of viewer patterns and critical tendencies and analyses of Mexican melodrama revolutionary films and such internationally acclaimed works as *Dona Herlinda* and *A Place in the World*

**New Latin American Cinema: Studies of national cinemas** Michael T. Martin, 1997 Mapping the historical and cultural contexts of film practices in Latin America this two volume collection of programmatic statements essays and interviews is devoted to the study of a theorized dynamic and unfinished cinematic movement Forged by Latin America's post colonial environment of underdevelopment and dependency the New Latin American Cinema movement has sought to inscribe itself in Latin America's struggles for cultural and economic autonomy Volume One explores the formation of the New Latin American Cinema movement its national and continental implications including the diasporic exilic experience and transcontinental articulations through the writings of pioneer filmmakers and scholars Glauber Rocha Julio Garcia Espinosa Jorge Sanjines Fernando Solanas and Octavio Getino address the central question of the Latin American aesthetic a particular style and production method connected with the political and social conditions and circumstances of Latin America Ana Lopez Julianne Burton and Michael Chanan examine the movement's formation in the 1950s and its development through the 1980s in a socio historical context paying special attention to modes of production and consumption Paul Willemsen assesses the movement's relevance to radical film practice and theory in the First and Third Worlds and Antonio Skarmeta calls for a distribution network of Third World Cinema on a pan European level The volume concludes with essays by Ruby Rich and Zuzana M Pick who address from widely different approaches the issues of the movement's adaptability renovation and identity in consideration of its evolution since the 1950s Volume Two this one comprises essays on the development of the New Latin American Cinema as a comparative national project Essays are grouped by nation into two regions Middle and Central America and Caribbean and South America for comparative study particularly between capitalist and post revolutionary socialist formations The selected essays examine the relationship between cinema and nationhood and the ambiguous categories of culture identity and nation within the socio historical specificities of the movement's development especially in Cuba Brazil Mexico Chile and Argentina This collection will serve as an essential reference and research tool for the study of world cinema The collection while celebrating the diversity and innovation of the New Latin American Cinema explicates the historical importance of filmmaking as a cultural form and political practice in Latin America

*The Child in Contemporary Latin American Cinema* Deborah Martin, 2019-01-04 What is the child for Latin American cinema This book aims to answer that question tracing the common tendencies of the representation of the child in the cinema of Latin American countries and demonstrating the place of the child in the movement's genres and styles that have defined that cinema Deborah Martin combines theoretical readings of the child in cinema and culture with discussions of the place of the child in specific national regional and political contexts to develop in depth analyses and establish regional comparisons and trends She pays particular attention to the narrative and stylistic techniques at play in the creation of the child's perspective and to ways in which the presence of the child

precipitates experiments with film aesthetics Bringing together fresh readings of well known films with attention to a range of little studied works *The Child in Contemporary Latin American Cinema* examines films from the recent and contemporary period focussing on topics such as the death of the child in street child films the role of the child in post dictatorship filmmaking and the use of child characters to challenge gender and sexual ideologies The book also aims to place those analyses in a historical context tracing links with important precursors and paying attention to the legacy of the child s figuring in the mid century movements of melodrama and the New Latin American Cinema      **The Politics of Gender in the New Latin American Cinema** Carol Donelan,1993      **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 Routledge Companion to Latin American Cinema** Marvin D'Lugo,Ana M. López,Laura Podalsky,2017-09-11 The Routledge Companion to Latin American Cinema is the most comprehensive survey of Latin American cinemas available in a single volume While highlighting state of the field research essays also offer readers a cohesive overview of multiple facets of filmmaking in the region from the production system and aesthetic tendencies to the nature of circulation and reception The volume recognizes the recent new cinemas in Argentina Brazil Chile and Mexico and at the same time provides a much deeper understanding of the contemporary moment by commenting on the aesthetic trends and industrial structures in earlier periods The collection features essays by established scholars as well as up and coming investigators in ways that depart from existing scholarship and suggest new directions for the field      **The New Latin American Cinema** Julianne Burton,1983      **The Cinema of Latin America** Alberto Elena,Marina Díaz López,2003 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      **Pushing Past the Human in Latin American Cinema** Carolyn Fornoff,Gisela Heffes,2021-06-01 *Pushing Past the Human in Latin American Cinema* brings together fourteen scholars to analyze Latin American cinema in dialogue with recent theories of posthumanism and ecocriticism Together they grapple with how Latin American filmmakers have attempted to push past the human and destabilize the myth of anthropocentric exceptionalism that has historically been privileged by cinema and has led to the current climate crisis While some chapters question the very nature of this enterprise whether cinema should or even could actualize such a maneuver beyond the human others signal the ways in which the category of the human itself is interrogated by Latin American cinema revealed to be a fiction that excludes more than it unifies This volume explores how the moving image reinforces or contests the division between human and nonhuman and troubles the settler epistemic partition of culture and nature that is at the core of the climate crisis As the first volume to specifically address how such questions are staged by Latin American cinema this book brings together analysis of films that respond to environmental degradation as well as those that articulate a posthumanist ethos that blurs the line between species      **New Visions of Adolescence in Contemporary Latin American Cinema** Geoffrey

Maguire, Rachel Randall, 2018-07-20 This volume explores the recent adolescent turn in contemporary Latin American cinema challenging many of the underlying assumptions about the nature of youth and distinguishing adolescence as a distinct and vital area of study Its contributors examine the narrative and political potential of teenage protagonists in a range of recent films from the region acknowledging the distinct emotional registers that are at play throughout adolescence and releasing teenage subjectivities from restrictive critical and theoretical emphases on theories of childhood As the first academic study to examine the figure of the adolescent in contemporary Latin American film *New Visions of Adolescence in Contemporary Latin American Cinema* thus presents a timely and innovative analysis of issues of sexuality and gender political and domestic violence and social class and will be of significant interest to students and researchers in Latin American Studies Cultural Studies World Cinema and Childhood Studies

**Latin American Cinema** Stephen M. Hart, 2014-10-15 From *El Megano* and *Black God White Devil* to *City of God* and *Babel* Latin American films have a rich history In this concise but comprehensive account Stephen M Hart traces Latin American cinema from its origins in 1896 to the present day along the way providing original views of major films and mini biographies of major film directors Describing the broad contours of Latin American film and its connections to major historical developments Hart guides readers through the story of how Hollywood dominance succumbed to the emergence of the *Nuevo Cine Latinoamericano* and how this movement has led to the *New New Latin American Cinema* of the twenty first century He offers a fresh analysis of the effects of major changes in film technology revealing how paradigm shifts such as the move to digital preceded new cinematographic techniques and visions He also looks closely at the films themselves examining how filmmakers express their messages Finally he considers the decision by a group of directors to film in English which enhanced the visibility of Latin American cinema around the world Featuring 120 illustrations this clear cogent guide to the history of this region's cinema will appeal to fans of *Central Station* and *Like Water for Chocolate* alike

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