

MANUEL GAMIO Y EL CINE  
AURELIO DE LOS REYES



UNIVERSIDAD NACIONAL AUTÓNOMA DE MÉXICO

# Manuel Gamio Y El Cine

**Jose Limon**



## **Manuel Gamio Y El Cine:**

**Manuel Gamio y el cine** Aurelio de los Reyes,1991      **Manuel Gamio** Angeles González Gamio,2003      **The Unfinished Art of Theater** Sarah J. Townsend,2018-07-15 A certain idea of the avant garde posits the possibility of a total rupture with the past The Unfinished Art of Theater pulls back on this futuristic impulse by showing how theater became a key site for artists on the semiperiphery of capitalism to reconfigure the role of the aesthetic between 1917 and 1934 The book argues that this unfinished art precisely because of its historic weakness as a representative institution in Mexico and Brazil where the bourgeois stage had not yet coalesced was at the forefront of struggles to redefine the relationship between art and social change Drawing on extensive archival research Sarah J Townsend reveals the importance of projects and texts that belie the rhetoric of rupture and immediacy associated with the avant garde ethnographic operas with ties to the recording industry populist puppet plays children s radio programs about the wonders of technology a philosophical drama about the birth of a new race and an antifascist spectacle written for but never performed at a theater shut down by the police Ultimately the book makes the case that the very category of avant garde art is bound up in the experience of dependency delay and the uneven development of capitalism      *La Raza Cosmética* Natasha Varner,2020-10-06 In the decades following the Mexican Revolution nation builders artists and intellectuals manufactured ideologies that continue to give shape to popular understandings of indigeneity and mestizaje today Postrevolutionary identity tropes emerged as part of broader efforts to reunify the nation and solve pressing social concerns including what was posited in the racist rhetoric of the time as the Indian problem Through a complex alchemy of appropriation and erasure indigeneity was idealized as a relic of the past while mestizaje was positioned as the race of the future This period of identity formation coincided with a boom in technology that introduced a sudden proliferation of images on the streets and in homes there were more photographs in newspapers movie houses cropped up across the country and printing houses mass produced calendar art and postcards La Raza Cosmética traces postrevolutionary identity ideals and debates as they were dispersed to the greater public through emerging visual culture Critically examining beauty pageants cinema tourism propaganda photography murals and more Natasha Varner shows how postrevolutionary understandings of mexicanidad were fundamentally structured by legacies of colonialism as well as shifting ideas about race place and gender This interdisciplinary study smartly weaves together cultural history Indigenous and settler colonial studies film and popular culture analysis and environmental and urban history It also traces a range of Indigenous interventions in order to disrupt top down understandings of national identity construction and to people this history with voices that have all too often been entirely ignored      **Resurrecting Tenochtitlan** Delia Cosentino,Adriana Zavala,2023-05-16 How Mexican artists and intellectuals created a new identity for modern Mexico City through its ties to Aztec Tenochtitlan      *Redescubriendo el archivo etnográfico audiovisual* Antonio Ziri6n,Álvaro Vázquez Mantec6n,Adriana Estrada Álvarez,Aleksandra Jablonska Zaborowska,Frances Paola Garnica

Quiñones, Martha Urbina González, Claudia Arroyo Quiroz, Alberto Becerril Montekio, Eréndira Martínez Almonte, Lilia García Torres, Lourdes Roca Ortiz, Itzel Martínez del Cañizo Fernández, Alberto Cuevas Martínez, Valeria Pérez Vega, 2022-02-28 Este libro ofrece múltiples aproximaciones desde distintas disciplinas a la producción fílmica del Archivo Etnográfico Audiovisual AEA del Instituto Nacional Indigenista INI. Dicho corpus de cine etnográfico fue producido entre 1978 y 1995 con el fin de documentar para la posteridad diferentes aspectos socioculturales de los pueblos indígenas de México. Los filmes del AEA reflejan una forma particular de mirar y representar la diversidad cultural; despliegan un entramado de significados imaginarios y estereotipos en torno a los pueblos originarios de nuestro país en una época de profundas transformaciones en México y el mundo. El AEA comprende alrededor de cincuenta películas de diferentes duraciones y mucho material fílmico sin editar resguardado actualmente en el Acervo de Cine y Video Alfonso Muñoz del Instituto Nacional de los Pueblos Indígenas INPI. Los catorce textos que conforman esta publicación buscan motivar a los lectores a conocer o redescubrir este patrimonio audiovisual; nos ofrecen pistas y claves para apreciar su enorme riqueza que por muchos años ha pasado inadvertida y aún permanece en estado latente.

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

**Indigeneity in Latin American Cinema** Milton Fernando Gonzalez Rodriguez, 2022-07-28 Indigeneity in Latin American Cinema explores how contemporary films 2000-2020 participate in the evolution and circulation of images and sounds that in many ways define how indigenous communities are imagined at a local, regional and global scale. The volume reviews the diversity of portrayals from a chronological, geopolitical, linguistic, epistemic, ontological, transnational and intersectional paradigm, changing and self-representational perspective, allocating one chapter to each theme. The corpus of this study consists of 68 fictional features directed by non-indigenous filmmakers, 31 cinematic works produced by indigenous directors, communities and 22 Cine Regional Regional Cinema films. The book also draws upon a significant number of engravings, drawings, paintings, photographs and films produced between 1493 and 2000 as primary sources for the historical review of the visual representations of indigeneity. Through content and close textual analysis, interviews with audiences, surveys and social media posts analysis, the author looks at the contexts in which Latin American films circulate in international festivals and the paradigm shifts introduced by self-representational cinema and Roma. Mexico 2018. Conclusively, the author provides the foundations of histrionic indigeneity, a theory that explains how overtly histrionic proclivities play a significant role in depictions of an imagined indigenous Other in recent films.

**Deep Mexico, Silent Mexico** Claudio Lomnitz, 2001 In Mexico as elsewhere, the national space, that network of places where the people interact with state institutions, is constantly changing. How it does so, how it develops, is a historical process, a process that Claudio Lomnitz exposes and investigates in this book, which develops a distinct view of the cultural politics of nation building in Mexico. Lomnitz highlights the varied

evolving and often conflicting efforts that have been made by Mexicans over the past two centuries to imagine organize represent and know their country its relations with the wider world and its internal differences and inequalities Firmly based on particulars and committed to the specificity of such thinking this book also has broad implications for how a theoretically informed history can and should be done An exploration of Mexican national space by way of an analysis of nationalism the public sphere and knowledge production Deep Mexico Silent Mexico brings an original perspective to the dynamics of national cultural production on the periphery Its blending of theoretical innovation historical inquiry and critical engagement provides a new model for the writing of history and anthropology in contemporary Mexico and beyond Public Worlds Series volume 9 The Metropolis in Latin America, 1830-1930 Idurre Alonso, Maristella Casciato, 2021-08-17 This volume examines the unprecedented growth of several cities in Latin America from 1830 to 1930 observing how sociopolitical changes and upheavals created the conditions for the birth of the metropolis In the century between 1830 and 1930 following independence from Spain and Portugal major cities in Latin America experienced large scale growth with the development of a new urban bourgeois elite interested in projects of modernization and rapid industrialization At the same time the lower classes were eradicated from old city districts and deported to the outskirts The Metropolis in Latin America 1830 1930 surveys this expansion focusing on six capital cities Havana Mexico City Rio de Janeiro Buenos Aires Santiago de Chile and Lima as it examines sociopolitical histories town planning art and architecture photography and film in relation to the metropolis Drawing from the Getty Research Institute's vast collection of books prints and photographs from this period largely unpublished until now this volume reveals the cities changes through urban panoramas plans depicting new neighborhoods and photographs of novel transportation systems public amenities civic spaces and more It illustrates the transformation of colonial cities into the monumental modern metropolises that by the end of the 1920s provided fertile ground for the emergence of today's Latin American megalopolis *Identity Mediations in Latin American Cinema and Beyond* Cecilia Nuria Gil Mariño, Laura Miranda, 2019-09-12 The appearance of sound film boosted entertainment circuits around the world drawing cultural cartographies that forged images of spaces nations and regions By the late 1920s and early 30s film played a key role in the configuration of national and regional cultural identities in incipient mass markets Over the course of the twentieth and early twenty first centuries this transmedia logic not only went unthreatened but also intensified with the arrival of new media and the development of new technologies In this respect this book strikes a dialogue between analyses that reflect the flows and transits of music films and artists mainly in the Ibero American space although it also features essays on Soviet and Asian cinema with a view to exploring the processes of configuration of cultural identities As such this work views national borders as flexible spaces that permit an exploration of the appearance of transversal relations that are part of broader networks of circulation as well as economic social and political models beyond the domestic sphere **Culture and Revolution** Horacio Legrás, 2017-01-10 In the twenty years of postrevolutionary rule in Mexico the

war remained fresh in the minds of those who participated in it while the enigmas of the revolution remained obscured Demonstrating how textuality helped to define the revolution Culture and Revolution examines dozens of seemingly ahistorical artifacts to reveal the radical social shifts that emerged in the war s aftermath Presented thematically this expansive work explores radical changes that resulted from postrevolution culture including new internal migrations a collective imagining of the future popular biographical narratives such as that of the life of Frida Kahlo and attempts to create a national history that united indigenous and creole elite society through literature and architecture While cultural production in early twentieth century Mexico has been well researched a survey of the common roles and shared tasks within the various forms of expression has until now been unavailable Examining a vast array of productions including popular festivities urban events life stories photographs murals literature and scientific discourse including fields as diverse as anthropology and philology Horacio Legr s shows how these expressions absorbed the idiosyncratic traits of the revolutionary movement Tracing the formation of modern Mexico during the 1920s and 1930s Legr s also demonstrates that the proliferation of artifacts extending from poetry and film production to labor organization and political apparatuses gave unprecedented visibility to previously marginalized populations who ensured that no revolutionary faction would unilaterally shape Mexico s historical process during these formative years

*American Encounters* Jose Limon,1999-11-10 The idea of crossing the border between the United States and what award winning anthropologist Jos Lim n calls Greater Mexico has always conjured images of racial hostility and exclusion Through literature film song and dance *American Encounters* explores an alternative history of attraction and desire between the U S and Greater Mexico offering a vision of hope for the future

**Cinesonidos** Jacqueline Avila,2019-09-16 During Mexico s silent 1896 1930 and early sound 1931 52 periods cinema saw the development of five significant genres the prostitute melodrama including the cabaretera subgenre the indigenista film on indigenous themes or topics the cine de a oranza porfiriana films of Porfirian nostalgia the Revolution film and the comedia ranchera ranch comedy In this book author Jacqueline Avila looks at examples from all genres exploring the ways that the popular regional and orchestral music in these films contributed to the creation of tropes and archetypes now central to Mexican cultural nationalism Integrating primary source material including newspaper articles advertisements films with film music studies sound studies and Mexican film and cultural history Avila examines how these tropes and archetypes mirrored changing perceptions of mexicanidad manufactured by the State and popular and transnational culture As she shows several social and political agencies were heavily invested in creating a unified national identity in an attempt to merge the previously fragmented populace as a result of the Revolution The commercial medium of film became an important tool to acquaint a diverse urban audience with the nuances of Mexican national identity and music played an essential and persuasive role in the process In this heterogeneous environment cinema and its music continuously reshaped the contested fluctuating space of Mexican identity functioning both as a sign and symptom of social and political change

*Making Cinelandia* Laura Isabel Serna, 2014-03-03 In the 1920s as American films came to dominate Mexico's cinemas many of its cultural and political elites feared that this Yankee invasion would turn Mexico into a cultural vassal of the United States In *Making Cinelandia* Laura Isabel Serna contends that Hollywood films were not simply tools of cultural imperialism Instead they offered Mexicans on both sides of the border an imaginative and crucial means of participating in global modernity even as these films and their producers and distributors frequently displayed anti Mexican bias Before the Golden Age of Mexican cinema Mexican audiences used their encounters with American films to construct a national film culture Drawing on extensive archival research Serna explores the popular experience of cinemagoing from the perspective of exhibitors cinema workers journalists censors and fans showing how Mexican audiences actively engaged with American films to identify more deeply with Mexico *Estudios michoacanos IX* Martín Sánchez Rodríguez, Cecilia A. Bautista, 2001

**The White Indians of Mexican Cinema** Mónica García Blizzard, 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 Mónica García 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>

**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      **Waves of Decolonization** David Luis-Brown,1998      **El nacimiento de Que viva México!** Aurelio de los Reyes,2006 This work contains fresh information located at the Sergei Eisenstein Museum and in his personal archive both located in Moscow which clearly indicates that there is still more to say about the Soviet director s unfinished movie financed by Upton Sinclair The discovery of the first version of the screenplay as well as books on Mexico and bullfight programs enables the manner in which the film developed and was structured through short stories to be reconsidered



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