



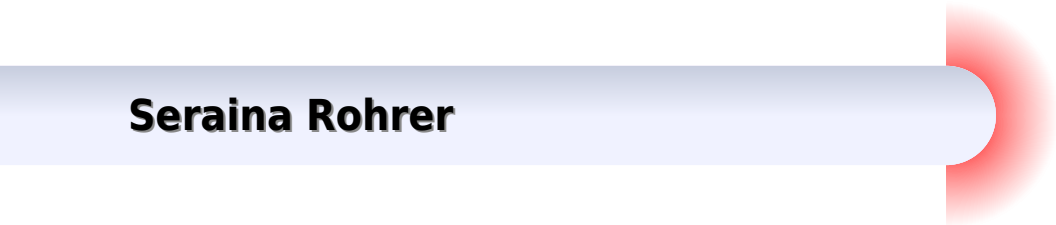
QUINCE DIRECTORES DEL CINE MEXICANO

Alejandro Medrano Platas



Quince Directores Del Cine Mexicano

Seraina Rohrer



Quince Directores Del Cine Mexicano:

Quince directores del cine mexicano Alejandro Medrano Platas, 1999-01-01 *Quince directores del cine mexicano*
Alejandro Medrano Platas, 2013 Este libro es parte de la colección Libro en BiblioBoard Adapting Gender Ilana Dann Luna, 2018-01-22 Adapting Gender offers a cogent introduction to Mexico's film industry the history of women's filmmaking in Mexico a new approach to adaptation as a potential feminist strategy and a cultural history of generational changes in Mexico Ilana Dann Luna examines how adapted films have the potential to subvert not only the intentions of the source text but how they can also interrupt the hegemony of gender stereotypes in a broader socio-political context Luna follows the industrial shifts that began with Salinas de Gortari's presidency which made the long 1990s the precise moment in which subversive filmmakers particularly women were able to participate more fully in the industry and portrayed the lived experiences of women and non-gender conforming men The analysis focuses on Busi Cortés's *El secreto de Romelia* 1988 an adaptation of Rosario Castellanos's short novel *El viudo* Román 1964 Sabina Berman and Isabelle Tardón's *Entre Pancho Villa y una mujer desnuda* 1996 an adaptation of Berman's own play *Entre Villa y una mujer desnuda* 1992 Guita Schyfter's *Novia que te vea* 1993 an adaptation of Rosa Nissén's eponymous novel 1992 and Jaime Humberto Hermosillo's *De noche vienes Esmeralda* 1997 an adaptation of Elena Poniatowska's short story *De noche vienes* 1979 These adapted texts established a significant alternative to monolithic notions of national gendered identity while critiquing updating and even queering notions of feminism in the Mexican context **Screening Neoliberalism** Ignacio Sanchez Prado, 2014-06-30 Cavernous often cold always dark with the lingering smell of popcorn in the air the experience of movie going is universal The cinematic experience in Mexico is no less profound and has evolved in complex ways in recent years Films like *Y Tu Mama Tambien* *El Mariachi* *Amores Perros* and the work of icons like Guillermo del Toro and Salma Hayek represent much more than resurgent interest in the cinema of Mexico In *Screening Neoliberalism* Ignacio Sanchez Prado explores precisely what happened to Mexico's film industry in recent decades Far from just a history of the period *Screening Neoliberalism* explores four deep transformations in the Mexican film industry the decline of nationalism the new focus on middle class audiences the redefinition of political cinema and the impact of globalization This analysis considers the directors and films that have found international notoriety as well as those that have been instrumental in building a domestic market *Screening Neoliberalism* exposes the consequences of a film industry forced to find new audiences in Mexico's middle class in order to achieve economic and cultural viability *La India María* Seraina Rohrer, 2017-12-20 *La India María* 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 María Elena Velasco *La India María* 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 María* films as exploitation cinema unworthy of serious attention

By contrast *La India Mar* 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* 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 *Oral History in Latin America* David Carey Jr,2017-03-27 This field guide to oral history in Latin America addresses methodological ethical and interpretive issues arising from the region s unique milieu With careful consideration of the challenges of working in Latin America including those of language culture performance translation and political instability David Carey Jr provides guidance for those conducting oral history research in the postcolonial world In regions such as Latin America where nations that have been subjected to violent colonial and neocolonial forces continue to strive for just and peaceful societies decolonizing research and analysis is imperative Carey deploys case studies and examples in ways that will resonate with anyone who is interested in oral history *Drugs, Thugs, and Divas* O. Hugo Benavides,2009-03-16 Soap opera speaks a universal language presenting characters and plots that resonate far beyond the culture that creates them Latin American soap operas telenovelas have found enthusiastic audiences throughout the Americas and Europe as well as in Egypt Russia and China while Mexican narco dramas have become highly popular among Latinos in the United States In this first comprehensive analysis of telenovelas and narco dramas Hugo Benavides assesses the dynamic role of melodrama in creating meaningful cultural images to explain why these genres have become so successful while more elite cultural productions are declining in popularity Benavides offers close readings of the Colombian telenovelas *Betty la fea* along with its Mexican and U S reincarnations *La fea m s bella* and *Ugly Betty* *Adri n est de visita* and *Pasi n de gavilanes* the Brazilian historical telenovela *Xica* and a variety of Mexican narco drama films Situating these melodramas within concrete historical developments in Latin America he shows how telenovelas and narco dramas serve to unite peoples of various countries and provide a voice of rebellion against often oppressive governmental systems Indeed Benavides concludes that as one of the most effective and lucrative industries in Latin America telenovelas and narco dramas play a key role in the ongoing reconfiguration of social identities and popular culture *La proyección del neoliberalismo* Ignacio M. Sanchez Prado,2019-12-15 Cavernosa usualmente fr a siempre oscura con un ligero olor a palomitas de ma z en el aire la experiencia de ir al cine es universal No es menos intensa en M os recientes Pel culas como *Y tu mam tambi n* *El Mariachi* *Amores perros* y las obras de los paradigm ticos Guillermo del Toro y Salma Hayek reflejan mucho m s un renovado inter s por el cine en M

xico En La proyección del neoliberalismo Ignacio Sánchez Prado explora precisamente los eventos que tuvieron lugar en la industria del cine mexicano durante las últimas décadas Lejos de ser una simple historia del periodo La proyección del neoliberalismo examina cuatro aspectos esenciales de las transformaciones ocurridas en la industria del cine mexicano la caída del nacionalismo un nuevo enfoque en audiencias de clase media la redefinición del concepto de cine político y el impacto de la globalización Este análisis incluye a directores y películas que han alcanzado notoriedad internacional o relevancia en la construcción de un mercado nacional La proyección del neoliberalismo expone las consecuencias de una industria del cine forzada a encontrar nuevas audiencias entre la clase media mexicana para poder alcanzar el ansiado éxito económico y la aprobación cultural

Las imágenes de Carlos Velo Miguel Anxo Fernández, 2007 **De Película!** Mary McVey Gill, Deana Smalley, 2009-10-01 Based on the pioneering text Cinema for Spanish Conversation De Película uses recent feature films with a PG or PG 13 rating to build Spanish language skills in listening speaking and reading The text also provides a unique method to explore the cultural concepts depicted in the films As with the parent text De Película provides a context for listening to the film through previewing exercises background information vocabulary cultural material and post viewing exercises including student exercises to be done in small groups This version covers eight films and may be used as a primary or ancillary text in fourth year high school courses for community college courses especially those language courses taught in the evening or in single semester courses at most colleges All films are new to this edition and come from a range of Spanish speaking countries All may be easily obtained for classroom viewing or language labs or for students to purchase or rent on their own Films covered La misma luna Under the Same Moon Danzon De eso no se habla I Don't Want to Talk About It Un lugar en el mundo Place in the World Machuca Guantánamera Guantánamero Nueva Yol Nueva Yol Vol 1 3 El viaje de Carol Carol's Journey Features Preliminary vocabulary4 Segmented film study sections Preparación Los personajes Exploración Notas culturales Conversation exercises for the whole class small groups or pairs Short composition exercises

Las rutas del cine mexicano contemporáneo, 1990-2006 Carla González Vargas, Nelson Carro, Leonardo García Tsao, 2006 Revista de estudios hispánicos University of Alabama. Department of Romance Languages, 2002 **Historia de la producción cinematográfica mexicana, 1979-1980** Sergio Díaz, 2008 *Miradas al cine mexicano* Aurelio de los Reyes, 2016 **Cultura Popular** Shelley Godsland, Anne M. White, 2002 The papers collected in this volume are from the proceedings of the Cultura Popular conference held in 1999 at the Manchester Metropolitan University The essays deal with the problem of applying culture studies theory to Hispanic popular culture **Tierra adentro**, 2006 **Revista universitaria de la UABC.**, 2004 *Panorama del cine iberoamericano en un contexto global. Historias comunes, propuestas, futuro* Ana Sedeño, 2015 Panorama del cine iberoamericano en un contexto global Historias comunes propuestas futuro trata de realizar una revisión del estado actual de los cines nacionales de la zona desde una perspectiva de complejidad generalizada caracterizada por condiciones industriales globalizadas Las políticas públicas han dibujado unas cinematografías

con diversos estados de madurez aunque todas marcadas por la hegemonía norteamericana en distribución y la diferente capacidad para conectar con el público interno. Esto supone un contexto voluble que hace pensar que el paisaje cinematográfico iberoamericano se verá continuamente transformado en el futuro. Por otro lado, los autores proponen una reflexión sobre los imaginarios fílmicos iberoamericanos marcados por la realidad social desigual y heterogénea de cada uno de los países analizados: la violencia, la situación de la mujer, la memoria, son sólo algunas de las problemáticas que marcan la representación propia en el audiovisual iberoamericano contemporáneo.

Anuario de investigación, 2002 Universidad Autónoma Metropolitana. Unidad Xochimilco, 2003

La aventura del cine mexicano Jorge Ayala Blanco, 2021-04-23. Hoy convertido en un clásico. La aventura del cine mexicano es el primer volumen y obra de inspiración del ya célebre abecedario del cine mexicano del crítico y ensayista Jorge Ayala Blanco. Dividido en Los temas y las series Fuera de serie y La nueva frontera, transición abarca un gran espectro del cine nacional: la época de Oro y la generación de cineastas de los años sesenta; específicamente el periodo de 1933-1967. Pensado como un ensayo, mezcla los lenguajes de la sociología, la psicología y la literatura para hacer que las películas abordadas hablen por sí solas. Publicado en el año 1968, esta obra sintetiza y representa la pluma de un autor excepcional.

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