



# Mexican Cinema

**Carl J. Mora**



## **Mexican Cinema:**

**Mexican National Cinema** Andrea Noble, 2005 Mexican National Cinema provides a thorough and detailed account of the vital and complex relationship between cinema and national identity in Mexico From Amores Peros and Y Tu Mama Tambien this books delves into the development of Mexican cinema from the intense cultural nationalism of the Mexican Revolution through the Golden Age of the 1930s and 1940s and the nuevo cine of the 1960s to the renaissance in Mexican cinema in the 1990s Individual chapters discuss the relationship with Hollywood cinema the stars of the Golden Age the role of foreign authors in the founding of Mexican cinema tensions in the industry in the 1960s national and international reception of contemporary film and film makers Examining the portrayal of Mexican nationhood through critical analysis of film genres including revolutionary films machismo and mexicanidad the prostitute and the work of female authors Mexican National Cinema is an excellent addition to all media film and cultural studies students **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 Bu uel 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 Fern ndez 1943 R o Escondido Emilio Fern ndez 1947 Distinto amanecer Julio Bracho 1943 Sal n M xico Emilio Fern ndez 1948 Do a B rbara Fernando de Fuentes 1943 and Susana Carne y demonio Luis Bu uel 1950 **Mexican Movies in**

**the United States** Rogelio Agrasánchez, 2006 This book is a detailed look at Mexican cinema s boom years in the U S 1920 to 1960 It draws upon a treasure trove of files from Clasa Mohme Inc a major distributor of Mexican films Chapters focus on the appeal of Mexican cinema and the venues that evolved where Hispanic populations were centered Provided by publisher

**Global Mexican Cinema** Maricruz Ricalde, Robert McKee Irwin, 2019-07-25 The golden age of Mexican cinema which spanned the 1930s through to the 1950s saw Mexico s film industry become one of the most productive in the world exercising a decisive influence on national culture and identity In the first major study of the global reception and impact of Mexican Golden Age cinema this book captures the key aspects of its international success from its role in forming a nostalgic cultural landscape for Mexican emigrants working in the United States to its economic and cultural influence on Latin America Spain and Yugoslavia Challenging existing perceptions the authors reveal how its film industry helped establish Mexico as a long standing centre of cultural influence for the Spanish speaking world and beyond **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) and *Cronos* (Alfonso Arau), *Como agua para chocolate* (Alfonso Cuaron), and *Y tu mamá también* (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.

*The Classical Mexican Cinema* Charles Ramírez Berg, 2015-09-01 From the mid 1930s to the late 1950s, Mexican cinema became the most successful Latin American cinema and the leading Spanish language film industry in the world. Many Cine de Oro (Golden Age) cinema films adhered to the dominant Hollywood model, but a small yet formidable filmmaking faction rejected Hollywood's paradigm outright. Directors Fernando de Fuentes, Emilio Fernández, Luis Buñuel, Juan Bustillo Oro, Adolfo Best Maugard, and Julio Bracho sought to create a unique national cinema that, through the stories it told and the ways it told them, was wholly Mexican. *The Classical Mexican Cinema* traces the emergence and evolution of this Mexican cinematic aesthetic: a distinctive film form designed to express *lo mexicano*. Charles Ramírez Berg begins by locating the classical style's pre-cinematic roots in the work of popular Mexican artist José Guadalupe Posada at the turn of the twentieth century. He also looks at the dawning of Mexican classicism in the poetics of Enrique Rosas. *El Automóvil Gris*, the crowning achievement of Mexico's silent filmmaking era, and the film that set the stage for the Golden Age films. Berg then analyzes mature examples of classical Mexican filmmaking by the predominant Golden Age auteurs of three successive decades. Drawing on neoformalism and neoauteurism within a cultural studies framework, he brilliantly reveals how the poetics of Classical Mexican Cinema deviated from the formal norms of the Golden Age to express a uniquely Mexican sensibility thematically, stylistically, and ideologically.

*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>

*Mexican Cinema/Mexican Woman, 1940-1950* Joanne Hershfield, 1996-11 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 *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 *Rio 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 *The Faber Book of Mexican Cinema* Jason Wood, 2021-06-01 Twelve years ago *Amores Perros* erupted in the cinemas across the world and announced the arrival of Mexican film makers The film makers profiled in that book have now come of age and have made a decisive impact on the international cinema scene The last few years Mexican film makers winning the Best Director Oscars 5 times and Best Picture 4 times Alfonso Cuarón with *Gravity* and *Roma* Alejandro G. Iñárritu with *Birdman* and *The Revenant* Guillermo del Toro with *The Shape of Water* This revised edition of *The Faber Book of Mexican Cinema* brings this astounding story up to date as well as profiling the next generation waiting in the wings

**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

*The Classical Mexican Cinema* Charles Ramírez Berg, 2015-09-01 From the mid 1930s to the late 1950s Mexican cinema became the most successful Latin American cinema and the leading Spanish language film industry in the world Many Cine de Oro Golden Age cinema films adhered to the dominant Hollywood model but a small yet formidable filmmaking faction rejected Hollywood's paradigm outright Directors Fernando de Fuentes Emilio Fernández Luis Buñuel Juan Bustillo Oro Adolfo Best Maugard and Julio Bracho sought to create a unique national cinema that through the stories it told and the ways it told them was wholly Mexican The Classical Mexican Cinema traces the emergence and evolution of this Mexican cinematic aesthetic a distinctive film form designed to express lo mexicano Charles Ramírez Berg begins by locating the classical style's pre-cinematic roots in the work of popular Mexican artist José Guadalupe Posada at the turn of the twentieth century He also looks at the dawning of Mexican classicism in the poetics of Enrique Rosas El Automóvil Gris the crowning achievement of Mexico's silent filmmaking era and the film that set the stage for the Golden Age films Berg then analyzes mature examples of classical Mexican filmmaking by the predominant Golden Age auteurs of three successive decades Drawing on neoformalism and neoauteurism within a cultural studies framework he brilliantly reveals how the poetics of Classical Mexican Cinema deviated from the formal norms of the Golden Age to express a uniquely Mexican sensibility thematically stylistically and ideologically

**Cinemachismo** Sergio de la Mora, 2006-06-01 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

**Mexican Cinema** Carl J. Mora, 1989 The author's main reason for writing this book however is simply to provide an introduction to the Mexican commercial cinema for American and other English speaking readers Although the United States has been and continues to be a major foreign market for Mexican movies the overwhelming majority of Americans are unaware of them Mexican films are restricted to the Hispanic theater circuits and shown without English subtitles therefore anyone wishing to see a Mexican movie would have to be fairly fluent in Spanish Such a requisite effectively eliminates almost the entire general audience in the United States from exposure to Mexican cinema

**Guillermo Calles** Rogelio Agrasánchez, Jr., 2014-01-10 In 1912 Guillermo Calles 1893 1958 became the first Mexican actor to appear in films made in California Despite limited resources he began directing and producing his own movies and in 1929 pioneered production of Spanish language sound films His major works among them the long unavailable *El indio yaqui* and *Raza de bronce* both 1927 represented Calles tireless crusade to restore the image of Mexicans and Indians in an era dominated by Hollywood stereotypes This biography traces Calles career from his earliest Hollywood days through the 1950s Included are the only surviving images of the filmmaker's silent productions a closing commentary on his intimate circle of relatives and an appendix featuring two fascinating letters written by Calles during a filming trip

*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

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      *Mexico and the United States* Lee Stacy,2002-10 Examines the history and culture of Mexico and its relations with its neighbors to the north and east from the Spanish Conquest to the current presidency of Vicente Fox

*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      **Bunuel and Mexico** Ernesto R. Acevedo-Muñoz,2003-11-13 Though Luis Bu uel 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 Bu uel 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 Bu uel s achievement and the history of Mexican film Ernesto Acevedo Mu oz considers Bu uel 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 Bu uel 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



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