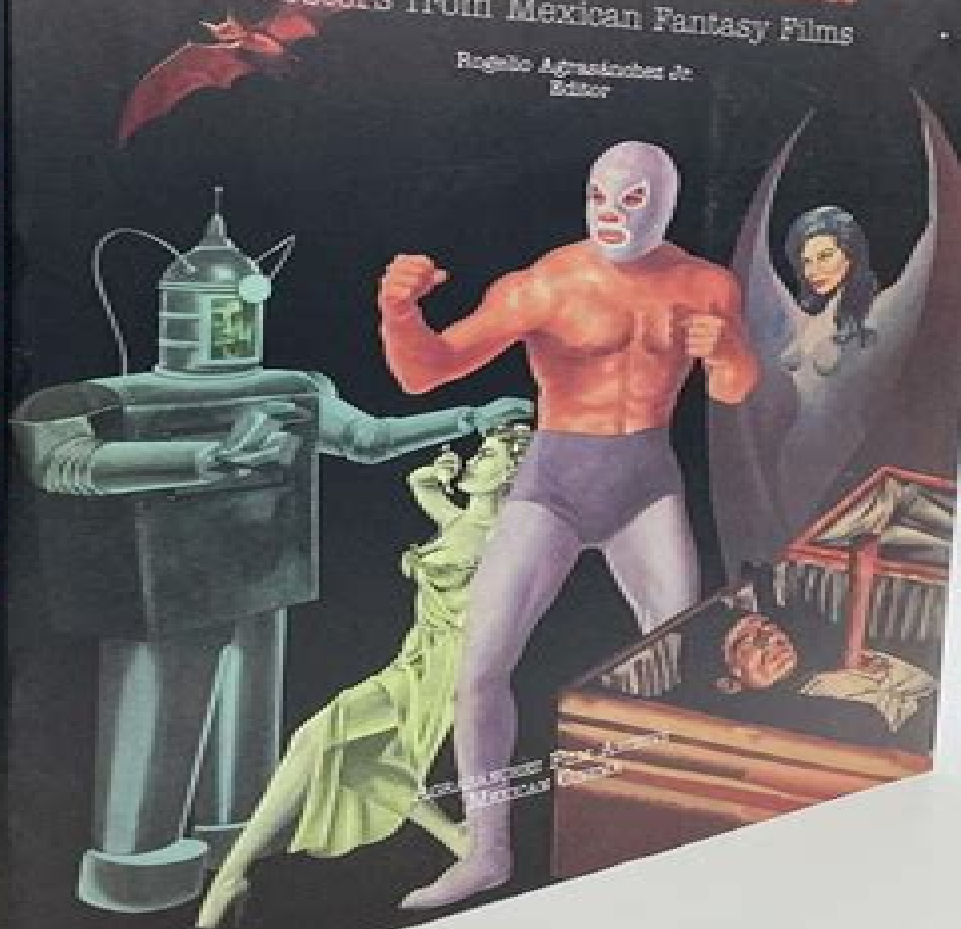


# Mexican Horror Cinema

Posters from Mexican Fantasy Films

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Mexican Horror Cinema



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# Mexican Horror Cinema

**Jon Towlson**



## **Mexican Horror Cinema:**

**The A to Z of Horror Cinema** Peter Hutchings, 2009-09-02 Horror is one of the most enduring and controversial of all cinematic genres Horror films range from the subtle and the poetic to the graphic and the gory but what links them all is their ability to frighten disturb shock provoke delight irritate amuse and bemuse audiences Horror's capacity to serve as an outlet to capture the changing patterns of our fears and anxieties has ensured not only its notoriety but also its long term survival and its international popularity Above all however it is the audience's continual desire to experience new frights and evermore horrifying sights that continue to make films like *The Exorcist* *A Nightmare on Elm Street* *Halloween* *Night of the Living Dead* *The Texas Chainsaw Massacre* *Psycho* *Ringu* and *The Shining* captivate viewers *The A to Z of Horror Cinema* traces the development of horror cinema from the beginning of the 20th century to the present day This is done through a chronology an introductory essay a bibliography and hundreds of cross referenced dictionary entries Entries cover all the major movie villains including Frankenstein and his monster the vampire the werewolf the mummy the zombie the ghost and the serial killer the film directors producers writers actors cinematographers make up artists special effects technicians and composers who have helped to shape horror history significant production companies and the major films that have come to stand as milestones in the development of the horror genre and the different national traditions in horror cinema as well as horror's most popular themes formats conventions and cycles *Global Horror Cinema Today* Jon Towlson, 2021-07-28 The horror film is thriving worldwide Filmmakers in countries as diverse as the USA Australia Israel Spain France Great Britain Iran and South Korea are using the horror genre to address the emerging fears and anxieties of their cultures This book investigates horror cinema around the globe with an emphasis on how the genre has developed in the past ten years It closely examines 28 international films including *It Follows* 2014 *Graveyard Book* 2016 *Busanhaeng* *Train to Busan* 2016 and *Get Out* 2016 with discussions of dozens more Each chapter focuses on a different country analyzing what frightens the people of these various nations and the ways in which horror crosses over to international audiences **Gender and Sexuality in**

**Latin American Horror Cinema** Gustavo Subero, 2016-05-20 *Gender and Sexuality in Latin American Horror Cinema* explores the different mechanisms and strategies through which horror films attempt to reinforce or contest gender relations and issues of sexual identity in the continent The book explores issues of machismo marianismo homosociality bromance among others through the lens of horror narratives and especially it offers an analysis of monstrosity and the figure of the monster as an outlet to play out socio sexual anxieties in different societies or gender groups The author looks at a wide range of films from countries such as Cuba Peru Mexico and Argentina and draws points of commonality as well as comparing essential differences between the way that horror fictions considered by many as low brow cinema can be effective to delve into the way that sexuality and gender operates and circulates in the popular imaginary in these regions **Historical Dictionary of Horror Cinema** Peter Hutchings, 2017-11-22 Horror is one of the most enduring and controversial of all

cinematic genres Horror films range from subtle and poetic to graphic and gory but what links them together is their ability to frighten disturb shock provoke delight irritate and amuse audiences Horror s capacity to take the form of our evolving fears and anxieties has ensured not only its notoriety but also its long term survival and international popularity This second edition has been comprehensively updated to capture all that is important and exciting about the horror genre as it exists today Its new entries feature the creative personalities who have developed innovative forms of horror and recent major films and cycles of films that ensure horror s continuing popularity and significance In addition many of the other entries have been expanded to include reference to the contemporary scene giving a clear picture of how horror cinema is constantly renewing and transforming itself The Historical Dictionary of Horror Cinema traces the development of the genre from its beginnings to the present This is done through a chronology an introductory essay a bibliography and hundreds of cross referenced dictionary entries The entries cover all major movie villains including Frankenstein and his monsters the vampire the werewolf the mummy the zombie the ghost and the serial killer film directors producers writers actors cinematographers make up artists special effects technicians and composers who have helped shape horror history significant production companies major films that are milestones in the development of the horror genre and different national traditions in horror cinema as well as popular themes formats conventions and cycles Mexploitation Cinema Doyle Greene,2005-08-29

Thanks in large part to an exploitation film producer and distributor named K Gordon Murray a unique collection of horror films from Mexico began to appear on American late night television and drive in screens in the 1960s Ranging from monster movies clearly owing to the heyday of Universal Studios to the lucha libre horror films featuring El Santo and the Wrestling Women these low budget Mexploitation films offer plenty of campy fun and still inspire cult devotion yet they also reward close study in surprising ways This work places Mexploitation films in their historical and cultural context and provides close textual readings of a representative sample showing how they can be seen as important documents in the cultural debate over Mexico s past present and future Stills accompany the text and a selected filmography and bibliography complete the volume **Haunted Families and Temporal Normativity in Hispanic Horror Films** Charles St-Georges,2018-04-20

This book examines the interactions between ghosts and families in three recent horror films from the Spanish speaking world that rather than explicitly referencing recent political violence speak to the societal conditions and everyday normative violence that serve as preconditions for political violence This study deconstructs intersectional processes of racially and sexually normative subject formation and its oppositional other ghostly erasure that are framed by a common temporal logic wherein full citizenship is contingent upon a nation s dominant notions of contemporaneousness and whether individuals properly inhabit prescriptive timelines of re productivity St Georges s study explores ways in which ghosts and families are manipulated in each national imaginary as a strategy for negotiating volatility within symbolic order a tactic that can either naturalize or challenge normative discourses As a literary and cinematic trope ghosts are particularly useful vehicles for the

exploration of national imaginaries and the dominant or competing cultural attitudes towards a country's history and thus the articulation of a present political reality. The rhetorical figure of the family is also key in this process as a mechanism for expressing national allegories for expressing generational anxieties about a nation's relationship to time and for organizing societies and social subjects as such interpellating them into or excluding them from national imaginaries. By proposing these specific coordinates, ghosts and families and by mapping their relationship between Spain and Latin America, Troubling Timelines proposes a study of a temporal framework that besides bridging the traditional area studies divide across the Atlantic creates a space for interdisciplinary inquiry while also responding to increasing demand for studies that focus on intersectionality.

The Mexican Cinema of Darkness Doyle Greene, 2007-05-16 Following social upheaval and tragedy in 1968 Mexican horror cinema shifted away from masked wrestler flicks and toward darker more explicit films which can be called avant exploitation. This work covers six of those films from 1968s *El Topo* to 1988s *Santa Sangre*.

*B-Movie Gothic* Justin Edwards, 2018-05-15 Leading philosophers reconsider the philosophical destiny of education.

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.

**Horror Comes Home** Cynthia J. Miller, A. Bowdoin Van Riper, 2019-06-12 Home we are taught from childhood is safe. Home is a refuge that keeps the monsters out until it isn't. This collection of new essays focuses on genre horror movies in which the home is central to the narrative, whether as refuge, prison, menace or supernatural battleground. The contributors explore the shifting role of the home as both a source and a mitigator of the terrors of this world, and the next. Well known films are covered including *Psycho*, *Get Out*, *Insidious*, *The Last Key* and *Winchester House*, along with films produced outside the U.S. by directors such as Alejandro Amenabar, *The Others*, Hideo Nakata, *Ringu* and Guillermo Del Toro, *The Orphanage*, and often overlooked classics like Alfred Hitchcock's *The Lodger*.

Splendors of Latin Cinema R. Hernandez-Rodriguez, 2009-11-19 This insightful account analyzes and provides context for the films and careers of directors who have made Latin American film an important force in Hollywood and in world cinema. In this insightful account, R. Hernandez Rodriguez analyzes some of the most important, fascinating and popular films to come out of Latin America in the last three decades, connecting them to a long tradition of filmmaking that goes back to the beginning of the 20th century. Directors: Alejandro Inarritu, Guillermo del

Toro Alfonso Cuarón and Lucretia Martel and director screenwriter Guillermo Arriaga have given cause for critics and public alike to praise a new golden age of Latin American cinema. *Splendors of Latin Cinema* probes deeply into their films but also looks back at the two most important previous moments of this cinema: the experimental films of the 1960s and 1970s as well as the stage setting movies from the 1940s and 1950s. It discusses films, directors and stars from Spain as a continuing influence. Mexico, Cuba, Brazil, Argentina, Peru and Chile that have contributed to one of the most interesting aspects of world cinema.

*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 Cuarón's *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 Migration and Politics of Monsters in Latin American Cinema*** Gabriel Eljaiek-Rodríguez, 2018-09-26 *The Migration and Politics of Monsters in Latin America* proposes a cinematic cartography of contemporary Latin American horror films that take up the idea of the American continent as a space of radical otherness or monstrosity and use it for political purposes. The book explores how Latin American film directors migrate foreign horror tropes to create cinematographic horror hybrids that reclaim and transform monstrosity as a form of historical rewriting. By emphasizing the specificities of the Latin American experience, this book contributes to broad scholarship on horror cinema at the same time connecting the horror tradition with contemporary discussions on violence, migration, fear of immigrants and the rewriting of colonial discourses.

*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 Films of Jess Franco** Antonio Lázaro-Reboll, Ian Olney, 2018-08-20 The Films of Jess Franco seeks to address the scholarly neglect of this legendary cult director and to broaden the conversation around the director's work in ways that will be of interest to fans and academics alike

Capital and popular cinema Valentina Vitali, 2016-05-01 Capital and popular cinema responds to the need for a more solid academic approach by situating low film genres in their economic and culturally specific contexts and by exploring the interconnections between those contexts the immediate industrial financial interests sustaining the films and the films aesthetics

**Film and Comic Books** Ian Gordon, Mark Jancovich, Matthew P. McAllister, 2010-01-06 In Film and Comic Books contributors analyze the problems of adapting one medium to another the translation of comics aesthetics into film audience expectations reception and reaction to comic book based films and the adaptation of films into comics A wide range of comic film adaptations are explored including superheroes Spider Man comic strips Dick Tracy realist and autobiographical comics American Splendor Ghost World and photo montage comics Mexico's El Santo Essayists discuss films beginning with the 1978 Superman That success led filmmakers to adapt a multitude of comic books for the screen including Marvel's Uncanny X-Men the Amazing Spider-Man Blade and the Incredible Hulk as well as alternative graphic novels such as From Hell V for Vendetta and Road to Perdition Essayists also discuss recent works from Mexico France Germany and Malaysia Essays from Timothy P. Barnard Michael Cohen Rayna Denison Martin Flanagan Sophie Geoffroy Menoux Mel Gibson Kerry Gough Jonathan Gray Craig Hight Derek Johnson Pascal Lefèvre Paul M. Malone Neil Rae Aldo J. Regalado Jan van der Putten and David Wilt Ian Gordon is associate professor of history and convenor of American studies at the National University of Singapore Mark Jancovich is professor of film and television studies at the University of East Anglia Matthew P. McAllister is associate professor of film video and media studies at Pennsylvania State University

*"Twice the Thrills! Twice the Chills!"* Bryan Senn, 2019-03-19 In the mid 1950s to combat declining theater attendance film distributors began releasing pre-packaged genre double bills including many horror and science fiction double features Though many of these films were low budget and low end others such as Invasion of the Body Snatchers Horror of Dracula and The Fly became bona fide classics Beginning with Universal International's 1955 pairing of Revenge of the Creature and Cult of the Cobra 147 officially sanctioned horror and sci-fi double bills were released over a 20 year period This book presents these double features year by year and includes production details historical notes and critical commentary for each film

The Supernatural Sublime Raúl Rodríguez-Hernández, Claudia Schaefer, 2019-07-01 The Supernatural Sublime explores the long neglected element of the supernatural in films from Spain and Mexico by focusing on the social and cultural contexts of their production and reception their adaptations of codes and conventions for characters

and plot and their use of cinematic techniques to create the experience of emotion without explanation Deploying the overarching concepts of the supernatural and the sublime Raúl Rodríguez Hernández and Claudia Schaefer detail the dovetailing of the unnatural and the experience of limitlessness associated with the sublime The Supernatural Sublime embeds the films in the social histories of twentieth and twenty first century Mexico and Spain both of which made a forced leap into modernity after historical periods founded on official ideologies and circumscribed visions of the nation Evoking Kant's definition of the experience of the sublime Rodríguez Hernández and Schaefer concentrate on the unrepresentable and the contradictory that oppose purported universal truths and instead offer up illusion deception and imagination through cinema itself a type of illusion writing with light      [Mondo Macabro](#) Pete Tombs, 1998-04-15 The author of Immoral Tales now brings readers into the exotic erotic and eccentric international film scene Fully illustrated this book includes an Indian song and dance version of Dracula Turkish version of Star Trek and Superman China's hopping vampire films and much more 332 illustrations of color photos



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