



Mexican Cinema

Rogelio Agrasánchez, Jr.



Mexican Cinema:

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

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 Movies in the United States Rogelio Agrasánchez, Jr., 2011-06-17 A surge of immigration in the United States in the 1920s coincided with burgeoning developments in entertainment including cinema Movie houses sprang up in areas where Latin American populations were concentrated and the advent of talkies propelled the Spanish speaking movie industry into high gear As the U S entered World War II films from Mexico dominated that industry creating a culture of Mexican cinema that offered entertainment a reflection of native values and customs and a link to the homeland This book is a richly detailed look at Mexican cinema s boom years in the United States 1920 to 1960 Chapters focus on the appeal of Mexican cinema and the venues that evolved where Hispanic populations were centered Theaters distributors audience demographics popular and critical reception of the films and stars all receive attention Included are lists of theaters in California Texas and cities in other states that exhibited Mexican films between 1920 and 1960

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

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 Jos 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 **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 **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 Garc a Bernal and of Arturo Ripstein's cult film *El lugar sin lmites* 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 **The Mexican Cinema** Beatriz Reyes Nevares, 1976

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 Yanqui 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 *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 **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 **Global Mexican Cinema** Maricruz Ricalde, Robert McKee Irwin, 2013-10-29 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

Bunuel and Mexico Ernesto R. Acevedo-Muñoz, 2003-11-13 Though Luis Buñuel 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 Buñuel'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 Buñuel's achievement and the history of Mexican film Ernesto Acevedo Muñoz considers Buñuel'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 Buñuel'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

[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 City in Contemporary Mexican Cinema David William Foster, 2010-06-28 Just as Mexican national life has come to center on the sprawling dynamic almost indefinable metropolis of Mexico City so recent Mexican cinema has

focused on the city not merely as a setting for films but almost as a protagonist in its own right whose conditions both create meaning for and receive meaning from the human lives lived in its midst Through close readings of fourteen recent critically acclaimed films this book watches Mexican cinema in this process of producing cultural meaning through its creation enaction and interpretation of the idea of Mexico City David William Foster analyzes how Mexican filmmakers have used Mexico City as a vehicle for exploring such issues as crime living space street life youth culture political and police corruption safety hazards gender roles and ethnic and social identities The book is divided into three sections Politics of the City examines the films *Rojo amanecer* *Novia que te vea* *Frida* *naturaleza viva* and *Sexo pudor y lgrimas* Human Geographies looks at *El Callej n de los Milagros* *Mec nica nacional* *El castillo de la pureza* *Todo el poder* and *Lolo* Mapping Gender discusses *Danz n* *De noche vienes* *Esmeralda* *La tarea* *Lola* and *Entre Pancho Villa y una mujer desnuda* **Mexican**

Screen Fiction Paul Julian Smith, 2014-01-27 Mexican cinema is booming today a decade after the international successes of *Amores perros* and *Y tu mam tambi n* Mexican films now display a wider range than any comparable country from art films to popular genre movies and boasting internationally renowned directors like Alfonso Cuar n Alejandro Gonz lez I rritu and Guillermo del Toro At the same time television has broadened its output moving beyond telenovelas to produce higher value series and mini series Mexican TV now stakes a claim to being the most dynamic and pervasive national narrative This new book by Paul Julian Smith is the first to examine the flourishing of audiovisual fiction in Mexico since 2000 considering cinema and TV together It covers much material previously unexplored and engages with emerging themes including violence youth culture and film festivals The book includes reviews of ten films released between 2001 and 2012 by directors who are both established Maryse Sistach Carlos Reygadas and new Jorge Michel Grau Michael Rowe Paula Markovitch There is also an appendix that includes interviews carried out by the author in 2012 with five audiovisual professionals a feature director a festival director an exhibitor a producer and a TV screenwriter Mexican Screen Fiction will be an invaluable resource for students and scholars and essential reading for anyone interested in one of the most vibrant audiovisual industries in the world today **The Faber Book of Mexican Cinema** Jason Wood, 2006 The international successes of

Amores Perros and *Y tu mam tambi n* alerted the eyes of the world to the riches to be found in Mexican cinema from the talents of directors Alejandro Gonz lez I rritu and Alfonso Cuar n to the poster boy looks and electrifying screen presence of Gael Garc a Bernal Their rise to prominence abetted by a new entrepreneurial spirit amongst Mexican financiers and producers coincided with an emerging generation of Mexican cinemagoers thirsting for intelligent identity affirming locally made product Having endured a period of relative famine throughout the eighties and nineties Mexican audiences once more had a national cinema to shout about and the global audience and Hollywood too have had to sit up and take notice Jason Wood s book featuring extensive interviews with all the key figures of the *buena onda* offers a hugely insightful look at Mexico s colourful film culture tracing its recent successes back to key historical films and to the social political individual

and collective creative forces that helped give birth to it *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
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Repository at <http://hdl.handle.net/20.500.12648/7153> **Mex-Ciné** Frederick Luis Aldama,2013-04-25 A multidisciplinary
investigation of contemporary Mexican cinema

Unveiling the Power of Verbal Beauty: An Mental Sojourn through **Mexican Cinema**

In a global inundated with monitors and the cacophony of quick transmission, the profound power and mental resonance of verbal beauty frequently disappear into obscurity, eclipsed by the continuous onslaught of noise and distractions. However, set within the lyrical pages of **Mexican Cinema**, a charming function of literary splendor that pulses with organic feelings, lies an unforgettable journey waiting to be embarked upon. Penned by a virtuoso wordsmith, this magical opus instructions viewers on an emotional odyssey, delicately revealing the latent possible and profound impact stuck within the intricate internet of language. Within the heart-wrenching expanse of the evocative examination, we shall embark upon an introspective exploration of the book is main themes, dissect their interesting writing style, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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Table of Contents Mexican Cinema

1. Understanding the eBook Mexican Cinema
 - The Rise of Digital Reading Mexican Cinema
 - Advantages of eBooks Over Traditional Books
2. Identifying Mexican Cinema
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Mexican Cinema
 - User-Friendly Interface
4. Exploring eBook Recommendations from Mexican Cinema
 - Personalized Recommendations

- Mexican Cinema User Reviews and Ratings
- Mexican Cinema and Bestseller Lists
- 5. Accessing Mexican Cinema Free and Paid eBooks
 - Mexican Cinema Public Domain eBooks
 - Mexican Cinema eBook Subscription Services
 - Mexican Cinema Budget-Friendly Options
- 6. Navigating Mexican Cinema eBook Formats
 - ePub, PDF, MOBI, and More
 - Mexican Cinema Compatibility with Devices
 - Mexican Cinema Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Mexican Cinema
 - Highlighting and Note-Taking Mexican Cinema
 - Interactive Elements Mexican Cinema
- 8. Staying Engaged with Mexican Cinema
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Mexican Cinema
- 9. Balancing eBooks and Physical Books Mexican Cinema
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Mexican Cinema
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Mexican Cinema
 - Setting Reading Goals Mexican Cinema
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Mexican Cinema
 - Fact-Checking eBook Content of Mexican Cinema

- Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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