



El Cine Espanol Actual

A. Davies



El Cine Español Actual:

Miradas Sobre Pasado Y Presente en El Cine Español (1990-2005) Pietsie Feenstra, Hub Hermans, 2008 El cine español contemporáneo 1990-2005 dedica mucha atención a la rememoración del pasado Segunda República la Guerra Civil el período franquista y la realidad social el paro la violencia doméstica inmigración eutanasia Directores renombrados como Pedro Almodóvar Alejandro Amenábar Fernando León de Aranoa Icíar Bollaín o Isabel Coixet muestran este interés dentro de sus miradas cinematográficas La gran popularidad de este cine ha estimulado su migración en pantallas ajenas y dentro de contextos universitarios nacionales e internacionales Este libro reúne unos veinte artículos de investigadores americanos y europeos que ilustran las múltiples tradiciones culturales en vigor dentro de los estudios cinematográficos y que se enfocan al mismo tiempo en el tema central del libro Como se puede leer la mirada de los autores españoles sobre el pasado y el presente dentro del contexto de su cine nacional

Mujer, amor y sexo en el cine español de los '90 Pilar Aguilar, Pilar Aguilar Carrasco, 1998 Para elaborar esta obra la autora ha analizado cincuenta y cinco películas españolas producidas en los 90 A través de ellas hace un análisis de los roles y estereotipos que encarnan los personajes de ambos sexos El tratamiento que se da a las mujeres la mayoría de las veces tiene poco que ver con la realidad Así casi todas son mujeres con poca autonomía propia siendo madres esposas novias y sobre todo amantes Dos notas llaman la atención Con la excepción de las películas del director Pedro Almodóvar el protagonismo lo tienen siempre los papeles masculinos y ellas son solo subordinadas de los hombres En cuanto a la profesión las protagonistas suelen aparecer frecuentemente como prostitutas y como acosadoras sexuales en su trabajo Nunca se reflejan situaciones críticas de la vida real como el desempleo y las muestras afectuosas de amor se convierten en escenas de incontrolada pasión erótica Se detecta un exceso de escenas de voyeurismo en las que se muestra el desnudo femenino sin ninguna justificación narrativa En general y a modo de conclusión se destaca el conservadurismo del cine español y su incapacidad para reflejar la situación de la mujer actual

Cine español actual, patrimonio autóctono y turismo Antonia del Rey Reguillo, Rosanna Mestre Pérez, 2022-05-02 La reconocida capacidad del cine para despertar el interés de los espectadores por visitar los espacios de la ficción ha impulsado notablemente los rodajes en exteriores durante las últimas décadas Tal actitud evidencia las sinergias existentes entre las industrias cinematográfica y turística Mediante el análisis de películas representativas en Cine español actual patrimonio autóctono y turismo diversos especialistas en el estudio del fenómeno analizan las estrategias del cine español más reciente para incorporar a sus tramas dosis muy medidas de información sobre el patrimonio natural y cultural específico de las distintas localidades y territorios autóctonos mostrados con toda su singularidad y atractivo y por tanto definidos como sugerentes destinos turísticos

Cine español actual Miguel Juan Payán, 2001 Conversaciones con Pedro Almodóvar Alejandro Amenábar Vicente Aranda Bigas Luna Eduardo Campoy Jaime Chavarrí Alex de la Iglesia Ricardo Franco Carlos Saura Fernando Trueba Imanol Uribe

El cine español de la democracia José María Caparrós Lera, 1992 *Historical Dictionary of Spanish Cinema* Alberto Mira

Nouselles,2010-04-28 Emerging as one of the most exciting fascinating and special kinds of filmmaking in the world Spanish cinema has been producing excellent directors actors and films for decades including during the dark times of the Franco regime With directors Pedro Almodovar actors and actresses Javier Bardem and Penelope Cruz and films Abre los ojos and Alatriste amassing popularity the outlook for Spanish cinema appears brighter than ever and it is deservedly winning numerous fans abroad

La censura y el nuevo cine español Luis Vaquerizo García,2014-07-15 La dictadura franquista coincidi con el desarrollo del cinemat grafo en Espa a por lo que su popularidad origin un control exhaustivo de las im genes proyectadas La institucionalizaci n de la censura se convierte en un medio de subsistencia para el r gimen En los a os sesenta las circunstancias pol ticas propiciaron el nacimiento del Nuevo Cine Espa ol El movimiento irrumpi como un islote de intelectualidad en un medio constre ido y forzado a la huida de compromiso Autores como Saura Camus Mart n Patino o Summers filmaron sus primeras pel culas El car cter ef mero de la corriente creativa devino de un aperturismo calculado inducido por factores estrat gicos perfectamente calibrados por la dictadura Sin embargo quedaron establecidas algunas bases para una diferente ptica a la hora de crear un discurso cinematogr fico que reflejara la realidad de los espa oles Luis Vaquerizo Garc a es licenciado y doctor en Comunicaci n Audiovisual Publicidad y Literatura y licenciado y doctor en Antropolog a Social y Cultural por la Universidad de Sevilla Licenciado en Derecho por la Universidad Complutense de Madrid Docente en Ense anzas Medias desde 1993

Historical Dictionary of Spanish Cinema Alberto Mira,2019-12-04 Historical Dictionary of Spanish Cinema covers Spanish cinema its treasures its constant attempts to break through internationally reaching out towards universal themes and conventions and the specific obstacles and opportunities that have shaped the careers of filmmakers and stars This book contains a chronology an introduction an appendix and an extensive bibliography The dictionary section has over 200 cross referenced entries on titles movements filmmakers and performers and genres such as homosexuality nuevo cine espa ol or horror This book is an excellent resource for students researchers and anyone wanting to know more about Spanish cinema

The A to Z of Spanish Cinema Alberto Mira,2010-04-27 Spanish cinema is emerging as one of the most exciting fascinating and special cinemas in the world Not only are others viewing Spanish films but they are adopting Spanish producers and Spanish actors as their own While Spanish cinema has been maturing for a long time and has been producing excellent directors actors and films for decades including during the dark times of the Franco regime only now is it winning numerous fans not only at home but also abroad And with directors like Pedro Almod var actors and actresses like Javier Bardem and Pen lope Cruz and films such as Abre los ojos and Alatriste to build upon the outlook for Spanish Cinema appears brighter than ever The A to Z of Spanish Cinema provides a better understanding of the role Spanish cinema has played in film history through a chronology an introductory essay a bibliography and hundreds of cross referenced dictionary entries on producers directors film companies actors and films

Great Spanish Films Since 1950 Ronald Schwartz,2008-09-05 When it began modern Spanish cinema was under strict

censorship forced to conform to the ideological demands of the Nationalist regime In 1950 the New Spanish Cinema was born as a protest over General Francisco Franco's policies a new series of directors and films began to move away from the conformist line to offer a bold brand of Spanish realism In the 1950s and early 1960s filmmakers such as Juan Antonio Bardem Luis García Berlanga and Luis Buñuel expressed a liberal image of Spain to the world in such films as *Muerte de un ciclista* *Death of a Cyclist* *Bienvenido Señor Marshall* *Welcome Mr Marshall* and *Viridiana* The emergence of new directors continued into the sixties and seventies with Carlos Saura José Luis Borau Víctor Erice and others After Franco's death in 1975 censorship was abolished and films openly explored such formerly taboo subjects as sexuality drugs the church the army and the Civil War The Spanish cinema was no longer escapist and entertaining but at long last mirrored the society it depicted While established directors like Saura Bardem and Berlanga continued to produce distinguished work the new wave of Spanish cinema included brilliant films by the likes of Montxo Armendáriz Tasio Fernando Trueba *First Work* Imanol Uribe *The Death of Mikel* and Pedro Almodóvar *Women on the Verge of a Nervous Breakdown* In the last couple of decades exciting works by established filmmakers and newcomers alike continue to be produced including Alejandro Amenábar's *Thesis* José Luis García's *The Grandfather* and Almodóvar's *Talk to Her* and *Volver* In *Great Spanish Films Since 1950* Ronald Schwartz presents a compendium of outstanding Spanish films from the pre Francoist era through the Spanish New Wave of the 80s and 90s and into the present day Schwartz provides background plot and commentaries of key films from six decades of Spanish cinema In addition to identifying

A Companion to Spanish Cinema Bernard P. E. Bentley, 2008 This volume offers a detailed chronological account of the history of Spanish cinema

La Pantalla Popular José María Caparrós Lera, 2005-01-01 Completo panorama crítico del cine español entre 1996 y 2003 abordado con ecuanimidad y sin lugares comunes en el que se estudia desde el cine de Almodóvar hasta el de José Luis García pasando por ochenta de los filmes más significativos del periodo y por el fenómeno del Joven Cine Español

The Other in Contemporary Migrant Cinema Guido Rings, 2016-01-08 As a rapidly aging continent Europe increasingly depends on the successful integration of migrants Unfortunately contemporary political and media discourses observe and frequently also support the development of nationalist eurosceptic and xenophobic reactions to immigration and growing multiethnicity Confronting this trend European cinema has developed and disseminated new transcultural and postcolonial alternatives that might help to improve integration and community cohesion in Europe and this book investigates these alternatives in order to identify examples of good practices that can enhance European stability While the cinematic spectrum is as wide and open as most notions of Europeaness the films examined share a fundamental interest in the Other In this qualitative film analysis approach particular consideration is given to British French German and Spanish productions and a comparison of multiethnic conviviality in Chicano cinema

European Nightmares Patricia Allmer, Emily Brick, David Huxley, 2012 Essays focusing on European horror cinema from 1945 to the present Features new contributions by distinguished international scholars

exploring British French Spanish Italian German and Northern European and Eastern European horror cinema **Emigrant Dreams, Immigrant Borders** Raquel Vega-Durán, 2016-09-30 *Emigrant Dreams Immigrant Borders* Migrants Transnational Encounters and Identity in Spain offers a new approach to the cultural history of contemporary Spain examining the ways in which Spain's own self-conceptions are changing and multiplying in response to migrants from Latin America and Africa. In the last twenty-five years Spain has gone from being a country of net emigration to one in which immigrants make up nearly 12 percent of the population. This rapid growth has made migrants increasingly visible in both mass media and in Spanish visual and literary culture. This book examines the origins of media discourses on immigration and takes the analysis of contemporary Spanish culture as its primary framework while also drawing insights from sociology and history. *Emigrant Dreams Immigrant Borders* introduces readers to a wide range of recent films, journals, novels, photography, paintings, and music to reconsider contemporary Spain through its varied encounters with migrants. It follows the stages of the migrant's own journey beginning outside Spanish territory, continuing across the border either at the barbed wire fences of Ceuta and Melilla or the waters of the Atlantic or the Strait of Gibraltar, and then considers what happens to migrants after they arrive and settle in Spain. Each chapter analyzes one of these stages in order to illustrate the complexity of contemporary Spanish identity. This examination of Spanish culture shows how Spain is evolving into a new space of imagination, one that can no longer be defined without the migrant, a space in which there is no unified identity but rather a new self-understanding is being born. Vega-Durán both places Spain in a larger European context and draws attention to some of the features that from a comparative perspective make the Spanish case interesting and often unique. She argues that Spain cannot be understood today outside the Transatlantic and Mediterranean spaces, both real and imaginary, where Spaniards and migrants meet. *Emigrant Dreams Immigrant Borders* offers a timely study of present-day Spain and makes an original contribution to the vibrant debates about multiculturalism and nation formation that are taking place. **Alejandro Amenábar** Barry Jordan, 2019-01-04 Since the release of his first feature in 1996, Alejandro Amenábar has become the golden boy of Spanish filmmaking, a bankable star director whose brand virtually guarantees quality, big audiences, and domestic box office success. He has directed three of the highest-grossing movies in Spanish film history and has enjoyed enormous international and critical acclaim, including an Oscar for Best Foreign Film for *Mar Adentro* (The Sea Inside) in 2004. This book is the first full-length study in English of Amenábar's shorts and feature films. It provides detailed analysis of his engagement with popular film genres as the basis for an auteur cinema and incorporates a reappraisal of his auteurism as fundamentally decentred and shared. An essential resource for students, scholars, and fans of Amenábar, the book will also appeal to a wider readership, including professionals in the film media and culture industries as well as those who have a general interest in the best of Spanish, European, and world cinema. **Spain on Screen** A. Davies, 2011-01-05 A collection of original essays from leading scholars in the field exploring the contemporary debates, concerns, and controversies ongoing in Spanish film industry culture.

and scholarship The essays reveal the far reaching shifts that have occurred in the Spanish film scene making essential reading for all interested in European cinema

El actual cine poético hispanoamericano e ibero-peninsular Júlia González de Canales Carcereny, 2022-10-10 Este libro busca contribuir al impulso del estudio del actual cine poético hispanoamericano e ibero peninsular analizando aquellos modos contra narrativos que enfatizan las particularidades formales del medio audiovisual a la vez que rebajan el desarrollo del contenido desplazando la acción fuera de plano El presente libro parte asimismo de la premisa que la modernidad cinematográfica constituye el marco de referencia teórico artístico al que muchos directores de cine poético recurren para elaborar sus propuestas formales Por ello se propone también analizar las estrategias de composición vinculadas a la tradición cinematográfica de la modernidad que han sido críticamente reexaminadas en las películas producidas en el ámbito hispanoamericano e ibero peninsular durante las primeras décadas del siglo XXI This book explores the shared approach to Spanish and Latin American filmmakers with experimental film practices and strategies of composition and links these to a tradition of cinematic modernity that is being critically reassessed by these filmmakers By adopting a decidedly transnational perspective the author investigates the distinctive elements of contemporary poetic cinematographic productions that shape present day Hispanic art house cinematic productions Thus the book reassesses the notion of poetic cinema as an interstitial film practice The author first examines the multiple meanings that the notion of poetry in cinema has historically had Second she explores how Hispanic cinema inherited the artistic principles of European cinematic modernity blending them with the Latin American cinematographic tradition of neorealist influence

Productores en el cine español Esteve Rimbau, Casimiro Torreiro, 2008 Simultáneamente asociado a los avatares políticos sociales y tecnológicos el perfil de los productores del cine español dista de ser uniforme Tipologías muy distintas han coincidido a lo largo de una historia en la que desde sus inicios se han unido en la lucha contra una colonización extranjera a veces paradójicamente propiciada por los propios interesados que obliga a debatirse en unos márgenes de cuota de mercado cada vez más estrechos Su actividad se desarrolla en un mercado abiertamente hostil por parte de unos exhibidores que viven del cine norteamericano o en el que si la distribución ha prestado ayudas puntuales ha sido por intereses particulares También dependen de un Estado que además de protector fue sancionador durante el largo periodo de la Dictadura Y si en los años cuarenta y cincuenta el cine español puso en pie propias imitaciones del Sistema de Estudios de Hollywood ahora se cobija bajo grandes empresas multimediáticas que también responden al nuevo modelo universal imperante en un paisaje audiovisual en perpetua ebullición Tras una investigación superior a los siete años Esteve Rimbau y Casimiro Torreiro profesores universitarios e historiadores con una amplia dedicación al cine español delimitan las tendencias que la producción ha emprendido en nuestro país El análisis detallado de los perfiles y de las filmografías de alrededor de mil empresas permite establecer la naturaleza de unos profesionales que han buscado distintas fórmulas industriales estéticas o sociológicas para atraer el público a las salas De ellos y de sus distintas dependencias respecto del Estado o del mercado

surgen en definitiva las líneas maestras que caracterizan el cine español. Miradas globales Burkhard Pohl, 2007. Veinte especialistas europeos ponen al día la discusión sobre la producción fílmica española desde los años noventa en adelante, resaltando las relaciones intermediales entre cine, literatura, artes visuales y pintura.

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