



EL CINE MEXICANO

De lo global a lo local

Lucila Hinojosa Córdova

trillas 

El Cine Mexicano De Lo Global A Lo Local

Elena Lahr-Vivaz



El Cine Mexicano De Lo Global A Lo Local:

El cine mexicano Lucila Hinojosa Córdova, 2003 **Cine Mexicano** Sergio José Aguilar Alcalá, Paola Areli Manzanilla Yuit, Marco Antonio Martín Monforte, Cindy Nereida Rejón Hernández, 2021-06-02 Los textos que conforman este libro son investigaciones de la serie Cuadernos de investigación en comunicación en la que se difunden los trabajos más notables de la licenciatura en Comunicación Social En esta edición se muestra una perspectiva diferente sobre el cine en México al abordar diversos aspectos que relacionan este arte con el espectador tanto de cine mexicano como internacional desde la manera en que el cine mexicano ha sido acogido por el público hasta la relación de los mexicanos con el cine de terror Dentro de los cuatro artículos que se incluyen se tratan temas como el éxito de la película Kilómetro 31 en comparación con el éxito de la mayoría de las películas mexicanas que no solo han tenido tan buena recepción en la época como los factores que pudieron haber contribuido los festivales de cine de terror y la forma en que los asistentes se han relacionado con este género cinematográfico la manera en que los mexicanos son representados en las películas de Hollywood y cómo el entorno de las personas puede influir en su percepción sobre las películas ejemplificado con espectadores de la película El infierno cuya opinión varía dependiendo de su acercamiento con la violencia y el narcotráfico Así pues esta obra es un acercamiento para quienes desean conocer más sobre el cine y la relación que este tiene con los consumidores de múltiples géneros puesto que ofrece varios acercamientos que pueden ser útiles tanto para el lector no especializado como para quienes quieran vislumbrar aspectos específicos del papel que el cine ejerce en México

The Films of Arturo Ripstein Manuel Gutiérrez Silva, Luis Duno Gottberg, 2019-10-24 This book gathers eleven scholarly contributions dedicated to the work of Mexican director Arturo Ripstein The collection the first of its kind constitutes a sustained critical engagement with the twenty nine films made by this highly acclaimed yet understudied filmmaker The eleven essays included come from scholars whose work stands at the intersection of the fields of Latin American and Mexican Film Studies Gender and Queer Studies Cultural Studies History and Literary studies Ripstein's films often scripted by his long time collaborator Paz Alicia Garciadiego represent an unprecedented achievement in Mexican and Latin American film Unlike many of his contemporaries Ripstein has successfully maintained a prolific output unmatched by any director in the region Though several book length studies have been published in Spanish French German and Greek to date no analogue exists in English This volume provides a much needed contribution to the field

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 mamá también 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 Cuarón Alejandro González Iñárritu 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

A la sombra de los caudillos. El presidencialismo en el cine mexicano Varios,2020-01-01 A la sombra de los caudillos Cine y presidencialismo en M xico ofrece al lector agudas miradas al pasado sobre la relaci n de amor y odio entre dos emparentadas tradiciones la cinematogr fica y la del presidencialismo moderno M s de una decena de analistas recorren los sexenios y su aparato de producci n de im genes desde el momento en que nace la industria del cine mexicano y el poder pol tico se institucionaliza en el periodo de L zaro C rdenas 1934 1940 hasta que el presidencialismo termina como una sombra endeble proyectada en la figura de Enrique Pe a Nieto 2012 2018 En el fondo se trata de una contribuci n a la historia del cine y en alguna medida a la historia del presidencialismo mexicano que deber continuarse al final de los sexenios venideros

Mexican Melodrama Elena Lahr-Vivaz,2016-10-18 Mexican Melodrama offers a timely look at critically acclaimed films that serve as key referents in discussions of Mexican cinema Elena Lahr Vivaz artfully portrays the dominant conventions of historical and contemporary Mexican cinema showing how new wave directors draw from a previous generation to produce meaning in the present

De lo local a lo global Rolando Cordera,Leonardo Lomelí,2006 Global Media Giants Benjamin Birkinbine,Rodrigo Gomez,Janet Wasko,2016-07-01 Global Media Giants takes an in depth look at how media corporate power works globally regionally and nationally investigating the ways in which the largest and most powerful media corporations in the world wield power Case studies examine not only some of the largest media corporations News Corp The Microsoft Corporation in terms of revenues but also media corporations that hold considerable power within national regional or geolinguistic contexts Televisa The Bertelsmann Group Sony Corporation Each chapter approaches a different corporation through the lens of economy politics and culture giving students and scholars a thoughtful and data driven guide with which to interrogate contemporary media industry power

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

El melodrama mexicano Elena Lahr-Vivaz, 2019-08-23 Este libro constituye tanto una documentada exploración de las relaciones entre nacionalismo y melodrama en la cinematografía mexicana como una pequeña historia de la mirada Esto es una historia de las distintas formas en que desde filmes de la época de Oro hasta llegar a la obra de cineastas contemporáneos como Alfonso Cuarón o Carlos Reygadas el cine hecho en México ha convertido lo nacional en objeto de fascinante privilegiada y recurrente reflexión Mediante análisis comparativos entre distintas épocas y autores y partiendo del análisis de las principales claves ideológicas y sociopolíticas que los sostienen Elena Lahr Vivaz nos entrega en este libro una invitación al reencuentro con algunos de los más notables hitos de un género y de una cinematografía Un ensayo como este es además un incisivo estudio en torno a las proyecciones fantasmas y límites de la pasión patriótica presentes hasta hoy en el cine mexicano

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

Cinemachismo Sergio de la Mora, 2009-01-27 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. **La**

proyección del neoliberalismo Ignacio M. Sánchez Prado, 2019-12-15 Cavernosa usualmente fría siempre oscura con un ligero olor a palomitas de maíz en el aire la experiencia de ir al cine es universal. No es menos intensa en México recientes películas como *Y tu mamá también* *El Mariachi* *Amores perros* y las obras de los paradigmáticos Guillermo del Toro y Salma Hayek reflejan mucho más un renovado interés por el cine en México. 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. **Tendencias 07 - Medios de Comunicación**

Fundación Telefónica, 2007-11-01 En este informe se presenta una visión de conjunto de los medios de comunicación en Latinoamérica que aparece como la suma de circunstancias nacionales complejas y diversas muchas veces trazadas por desigualdades en las que cohabitan la riqueza y la pobreza, la inclusión y la exclusión, lo médicamente visible y lo invisible.

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 Perros* and *Y Tu Mama También* this book 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. *New Transnationalisms in Contemporary Latin American Cinemas* Dolores Tierney, 2018-01-23 In the late 1990s and early 2000s Latin American films like *Amores perros*, *Y tu mamá también* and *Cidade de Deus* enjoyed an unprecedented level of critical and commercial success in the world market. Benefitting from external financial and/or creative input, these films were considered examples of

transnational cinema Through a textual analysis of six filmmakers Alejandro Gonzalez Inarritu Alfonso Cuarón Guillermo del Toro Fernando Meirelles Walter Salles and Juan Jose Campanella this book examines these transnational films and the subsequent wave of commercially successful deterritorialized films by the same directors It argues that although films produced within the structures of the United States film industry may have been commercially successful they are not necessarily apolitical or totally divorced from key notions of national or continental identity Bringing a new perspective to the films of Latin America's transnational auteurs this is a major contribution towards understanding how different genres function across different cultures

Latin American Film Industries Tamara L. Falicov, 2019-06-27 Film production in Latin America is as old as cinema itself but local film industries have always been in a triangulated relationship with Hollywood and European cinema This book situates Latin American film industries within the global circulation of film production exhibition and distribution charting the changes that the industries have undergone from the sound era to the present day Focusing in particular on Argentina Brazil and Mexico Tamara Falicov examines commonalities among Latin American film industries such as the challenges of procuring funding competition from Hollywood state funding battles and the fickle nature of audiences as well as censorship issues competition from television and the transnational nature of Latin American film She addresses production exhibition and distribution contexts and financing and co production with Europe and the United States as well as the role of film festivals in funding and circulating films both within and outside of Latin America Newer trends such as the revival of protectionist measures like the screen quota are framed in contrast to the U S's push for trade policy liberalization and issues of universal concern such as film piracy and new technologies and the role of television in helping and hindering Latin American cinema

Políticas literarias: poder y acumulación en la literatura y el cine latinoamericanos John Kraniuskas, 2013-09-10 Esta obra analiza las posibles relaciones entre la crítica de Walter Benjamin y la experiencia cultural del capitalismo en América Latina la hipótesis de que vista desde la perspectiva de la producción cultural la experiencia histórica latinoamericana del capitalismo ha estado sobredeterminada por lo político y que la violencia constituyente que define la acumulación originaria no sólo precede al capitalismo sino que lo acompaña siempre como su condición de existencia y reproducción Este libro reúne nuevas lecturas contextuales es decir sociales de una parte fundamental del archivo cultural latinoamericano

Consumers and Citizens Néstor García Canclini, 2001 Nestor Garcia Canclini the best known and most innovative cultural studies scholar in Latin America maps the critical effects of urban sprawl global media and commodity markets on citizens The complex results mean not only a shrinkage of certain traditional rights particularly those of the welfare or client state but also indicate new openings for expanding citizenship

Media Industries Jennifer Holt, Alisa Perren, 2011-09-19 Media Industries History Theory and Method is among the first texts to explore the evolving field of media industry studies and offer an innovative blueprint for future study and analysis capitalizes on the current social and cultural environment of unprecedented technical change convergence and globalization across a

range of textual institutional and theoretical perspectives brings together newly commissioned essays by leading scholars in film media communications and cultural studies includes case studies of film television and digital media to vividly illustrate the dynamic transformations taking place across national regional and international contexts

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El Cine Mexicano De Lo Global A Lo Local Introduction

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