

# La Hurley Del Cinema

Erin K. Hogan

**Casting Masculinity in Spanish Film** Mary T. Hartson, 2017-09-13 The rise of consumerism in the twentieth and twenty-first centuries radically changed the way we perceive ourselves and the world around us. And, as it has throughout history, the social construct of “ideal” masculinity both reflects and responds to that lived reality, helping individuals adapt. Through a close study of Spanish film of the twentieth and twenty-first centuries, this book investigates hegemonic, or dominant, masculinity in the wake of dramatic consumer changes that occurred in Spain. It explores the ways in which masculine identity as represented in Spanish film positions itself in relation to desire and consumption, focusing especially on representations of hegemonic masculinity from the almost 40 year dictatorship of General Francisco Franco through the transition to democracy and into the early 1990s. Using psychoanalytic theory as employed primarily by Todd McGowan and Slavoj Žižek, this book analyzes cinematic representations of hegemonic masculine models, along with those portrayed as less favorable, to understand how political, social and economic changes in Spain in the twentieth and early twenty-first centuries affect the process of masculine identity formation. In the shift from a “society of prohibition” to a “society of commanded enjoyment,” hegemonic masculinity as represented in Spanish film changes dramatically, initially organizing itself around prohibition and self-renunciation in the early Franco dictatorship and later, with neoliberal reforms and mass media promotion of consumerist values starting in the 1950s, reorienting itself around desire and enjoyment (embodied, for example, in the sexually promiscuous, fashionable young man of the 1970s). Personal pleasure and the satisfaction of one’s desires replace submission, obedience and self-abnegation—leading to a reconstruction of masculine identities in a social context that appears increasingly fragmented, plural and individualistic. The primary innovation of this text involves the repositioning of consumerism as a fundamental force in the formation of Spanish masculinity and showing how widely disseminated masculine models serve to accommodate political, social and economic demands.

Spanish Erotic Cinema Santiago Fouz-Hernandez, 2017-04-13 The first comprehensive scholarly study of Spanish erotic cinema, from the 1920s until the present day This book covers a significant part of the history of Spanish film, from the 1920s until the present day. Starting with a study of the kiss in silent films, the volume explores homoerotic narratives in the crusade films of the 1940s, the commodification of bodies in the late Franco period, and the so-called *destape* (literally *aundressing*) period that followed the abolition of censorship during the democratic transition. Reclaiming the importance of

Spanish erotic cinema as a genre in itself, a range of international scholars demonstrate how the explicit depiction of sex can be a useful tool to illuminate current and historic social issues including ageism, colonialism, domestic violence, immigration, nationalisms, or women and LGBT rights. Covering a wide range of cinematic genres, including comedy, horror and melodrama, this book provides an innovative and provocative overview of Spanish cinema history and society in the twentieth and twenty-first centuries. Contributors: Brad Epps, Cambridge University; Sally Faulkner, University of Exeter; Santiago Fouz-Hernández, Durham University; Antonio LAzaro-Reboll, University of Kent; Annabel Marten, Dartmouth College; Alejandro Melero Salvador, Universidad Carlos III in Madrid; Jorge Párez, University of Texas, Austin; Carolina Sanabria, University of Costa Rica; Rob Stone, University of Birmingham; Tom Whittaker, University of Liverpool; Eva Woods PeirA Vassar College; Sarah Wright, Royal Holloway, University of London; Barbara Zecchi, University of Massachusetts Amherst

**Blood Cinema** Marsha Kinder, 1993-12-06 This is the most complete, in-depth, sophisticated study of Spanish cinema available in any language.—Marvin D'Lugo, author of *The Films of Carlos Saura*

**Small Cinemas of the Andes** Diana Coryat, Christian León, Noah Zweig, 2023-08-19 This book examines the emergence of small cinemas of the Andes, covering digital peripheries in Ecuador, Bolivia, Peru and Colombia. The volume critically assesses heterogeneous audiovisual practices and subaltern agents, elucidating existing tensions, contradictions and resistances with respect to established cinematic norms. The reason these small cinematic sectors are of interest is twofold: first, the film markets of the aforementioned countries are often eclipsed by the filmmaking giants of Mexico, Brazil and Argentina; second, within the Andean countries these small cinemas are overshadowed by film board-backed cinemas whose products are largely designed for international film festivals.

*Aesthetics and Politics in the Mexican Film Industry* M. MacLaird, 2013-06-18 Evaluating a broad selection of Mexican films produced from the early 1990s to the present, this study examines how production methods, audience demographics, and aesthetic approaches have changed throughout the past two decades and how these changes relate to the country's transitions to a democratic political system and a free-market economy.

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

Guía del cine Carlos Aguilar Gutiérrez, 2018-09-27 El presente volumen encierra el diccionario de películas más extenso y variado en lengua española, e incluye películas de toda índole y nacionalidad, desde el cine mudo hasta el presente año. Cada entrada incluye los datos fundamentales (título español y original, año y país de producción, director, guión, fotografía, música, duración e intérpretes), más una sinopsis orientativa. Asimismo, incluye dos índices, el de directores con las películas recogidas en la obra, relacionadas por orden cronológico, y el de títulos originales, con sus correspondientes españoles.

**Guía del cine** Carlos Aguilar, 2014-10-30 El presente volumen encierra el diccionario de películas más extenso y variado

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*Italian Colonialism* Jacqueline Andall, Derek Duncan, 2005 The essays in this volume explores the ways in which the Italian colonial experience continues to be relevant, despite the extent to which forgetting colonialism became an integral part of Italian culture and national identity.

*Two cines con niño* Erin K. Hogan, 2018-04-30 The first scholarly edition of Walter Scott's most complex historical narrative poem (1808)

*Masculinities in Contemporary Argentine Popular Cinema* Carolina Rocha, 2012-04-14 Examines contemporary cinematic representations of Argentine masculinities, the social construction of gender, and the financing of domestic film production following Argentina's 1990 change to a neo-liberal economic model.

**Trash and Limits in Latin American Culture** Micah McKay, 2024-03-12 This book looks at the role of waste in Latin American cultural texts from the twentieth and twenty-first centuries. Micah McKay considers how writers and filmmakers engage with the theme and argues that garbage illuminates key limits related to the region's experience with contemporary capitalism.

**A Poetics of Resistance** David Ward, 1995 A Poetics of Resistance: Narrative and the Writings of Pier Paolo Pasolini examines the writings of the Italian poet, novelist, filmmaker, theorist, and dramaturg.

**Body Gothic** Xavier Aldana Reyes, 2014-10-15 The gothic, particularly in its contemporary incarnations, is often constructed around largely disembodied concepts such as spectrality or the haunted. Body Gothic offers a counter-narrative that reinstates the importance of viscosity to the gothic mode. It argues that contemporary discourses surrounding our bodies are crucial to our understanding of the social messages in fictional mutilation and of the pleasures we may derive from it. This book considers a number of literary and cinematic movements that have, over the past three decades, purposely turned the body into a meaningful gothic topos. Each chapter in Body Gothic is dedicated to a different corporeal subgenre: splatterpunk, body horror, the new avant-pulp, the slaughterhouse novel, torture porn and surgical horror are all covered in its pages. Close readings of key texts by Clive Barker, Richard Laymon, Joseph D'Lacey, Matthew Stokoe, Tony White or Stanley Manly are provided alongside in-depth analyses of landmark films such as *Re-Animator* (1985), *The Fly* (1986), *Saw*

(2004), *Hostel* (2005), *The Human Centipede* (2011) and *American Mary* (2012).

**ANNO 2021 LO SPETTACOLO E LO SPORT SECONDA PARTE** ANTONIO GIANGRANDE, Antonio Giangrande, orgoglioso di essere diverso. Si nasce senza volerlo. Si muore senza volerlo. Si vive una vita di prese per il culo. Noi siamo quello che altri hanno voluto che diventassimo. Facciamo in modo che diventiamo quello che noi avremmo (rafforzativo di saremmo) voluto diventare. Rappresentare con verità storica, anche scomoda ai potenti di turno, la realtà contemporanea, rapportandola al passato e proiettandola al futuro. Per non reiterare vecchi errori. Perché la massa dimentica o non conosce. Denuncio i difetti e caldeggio i pregi italiani. Perché non abbiamo orgoglio e dignità per migliorarci e perché non sappiamo apprezzare, tutelare e promuovere quello che abbiamo ereditato dai nostri avi. Insomma, siamo bravi a farci del male e qualcuno deve pur essere diverso!

**Mexican Melodrama** Elena Lahr-Vivaz, 2016-10-18 In *Mexican Melodrama*, Elena Lahr-Vivaz explores the compelling ways that new-wave Mexican directors use the tropes and themes of Golden Age films to denounce the excesses of a nation characterized as a fragmented and fictitious construct. Analyzing big hits and quiet successes of both Golden Age and new-wave cinema, the author offers in each chapter a comparative reading of films from the two eras, considering, for instance, *Amores perros* (Love's a Bitch, Alejandro González Iñárritu, 2000) alongside *Nosotros los pobres* (We the Poor, Ismael Rodríguez, 1947). Through such readings, Lahr-Vivaz examines how new-wave directors draw from a previous generation to produce meaning in the present. Mexico's Golden Age of film—the period from the 1930s to the 1950s—is considered “golden” due to both the prestige of the era's stars and the critical and popular success of the films released. Golden Age directors often turned to the tropes of melodrama and allegory to offer spectators an image of an idealized Mexico and to spur the formation of a spectatorship united through shared tears and laughter. In contrast, Lahr-Vivaz demonstrates that new-wave directors of the 1990s and 2000s use the melodramatic mode to present a vision of fragmentation and to open a space for critical resistance. In so doing, new-wave directors highlight the limitations rather than the possibilities of a unified spectatorship, and point to the need for spectators to assume a critical stance in the face of the exigencies of the present. Written in an accessible style, *Mexican Melodrama* offers a timely comparative analysis of critically acclaimed films that will serve as key referents in discussions of Mexican cinema for years to come.

**Southern Screens: Cinema, Culture and the Global South** Antonio Traverso, 2018-05-16 *Southern Screens: Cinema, culture and the global South* adopts a transversal south-south approach to the study of screen culture across national and cultural territories. It examines the conditions by which screen culture participates in the generation, sharing, and circulation of new knowledge that is both southern and about the global South. The contributors, all of them residents of the world's southernmost nations, examine new and traditional media that manifests an affinity with southern cultural imaginaries and territories identifiable through the sociological category of Global South. Some of their chapters engage in

analysis linked to specific national contexts, others follow comparative approaches to screen culture across national, regional, and socio-historical borders. Sketching a new tapestry of references to other areas of southern social science and cultural theory, *Southern Screens* traces a critical genealogy that here finds a productive place within an emerging, comparative discussion of the screen cultures of the Global South. This book was originally published as a special issue of *Critical Arts: South-North Cultural and Media Studies*.

**The Gaze and the Labyrinth** Gaetana Marrone, 2021-09-14 In this, the first comprehensive book on Liliana Cavani, Gaetana Marrone redraws the map of postwar Italian cinema to make room for this extraordinary filmmaker, whose representations of transgressive eroticism, spiritual questing, and psychological extremes test the limits of the medium, pushing it into uncharted areas of discovery. Cavani's film *The Night Porter* (1974) created a sensation in the United States and Europe. But in many ways her critically renowned endeavors--which also include *Francesco di Assisi*, *Galileo*, *I cannibali*, *Beyond Good and Evil*, *The Berlin Affair*, and several operas and documentaries--remain enigmatic to audiences. Here Marrone presents Cavani's work as a cinema of ideas, showing how it takes pleasure in the telling of a story and ultimately revolts against all binding ideological and commercial codes. The author explores the rich visual language in which Cavani expresses thought, and the cultural icons that constitute her style and images. This approach affords powerful insights into the intricate interlacing of narrated events. We also come to understand the importance assigned to the gaze in the genesis of desire and the acquisition of knowledge. The films come to life in this book as the classical tragedies Cavani intended, where rebels and madmen experience conflict between historical and spiritual reality, the present and the past. Offering intertextual analyses within such fields as psychology, history, and cultural studies, along with production information gleaned from Cavani's personal archives, Marrone boldly advances our understanding of an intriguing, important body of cinematic work.

**Feminist Discourse and Spanish Cinema** Susan Martin-Márquez, 1999 This work provides a detailed consideration of women directors working before the Civil War and during Franco's dictatorship, and an exploration of the impact of feminism on filmmaking in Spain.

**A Companion to Rainer Werner Fassbinder** Brigitte Peucker, 2012-01-04 A Companion to Rainer Werner Fassbinder is the first of its kind to engage with this important figure. Twenty-eight essays by an international group of scholars consider this controversial director's contribution to German cinema, German history, gender studies, and auteurship. A fresh collection of original research providing diverse perspectives on Fassbinder's work in films, television, poetry, and underground theatre. Rainer Werner Fassbinder remains the preeminent filmmaker of the New German Cinema whose brief but prolific body of work spans from the latter half of the 1960s to the artist's death in 1982. Interrogates Fassbinder's influence on the seminal ideas of his time: auteurship, identity, race, queer studies, and the cataclysmic events of German

twentieth century history Contributions from internationally diverse scholars specializing in film, culture, and German studies. Includes coverage of his key films including: Gods of the Plague (1970), Beware of a Holy Whore (1971), The Bitter Tears of Petra von Kant (1972), Martha (1973) (TV), World on a Wire (1973), Effi Briest (1974), Ali: Fear Eats the Soul (1974), Fox and His Friends (1975), Fear of Fear (1975), Chinese Roulette (1976), In a Year With 13 Moons (1978), Despair (1978), The Third Generation (1979), Berlin Alexanderplatz (1980) (TV), and Querelle (1982).

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