

# Cabeza De Vaca Film

**Carl J. Mora**

Cannibalizing the Colony Richard Allen Gordon, 2009 The years 1992 and 2000 marked the 500-year anniversary of the arrival of the Spanish and the Portuguese in America and prompted an explosion of rewritings and cinematic renditions of texts and figures from colonial Latin America. *Cannibalizing the Colony* analyzes a crucial way that Latin American historical films have grappled with the legacy of colonialism. It studies how and why filmmakers in Brazil and Mexico --the countries that have produced most films about the colonial period in Latin America --appropriate and transform colonial narratives of European and indigenous contact into commentaries on national identity. The book looks at how filmmakers attempt to reconfigure history and culture and incorporate it into present-day understandings of the nation. The book additionally considers the motivations and implications for these filmic dialogues with the past and how the directors attempt to control the way that spectators understand the complex and contentious roots of identity in Mexico and Brazil.

**Latin American Films, 1932-1994** Ronald Schwartz, 2015-09-17 In 1931 Antonio Moreno completed *Santa*, Mexico's first true sound film. In it he established one of the foremost genres of Latin American cinema--the popular melodrama--which continues to this day. Latin American filmmakers came to the fore in the fifties and sixties and, as 1992's *Como agua para chocolate* (Like Water for Chocolate) showed, Latin American films continue to be a major part of the international film scene. In this work over 300 of the most significant films from Argentina, Brazil, Cuba, Mexico, Bolivia, Colombia, Ecuador, Peru and other Latin American countries are covered. Each entry includes the English title, director, year of release, running time, language, country and a detailed plot synopsis. Notes about the production and the filmmakers are also provided for many entries.

**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.

**Screening Neoliberalism** Ignacio M. Sánchez 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.

**Colonial Itineraries of Contemporary Mexico** Oswaldo Estrada, Anna M. Nogar, 2014-10-30 The rewritings of the Mexican colonia discussed in this book question a present reality of marginalities and inequality, of imposed political domination, and of hybrid subjectivities. In their examination of the novels, films, poetry, and chronicles produced in and outside of Mexico since 2000, the critics included in *Colonial Itineraries of Contemporary Mexico* produce new interpretations, alternative readings, and different angles of analysis that extend far beyond the theories of the new historical novel of the eighties and nineties, and well beyond the limits of the novel as re-creative genre. Through a transformative interdisciplinary lens, this book studies the ultra-contemporary chronicles of Carlos Monsiváis, the poetry of Carmen Boullosa and Luis Felipe Fabre, and the novels of Enrique Serna, Héctor de Mauleón, Mónica Lavín, and Pablo Soler Frost, among others. The book also pays close attention to a good sample of recent children's literature that revisit Mexico's colonia. It includes the transatlantic perspective of Spanish novelist Inma Chacón, and a detailed analysis of the strategies employed by Laura Esquivel in the creation of a best seller. Other chapters are devoted to the study of transnational film productions, a play by Flavio González Mello, and a set of novels set in the nineteenth-century colonia that problematize static notions of both personal and national identity within specific cultural palimpsests. Taken together, these incisive readings open broader conversations about Mexican coloniality as it continues well into the twenty-first century.

**Cinematic Journeys in Latin America** Richard Francaviglia, 2023-09-05 This book critically examines how movies that feature real or imagined explorers and expeditions creatively feature the geography of Latin America. It focuses on how locales are scripted into film plots and artistically depicted, and demonstrates that place is as important as any character in a film, especially in this genre. Nineteen key films are analyzed. Some, like *Aguirre, the Wrath of God*, *Fitzcarraldo*, *The Other*

Conquest, Embrace of the Serpent, and The Lost City of Z are based on the exploits of real explorers. Others are fictional, including Apocalypto, Indiana Jones and the Kingdom of the Crystal Skull, and Dora and the Lost City of Gold. The author also discusses the evolution of exploration-discovery films, including trends that will likely be found in forthcoming movies.

Themes in Latin American Cinema Keith John Richards, 2020-03-20 This updated and expanded edition gives critical analyses of 23 Latin American films from the last 20 years, including the addition of four films from Bolivia. Explored throughout the text are seven crucial themes: the indigenous image, sexuality, childhood, female protagonists, crime and corruption, fratricidal wars, and writers as characters. Designed for general and scholarly interest, as well as a guide for teachers of Hispanic culture or Latin American film and literature, the book provides a sweeping look at the logistical circumstances of filmmaking in the region along with the criteria involved in interpreting a Latin American film. It includes interviews with and brief biographies of influential filmmakers, along with film synopses, production details and credits, transcripts of selected scenes, and suggestions for discussion and analysis.

**The New York Times Film Reviews**, 1969

**Perspectives of an Iconoclast** Antonio Karantonis, 2005 Perspectives of an Iconoclast: Writings in Latin American Studies and International Relations provides summaries of various Latin American cultures as well as essays that give historical accounts of relations with the United States including past CIA operations and interventions that still affect those respective Latin American societies today. The book provides such provocative essays as Sleepwalking Through History, an abstract analysis of the socioeconomic incentives of modern war; Coca Culture, an essay that reveals the traditional use of Coca among Bolivia's indigenous people and how Coca plays a practical function within Bolivian culture including harvest and work cycles, bartering for goods, ect. The book's essays also promote the ideals of collective security and multilateralism in international relations including a progressive role for the United Nations and other international organizations that will serve to strengthen democracy and promote sustainable development abroad.

**Primitivism and Identity in Latin America** Erik Camayd-Freixas, José Eduardo González, 2022-01-11 Although primitivism has received renewed attention in recent years, studies linking it with Latin America have been rare. This volume examines primitivism and its implications for contemporary debates on Latin American culture, literature, and arts, showing how Latin American subjects employ a Western construct to return the gaze of the outside world and redefine themselves in relation to modernity. Examining such subjects as Julio Cortázar and Frida Kahlo and such topics as folk art and cinema, the volume brings together for the first time the views of scholars who are currently engaging the task of cultural studies from the standpoint of primitivism. These varied contributions include analyses of Latin American art in relation to social issues, popular culture, and official cultural policy; essays in cultural criticism touching on ethnic identity, racial politics, women's issues, and conflictive modernity; and analytical studies of primitivism's impact on narrative theory and practice, film,

theater, and poetry. This collection contributes offers a new perspective on a variety of significant debates in Latin American cultural studies and shows that the term primitive does not apply to these cultures as much as to our understanding of them.

CONTENTS Paradise Subverted: The Invention of the Mexican Character / Roger Bartra Between Sade and the Savage: Octavio Paz's Aztecs / Amaryll Chanady Under the Shadow of God: Roots of Primitivism in Early Colonial Mexico / Delia Annunziata Cosentino Of Alebrijes and Ocumichos: Some Myths about Folk Art and Mexican Identity / Eli Bartra Primitive Borders: Cultural Identity and Ethnic Cleansing in the Dominican Republic / Fernando Valerio-Holguín Dialectics of Archaism and Modernity: Technique and Primitivism in Angel Rama's Transculturación narrativa en América Latina / José Eduardo González Narrative Primitivism: Theory and Practice in Latin America / Erik Camayd-Freixas Narrating the Other: Julio Cortázar's Axolotl as Ethnographic Allegory / R. Lane Kauffmann Jungle Fever: Primitivism in Environmentalism; Rómulo Gallegos's Canaima and the Romance of the Jungle / Jorge Marcone Primitivism and Cultural Production: Future's Memory; Native Peoples' Voices in Latin American Society / Ivete Lara Camargos Walty Primitive Bodies in Latin American Cinema: Nicolás Echevarría's Cabeza de Vaca / Luis Fernando Restrepo Subliminal Body: Shamanism, Ancient Theater, and Ethnodrama / Gabriel Weisz Primitivist Construction of Identity in the Work of Frida Kahlo / Wendy B. Faris Mi andina y dulce Rita: Women, Indigenism, and the Avant-Garde in César Vallejo / Tace Megan Hedrick

*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.

Latin American History Goes to the Movies Stewart Brewer, 2024-02-05 This new edition of *Latin American History Goes to the Movies* uses a variety of feature films as a method of studying key historical themes in Latin America, from pre-Columbian cultures to contemporary debates. The book provides historical context as a way of interpreting Latin American filmography, offering multiple classroom viewing options per chapter theme. Each chapter is dedicated to a central concept or issue, such as stereotypes, conquest and colonialism, revolution, religion, gender, and politics. The second edition includes four additional chapters on dictatorships, LGBTQIA+ issues, the environment, and Indigenous peoples. Twenty new films, including *La Fiesta del Chivo*, *Fresa y Chocolate*, *Embrace of the Serpent*, and *Roma* appear throughout this edition,

presenting additional perspectives and updates for today's readers. The discussions of films and the history behind them offer a flexible and nuanced approach to understanding Latin American cultures, differentiating between stereotypical depictions and the realities of history. Concise and accessible, *Latin American History Goes to the Movies* is a unique resource for students and instructors in Latin American history and film studies to analyse developments in Latin America throughout previous centuries.

**The Routledge Hispanic Studies Companion to Colonial Latin America and the Caribbean (1492-1898)** Yolanda Martínez-San Miguel, Santa Arias, 2020-11-29 The Routledge Hispanic Studies Companion to Colonial Latin America and the Caribbean (1492-1898) brings together an international team of scholars to explore new interdisciplinary and comparative approaches for the study of colonialism. Using four overarching themes, the volume examines a wide array of critical issues, key texts, and figures that demonstrate the significance of Colonial Latin America and the Caribbean across national and regional traditions and historical periods. This invaluable resource will be of interest to students and scholars of Spanish and Latin American studies examining colonial Caribbean and Latin America at the intersection of cultural and historical studies; transatlantic, postcolonial and decolonial studies; and critical approaches to archives and materiality. This timely volume assesses the impact and legacy of colonialism and coloniality.

**Encyclopedia of Contemporary Latin American and Caribbean Cultures** Daniel Balderston, Mike Gonzalez, Ana M. Lopez, 2000-12-07 This vast three-volume Encyclopedia offers more than 4000 entries on all aspects of the dynamic and exciting contemporary cultures of Latin America and the Caribbean. Its coverage is unparalleled with more than 40 regions discussed and a time-span of 1920 to the present day. Culture is broadly defined to include food, sport, religion, television, transport, alongside architecture, dance, film, literature, music and sculpture. The international team of contributors include many who are based in Latin America and the Caribbean making this the most essential, authoritative and authentic Encyclopedia for anyone studying Latin American and Caribbean studies. Key features include: \* over 4000 entries ranging from extensive overview entries which provide context for general issues to shorter, factual or biographical pieces \* articles followed by bibliographic references which offer a starting point for further research \* extensive cross-referencing and thematic and regional contents lists direct users to relevant articles and help map a route through the entries \* a comprehensive index provides further guidance.

**Indigeneity and the Decolonizing Gaze** Robert Stam, 2023-01-26 Against the long historical backdrop of 1492, Columbus, and the Conquest, Robert Stam's wide-ranging study traces a trajectory from the representation of indigenous peoples by others to self-representation by indigenous peoples, often as a form of resistance and rebellion to colonialist or neoliberal capitalism, across an eclectic range of forms of media, arts, and social philosophy. Spanning national and transnational media in countries including the US, Brazil, Canada, France, Germany, and Italy, Stam orchestrates a dialogue

between the western mediated gaze on the 'Indian' and the indigenous gaze itself, especially as incarnated in the burgeoning movement of "indigenous media," that is, the use of audio-visual-digital media for the social and cultural purposes of indigenous peoples themselves. Drawing on examples from cinema, literature, music, video, painting and stand-up comedy, Stam shows how indigenous artists, intellectuals and activists are responding to the multiple crises - climatological, economic, political, racial, and cultural - confronting the world. Significant attention is paid to the role of arts-based activism in supporting the struggle of indigenous artistic activism, of the Yanomami people specifically, to save the Amazon forest and the planet.

*Unthinking Eurocentrism* Ella Shohat, Robert Stam, 2014-06-05 *Unthinking Eurocentrism*, a seminal and award-winning work in postcolonial studies first published in 1994, explored Eurocentrism as an interlocking network of buried premises, embedded narratives, and submerged tropes that constituted a broadly shared epistemology. Within a transdisciplinary study, the authors argued that the debates about Eurocentrism and post/coloniality must be considered within a broad historical sweep that goes at least as far back as the various 1492s - the Inquisition, the Expulsion of Jews and Muslims, the Conquest of the Americas, and the Transatlantic slave trade - a process which culminates in the post-War attempts to radically decolonize global culture. Ranging over multiple geographies, the book deprovincialized media/cultural studies through a polycentric approach, while analysing in depth such issues as postcolonial hybridity, antinomies of Enlightenment, the tropes of empire, gender and rescue fantasies, the racial politics of casting, and the limitations of positive image analysis. The substantial new afterword in this 20th anniversary new edition brings these issues into the present by charting recent transformations of the intellectual debates, as terms such as the transnational, the commons, indigeneity, and the Red Atlantic have come to the fore. The afterword also explores some cinematic trends such as indigenous media and postcolonial adaptations that have gained strength over the past two decades, along with others, such as Nollywood, that have emerged with startling force. Winner of the Katherine Kovacs Singer Best Film Book Award, the book has been translated in full or in its entirety into diverse languages from Spanish to Farsi. This expanded edition of a ground-breaking text proposes analytical grids relevant to a wide variety of fields including postcolonial studies, literary studies, anthropology, media studies, cultural studies, and critical race studies.

**The Jarmusch Way** Julian Rice, 2012-10-12 Since the early 1980s, Jim Jarmusch has produced a handful of idiosyncratic films that have established him as one of the most imaginatively allusive directors in the history of American cinema. Three of his films—*Dead Man* (1995), *Ghost Dog* (1999), and *The Limits of Control* (2009)—demonstrate the director's unique take on Eastern and Aboriginal spirituality. In particular, they reflect Jarmusch's rejection of Western monotheism's fear-driven separation of life and death. While these films address historical issues of imperialism, colonialism, and genocide, they also demonstrate a uniquely spiritual form of resistance to conditions that political solutions have not resolved. The impact of

Dead Man, Ghost Dog, and The Limits of Control cannot be fully felt without considering the multicultural sources from which the writer/director drew. In *The Jarmusch Way*, Julian Rice looks closely at these three films and explores their relation to Eastern philosophy and particular works of Western literature, painting, and cinema. This book also delves deeply into the films' association with Native American culture, a subject upon which Rice has written extensively. Though he has garnered a passionate following in some circles, Jarmusch remains critically underappreciated. Making a case that this director deserves far more serious attention than he has received thus far, *The Jarmusch Way* thoroughly discusses three of his most intriguing films.

*The International Movie Industry* Gorham Anders Kindem, 2000 A comprehensive history of the international movie industry during the 20th century. Essays examine the film industries of 19 countries focusing on individual national movie industries' economic, social, aesthetic, technological and political/ideological development within an international context.

**Double crossings** Mario Martín Flores, Carlos Von Son, 2001

*New York Magazine*, 1992-06-08 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

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