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KEY=CRITICAL - ZOE ADRIENNE

South American Cinema A Critical Filmography, 1915-1994 University of Texas Press Originally issued in hardcover in 1996 by Garland Publishing, this important reference work is now available in paperback for a wider audience. A distinguished team of contributors has compiled entries on 140 significant South American feature films from the silent era until 1994. The entries discuss each film's subject matter, critical reception, and social and political contexts, as well as its production, distribution, and exhibition history, including technical credits. The entries are grouped by country and arranged chronologically. Both fiction and documentary films (some no longer in existence) are included, as well as extensive title, name, and subject indexes and glossaries of film and foreign terms. **Historical Dictionary of South American Cinema** Rowman & Littlefield The Historical Dictionary of South American Cinema covers the long history of cinema in Portuguese-speaking Brazil and the nine Spanish-speaking countries. These films include *Los tres berretines*, *Prisioneros de la tierra*, *La balandra Isabel llegó esta tarde*, *La hora de los hornos*, *El chacal de Nahueltoro*, *La teta asustada*, *Abrir puertas y ventanas*, *El secreto de sus ojos*, and *NO*. This is done through a chronology, an introductory essay, appendixes, and an extensive bibliography. The dictionary section has over 300 cross-referenced dictionary entries on directors, producers, performers, films, film studios and genres. This book is an excellent access point for students, researchers, and anyone wanting to know more about the South American Cinema. **Political Documentary Cinema in Latin America** Routledge The chapters in this book show the important role that political documentary cinema has played in Latin America since the 1950s. Political documentary cinema in Latin America has a long history of tracing social injustice and suffering, depicting political unrest, intervening in periods of crisis and upheaval, and reflecting upon questions about ideology, cultural identity, genocide and traumatic memory. This collection bears witness to the region's film culture's diversity, discussing documentaries about workers' strikes, riots, and military coups against elected governments; crime, poverty, homelessness, prostitution, children's work, and violence against women; urban development, progress, (under)development, capitalism, and neoliberalism; exile, diaspora and border cultures; trauma and (post)memory. The chapters focus on documentaries made in Argentina, Brazil, Chile, Cuba, Mexico, and Venezuela, as well as on the work of Latino and diasporic Latin American political documentarians. The contributors to the anthology reflect the cultural and linguistic diversity of current Latin American film scholarship, with some writing in Spanish and Portuguese from Argentina and Brazil (with their original works especially translated), and others writing in English from Australia, Europe, and the USA. This book was originally published as a special issue of *Social Identities*. **A Companion to Latin American Film** Boydell & Brewer Ltd This Companion to Latin American Film is a new, up-to-date introduction to the best twenty-five films of the region. It is designed for the general reader who wants to know the basic facts, figures and ideas about the movies in Latin America. The introductory essay traces the history of Latin American cinema from its humble beginnings in the mid-1890s until the smash hits of recent years: *Like Water for Chocolate* (1993), *Central Station* (1998), *Love's a Bitch* (2000), *And your Mother Too* (2001), *City of God* (2002). The early period when Latin American cinema was dominated by foreign film makers or foreign models (such as Hollywood), as well as the 1960s when as a genre it finally found its feet (the New Latin-American Cinema movement) - are also covered in depth. Each film chapter contains all the information you need -- cast and crew, awards, plot -- as well as a detailed analysis of the themes and techniques which make the film tick. There is a Guide to Further Reading which offers the reader advice on what to read next (all the important books, articles and Internet sites), as well as a Select Bibliography and an extensive index for ease of reference. **Latin American Cinema A Comparative History** Univ of California Press This book charts a comparative history of Latin America's national cinemas through ten chapters that cover every major cinematic period in the region: silent cinema, studio cinema, neorealism and art cinema, the New Latin American Cinema, and contemporary cinema. Schroeder Rodríguez weaves close readings of approximately fifty paradigmatic films into a lucid narrative history that is rigorous in its scholarship and framed by a compelling theorization of the multiple discourses of modernity. The result is an essential guide that promises to transform our understanding of the region's cultural history in the last hundred years by highlighting how key players such as the church and the state have affected cinema's unique ability to help shape public discourse and construct modern identities in a region marked by ongoing struggles for social justice and liberation. **Filmography of World History** Greenwood Publishing Group With extensive cross references and production data, filmlovers and students will find this a valuable reference for identifying feature films that take place during a specific period of world history. **Gabriel García Márquez and the Cinema** Life and Works Boydell & Brewer Ltd No description available. **Cinema Studies The Key Concepts** Routledge *Cinema Studies: The Key Concepts* is an essential guide for anyone interested in film. Providing accessible coverage of a comprehensive range of genres, movements, theories and production terms, this is a must-have guide to a fascinating area of study and arguably the greatest art form of modern times. Now fully revised and updated for its fourth edition, the book includes new topical

entries such as: CGI Convergence Cult cinema Digital cinema/Post-digital cinema Dogme 95• Movement-image/Time-image Quota quickies 3-D technology Latin America in the World An Introduction Routledge From the Foundations in Global Studies series, this text offers students a fresh, comprehensive, multidisciplinary entry point to Latin America. After a brief introduction to the study of the region, the early chapters of the book survey the essentials of Latin American history; important historical narratives; and the region's languages, religions, and global connections. Students are guided through the material with relevant maps, resource boxes, and text boxes that support and guide further independent exploration of the topics at hand. The second half of the book features interdisciplinary case studies, each of which focuses on a specific country or subregion and a particular issue. Each chapter gives a flavor for the cultural distinctiveness of the particular country yet also draws attention to global linkages. Readers will come away from this book with an understanding of the larger historical, political, and cultural frameworks that shaped Latin America as we know it today, and of current issues that have relevance in Latin America and beyond. *Indigeneity in Latin American Cinema* Bloomsbury Publishing USA *Indigeneity in Latin American Cinema* explores how contemporary films (2000-2020) participate in the evolution and circulation of images and sounds that in many ways define how indigenous communities are imagined, at a local, regional and global scale. The volume reviews the diversity of portrayals from a chronological, geopolitical, linguistic, epistemic-ontological, transnational and intersectional, paradigm-changing and self-representational perspective, allocating one chapter to each theme. The corpus of this study consists of 68 fictional features directed by non-indigenous filmmakers, 31 cinematic works produced by indigenous directors/communities, and 22 Cine Regional (Regional Cinema) films. The book also draws upon a significant number of engravings, drawings, paintings, photographs and films, produced between 1493 and 2000, as primary sources for the historical review of the visual representations of indigeneity. Through content and close (textual) analysis, interviews with audiences, surveys and social media posts analysis, the author looks at the contexts in which Latin American films circulate in international festivals and the paradigm shifts introduced by self-representational cinema and *Roma* (Mexico, 2018). Conclusively, the author provides the foundations of histrionic indigeneity, a theory that explains how overtly histrionic proclivities play a significant role in depictions of an imagined indigenous Other in recent films. *Guide to the Cinema(s) of Canada* Greenwood Publishing Group Discusses the films and personalities of the Canadian cinema. *When the World Laughs Film Comedy East and West* Oxford University Press *When the World Laughs* is a book about the intersection of humor, history, and culture. It explores how film comedy, one of the world's most popular movie genres, reflects the values and beliefs of those who enjoy its many forms, its most enduring characters and stories, its most entertaining routines and funniest jokes. What people laugh at in Europe, Africa, or the Far East reveals important truths about their differences and common bonds. By investigating their traditions of humor, by paying close attention to what kinds of comedy cross national boundaries or what gets lost in translation, this study leads us to a deeper understanding of each other and ourselves. Section One begins with a survey of the theories and research that best explain how humor works. It clarifies the varieties of comic forms and styles, identifies the world's most archetypal figures of fun, and traces the history of the world's traditions of humor from earliest times to today. It also examines the techniques and aesthetics of film comedy: how movies use the world's rich repertoire of amusing stories, gags, and wit to make us laugh and think. Section Two offers a close look at national and regional trends. It applies the concepts set forth earlier to specific films-across a broad spectrum of sub-genres, historical eras, and cultural contexts-providing an insightful comparative study of the world's great traditions of film comedy. *Magical Reels A History of Cinema in Latin America* Verso *On Latin American cinema*. The Cambridge Companion to Modern Latin American Culture Cambridge University Press Publisher Description *Cinemas of the World Film and Society from 1895 to the Present* Reaktion Books The cinema has been the pre-eminent popular art form of the 20th century. In *Cinemas of the World*, James Chapman examines the relationship between film and society in the modern world: film as entertainment medium, film as a reflection of national cultures and preoccupations, film as an instrument of propaganda. He also explores two interrelated issues that have recurred throughout the history of cinema: the economic and cultural hegemony of Hollywood on the one hand, and, on the other, the attempts of filmmakers elsewhere to establish indigenous national cinemas drawing on their own cultures and societies. Chapman examines the rise to dominance of Hollywood cinema in the silent and early sound periods. He discusses the characteristic themes of American movies from the Depression to the end of the Cold War especially those found in the western and film noir - genres that are often used as vehicles for exploring issues central to us society and politics. He looks at national cinemas in various European countries in the period between the end of the First World War and the end of the Second, which all exhibit the formal and aesthetic properties of modernism. The emergence of the so-called "new cinemas" of Europe and the wider world since 1960 are also explored. "Chapman is a tough-thinking, original writer . . . an engaging, excellent piece of work."—David Lancaster, *Film and History* *Pop Culture in Latin America and the Caribbean* ABC-CLIO This insightful book introduces the most important trends, people, events, and products of popular culture in Latin America and the Caribbean. • Explores controversial issues like censorship, gender, cultural imperialism, and globalization • Allows for cross-cultural comparisons between Latin America, the Caribbean, and the United States • Enables quick access to areas of interest through well-organized entries and helpful topic introductions • Features a discussion on the influence of modern technologies—the Internet, social media, and video games—in Latin American cultures • Provides substantial citations and references on each element of popular culture *Film - An International Bibliography* Springer Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia. *The First Few Minutes of Spanish Language Films* Early Cues Reveal the Essence McFarland The first few minutes of a film orient the viewer, offering cues for a richer, more nuanced reading. Working with this premise, this book provides insight into the history of Spanish language film and an enhanced understanding of the Spanish/Hispanic canon

commonly taught in film courses. The author explores *El espíritu de la colmena* (1973), *La historia oficial* (1985), *Fresa y chocolate* (1994), *El crimen del padre Amaro* (2002), *Abre los ojos* (1997), *Te doy mis ojos* (2003) and Carlos Saura's flamenco trilogy--*Bodas de sangre* (1981), *Carmen* (1983) and *El amor brujo* (1986), among others. Emilio Fernández Pictures in the margins Manchester University Press Emilio Fernández: Pictures in the Margins is the first book-length English language account of Emilio Fernández (1904-1986) the most successful director of classical Mexican Cinema, famed with creating films that embody a loosely defined Mexican school of filmmaking. However, rather than offer an auteurist study this book interrogates the construction of Fernández as both a national and nationalist auteur (including racial and gender aspects e.g. as macho mexicano and indio). It also challenges auteurist readings of the films themselves in order to make new arguments about the significance of Fernández and his work. The aim of this book is to question Mexico's fetishisation of its own position on the peripheries of the global cultural economy and the similar fetishisation of Fernández's marginalisation as a mixed race (part white and part indigenous) director. This book argues that, as pictures in the margins, classical Mexican cinema and specifically Fernández's films are not transparent reflections of dominant post Revolutionary Mexican culture, but annotations and re-inscriptions of the particularities of Mexican society in the post-Revolutionary era. Paul Tillich and the Possibility of Revelation Through Film Oxford University Press This study explores the possibility that even films lacking religious subject matter might have a religious impact upon their viewers. It begins with a reading of Paul Tillich's theology of revelation through culture and continues with a qualitative research project assessing the experiences of filmgoers in Latin America.

Africa and the Americas: Culture, Politics, and History [3 volumes] Culture, Politics, and History ABC-CLIO This encyclopedia explores the many long-standing influences of Africa and people of African descent on the culture of the Americas, while tracing the many ways in which the Americas remain closely interconnected with Africa. • Over 100 expert contributors—a diverse group of international scholars from all sides of the Atlantic representing many different disciplines • A rich collection of photographs of major political, cultural, and intellectual leaders from both sides of the Atlantic

Encyclopedia of the Documentary Film 3-Volume Set Routledge The Encyclopedia of the Documentary Film is a fully international reference work on the history of the documentary film from the Lumière brothers' *Workers Leaving the Lumière Factory* (1885) to Michael Moore's *Fahrenheit 911* (2004). This Encyclopedia provides a resource that critically analyzes that history in all its aspects. Not only does this Encyclopedia examine individual films and the careers of individual film makers, it also provides overview articles of national and regional documentary film history. It explains concepts and themes in the study of documentary film, the techniques used in making films, and the institutions that support their production, appreciation, and preservation.

Africa and the Americas Culture, Politics, and History : a Multidisciplinary Encyclopedia ABC-CLIO This encyclopedia explores the many long-standing influences of Africa and people of African descent on the culture of the Americas, while tracing the many ways in which the Americas remain closely interconnected with Africa. * Over 100 expert contributors--a diverse group of international scholars from all sides of the Atlantic representing many different disciplines * A rich collection of photographs of major political, cultural, and intellectual leaders from both sides of the Atlantic

Silent Mystery and Detective Movies A Comprehensive Filmography McFarland The silent film era was known in part for its cliffhanger serials and air of suspense that kept audiences returning to theaters week after week. Icons such as Douglas Fairbanks, Laurel and Hardy, Lon Chaney and Harry Houdini were among those who graced the dark and shadowy screen. This reference guide to silent films with mystery and detective content lists more than 1,500 titles in one of entertainment's most popular and enduring genres. While most of the films examined are from North America, mystery films from around the world are included.

Quarterly of Film, Radio and Television Introduction to Film Studies Routledge This is a comprehensive textbook for students of cinema. It provides a guide to the main concepts used to analyse the film industry and film texts, and also introduces some of the world's key national cinemas.

Museum Movies The Museum of Modern Art and the Birth of Art Cinema Univ of California Press In 1935, the foundation of the Film Library of the Museum of Modern Art in New York marked the transformation of the film medium from a passing amusement to an enduring art form. Haidee Wasson maps the work of the MoMA film library as it pioneered the preservation of film & promoted the concept of art cinema.

Film and Television A Guide to the Reference Literature Libraries Unltd Incorporated This is a guide to reference works in movies and television. Beginning with general guides, dictionaries and encyclopedias, the book then turns to filmographies, filmmakers, and filmmaking. It is for librarians, faculty, and novice filmmakers.

The Oxford Handbook of Film Music Studies Oxford University Press The Oxford Handbook of Film Music Studies gathers two dozen original essays that chart the history and current state of interdisciplinary scholarship on music in audiovisual media, focusing on four areas: history, genre and medium, analysis and criticism, and interpretation.

George Kleine and American Cinema The Movie Business and Film Culture in the Silent Era Bloomsbury Publishing George Kleine was a New York City optician who moved to Chicago in 1893 to set up an optical store. In 1896 he branched out and began selling motion picture equipment and films. Within a few years he became America's largest film distributor and a pivotal figure in the movie business. In chronicling the career of this motion picture pioneer - including his rapid rise to fame and fortune, but also his gradual downfall after 1915 as the era of Hollywood began - Joel Frykholm provides an in-depth account of the emergence of the motion picture business in the United States and its development throughout the silent era. Through the lens of Kleine's fascinating career, this book explores how motion pictures gradually transformed from a novelty into an economic and cultural institution central to both American life and an increasingly globalised culture of mass entertainment.

The Columbia Companion to American History on Film How the Movies Have Portrayed the American Past Columbia University Press American history has always been an irresistible source of inspiration for filmmakers, and today, for good or ill, most Americans'sense of the past likely comes more from Hollywood than from the works of historians. In important films such as *The Birth of a Nation* (1915), *Roots* (1977), *Apocalypse Now* (1979), and *Saving Private Ryan* (1998), how much is entertainment and how much is rooted in historical fact? In *The Columbia Companion to American History on Film*,

more than seventy scholars consider the gap between history and Hollywood. They examine how filmmakers have presented and interpreted the most important events, topics, eras, and figures in the American past, often comparing the film versions of events with the interpretations of the best historians who have explored the topic. Divided into eight broad categories—Eras; Wars and Other Major Events; Notable People; Groups; Institutions and Movements; Places; Themes and Topics; and Myths and Heroes—the volume features extensive cross-references, a filmography (of discussed and relevant films), notes, and a bibliography of selected historical works on each subject. The Columbia Companion to American History on Film is also an important resource for teachers, with extensive information for research or for course development appropriate for both high school and college students. Though each essay reflects the unique body of film and print works covering the subject at hand, every essay addresses several fundamental questions: What are the key films on this topic? What sources did the filmmaker use, and how did the film deviate (or remain true to) its sources? How have film interpretations of a particular historical topic changed, and what sorts of factors—technological, social, political, historiographical—have affected their evolution? Have filmmakers altered the historical record with a view to enhancing drama or to enhance the "truth" of their putative message? BFI Film and Television Handbook *Hollywood and the Culture Elite* How the Movies Became American Columbia University Press Peter Decherney explores how the concerns of intellectuals and the needs of Hollywood studio heads led to the development of a mutually beneficial relationship during Hollywood's Golden Age (1915-1960). During this period, museums, universities, and government agencies used films to maintain their position as quintessential American institutions, transforming movies into an art form and making moviegoing a vital civic institution. Decherney's history features an intriguing cast of characters, including the poet Vachel Lindsay, film producers Adolph Zukor and Joseph Kennedy, Hollywood flak Will Hays, and philanthropist Nelson Rockefeller. He shows how Columbia and Harvard started film studies programs in the 1910s and 1920s to remake American education and American culture. And he shows how the Museum of Modern Art, the U.S. Office of War Information, and the National Endowment for the Arts worked with Hollywood to fight fascism and communism and to promote American values abroad. *Hollywood and the Culture Elite* offers a unique glimpse into the collaboration between Hollywood and the stewards of high culture to ensure their own survival and profitability. *Italy in Early American Cinema* Race, Landscape, and the Picturesque Indiana University Press Giorgio Bertellini traces the origins of American cinema's century-long fascination with Italy and Italian immigrants to the popularity of the pre-photographic aesthetic--the picturesque. Once associated with landscape painting in northern Europe, the picturesque came to symbolize Mediterranean Europe through comforting views of distant landscapes and exotic characters. Taking its cue from a picturesque stage backdrop from *The Godfather Part II*, *Italy in Early American Cinema* shows how this aesthetic was transferred from 19th-century American painters to early 20th-century American filmmakers. *Italy in Early American Cinema* offers readings of early films that pay close attention to how landscape representations that were related to narrative settings and filmmaking locations conveyed distinct ideas about racial difference and national destiny. *Medieval Art and the Look of Silent Film* The Influence on Costume and Set Design McFarland The heyday of silent film soon became quaint with the arrival of "talkies." As early as 1929, critics and historians were writing of the period as though it were the distant past. Much of the literature on the silent era focuses on its filmic art—ambiance and psychological depth, the splendor of the sets and costumes—yet overlooks the inspiration behind these. This book explores the Middle Ages as the prevailing influence on costume and set design in silent film. In the wake of World War I, designers overthrew the artifice of prewar style and manners and drew upon what seemed a nobler, purer age to create an ambiance that reflected higher ideals. *Transatlantic Crossings* British Feature Films in the USA A&C Black *Transatlantic Crossings* is the first major study of the distribution and exhibition of British films in the USA. Charting the cross-cultural reception of many British films, Sarah Street draws on a wide range of sources including studio records, film posters, press books and statistics. While the relative strength of Hollywood made it difficult for films that crossed the Atlantic, Street's research demonstrates that some strategies were more successful than others. She considers which British films made an impact and analyzes conditions that facilitated a positive reception from critics, censors, exhibitors and audiences. Case studies include *Nell Gwyn* (1926), *The Private Life of Henry VIII* (1933), *The Ghost Goes West* (1935), *Henry V* (1946), *Black Narcissus* (1947), *The Red Shoes* (1948), *Ealing comedies*, *The Horror of Dracula* (1958), *Tom Jones* (1963), *A Hard Day's Night* (1964), *Goldfinger* (1964), *The Remains of the Day* (1993), *Four Weddings and a Funeral* (1994) and *Trainspotting* (1996). Against a background of the economic history of the British and Hollywood film industries, *Transatlantic Crossings* considers the many fascinating questions surrounding the history of British films in the USA, their relevance to wider issues of Anglo-American relations and to notions of "Britishness" on screen. *Cinema Today* Phaidon Incorporated Limited Fully illustrated with over 700 images including film stills, posters and behind-the-scenes shots, this book also features in-depth case studies on a wide range of films. *Cinema Today* provides an unparalleled insight into the heart of the film industry. *The Hispanic American Historical Review* Includes "Bibliographical section". *Nineteenth-century Women at the Movies* Adapting Classic Women's Fiction to Film Popular Press The volume's twelve essays, whose authors include some of the foremost scholars of contemporary literature and film, offer critical insights not only into the visions of the novelist and the filmmaker but also into contemporary cultural concerns."--BOOK JACKET. Choice