

Women Filmmakers In Mexico The Country Of Which We Dream

Deborah Martin, Deborah Shaw

Women Filmmakers in Mexico Elissa J. Rashkin, 2009-01-27 Women filmmakers in Mexico were rare until the 1980s and 1990s, when women began to direct feature films in unprecedented numbers. Their films have won acclaim at home and abroad, and the filmmakers have become key figures in contemporary Mexican cinema. In this book, Elissa Rashkin documents how and why women filmmakers have achieved these successes, as she explores how the women's movement, film studies programs, governmental film policy, and the transformation of the intellectual sector since the 1960s have all affected women's filmmaking in Mexico. After a historical overview of Mexican women's filmmaking from the 1930s onward, Rashkin focuses on the work of five contemporary directors—Marisa Sistach, Busi Cortés, Guita Schyfter, María Novaro, and Dana Rotberg. Portraying the filmmakers as intellectuals participating in the public life of the nation, Rashkin examines how these directors have addressed questions of national identity through their films, replacing the patriarchal images and stereotypes of the classic Mexican cinema with feminist visions of a democratic and tolerant society.

Latin American Women Filmmakers Traci Roberts-Camps, 2017 This book highlights the voices and stories of Latin American women directors from Brazil, Chile, Argentina, and Mexico.

Latin American Women Filmmakers Deborah Martin, Deborah Shaw, 2017-03-23 Latin American women filmmakers have achieved unprecedented international prominence in recent years. Notably political in their approach, figures such as Lucrecia Martel, Claudia Llosa and Bertha Navarro have created innovative and often challenging films, enjoying global acclaim from critics and festival audiences alike. They undeniably mark a 'moment' for Latin American cinema. Bringing together distinguished scholars in the field - and prefaced by B. Ruby Rich - this is a much-needed account and analysis of the rise of female-led film in Latin America. Chapters detail the collaboration that characterises Latin American women's filmmaking - in many ways distinct from the largely 'Third Cinema' auteurism from the region - as well as the transnational production contexts, unique aesthetics and socio-political landscape of the key industry figures. Through close attention to the particular features of national film cultures, from women's documentary filmmaking in Chile to comedic critique in Brazil, and from US Latina screen culture to the burgeoning popularity of Peruvian film, this timely study demonstrates the remarkable possibilities for film in the region. This book will allow scholars and students of Latin American cinema and culture, as well as industry professionals, a deeper understanding of the emergence and impact of the filmmakers and their work, which has particular relevance for contemporary debates on feminism.

Women Filmmakers in Early Hollywood Karen Ward Mahar, 2008-08-25 *Women Filmmakers in Early Hollywood* explores when, how, and why women were accepted as filmmakers in the 1910s and why, by the 1920s, those opportunities had disappeared. In looking at the early film industry as an industry—a place of work—Mahar not only unravels the mystery of the disappearing female filmmaker but untangles the complicated relationship among gender, work culture, and business within modern industrial organizations. In the early 1910s, the film industry followed a theatrical model, fostering an egalitarian work culture in which everyone—male and female—helped behind the scenes in a variety of jobs. In this culture women thrived in powerful, creative roles, especially

as writers, directors, and producers. By the end of that decade, however, mushrooming star salaries and skyrocketing movie budgets prompted the creation of the studio system. As the movie industry remade itself in the image of a modern American business, the masculinization of filmmaking took root. Mahar's study integrates feminist methodologies of examining the gendering of work with thorough historical scholarship of American industry and business culture. Tracing the transformation of the film industry into a legitimate big business of the 1920s, and explaining the fate of the female filmmaker during the silent era, Mahar demonstrates how industrial growth and change can unexpectedly open—and close—opportunities for women.

Conversations with Directors Elsie M. Walker, David T. Johnson, 2008 Founded in 1973, the journal *Literature/Film Quarterly* has featured interviews with some of the most prominent and influential filmmakers from around the world. In *Conversations with Directors*, the journal's coeditors have assembled an exciting collection of interviews spanning 35 years. Interviewees include directors like Robert Wise, Billy Wilder, Frank Capra, Federico Fellini, William Friedkin, and Robert Altman. Organized chronologically, each interview is preceded by a short introduction that establishes a contemporary context, along with providing the reader with a clear sense of the interview's primary concerns, usefully illuminating the many fascinating, and sometimes surprising, points of connection and difference between the directors.

Performing Mexicanidad Laura G. Gutiérrez, 2010-05-01 Using interdisciplinary performance studies and cultural studies frameworks, Laura G. Gutiérrez examines the cultural representation of queer sexuality in the contemporary cultural production of Mexican female and Chicana performance and visual artists. In particular, she locates the analytical lenses of feminist theory and queer theory in a central position to interrogate Mexican female dissident sexualities in transnational public culture. This is the first book-length study to wed performance studies and queer theory in examining the performative/performance work of important contemporary Mexicana and Chicana cultural workers. It proposes that the creations of several important artists—Chicana visual artist Alma López; the Mexican political cabareteras Astrid Hadad, Jesusa Rodríguez, Liliana Felipe, and Regina Orozco; the Chicana performance artist Nao Bustamante; and the Mexican video artist Ximena Cuevas—unsettle heterosexual national culture. In doing so, they are not only challenging heterosexist and nationalist discourses head-on, but are also participating in the construction of a queer world-making project. Treating the notion of dis-comfort as a productive category in these projects advances feminist and queer theories by offering an insightful critical movement suggesting that queer worlds are simultaneously spaces of desire, fear, and hope. Gutiérrez demonstrates how arenas formerly closed to female performers are now providing both an artistic outlet and a powerful political tool that crosses not only geographic borders but social, sexual, political, and class boundaries as well, and deconstructs the relationships among media, hierarchies of power, and the cultures of privilege.

Contemporary Travel Writing of Latin America Claire Lindsay, 2010-02-15 This book takes a new approach to travel writing about Latin America by examining 'domestic' journey narratives that have been produced by travellers from the continent itself and largely in Spanish. Historically, travel writing about

Latin America has been written primarily from the perspective of the foreign, often European, traveller. As such, and following the large influx of military, scientific, and leisure travellers in the region since its colonisation, much of this foreign travel writing has depicted the continent in predominantly exoticist and/or imperialist terms. Lindsay explores how Latin American travellers have conceived and constructed narratives about travel at home and considers how such texts (many of them available in English translation or with subtitles) function to counter or corroborate long-standing myths about the continent. Through a series of regionally- and thematically-oriented case studies that engage with key issues, themes and debates in both Latin American and travel studies, Lindsay provides the first sustained interdisciplinary study of contemporary domestic travel narratives about the region and will also comprise an important intervention into methodological debates about travel and travel writing.

Affective Moments in the Films of Martel, Carri, and Puenzo Inela Selimović, 2018-04-09 This book studies the intimate tensions between affect and emotions as terrains of sociopolitical significance in the cinema of Lucrecia Martel, Albertina Carri, and Lucía Puenzo. Such tensions, Selimović argues, result in “affective moments” that relate to the films’ core arguments. They also signal these filmmakers’ novel insights on complex manifestations of memory, desire, and violence. The chapters explore how the presence of pronounced—but reticent—affect complicates emotional bonding in the everydayness depicted in these films. By bringing out moments of affect in these filmmakers’ diegetic worlds, this book traces the ways in which subtle foci on gender, class, race, and sexuality correlate in these Argentine women’s films.

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.

Intimacies and Cultural Change Daniel Nehring, Rosario Esteinou, 2016-05-06 Exploring cultural transformations of intimacy in contemporary Mexico, *Intimacies and Cultural Change* examines the ways in which globalization and rapid cultural change have transformed the cultural meanings of couple relationships, sexuality, and personal life in Mexican society. Through a range of contemporary case studies, the book sheds light on the ways in which people draw on these cultural meanings in everyday life to account for their experiences and practices of intimacy in different social settings. An interdisciplinary volume, presenting the latest research on the region from experts working in diverse fields within the social sciences, this book will appeal to scholars of sociology, anthropology, geography and social

psychology with interests in gender and sexuality, social change and contemporary intimate relationships.

Revolution and Rebellion in Mexican Film Niamh Thornton, 2013-08-15
Revolution and Rebellion in Mexican Film examines Mexican films of political conflict from the early studio Revolutionary films of the 1930-50s up to the campaigning Zapatista films of the 2000s. Mapping this evolution out for the first time, the author takes three key events under consideration: the Mexican Revolution (1910-1920); the student movement and massacre in 1968; and, finally, the more recent Zapatista Rebellion (1994-present). Analyzing films such as *Vamos con Pancho Villa* (1936), *El Grito* (1968), and *Corazon del Tiempo* (2008), the author uses the term 'political conflict' to refer to those violent disturbances, dramatic periods of confrontation, injury and death, which characterize particular historical events involving state and non-state actors that may have a finite duration, but have a long-lasting legacy on the nation. These conflicts have been an important component of Mexican film since its inception and include studio productions, documentaries, and independent films.

A Short History of Film, Third Edition Wheeler Winston Dixon, Gwendolyn Audrey Foster, 2018-03-30 With more than 250 images, new information on international cinema—especially Polish, Chinese, Russian, Canadian, and Iranian filmmakers—an expanded section on African-American filmmakers, updated discussions of new works by major American directors, and a new section on the rise of comic book movies and computer generated special effects, this is the most up to date resource for film history courses in the twenty-first century.

Contemporary Cinema of Latin America Deborah Shaw, 2003-03-15 This book focuses on a selection of internationally known Latin American films. The chapters are organized around national categories, grounding the readings not only in the context of social and political conditions, but also in those of each national film industry. It is a very useful text for students of the region's cultural output, as well as for students of film studies who wish to learn more about the innovative and often controversial films discussed.

Mex-Ciné Frederick Luis Aldama, 2013-04-25 A multidisciplinary investigation of contemporary Mexican cinema

Encyclopedia of Modern Mexico David W. Dent, 2002 From the Acteal Massacre to Ernesto Zedillo Ponce de León, this exciting reference, created for a high school audience, explores the rich culture, the depth of achievement, and the creative energy of Mexico and its people.

Women Made Visible Gabriela Aceves Sepúlveda, 2019-04-01 2020 Canadian Association for Latin American and Caribbean Studies (CALACS) Book Prize In post-1968 Mexico a group of artists and feminist activists began to question how feminine bodies were visually constructed and politicized across media. Participation of women was increasing in the public sphere, and the exclusive emphasis on written culture was giving way to audio-visual communications. Motivated by a desire for self-representation both visually and in politics, female artists and activists transformed existing regimes of media and visibility. *Women Made Visible* by Gabriela Aceves Sepúlveda uses a transnational and interdisciplinary lens to analyze the fundamental and overlooked role played by artists and feminist activists in changing the ways female bodies were viewed and appropriated. Through their concern for self-representation (both visually and in formal politics), these women played a

crucial role in transforming existing regimes of media and
visuality—increasingly important intellectual spheres of action.
Foregrounding the work of female artists and their performative and visual,
rather than written, interventions in urban space in Mexico City, Aceves
Sepúlveda demonstrates that these women feminized Mexico's mediascapes and
shaped the debates over the female body, gender difference, and sexual
violence during the last decades of the twentieth century. Weaving together
the practices of activists, filmmakers, visual artists, videographers, and
photographers, *Women Made Visible* questions the disciplinary boundaries that
have historically undermined the practices of female artists and activists
and locates the development of Mexican second-wave feminism as a meaningful
actor in the contested political spaces of the era, both in Mexico City and
internationally.

Latin American Documentary Filmmaking David William Foster, 2013-05-02 Latin
American Documentary Filmmaking is the first volume written in English to
explore Latin American documentary filmmaking with extensive and intelligent
analysis. David William Foster, the leading authority on Latin American urban
cultural production, provides rich, new interpretations on the production of
gender, political persecution, historical conflicts, and exclusion from the
mainstream in many of Latin America's most important documentary films.
Foster provides a series of detailed examinations of major texts of Latin
American filmmaking, discussing their textual production and processes of
meaning. His analysis delves deeply into the world of Latin American film and
brings forth a discourse of structure that has previously been absent from
the fields of filmmaking and Latin American studies. This volume provides
perspective on diverse and methodological approaches, pulling from a wide
scope of cinematic traditions. Using his own critical readings and research,
Foster presents his findings in terms that are accessible to non-Spanish
speakers and Latin American film enthusiasts. A much-needed contribution to
the field of Latin American documentary film, Foster's research and
perspective will be a valuable source for those interested in film studies,
gender studies, and culture.

The Lost Cinema of Mexico Olivia Cosentino, Brian Price, 2022-02-08 The Lost
Cinema of Mexico is the first volume to challenge the dismissal of Mexican
filmmaking during the 1960s through 1980s, an era long considered a low-
budget departure from the artistic quality and international acclaim of the
nation's earlier Golden Age. This pivotal collection examines the critical
implications of discovering, uncovering, and recovering forgotten or ignored
films. This largely unexamined era of film reveals shifts in Mexican culture,
economics, and societal norms as state-sponsored revolutionary nationalism
faltered. During this time, movies were widely embraced by the public as a
way to make sense of the rapidly changing realities and values connected to
Mexico's modernization. These essays shine a light on many genres that
thrived in these decades: rock churros, campy luchador movies,
countercultural superocheros, Black melodramas, family films, and Chili
Westerns. Redefining a time usually seen as a cinematic "crisis," this volume
offers a new model of the film auteur shaped by productive tension between
highbrow aesthetics, industry shortages, and national audiences. It also
traces connections from these Mexican films to Latinx, Latin American, and
Hollywood cinema at large. A volume in the series *Reframing Media,
Technology, and Culture in Latin/o America*, edited by Héctor Fernández

L'Hoeste and Juan Carlos Rodríguez Contributors: Brian Price | Carolyn Fornoff | David S. Dalton | Christopher B. Conway | Iván Eusebio Aguirre Darancou | Ignacio Sánchez Prado | Dolores Tierney | Dr. Olivia Cosentino Publication of this work made possible by a Sustaining the Humanities through the American Rescue Plan grant from the National Endowment for the Humanities.

Celluloid Nationalism and Other Melodramas Susan Dever, 2003-07-17 Explores issues of representation and rebellion in Mexican and Mexican American cinema.

Cinesonidos Jaqueline Avila, 2019-10-14 During Mexico's silent (1896-1930) and early sound (1931-52) periods, cinema saw the development of five significant genres: the prostitute melodrama (including the cabaretera subgenre), the indigenista film (on indigenous themes or topics), the cine de añoranza porfiriana (films of Porfirian nostalgia), the Revolution film, and the comedia ranchera (ranch comedy). In this book, author Jacqueline Avila looks at examples from all genres, exploring the ways that the popular, regional, and orchestral music in these films contributed to the creation of tropes and archetypes now central to Mexican cultural nationalism. Integrating primary source material--including newspaper articles, advertisements, films--with film music studies, sound studies, and Mexican film and cultural history, Avila examines how these tropes and archetypes mirrored changing perceptions of mexicanidad manufactured by the State and popular and transnational culture. As she shows, several social and political agencies were heavily invested in creating a unified national identity in an attempt to merge the previously fragmented populace as a result of the Revolution. The commercial medium of film became an important tool to acquaint a diverse urban audience with the nuances of Mexican national identity, and music played an essential and persuasive role in the process. In this heterogeneous environment, cinema and its music continuously reshaped the contested, fluctuating space of Mexican identity, functioning both as a sign and symptom of social and political change.

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maria s first solo show
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presented there he had
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exhibition in a
commercial gallery in
1965 at the paula
johnson gallery on new
york s upper east side
its owner soon became
better known with the
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