

Contemporary Spanish Film From Fiction

Spanish Film Cultures A History of Spanish Film The Routledge Handbook to Spanish Film Music Shifting Subjectivities in Contemporary Fiction and Film from Spain Great Spanish Films Since 1950 The Encyclopedia of Contemporary Spanish Films Refiguring Spain Out of the Past Guide to the Cinema of Spain Contemporary Spanish Film from Fiction Contemporary Spanish Cinema and Genre Modes of Representation in Spanish Cinema Film Year Book The Film Daily Year Book of Motion Pictures Spanish Film Cultures Spanish National Cinema Spanish Cinema Cinema Motion Picture Herald Cue Núria Triana-Toribio Sally Faulkner Laura Miranda Jennifer Brady Ronald Schwartz Salvador Jiménez Murguía Marsha Kinder John Hopewell Marvin D'Lugo Thomas G. Deveny Jay Beck Jenaro Talens Núria Triana-Toribio Núria Triana-Toribio Rob Stone

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the past four decades have seen the spanish film industry rise from isolation in the 1970s to international recognition within european and world cinema today exploring the cultural and political imperatives that governed this success this book shows how spanish film culture was deliberately and strategically shaped into its current form

a history of spanish film explores spanish film from the beginnings of the industry to the present day by combining some of the most exciting work taking place in film studies with some of the most urgent questions that have preoccupied twentieth century spain it addresses new questions in film studies like prestige film and middlebrow cinema and places these in the context of a country defined by social mobility including the 1920s industrial boom the 1940s post civil war depression and the mass movement into the middle classes from the 1960s onwards close textual analysis of some 42 films from 1910 2010 provides an especially useful avenue into

the study of this cinema for the student uniquely offers extensive close readings of 42 films which are especially useful to students and teachers of spanish cinema analyses spanish silent cinema and films of the franco era as well as contemporary examples interrogates film s relations with other media including literature pictorial art and television explores both auteur and popular cinemas establishes prestige and the middlebrow as crucial new terms in spanish cinema studies considers the transnationality of spanish cinema throughout its century of existence contemporary directors covered in this book include almodóvar bollaín díaz yanes and more

the routledge handbook to spanish film music provides a significant contribution to the research and history of spanish film music exploring the interdependence and ways in which discourses of sound and vision are constructed dialogically in spanish cinema with contributions from leading international researchers from spain the usa the uk france and germany offering a multifocal and multidisciplinary study between related areas such as music studies film studies and spanish cultural studies this book is divided into four sections covering the early years of spanish cinema the 1940s and 1950s in spanish cinema the first decades of the franco dictatorship the importance of fraga iribarne s slogan spain is different to promote spain s new openness to the world in the 1960s and 1970s and spanish cinema since the arrival of democracy in 1978 including discussion of contemporary spanish cinema the growing interest in spanish cinema calls for the publication of studies about the role of music in its political and socio cultural framework this is therefore a valuable text for music and film scholars and professionals university undergraduates and music conservatory students

this collection of essays analyzes shifting notions of self as represented in films and novels written and produced in spain in the twenty first century in doing so the anthology establishes an international dialogue of multicultural perspectives on trends in contemporary spain and serves as a useful reference for scholars and students of spanish literature and cinema the primary avenues of exploration include representations of recovery in post crisis spain marginalized texts and identities silenced subjectivities intersecting relationships and spaces of desire and control the individual chapters focus on major events such as the global economic crisis the tension between majority and minority cultures within spain and the ongoing repercussions of past trauma and historical memory in doing so they build upon theories of identity subjectivity gender history memory and normativity

when it began modern spanish cinema was under strict censorship forced to conform to the ideological demands of the nationalist regime in 1950 the new spanish cinema was born as a protest over general francisco franco s policies a new series of directors and films began to move away from the conformist line to offer a bold brand of spanish realism in the 1950s and early 1960s filmmakers such as juan antonio bardem luis garcía berlanga and luis buñuel expressed a liberal

image of Spain to the world in such films as *Muerte de un ciclista* (Death of a Cyclist), *Bienvenido señor Marshall* (Welcome Mr. Marshall), and *Viridiana*. The emergence of new directors continued into the sixties and seventies with Carlos Saura, José Luis Borau, Víctor Erice, and others. After Franco's death in 1975, censorship was abolished, and films openly explored such formerly taboo subjects as sexuality, drugs, the church, the army, and the civil war. The Spanish cinema was no longer escapist and entertaining but at long last mirrored the society it depicted. While established directors like Saura, Bardem, and Berlanga continued to produce distinguished work, the new wave of Spanish cinema included brilliant films by the likes of Montxo Armendáriz, Tasio, Fernando Trueba. First work by Imanol Uribe, the death of Mikel, and Pedro Almodóvar. Women on the verge of a nervous breakdown. In the last couple of decades, exciting works by established filmmakers and newcomers alike continue to be produced, including Alejandro Amenábar's *Thesis*, José Luis García's *The Grandfather*, and Almodóvar's *Talk to Her* and *Volver*. In great Spanish films since 1950, Ronald Schwartz presents a compendium of outstanding Spanish films from the pre-Francoist era through the Spanish New Wave of the 80s and 90s and into the present day. Schwartz provides background, plot, and commentaries of key films from six decades of Spanish cinema in addition to identifying

under the Franco regime (1939–1976), films produced in Spain were of poor quality, promoted the regime's agenda, or were heavily censored. After the dictator's death, the Spanish film industry transitioned into a new era, one in which artists were able to more freely express themselves and tackle subjects that had been previously stifled. Today, films produced in Spain are among the most highly regarded in world cinema. The *Encyclopedia of Contemporary Spanish Films* features nearly 300 entries, written by a host of international scholars and film critics. Beginning with movies released after Franco's death, this volume documents four decades of films, directors, actresses, and actors of Spanish cinema, offering a comprehensive survey of films. The entries address such topics as art, culture, society, and politics; each includes comprehensive production details and provides brief suggestions for further reading. Through its examination of the films of the post-Franco period, this volume offers readers valuable insights into Spanish history, politics, and culture. An indispensable guide to one of the great world cinemas, the *Encyclopedia of Contemporary Spanish Films* will be of interest to students, academics, and the general public alike.

In *Refiguring Spain*, Marsha Kinder has gathered a collection of new essays that explore the central role played by film, television, newspapers, and art museums in redefining Spain's national cultural identity and its position in the world economy during the post-Franco era. By emphasizing issues of historical recuperation, gender, and sexuality, and the marketing of Spain's peaceful political transformation, the contributors demonstrate that Spanish cinema and other forms of Spanish media culture created new national stereotypes and strengthened the nation's place in

the global market and on the global stage these essays consider a diverse array of texts ranging from recent films by almodóvar saura erice miró bigas luna gutiérrez aragón and eloy de la iglesia to media coverage of the 1993 elections francoist cinema and other popular media are examined in light of strategies used to redefine spain s cultural identity the importance of the documentary the appropriation of hollywood film and the significance of gender and sexuality in spanish cinema are also discussed as is the discourse of the spanish media star whether involving film celebrities like rita hayworth and antonio banderas or historical figures such as cervantes the volume concludes with an investigation of larger issues of government policy in relation to film and media including a discussion of the financing of spanish cinema and an exploration of the political dynamics of regional television and art museums drawing on a wide range of critical discourses including feminist postcolonial and queer theory political economy cultural history and museum studies refiguring spain is the first comprehensive anthology on spanish cinema in the english language contributors peter besas marvin d lugo selma reuben holo dona m kercher marsha kinder jaume martí olivella richard maxwell hilary l neroni paul julian smith roland b tolentino stephen tropiano kathleen m vernon iñaki zabaleta

no marketing blurb

this guide to spanish film documents the film industry s interpretation of the isolating effects of the cultural traditionalism of the early twentieth century to the expanding international popularity of such films as trueba s belle epoque aranda s amantes and bigas luna s jamón jamón and such actors as victoria abril carmen maura and antonio banderas this is the first volume in a new greenwood series that discusses historically and critically films directors and actors in film industries throughout the world each volume will include a detailed historical introduction and will provide an in depth treatment of the most important films and individuals involved in the industry end of entry bibliographies provide sources for further reading and appendixes provide additional useful information the guides will be valuable to scholars students and film buffs spanish cinema is in many ways a microcosm of the tensions and conflicts that have shaped the evolution of the nation over the course of this century spanish film as a cultural institution is rarely divorced from the political and social currents that have shaped the larger spanish culture torn as it was between tendencies of localism and internationalism it languished in industrial and artistic underdevelopment for many years under franco it is now however experiencing international recognition while remaining rooted in the specificity of its own popular cultural styles

an examination of cinematic versions of post civil war narratives that had their debut during three key decades of spanish cinema 1965 1995 the study begins with an overview of the critical problems of screen adaptation and offers a global analysis that examines film adaptations of works by 57 authors these include

classics of 20th century spanish literature by authors such as camilo jose cela miguel delibes and luis martin santos works by more recent best selling authors antonio munoz molina arturo perez reverte and juan madrid and many others directors like vicente aranda victor erice mario camus and pilar miro show how literary material can be transformed into superb cinema

this volume is the first english language collection exclusively dedicated to the study of genre in relation to spanish cinema providing a variety of critical perspectives the collection gives the reader a thorough account of the relationship between spanish cinema and genre drawing on case studies of several of the most remarkable spanish films in recent years the book analyzes the significant changes in the aesthetics production and reception of spanish film from 1990 onwards it brings together european and north american scholars to establish a critical dialogue on the topics under discussion while providing multiple perspectives on the concepts of national cinemas and genre theory in recent years film scholarship has attempted to negotiate the tension between the nationally specific and the internationally ubiquitous discussing how globalisation has influenced film making and surrounding cultural practice these broader social concerns have prompted scholars to emphasize a redefinition of national cinemas beyond strict national boundaries and to pay attention to the transnational character of any national site of film production and reception this collection provides a thorough investigation of contemporary spanish cinema within a transnational framework by positing cinematic genres as the meeting spaces between a variety of diverse forces that necessarily operate within but also across territorial spaces paying close attention to the specifics of the spanish cinematic and social panorama the essays investigate the transnational economic cultural and aesthetic forces at play in shaping spanish film genres today

isolated by the repressions and censorship of franco s regime spanish cinema developed distinctive style and content from the 1930s to the 1970s largely without reference to its international counterparts through a series of close readings of films made in the republican period under franco and more recently under socialism contributors here seek to present a clearer picture of spanish national cinema

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using accounts of films film magazines and documents not readily available to an english speaking audience as well as case studies focusing on key issues this volume explores the complex and changing relationship between cinema and

spanish national identity

from the surrealist films of luis buñuel to the colourful melodramas of pedro almodóvar spain has produced a wealth of exciting and distinctive film makers who have consistently provided a condoning or dissenting eye on spanish history and culture for modern cinema goers it has often been the sexually charged and colourful nature of many contemporary spanish films which has made them popular world wide and led directors and stars such as almodóvar banderas and penélope cruz to be welcomed by hollywood using original interview material with spanish cinema luminaries such as carlos saura julio medem imanol uribe and elías querejeta rob stone charts a history of spanish cinema throughout the turbulent francoist years and beyond the book aims to provide a broad introduction to spanish cinema the nine chapters divided into four types chapters on spanish cinema during the dictatorship and following the transition to democracy survey current debate and opinion while tracing the development of themes and film movements throughout those periods chapters on early spanish cinema and basque cinema present vital and fascinating aspects of spanish cinema that have previously been ignored chapters on childhood in spanish cinema and sex and the new star system offer new pathways into the study of spanish cinema chapters on carlos saura elías querejeta and julio medem offer specific case studies of film makers who are emblematic of different periods in spanish cinema and indeed spanish history as with other titles in the inside film series the book is comprehensively illustrated with representative stills and has a thorough bibliography index and list of resources dr rob stone is lecturer in hispanic studies and film in the university of wales aberystwyth

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