



Spanish National Cinema

Núria Triana-Toribio

Spanish National Cinema

Salvador Jiménez Murguía, Alex Pinar

Spanish National Cinema:

Spanish National Cinema Nuria Triana-Toribio, 2012-11-12 This study examines the discourses of nationalism as they intersected or clashed with Spanish film production from its inception to the present While the book addresses the discourses around filmmakers such as Almodóvar and Medem whose work has achieved international recognition Spanish National Cinema is particularly novel in its treatment of a whole range of popular cinema rarely touched on in studies of Spanish cinema Using accounts of films popular film magazines and documents not readily available to an English speaking audience as well as case studies focusing on the key issues of each epoch this volume illuminates the complex and changing relationship between cinema and Spanish national identity

Modes of Representation in Spanish Cinema

Jenaro Talens, Santos Zunzunegui Díez, 1998 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

Global Genres, Local Films Elena Oliete-Aldea, Beatriz Oria, Juan A. Tarancón, 2015-12-17 The acute processes of globalisation at the turn of the century have generated an increased interest in exploring the interactions between the so called global cultural products or trends and their specific local manifestations Even though cross cultural connections are becoming more patent in filmic productions in the last decades cinema per se has always been characterized by its hybrid transnational border crossing nature From its own inception Spanish film production was soon tied to the Hollywood film industry for its subsistence but other film traditions such as those in the Soviet Union France Germany and in particular Italy also determined either directly or indirectly the development of Spanish cinema

Global Genres Local Films The Transnational Dimension of Spanish Cinema reaches beyond the limits of the film text and analyses and contextualizes the impact of global film trends and genres on Spanish cinema in order to study how they helped articulate specific national challenges from the conflict between liberalism and tradition in the first decades of the 20th century to the management of the contemporary financial crisis This collection provides the first comprehensive picture of the complex national and supranational forces that have shaped Spanish films revealing the tensions and the intricate dialogue between cross cultural aesthetic and narrative models on the one hand and indigenous traditions on the other as well as the political and historical contingencies these different expressions responded to

Spanish Film Cultures Núria Triana-Toribio, 2016-06-03 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

Spanish Cinema in the Global Context Samuel Amago, 2013-09-11 Across a broad spectrum of media markets and national contexts self reflexivity continues to be a favored narrative mode with wide ranging functions

In this book Amago argues that in addition to making visible industry and production concerns within the film text reflexive aesthetics have a cartographic function that serves to map the place of a film geographic and cultural within the global cinemascapes and thus to bring into sharper relief images of the national. Focusing on films in the contemporary Spanish context that in some way reflect back on themselves and the processes of their own production that purposefully blur the distinction between reality and fiction or that draw attention to the various modes of cinematic exhibition and reception Amago proposes ways in which these movies can be employed to understand Spanish national cinemas today as imbedded within a dynamic global system.

Blood Cinema Marsha Kinder, 1993-12-06 In this innovative synthesis of film history and cultural analysis Marsha Kinder examines the films of such key directors as Buñuel, Saura, Erice and Almodóvar as well as works from the popular cinema and television exploring how they manifest political and cultural tensions related to the production of Spanish national identity within a changing global context. Concentrated on the decades from the 1950s to the 1990s Kinder's work is broadly historical but essentially conceptual moving backward and forward in time drawing examples from earlier films and from works of art and literature and providing close readings of a wide range of texts. Her questioning and internationalizing of the national cinema concept and her application of contemporary critical theory especially insights from feminism, Marxism, psychoanalysis, cultural studies and discourse theory distinguish *Blood Cinema* from previous film histories. The author also makes use of a variety of sources within Spain such as the commentaries on Spanish character and culture by Unamuno and others, the contemporary debate over the restructuring of Spanish television. Kinder's book moves Spanish cinema into the mainstream of film studies by demonstrating that a knowledge of its history alters and enriches our understanding of world cinema. The interactive CD-ROM is available from CINE DISCS 2021, Holly Hill Terrace, Los Angeles, CA 90068, 213 876 7678.

Contemporary Spanish cinema and genre Jay Beck, Vicente Rodríguez Ortega, 2019-01-04 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 analyses 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 emphasise 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 **Guide to the Cinema of Spain** Marvin D'Lugo,1997-11-25 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 *Jam n Jam n* 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 100 Years of Spanish Cinema Tatjana Pavlović,2009 Describes various movements films and directors of twentieth century Spain since the silent era This book allows you to place films and genres in Spain's political economical and historical contexts It presents a visual portfolio that illustrates key points of many of the films analyzed 100 Years of Spanish Cinema provides an in depth look at the most important movements films and directors of twentieth century Spain from the silent era to the present day This book features a Glossary of Film Terms that provides definitions of essential technical aesthetic and historical terms a visual portfolio that illustrates key points of many of the films analyzed and a historical chronology that presents a clear concise time line to help students quickly place films and genres in Spain's political economical and historical contexts Jacket *Spanish Cinema Against Itself* Steven Marsh,2020-02-11 An extraordinary philosophical exploration of the political potential and continued political commitment of cinema today An essential read Patricia Keller Associate Professor of Spanish and Comparative Literature Cornell University *Spanish Cinema Against Itself* maps the evolution of Spanish surrealist and politically committed cinematic traditions from their origins in the 1930s with the work of Luis Bu uel and Salvador Dal experimentalist Jos Val de Omar and militant documentary filmmaker Carlos Velo through to the contemporary period Framed by film theory this book traces the works of understudied and non canonical Spanish filmmakers producers and film collectives to open up alternate more cosmopolitan and philosophical spaces for film discussion In an age of the post national and the postcinematic Steven Marsh's work challenges conventional historiographical discourse the concept of national cinema and questions of

form in cinematic practice In this exhilarating counter history of experimental filmmaking in Spain Steven Marsh takes up the politics of form the trouble with film history and the theoretical potential of haunting discontinuity and absence Spanish Cinema Against Itself is an important intervention in Spanish film studies and indeed in the scholarship on world cinema Rosalind Galt Professor of Film Studies King s College London

The Great Spanish Films Ronald Schwartz,1991

A Companion to Spanish Cinema Jo Labanyi,Tatjana Pavlovic,2013 A Companion to Spanish Cinema is a bold collection of newly commissioned essays written by top international scholars that thoroughly interrogates Spanish cinema from a variety of thematic theoretical and historic perspectives

The Encyclopedia of Contemporary Spanish Films Salvador Jiménez Murguía,Alex Pinar,2018 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 on the 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

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Spanish Popular Cinema Antonio Lázaro-Reboll,Andrew Willis,2004 This is the first collection in English to focus exclusively on the various forms of popular film produced in Spain and to acknowledge the variety range and depth of Spanish cinema Contributors from across Hispanic media and cultural studies explore a range of genres from the musicals of the 1930s and 1940s to contemporary horror movies historical epics of the 1940s and 1950s and contemporary representations of the Spanish Civil War The book includes reappraisals of key popular directors such as Luis Garcia Berlanga and Antonio Mercero as well as critical analyses of celebrated stars like Marisol It provides innovative consideration of the promotion and reception of horror in the 1960s recollections of cinema going in

Madrid and reflections on successful recent works such as *Abre los Ojos* and *Solas* The contributors offer a range of critical and methodological perspectives opening up new ways of analysing Spanish popular film **Spanish Cinema** Peter William Evans, 1999 The liveliness and importance of Spanish cinema is increasingly being recognised outside Spain in film festivals television exposure and courses in Institutions of Higher Education To a large extent this is auteur or art movie cinema Spanish Cinema concentrates upon that tradition focusing upon the key films in a period stretching from 1952 to the present day The term auteur has lately fallen into disrepute The idea most actively promoted by Cahiers du Cinema in the late 1950s and early 1960s that the director is to a film what an author is to a poem play or novel has been subjected to much criticism since structuralist and post structuralist attacks on the author But even in pre death of the author days film raised its own specific problems about authorship Nevertheless since the initial excitement of French critical theory s provocative assault on conventional notions of authorship and taking into account specific problems related to the collaborative nature of film making attempts have recently been made to reclaim some of the ground lost by the author in these critical and theoretical battles This volume offers lively readings of films by key directors working to a large extent in the art movie auteurist field and aims to strike a balance between representative films directors and periods Each chapter concentrates on a single film discussing it in accessible critical language that takes account both of the distinctiveness of film as an art form and of the material and socio historical contexts in which each film was made *The Spanish Cinema* Spain. Oficina de Información Diplomática, 1949 *Mexican National Cinema* Andrea Noble, 2005 Examining key film texts and genres and set in a broad historical and theoretical context this student friendly study provides a thorough and detailed account of the vital and complex relationship between cinema and national identity in Mexico *Cinema and Landscape* Graeme Harper, Jonathan R. Rayner, 2010 The notion of landscape is a complex one but it has been central to the art and artistry of the cinema After all what is the French New Wave without Paris What are the films of Sidney Lumet Woody Allen Martin Scorsese and Spike Lee without New York Cinema and Landscape frames contemporary film landscapes across the world in an exploration of screen aesthetics and national ideology film form and cultural geography cinematic representation and the human environment Written by well known cinema scholars this volume both extends the existing field of film studies and stakes claims to overlapping contested territories in the humanities and social sciences **Spanishness in the Spanish Novel and Cinema of the 20th - 21st Century** Cristina Sánchez Conejero, 2007 Explores the general concept of Spanishness as all things related to Spain specifically as the multiple meanings of Spanishness and the different ways of being Spanish are depicted in 20th 21st century literary and cinematic fiction of Spain This book also represents a call for a re evaluation of what being Spanish means **Cinema** , 1929

Spanish National Cinema Book Review: Unveiling the Power of Words

In some sort of driven by information and connectivity, the ability of words has be evident than ever. They have the ability to inspire, provoke, and ignite change. Such could be the essence of the book **Spanish National Cinema**, a literary masterpiece that delves deep into the significance of words and their impact on our lives. Written by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall affect readers.

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Spanish National Cinema Introduction

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