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Making Cinelandia American Films And Mexican Film Culture Before The Golden Age

Eric Hoyt, Kelley Conway



Making Cinelandia American Films And Mexican Film Culture Before The Golden Age:

Making Cinelandia Laura Isabel Serna, 2014-03-28 In the 1920s as American films came to dominate Mexico's cinemas many of its cultural and political elites feared that this Yankee invasion would turn Mexico into a cultural vassal of the United States In *Making Cinelandia* Laura Isabel Serna contends that Hollywood films were not simply tools of cultural imperialism Instead they offered Mexicans on both sides of the border an imaginative and crucial means of participating in global modernity even as these films and their producers and distributors frequently displayed anti Mexican bias Before the Golden Age of Mexican cinema Mexican audiences used their encounters with American films to construct a national film culture Drawing on extensive archival research Serna explores the popular experience of cinemagoing from the perspective of exhibitors cinema workers journalists censors and fans showing how Mexican audiences actively engaged with American films to identify more deeply with Mexico *Cinema Between Latin America and Los Angeles* Colin Gunckel, Jan-Christopher Horak, Lisa Jarvinen, 2019-02-08 Historically Los Angeles has been central to the international success of Latin American cinema and became the most important hub in the western hemisphere for the distribution of Spanish language films made for Latin American audiences This book examines the considerable ongoing role that Los Angeles played in the history of Spanish language cinema *The Routledge Companion to American Film History* Pamela Robertson Wojcik, Paula J. Massood, 2025-02-12 Presenting new and diverse scholarship this collection brings together original essays that explore American film history from a fresh perspective Comprising an introduction and 34 chapters written by leading scholars from around the globe and edited by Pamela Robertson Wojcik and Paula J Massood this collection offers discussions of the American film industry from previously unexplored vantage points Rather than follow a chronological format as with most film histories this Companion offers a multiplicity of approaches to historiography and is arranged according to often underdeveloped or overlooked areas in American film including topics such as alternate archives hidden labor histories of style racialized technologies cinema's material cultures spectators and fans transnational film production intermedial histories history in and about films and the historical afterlives of cinema An exciting collection for serious film studies students and scholars interested in new perspectives and fresh approaches to thinking about and doing American film history

Rural Cinema Exhibition and Audiences in a Global Context Daniela Treveri Gennari, Danielle Hipkins, Catherine O'Rawe, 2018-10-19 Although it has only been in the last decade that the planet's population balance tipped from a predominantly rural makeup towards an urban one the field of cinema history has demonstrated a disproportionate skew toward the urban Within audience studies however an increasing number of scholars are turning their attention away from the bright lights of the urban and towards the less well lit and infinitely more variegated history of rural cinema going *Rural Cinema Exhibition and Audiences in A Global Context* is the first volume to consider rural cinema going from a global perspective It aims to provide a rich and wide ranging introduction to this growing field and to further develop some of its

key questions It brings together eighteen international scholars or teams all representatives of a dynamic new field Moving beyond a Western focus is essential for thinking through questions of rural exhibition distribution and cinema experience since over the relatively short history of cinema it is the rural that has dominated cinema goers lives in much of the developing world To this end the volume also innovates by bringing discussions of North American and European ruralities into dialogue with contributions on Kenya Brazil China Thailand South Africa and Australia

Cosmopolitan Film Cultures in Latin America, 1896-1960 Rielle Navitski,Nicolas Poppe,2017-06-19 Cosmopolitan Film Cultures in Latin America examines how cinema forged cultural connections between Latin American publics and film exporting nations in the first half of the twentieth century Predating today s transnational media industries by several decades these connections were defined by active economic and cultural exchanges as well as longstanding inequalities in political power and cultural capital The essays explore the arrival and expansion of cinema throughout the region from the first screenings of the Lumière Cinématographe in 1896 to the emergence of new forms of cinephilia and cult spectatorship in the 1940s and beyond Examining these transnational exchanges through the lens of the cosmopolitan which emphasizes the ethical and political dimensions of cultural consumption illuminates the role played by moving images in negotiating between the local national and global and between the popular and the elite in twentieth century Latin America In addition primary historical documents provide vivid accounts of Latin American film critics movie audiences and film industry workers experiences with moving images produced elsewhere encounters that were deeply rooted in the local context yet also opened out onto global horizons

Global Movie Magazine Networks Eric Hoyt,Kelley Conway,2025-01-07 A free ebook version of this title is available through Luminos University of California Press s Open Access publishing program Visit www.luminosoa.org to learn more This groundbreaking collection of essays from leading film historians features original research on movie magazines published in China France Germany India Iran Latin America South Korea the U S and beyond Vital resources for the study of film history and culture movie magazines are frequently cited as sources but rarely centered as objects of study Global Movie Magazine Networks does precisely that revealing the hybridity heterogeneity and connectivity of movie magazines and the important role they play in the intercontinental exchange of information and ideas about cinema Uniquely the contributors in this book have developed their critical analysis alongside the collaborative work of building digital resources facilitating the digitization of more than a dozen of these historic magazines on an open access basis

The Routledge Companion to Latin American Cinema Marvin D'Lugo,Ana M. López,Laura Podalsky,2017-09-11 The Routledge Companion to Latin American Cinema is the most comprehensive survey of Latin American cinemas available in a single volume While highlighting state of the field research essays also offer readers a cohesive overview of multiple facets of filmmaking in the region from the production system and aesthetic tendencies to the nature of circulation and reception The volume recognizes the recent new cinemas in Argentina Brazil Chile and Mexico and at the same time provides a much deeper understanding of

the contemporary moment by commenting on the aesthetic trends and industrial structures in earlier periods The collection features essays by established scholars as well as up and coming investigators in ways that depart from existing scholarship and suggest new directions for the field

The Lost Cinema of Mexico Olivia Cosentino, Brian Price, 2022-02-08 This volume challenges the dismissal of Mexican filmmaking during the 1960s through 1980s an era long considered a low budget departure from the nation s earlier Golden Age examining the critical implications of discovering uncovering and recovering forgotten or ignored films

Silent Cinema and the Politics of Space Jennifer M. Bean, Anupama Kapse, Laura Horak, 2014-04-02 In this cross cultural history of narrative cinema and media from the 1910s to the 1930s leading and emergent scholars explore the transnational crossings and exchanges that occurred in early cinema between the two world wars Drawing on film archives from around the world this volume advances the premise that silent cinema freely crossed national borders and linguistic thresholds in ways that became far less possible after the emergence of sound These essays address important questions about the uneven forces geographic economic political psychological textual and experiential that underscore a non linear approach to film history The messiness of film history as demonstrated here opens a new realm of inquiry into unexpected political social and aesthetic crossings of silent cinema

Mexico on Main Street Colin Gunckel, 2015-04-01 In the early decades of the twentieth century Main Street was the heart of Los Angeles s Mexican immigrant community It was also the hub for an extensive largely forgotten film culture that thrived in L A during the early days of Hollywood Drawing from rare archives including the city s Spanish language newspapers Colin Gunckel vividly demonstrates how this immigrant community pioneered a practice of transnational media convergence consuming films from Hollywood and Mexico while also producing fan publications fiction criticism music and live theatrical events Mexico on Main Street locates this film culture at the center of a series of key debates concerning national identity ethnicity class and the role of Mexicans within Hollywood before World War II As Gunckel shows the immigrant community s cultural elite tried to rally the working class population toward the cause of Mexican nationalism while Hollywood sought to position them as part of a lucrative transnational Latin American market Yet ironically both Hollywood studios and Mexican American cultural elites used the media to present negative depictions of working class Mexicans portraying their behaviors as a threat to middle class respectability Rather than simply depicting working class immigrants as pawns of these power players however Gunckel reveals their active participation in the era s film culture Gunckel s innovative approach combines media studies urban history and ethnic studies to reconstruct a distinctive richly layered immigrant film culture Mexico on Main Street demonstrates how a site specific study of cultural and ethnic issues challenges our existing conceptions of U S film history Mexican cinema and the history of Los Angeles

Making Cinelandia Laura Isabel Serna, 2014-03-03 In the 1920s as American films came to dominate Mexico s cinemas many of its cultural and political elites feared that this Yanqui invasion would turn Mexico into a cultural vassal of the United States In Making Cinelandia Laura Isabel Serna contends that

Hollywood films were not simply tools of cultural imperialism. Instead, they offered Mexicans on both sides of the border an imaginative and crucial means of participating in global modernity even as these films and their producers and distributors frequently displayed anti-Mexican bias. Before the Golden Age of Mexican cinema, Mexican audiences used their encounters with American films to construct a national film culture. Drawing on extensive archival research, Serna explores the popular experience of cinemagoing from the perspective of exhibitors, cinema workers, journalists, censors, and fans, showing how Mexican audiences actively engaged with American films to identify more deeply with Mexico.

Hollywood in Havana

Megan Feeney, 2019-01-04 From the turn of the twentieth century through the late 1950s, Havana was a locus for American movie stars with glamorous visitors including Errol Flynn, John Wayne, and Marlon Brando. In fact, Hollywood was seemingly everywhere in pre-Castro Havana, with movie theaters three to a block, in places widely circulated silver screen fanzines, and terms like cowboy and gangster entering Cuban vernacular speech. Hollywood in Havana uses this historical backdrop as the catalyst for a startling question: Did exposure to half a century of Hollywood pave the way for the Cuban Revolution of 1959? Megan Feeney argues that the freedom fighting extolled in American World War II dramas and the rebellious values and behaviors seen in postwar film noir helped condition Cuban audiences to expect and even demand purer forms of Cuban democracy and national sovereignty. At the same time, influential Cuban intellectuals worked to translate Hollywood ethics into revolutionary rhetoric, which ironically led to pointed critiques and subversions of the US presence in Cuba. Hollywood in Havana not only expands our notions of how American cinema was internalized around the world, it also broadens our view of the ongoing history of US-Cuban interactions, both cultural and political.

Borderland Films

Dominique Brégent-Heald, 2015-11-01 An examination of the intersection of North American borderlands and culture as portrayed through early twentieth-century cinema. *Public Spectacles of Violence* Rielle Navitski, 2017-05-18 In *Public Spectacles of Violence*, Rielle Navitski examines the proliferation of cinematic and photographic images of criminality, bodily injury, and technological catastrophe in early twentieth-century Mexico and Brazil, which were among Latin America's most industrialized nations and later developed two of the region's largest film industries. Navitski analyzes a wide range of sensational cultural forms, from nonfiction films and serial cinema to illustrated police reportage, serial literature, and fan magazines, demonstrating how media spectacles of violence helped audiences make sense of the political instability, high crime rates, and social inequality that came with modernization. In both nations, sensational cinema and journalism, influenced by imported films, forged a common public sphere that reached across racial, class, and geographic divides, accentuated by economic growth and urbanization. Highlighting the human costs of modernization, these media constructed everyday experience as decidedly modern in that it was marked by the same social ills facing industrialized countries. The legacy of sensational early twentieth-century visual culture remains felt in Mexico and Brazil today, where public displays of violence by the military police and organized crime are hypervisible.

The Global Perspective of Urban Labor in Mexico City,

1910-1929 Stephan Fender, 2019-11-28 *The Global Perspective of Urban Labor in Mexico City 1910 1929* examines the global entanglement of the Mexican labor movement during the Mexican Revolution. It describes how global influences made their entry into labor culture through the cinema, the theater, and labor festivals, as well as into the development of consumption patterns and advertisement. It further shows how the young labor movement constituted its discourse and invented its tradition at meetings and in the columns of newspapers. The local conditions constitute the framework for the examination of Mexican labor's perspectives on and engagement with contemporary events of global significance. Thereby, this book demonstrates how workers turned to the global context in search of guidance and role models embracing global developments and narratives. It also reveals the differentiations from this context in order to create a unique local identity. This approach allows new perspectives on the role of a neglected revolutionary actor and on the influence of global developments in a revolution that has been predominantly interpreted from a national point of view. It shows the way global ideas were brought to life in the framework of revolutionary Mexico City, providing new insights into the grand narratives of Globalization and Revolution.

Menus for Movieland Richard Abel, 2015-09-01 At the turn of the past century, the main function of a newspaper was to offer menus by which readers could make sense of modern life and imagine how to order their daily lives. Among those menus in the mid 1910s were several that mediated the interests of movie manufacturers, distributors, exhibitors, and the rapidly expanding audience of fans. This writing about the movies arguably played a crucial role in the emergence of American popular film culture, negotiating among national, regional, and local interests to shape fans' ephemeral experience of moviegoing, their repeated encounters with the fantasy worlds of movieland, and their attractions to certain stories and stars. Moreover, many of these weekend pages, daily columns, and film reviews were written and consumed by women, including one teenage girl who compiled a rare surviving set of scrapbooks. Based on extensive original research, *Menus for Movieland* substantially revises what moviegoing meant in the transition to what we now think of as Hollywood.

In the Studio Brian R. Jacobson, 2020-07-21 Studios are at once material environments and symbolic forms, sites of artistic creation and physical labor, and nodes in networks of resource circulation. They are architectural places that generate virtual spaces, worlds built to build worlds. Yet despite being icons of corporate identity, studios have faded into the background of critical discourse and into the margins of film and media history. In response, *In the Studio* demonstrates that when we foreground these worlds, we gain new insights into moving image culture and the dynamics that quietly mark the worlds on our screens. Spanning the twentieth century and moving globally, this unique collection tells new stories about studio icons: Pinewood, Cinecitt, Churubusco, and CBS, as well as about the experimental workplaces of filmmakers and artists from

Aleksandr Medvedkin to Charles and Ray Eames and Hollis Frampton.

Alton's Paradox Nicolas Poppe, 2021-09-01 *Alton's Paradox* builds upon extensive archival and primary research but uses a single text as its point of departure: a 1934 article by the Hungarian American cinematographer John Alton in the *Hollywood International Photographer*. Writing from

Argentina Alton paradoxically argues of cine nacional The possibilities are enormous but not until foreign technicians will take the matter in their hands and with foreign organization will there be local industry Nicolas Poppe argues that Alton succinctly articulates a line of thought commonly held across Latin America during the early sound period but little explored by scholars that foreign labor was pivotal to the rise of national film industries In tracking this paradox from Hollywood to Mexico to Argentina and beyond Poppe reconsiders a series of notions inextricably tied to traditional film historiography including authorship dis continuation intermediality labor National Cinema and transnationalism Wide angled views of national film industries complement close up analyses of the work of Jos Mojica Alex Phillips Juan Orol ngel Mentasti and Tito Davison

Cinematic Representations of Women in Modern Celebrity Culture, 1900-1950 María Cristina C.

Mabrey, Leticia Pérez Alonso, 2022-04-15 The purpose of this edited volume is to explore the contributions of women to European Mexican American and Indian film industries during the years 1900 to 1950 an important period that signified the rise and consolidation of media technologies Their pioneering work as film stars writers directors designers and producers as well as their endeavors to bridge the gap between the avant garde and mass culture are significant aspects of this collection This intersection will be carefully nuanced through their cinematographic production performances and artistic creations Other distinctive features pertain to the interconnection of gender roles and moral values with ways of looking which paves the way for realigning social and aesthetic conventions of femininity Based on this thematic and diverse sociocultural context this study has an international scope their main audiences being scholars and graduate students that pursue to advance interdisciplinary research in the field of feminist theory film gender media and avant garde studies Likewise historians art and literature specialists will find the content appealing to the degree that intermedial and cross cultural approaches are presented

Expanding Cinemas

Eduardo Ledesma, 2024-12-01 This is the first book on experimental cinemas of Latin American and Spain to offer a comprehensive look at old and new technologies including Super 8 VHS cell phones virtual reality artificial intelligence and more From the militant films of the 1960s to today s expanded reality experiences filmmakers in Argentina Spain Cuba Colombia Brazil and Mexico have continually used alternative formats both to dialogue with international movements and to counter commercial cinematic trends To make this argument and cover this vast geographic and historical terrain Eduardo Ledesma adopts a transnational and intermedial approach examining exchanges and associations between cineastes to better understand how their films were created and circulated Ledesma works to untangle both the relations between media and the associations of experimental cinema to cultural phenomena such as diaspora exile displacement and immigration Throughout the book connections are further made to other global avant garde and alternative cinemas and formats including in the United States

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