

Latsploitation, Exploitation Cinemas, and Latin America

**Edited by Victoria Ruétalo
and Dolores Tierney**



Latsploitation Exploitation Cinemas And Latin America Routledge Advances In Film Studies

Russell J.A. Kilbourn



Latsploitation Exploitation Cinemas And Latin America Routledge Advances In Film Studies:

Latsploitation, Exploitation Cinema, and Latin America Victori Ruétalo, 2009-04-20 Exploring the much neglected area of Latin American exploitation cinema this anthology challenges established continental and national histories and canons which often exclude exploitation cinema due to its perceived low cultural status It argues that Latin American exploitation cinema makes an important aesthetic and social contribution to the larger body of Latin American cinema often competing with Hollywood and more mainstream national cinemas in terms of popularity **Latsploitation, Exploitation**

Cinemas, and Latin America Victoria Ruétalo, Dolores Tierney, 2009-05-07 Exploring the much neglected area of Latin American exploitation cinema this anthology challenges established continental and national histories and canons which often exclude exploitation cinema due to its perceived low cultural status It argues that Latin American exploitation cinema makes an important aesthetic and social contribution to the larger body of Latin American cinema often competing with Hollywood and more mainstream national cinemas in terms of popularity **Narratives of Gendered Dissent in South**

Asian Cinemas Alka Kurian, 2012-08-21 This book conducts a post colonial gendered investigation of women centred South Asian films In these films the narrative becomes an act of political engagement and a site of feminist struggle a map that weaves together multiple strands of subjectivity gender caste race class religion and colonialism The book explores the cinematic construction of an oppositional narrative of feminist dissent with a view to elaborate a historical understanding and theorisation of the materiality and politics of the everyday struggle of Indian women The book analyzes the ways that cultural workers have tended to use subversive narratives as a tool of resistance Narratives that are political ideological classed raced and gendered offer the focus of this exploration Through strategies of disclosure and documentation of memory personal experiences and imaginary events shaped by the larger historical political and cultural contexts these discursive texts engage in the processes of struggle against a plethora of oppression caste class religion patriarchal sexual and neo colonial The study looks at the manner in which through their creative and aesthetic interventions South Asian film makers enable the articulation of an alternative gendered subjectivity as well as constitute the ground for personal and collective empowerment Films discussed include Shyam Benegal s Nishaant Nandita Das Firaq Beate Arnestad s My Daughter the Terrorist and Sarah Gavron s Brick Lane **American Documentary Filmmaking in the Digital Age** Lucia

Ricciardelli, 2014-11-20 American Documentary Filmmaking in the Digital Age examines the recent challenges to the conventions of realist documentary through the lens of war documentary films by Ken Burns Michael Moore and Errol Morris During the twentieth century the invention of new technologies of audiovisual representation such as cinema television video and digital media have transformed the modes of historical narration and with it forced historians to assess the impact of new visual technologies on the construction of history This book investigates the manner in which this contemporary Western crisis in historical narrative is produced by a larger epistemological shift in visual culture Ricciardelli uses the theme of war

as depicted in these directors films to focus her study and look at the models of national identity that Burns Morris and Moore shape through their depictions of US military actions She examines how postcolonial critiques of historicism and the advent of digitization have affected the narrative structure of documentary film and the shaping of historical consciousness through cinematic representation

Cinema and Inter-American Relations Adrián Pérez Melgosa, 2012-10-12 Cinema and Inter American Relations studies the key role that commercial narrative films have played in the articulation of the political and cultural relationship between the United States and Latin America since the onset of the Good Neighbor policy 1933 Pérez Melgosa analyzes the evolution of inter American narratives in films from across the continent highlights the social effects of the technologies used to produce these works and explores the connections of cinema to successive shifts in hemispheric policy As a result Cinema and Inter American Relations reveals the existence of a continued cinematic conversation between Anglo and Latin America about a cluster of shared allegories representing the continent and its cultures Pérez Melgosa contends that cinema has become a virtual contact zone of the Americas mediating in a variety of hemispheric political debates about the articulation of Anglo Latin American and Latino identities Cinema and Inter American Relations brings sustained attention to ongoing calls for a transnational focus on the disciplines of film studies American studies and Latin American studies and engages with current theories of the transmission of affect to delineate a new cartography of how to understand the Americas in relation to cinema

The Woman's Film of the 1940s Alison L. McKee, 2014-04-03 This book explores the relationship among gender desire and narrative in 1940s woman's films which negotiate the terrain between public history and private experience The woman's film and other form of cinematic melodrama have often been understood as positioning themselves outside history and this book challenges and modifies that understanding contextualizing the films it considers against the backdrop of World War II In addition in paying tribute to and departing from earlier feminist formulations about gendered spectatorship in cinema McKee argues that such models emphasized a masculine centered gaze at the inadvertent expense of understanding other possible modes of identification and gender expression in classical narrative cinema She proposes ways of understanding gender and narrative based in part on literary narrative theory and ultimately works toward a notion of an androgynous spectatorship and mode of interpretation in the 1940s woman's film

Japanese Horror Films and their American Remakes Valerie Wee, 2013-10-23 The Ring 2002 Hollywood's remake of the Japanese cult success Ringu 1998 marked the beginning of a significant trend in the late 1990s and early 2000s of American adaptations of Asian horror films This book explores this complex process of adaptation paying particular attention to the various transformations that occur when texts cross cultural boundaries Through close readings of a range of Japanese horror films and their Hollywood remakes this study addresses the social cultural aesthetic and generic features of each national cinema's approach to and representation of horror within the subgenre of the ghost story tracing convergences and divergences in the films narrative trajectories aesthetic style thematic

focus and ideological content In comparing contemporary Japanese horror films with their American adaptations this book advances existing studies of both the Japanese and American cinematic traditions by illustrating the ways in which each tradition responds to developments in its social cultural and ideological milieu and examining Japanese horror films and their American remakes through a lens that highlights cross cultural exchange and bilateral influence The book will be of interest to scholars of film media and cultural studies *European Civil War Films* Eleftheria Rania Kosmidou, 2013 This book examines the ways in which late twentieth century European cinema deals with the neglected subject of civil war Exploring a range of films about the Spanish Irish former Yugoslavia and Greek civil wars this comparative and interdisciplinary study engages with contemporary debates in cultural memory and investigates the ways in which cinematic postmemory is problematic Many of the films present an idealized past that glosses over the reality of these civil wars at times producing a nostalgic discourse of loss and longing Other films engage with the past in a melancholic fashion These cinematic discourses articulate contemporary concerns especially the loss of ideology and a utopian political horizon in the aftermath of the collapse of the Soviet bloc in 1989 a date that marks a significant break in European history and an accompanying paradigm shift in European cultural memory Filmmakers examined include Trueba Cuerda Loach Jordan Kusturica Dragojevi and Angelopoulos *Postcolonial Film* Rebecca Weaver-Hightower, Peter Hulme, 2014-02-24 Postcolonial Film History Empire Resistance examines films of the later twentieth and early twenty first centuries from postcolonial countries around the globe In the mid twentieth century the political reality of resistance and decolonization lead to the creation of dozens of new states forming a backdrop to films of that period Towards the century s end and at the dawn of the new millennium film continues to form a site for interrogating colonization and decolonization though against a backdrop that is now more neo colonial than colonial and more culturally imperial than imperial This volume explores how individual films emerged from and commented on postcolonial spaces and the building and breaking down of the European empire Each chapter is a case study examining how a particular film from a postcolonial nation emerges from and reflects that nation s unique postcolonial situation This analysis of one nation s struggle with its coloniality allows each essay to investigate just what it means to be postcolonial

Cinema, Memory, Modernity Russell J.A. Kilbourn, 2013-10-18 Since its inception cinema has evolved into not merely a reflection but an indispensable index of human experience especially our experience of time s passage of the present moment and most importantly perhaps of the past in both collective and individual terms In this volume Kilbourn provides a comparative theorization of the representation of memory in both mainstream Hollywood and international art cinema within an increasingly transnational context of production and reception Focusing on European North and South American and Asian films Kilbourn reads cinema as providing the viewer with not only the content and form of memory but also with its own directions for use the required codes and conventions for understanding and implementing this crucial prosthetic technology an art of memory for the twentieth century and beyond **Korea's Occupied Cinemas, 1893-1948** Brian

Yecies, Ae-Gyung Shim, 2012-05-23 *Korea's Occupied Cinemas 1893-1948* compares and contrasts the development of cinema in Korea during the Japanese occupation 1910-1945 and US Army Military 1945-1948 periods within the larger context of cinemas in occupied territories. It differs from previous studies by drawing links between the arrival in Korea of modern technology and ideas and the cultural, political and social environment as it follows the development of exhibition film policy and filmmaking from 1893 to 1948. During this time Korean filmmakers seized every opportunity to learn production techniques and practice their skills contributing to the growth of a national cinema despite the conditions produced by their occupation by colonial and military powers. At the same time Korea served as an important territory for the global expansion of the American and Japanese film industries and after the late 1930s Koreans functioned as key figures in the co-production of propaganda films that were designed to glorify loyalty to the Japanese Empire. For these reasons and as a result of the tensions created by divided loyalties the history of cinema in Korea is a far more dynamic story than simply that of a national cinema struggling to develop its own narrative content and aesthetics under colonial conditions. **Cine-Ethics** Jinhee Choi, Mattias Frey, 2013-10-15

This volume looks at the significance and range of ethical questions that pertain to various film practices. Diverse philosophical traditions provide useful frameworks to discuss spectators' affective and emotional engagement with film which can function as a moral ground for one's connection to others and to the world outside the self. These traditions encompass theories of emotion, phenomenology, the philosophy of compassion and analytic and continental ethical thinking and environmental ethics. This anthology is one of the first volumes to open up a dialogue among these diverse methodologies. Contributors bring to the fore some of the assumptions implicitly shared between these theories and forge a new relationship between them in order to explore the moral engagement of the spectator and the ethical consequences of both producing and consuming films. *Stardom and the Aesthetics of Neorealism* Ora Gelley, 2012-08-21

In this exciting new book Gelley considers the collaboration between Rossellini and Ingrid Bergman in light of the neorealist aesthetic. This study re-examines the director's postwar works in relation to the contemporary discussion on Italian national identity rather than marking a radical break with the director's early neorealist successes. Rossellini's films with Bergman in fact extend the boundaries of neorealism and challenge the standard reading of its basic tenets, especially the relationship between character and setting. Gelley reassesses the relationship between European postwar and American cinema looking at how the image of the Hollywood star was translated and transformed when it was imported into Rossellini's Italy. Rossellini's insertion of the Hollywood star into the native landscape had a significant influence on the director's approach to the neorealist aesthetic. His filming of the encounter between Bergman and the Italian landscape involves not only a re-interpretation and transformation of the Hollywood star persona but also a challenge to the idealized notion of an authentic Italian national collective free of foreign influence. The disruption of Bergman's character into the Italian landscape became one means whereby the director was able to explore the ambivalence inherent in any attempt to construct a national identity.

Rashomon Effects Blair Davis, Robert Anderson, Jan Walls, 2015-11-06 Akira Kurosawa is widely known as the director who opened up Japanese film to Western audiences and following his death in 1998 a process of reflection has begun about his life's work as a whole and its legacy to cinema Kurosawa's 1950 film *Rashomon* has become one of the best known Japanese films ever made and continues to be discussed and imitated more than 60 years after its first screening This book examines the cultural and aesthetic impacts of Akira Kurosawa's *Rashomon* as well as the director's larger legacies to cinema its global audiences and beyond It demonstrates that these legacies are manifold not only cinematic and artistic but also cultural and cognitive The book moves from an examination of one filmmaker and his immediate social context in Japan and goes on to explore how an artist's ideas might transcend their cultural origins to ultimately provide global influences Discussing how *Rashomon*'s effects began to multiply with the film being reimagined and repurposed in numerous media forms in the decades that followed its initial release the book also shows that the film and its ideas have been applied to a wider range of social and cultural phenomena in a variety of institutional contexts It addresses issues beyond the realm of *Rashomon* within film studies extending to the *Rashomon* effect which itself has become a widely recognized English term referring to the significantly different interpretations of different eyewitnesses to the same dramatic event As the first book on *Rashomon* since Donald Richie's 1987 anthology it will be invaluable to students and scholars of film studies film history Japanese cinema and communication studies It will also resonate more broadly with those interested in Japanese culture and society anthropology and philosophy

Landscape and Memory in Post-Fascist Italian Film Giuliana Minghelli, 2014-06-11 This study argues that neorealism's visual genius is inseparable from its almost invisible relation to the Fascist past a connection inscribed in cinematic landscapes While largely a silent narrative neorealism's complex visual processing of two decades of Fascism remains the greatest cultural production in the service of memorialization and comprehension for a nation that had neither a Nuremberg nor a formal process of reconciliation Through her readings of canonical neorealist films Minghelli unearths the memorial strata of the neorealist image and investigates the complex historical charge that invests this cinema This book is both a formal analysis of the new conception of the cinematic image born from a crisis of memory and a reflection on the relation between cinema and memory Films discussed include *Ossessione* 1943 *Paisà* 1946 *Ladri di biciclette* 1948 and *Cronaca di un amore* 1950

Distributing Silent Film Serials Rudmer Canjels, 2011-01-25 Tracing the international consumption distribution and cultural importance of silent film serials in the 1910s and 1920s Canjels provides an exciting new understanding of the cultural dimension and the cultural transformation and circulation of media forms Specifically he demonstrates that the serial film form goes far beyond the well known American two reel serial the cliffhanger Throughout the book Canjels focuses on the biggest producers of serials America France and Germany while imported serials such as those in the Netherlands are also examined This research offers new views on the serial work of well known directors as D W Griffith Abel Gance Erich von Stroheim and Fritz Lang while

foregrounding the importance of lesser known directors such as Louis Feuillade or Joe May In the early twentieth century serial productions were constantly undergoing change and were not merely distributed in their original form upon import As adjusted serials were present in large quantities or confronted different social spaces nationalistic feelings and views stimulated by the unrest of World War I and the expanding American film industry could be incorporated and attached to the serial form Serial productions were not only adaptable to local discourses they could actively stimulate and interact as well influencing reception and further film production By examining the distribution reception and cultural contexts of American and European serials in various countries this cross cultural research makes both local and global observations Canjels thus offers a highly relevant case study of transnational transcultural and transmedia relations

Film and the American Presidency Jeff Menne, Christian B. Long, 2015-02-20 The contention of *Film and the American Presidency* is that over the twentieth century the cinema has been a silent partner in setting the parameters of what we might call the presidential imaginary This volume surveys the partnership in its longevity placing stress on especially iconic presidents such as Lincoln and FDR The contributions to this collection probe the rich interactions between these high institutions of culture and politics Hollywood and the presidency and argue that not only did Hollywood acting become an idiom for presidential style but that Hollywood early on understood its own identity through the presidency's peculiar mix of national epic and unified protagonist Additionally they contend that studios often made their films to sway political outcomes that the performance of presidential personae has been constrained by the kinds of bodies for so long white and male that have occupied the office such that presidential embodiment obscures the body politic and that Hollywood and the presidency may finally be nothing more than two privileged figures of media age power

Transnational Asian Identities in Pan-Pacific Cinemas Philippa Gates, Lisa Funnell, 2012-03-12 This collection examines the exchange of Asian identities taking place at the levels of both film production and film reception amongst pan Pacific cinemas The authors consider on the one hand texts that exhibit what Mette Hjort refers to as marked transnationality and on the other the polysemic nature of transnational film texts by examining the release and reception of these films The topics explored in this collection include the innovation of Hollywood generic formulas into 1950s and 1960s Hong Kong and Japanese films the examination of Thai and Japanese raced and gendered identity in Asian and American films the reception of Hollywood films in pre 1949 China and millennial Japan the production and performance of Asian adoptee identity and subjectivity the political implications and interpretations of migrating Chinese female stars and the production and reception of pan Pacific co productions

Postfeminism and Paternity in Contemporary US Film Hannah Hamad, 2013-10-15 This book interrogates representations of fatherhood across the spectrum of popular U S film of the early twenty first century It situates them in relation to postfeminist discourse identifying and discussing dominant paradigms and tropes that emerge from the tendency of popular cinema to configure ideal masculinity in paternal terms It analyses postfeminist fatherhood across a range of genres including historical epics war

films westerns bromantic comedies male melodramas action films family comedies and others It also explores recurring themes and intersections such as the rejuvenation of aging masculinities through fatherhood the paternalized recuperation of immature adult masculinities the relationship between fatherhood in film and 9 11 culture post racial discourse in representations of fatherhood and historically located formations of fatherhood It is the first book length study to explore the relationship between fatherhood and postfeminism in popular cinema

Asian Cinema and the Use of Space Lilian Chee, Edna Lim, 2015-04-24 Asian cinemas are connected to global networks and participate in producing international film history while at the same time influenced and engaged by spatial cultural social and political transformations This interdisciplinary study forwards a productive pairing of Asian cinemas and space where space is used as a discursive tool to understand cinemas of Asia Concentrating on the performative potential of cinematic space in Asian films the contributors discuss how space re constructs forms of identities and meanings across a range of cinematic practices Cities landscapes buildings and interiors actively shape cinematic performances of such identities and their significances The essays are structured around the spatial themes of ephemeral imagined and contested spaces They deal with struggles for identity belonging autonomy and mobility within different national and transnational contexts across East Southeast and parts of South Asia in particular which are complicated by micropolitics and subcultures and by the interventions and interests of global lobbies

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