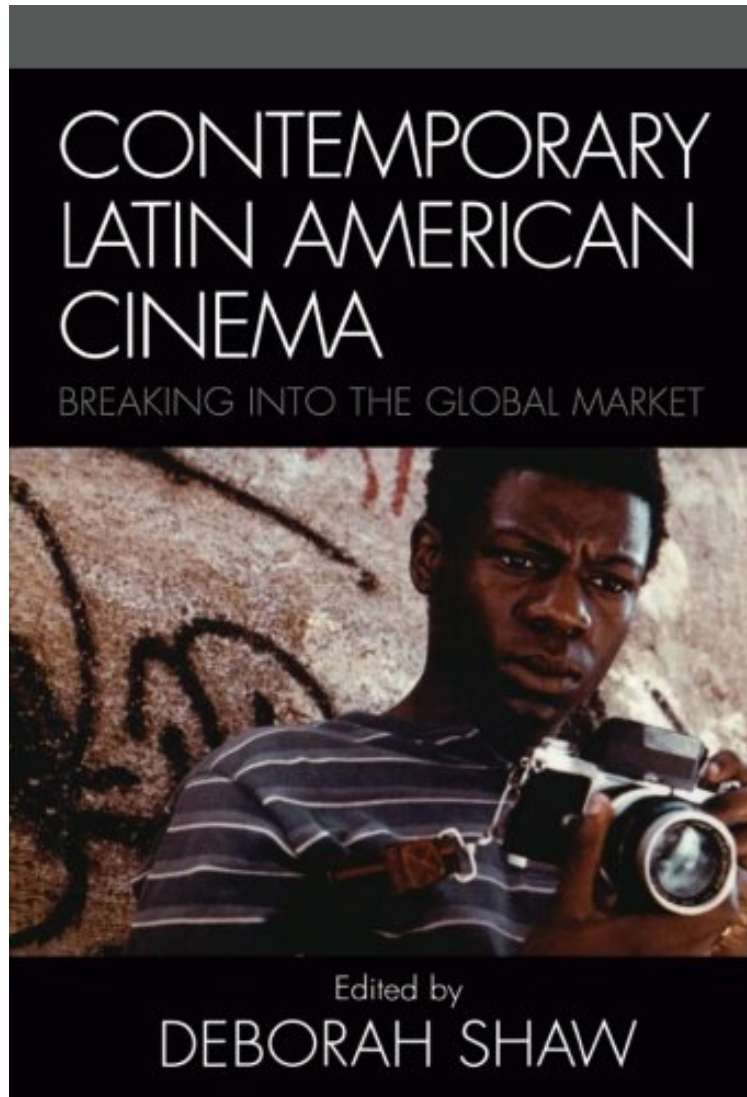


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## Contemporary Latin American Cinema: Breaking into the Global Market

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#1339584 in Books Rowman n Littlefield Publishers 2007-04-09 2007-04-09 Original language: English PDF # 1 8.96 x .68 x 6.041, .70 #File Name: 0742539156212 pages | File size: 48.Mb

**From Brand: Rowman n Littlefield Publishers : Contemporary Latin American Cinema: Breaking into the Global Market** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Contemporary Latin American Cinema: Breaking into the Global Market:

0 of 0 people found the following review helpful. outside the shadow of Hollywood By W Boudville To an outsider, Shaw's collection of essays from various contributors gives an introduction to the Latin American film scene. Outside the global shadow of Hollywood, there is much ferment in making localised movies, that appeal to different national

situations. By necessity of restrictions of space, the book focuses on Mexico, Brazil and Cuba. Perhaps the best known movie, to a US reader, is *City of God*, which was about the favelas of Rio. An entire chapter is devoted to analysing this movie in the context of the gangster genre and in its portrayal of the stratas of Brazilian society. The chapter points out that reviewers in Britain and US tended to look at it as a gangster film, and compared it to those made in their countries. While in Brazil, the social commentary on the poverty of the hillside favelas and the endemic narcotics usage and distribution took precedence.

This engaging book explores some of the most significant films to emerge from Latin America since 2000, an extraordinary period of international recognition for the region's cinema. Each chapter assesses an individual film, with some contributors considering the reasons for the unprecedented commercial and critical successes of movies such as *City of God*, *The Motorcycle Diaries*, *Y tu mamá también*, and *Nine Queens*, while others examine why equally important films failed to break out on the international circuit. Written by leading specialists, the chapters not only offer textual analysis, but also trace the films' social context and production conditions, as well as critical national and transnational issues. Their well-rounded analyses provide a rich picture of the state of contemporary filmmaking in a range of Latin American countries. Nuanced and thought-provoking, the readings in this book will provide invaluable interpretations for students and scholars of Latin American film. Contributions by: Sarah Barrow, Nuala Finnegan, David William Foster, Miraim Haddu, Geoffrey Kantaris, Deborah Shaw, Lisa Shaw, Rob Stone, Else R. P. Vieira, and Claire Williams.

Recommended. (CHOICE) With an eye to the national and international contexts of production and reception of contemporary Latin American cinema, essays in this exciting collection focus on international blockbusters as well as introduce readers to lesser known films. A welcome and valuable addition to the growing scholarship on the cinemas of the region. (Andrea Noble, Durham University) The great merit of this book is to acknowledge current Latin American cinema's international success as an aesthetic achievement, as well as a commercial one. Through in-depth case studies, it contributes a fascinating new chapter to world cinema history. (Lcia Nagib, University of Reading) Again and again, these essays strip away the masks to reveal Latin American cinema as it really is: specific and local, national and historical, not a homogeneous product lately discovered by the United States and Europe as a marketable commodity. A valuable compendium for anyone who wants to know what's up with cinema in Latin America today. (B. Ruby Rich, University of California, Santa Cruz; author of *Chick Flicks: Theories and Memories of the Feminist Film Movement*) About the Author Deborah Shaw is senior lecturer in film studies at Portsmouth University.