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Joanna Page

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### CRISIS AND CAPITALISM IN CONTEMPORARY ARGENTINE CINEMA



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**Joanna Page : Crisis and Capitalism in Contemporary Argentine Cinema** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Crisis and Capitalism in Contemporary Argentine Cinema:

0 of 0 people found the following review helpful. Excellent sociological and literary analysis of contemporary Argentine film By author This is a nuanced, well-researched, informative reading of the contemporary films discussed. Page has a thorough understanding of the historical and economic context that informs the films she studies.

There has been a significant surge in recent Argentine cinema, with an explosion in the number of films made in the

country since the mid-1990s. Many of these productions have been highly acclaimed by critics in Argentina and elsewhere. What makes this boom all the more extraordinary is its coinciding with a period of severe economic crisis and civil unrest in the nation. Offering the first in-depth English-language study of Argentine fiction films of the late twentieth century and early twenty-first, Joanna Page explains how these productions have registered Argentinas experience of capitalism, neoliberalism, and economic crisis. In different ways, the films selected for discussion testify to the social consequences of growing unemployment, rising crime, marginalization, and the expansion of the informal economy. Page focuses particularly on films associated with New Argentine Cinema, but she also discusses highly experimental films and genre movies that borrow from the conventions of crime thrillers, Westerns, and film noir. She analyzes films that have received wide international recognition alongside others that have rarely been shown outside Argentina. What unites all the films she examines is their attention to shifts in subjectivity provoked by political or economic conditions and events. Page emphasizes the paradoxes arising from the circulation of Argentine films within the same global economy they so often critique, and she argues that while Argentine cinema has been intent on narrating the collapse of the nation-state, it has also contributed to the nations reconstruction. She brings the films into dialogue with a broader range of issues in contemporary film criticism, including the role of national and transnational film studies, theories of subjectivity and spectatorship, and the relationship between private and public spheres.

This book is likely to become required reading for students of Latin American films, and of interest to anyone concerned with debates of globalization, nationhood, film theory, and memory studies. - Violeta Politoff, *Screening the Past*