

SPANISH FILM UNDER FRANCO



VIRGINIA HIGGINBOTHAM

Spanish Film Under Franco

Virginia Higginbotham



Spanish Film Under Franco:

Popular Spanish Film Under Franco S. Marsh, 2005-12-15 Popular Spanish Film Under Franco is the first book of its kind to analyze cinematic comedy during the initial two decades of Francisco Franco's dictatorship. Focusing on the intersection between popular culture and political populism, it breaks new theoretical ground in re-evaluating the policies of the regime and the tactics employed by those who sought to undermine it. Its cultural studies approach, combining Gramsci, de Certeau, and Bakhtin, interrogates the ambiguous nature of subversion and challenges common assumptions concerning post-war Spanish film.

Spanish Film Under Franco Virginia Higginbotham, 2014-01-27 How does a totalitarian government influence the arts and how do the arts respond? *Spanish Film Under Franco* raises these important questions, giving English speakers a starting point in their study of Spanish cinema. After a brief overview of Spanish film before Franco, the author proceeds to a discussion of censorship as practiced by the Franco regime. The response of directors to censorship, the franquista aesthetic, or aesthetic of repression with its highly metaphorical, oblique style, is explored in the works of Luis Buñuel, Carlos Saura, Juan Antonio Bardem, Luis García Berlanga, and other important directors. Virginia Higginbotham combines historical perspective with detailed critical analysis and interpretation of many famous Franco-era films. She shows how directors managed to evade the censors and raise public awareness of issues relating to the Spanish Civil War and the repressions of the Franco regime. Film has always performed an educational function in Spain, reaching masses of poor and uneducated citizens. And sometimes, as this study also reveals, Spanish film has been ignored when the questions it raised became too painful or demanding. The author concludes with a look at post-Franco cinema and the directions it has taken. For anyone interested in modern Spanish film, this book will be essential reading.

Spanish Film Under Franco Virginia Higginbotham, The A to Z of Spanish Cinema Alberto Mira, 2010-04-27 Spanish cinema is emerging as one of the most exciting, fascinating, and special cinemas in the world. Not only are others viewing Spanish films, but they are adopting Spanish producers and Spanish actors as their own. While Spanish cinema has been maturing for a long time and has been producing excellent directors, actors, and films for decades, including during the dark times of the Franco regime, only now is it winning numerous fans, not only at home but also abroad. And with directors like Pedro Almodóvar, actors and actresses like Javier Bardem, and Penélope Cruz, and films such as *Abre los ojos* and *Alatriste* to build upon the outlook for Spanish cinema, it appears brighter than ever. *The A to Z of Spanish Cinema* provides a better understanding of the role Spanish cinema has played in film history through a chronology, an introductory essay, a bibliography, and hundreds of cross-referenced dictionary entries on producers, directors, film companies, actors, and films.

Refiguring Spain Marsha Kinder, 1997 In *Refiguring Spain*, Marsha Kinder has gathered a collection of new essays that explore the central role played by film, television, newspapers, and art museums in redefining Spain's national cultural identity and its position in the world economy during the post-Franco era. By emphasizing issues of historical recuperation, gender, and sexuality, and the marketing of Spain's peaceful

political transformation the contributors demonstrate that Spanish cinema and other forms of Spanish media culture created new national stereotypes and strengthened the nation's place in the global market and on the global stage These essays consider a diverse array of texts ranging from recent films by Almodóvar Saura Erice Mir Bigas Luna Gutiérrez Aragón and Eloy de la Iglesia to media coverage of the 1993 elections Francoist cinema and other popular media are examined in light of strategies used to redefine Spain's cultural identity The importance of the documentary the appropriation of Hollywood film and the significance of gender and sexuality in Spanish cinema are also discussed as is the discourse of the Spanish media star whether involving film celebrities like Rita Hayworth and Antonio Banderas or historical figures such as Cervantes The volume concludes with an investigation of larger issues of government policy in relation to film and media including a discussion of the financing of Spanish cinema and an exploration of the political dynamics of regional television and art museums Drawing on a wide range of critical discourses including feminist postcolonial and queer theory political economy cultural history and museum studies *Refiguring Spain* is the first comprehensive anthology on Spanish cinema in the English language Contributors Peter Besas Marvin D Lugo Selma Reuben Holo Dona M Kercher Marsha Kinder Jaume Mart Olivella Richard Maxwell Hilary L Neroni Paul Julian Smith Roland B Tolentino Stephen Tropiano Kathleen M Vernon Iaki Zabaleta

A History of Spanish Film Sally Faulkner, 2013-04-11 *A History of Spanish Film* explores Spanish film from the beginnings of the industry to the present day by combining some of the most exciting work taking place in film studies with some of the most urgent questions that have preoccupied twentieth century Spain It addresses new questions in film studies like prestige film and middlebrow cinema and places these in the context of a country defined by social mobility including the 1920s industrial boom the 1940s post Civil War depression and the mass movement into the middle classes from the 1960s onwards Close textual analysis of some 42 films from 1910 2010 provides an especially useful avenue into the study of this cinema for the student Uniquely offers extensive close readings of 42 films which are especially useful to students and teachers of Spanish cinema Analyses Spanish silent cinema and films of the Franco era as well as contemporary examples Interrogates film's relations with other media including literature pictorial art and television Explores both auteur and popular cinemas Establishes prestige and the middlebrow as crucial new terms in Spanish cinema studies Considers the transnationality of Spanish cinema throughout its century of existence Contemporary directors covered in this book include Almodóvar Bollaín Díaz Yanes and more

The Encyclopedia of Contemporary Spanish Films Salvador Jiménez Murguía, Alex Pinar, 2018-05-18 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

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

[Historical Dictionary of Spanish Cinema](#) Alberto Mira Nouselles, 2010-04-28 Emerging as one of the most exciting fascinating and special kinds of filmmaking in the world Spanish cinema has been producing excellent directors actors and films for decades including during the dark times of the Franco regime With directors Pedro Almodóvar actors and actresses Javier Bardem and Penelope Cruz and films Abre los ojos and Alatriste amassing popularity the outlook for Spanish cinema appears brighter than ever and it is deservedly winning numerous fans abroad

Casting Masculinity in Spanish Film Mary T. Hartson, 2017-09-13 The rise of consumerism in the twentieth and twenty first centuries radically changed the way we perceive ourselves and the world around us And as it has throughout history the social construct of ideal masculinity both reflects and responds to that lived reality helping individuals adapt Through a close study of Spanish film of the twentieth and twenty first centuries this book investigates hegemonic or dominant masculinity in the wake of dramatic consumer changes that occurred in Spain It explores the ways in which masculine identity as represented in Spanish film positions itself in relation to desire and consumption focusing especially on representations of hegemonic masculinity from the almost 40 year dictatorship of General Francisco Franco through the transition to democracy and into the early 1990s Using psychoanalytic theory as employed primarily by Todd

McGowan and Slavoj i ek this book analyzes cinematic representations of hegemonic masculine models along with those portrayed as less favorable to understand how political social and economic changes in Spain in the twentieth and early twenty first centuries affect the process of masculine identity formation In the shift from a society of prohibition to a society of commanded enjoyment hegemonic masculinity as represented in Spanish film changes dramatically initially organizing itself around prohibition and self renunciation in the early Franco dictatorship and later with neoliberal reforms and mass media promotion of consumerist values starting in the 1950s reorienting itself around desire and enjoyment embodied for example in the sexually promiscuous fashionable young man of the 1970s Personal pleasure and the satisfaction of one s desires replace submission obedience and self abnegation leading to a reconstruction of masculine identities in a social context that appears increasingly fragmented plural and individualistic The primary innovation of this text involves the repositioning of consumerism as a fundamental force in the formation of Spanish masculinity and showing how widely disseminated masculine models serve to accommodate political social and economic demands

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Table of Contents Spanish Film Under Franco

1. Understanding the eBook Spanish Film Under Franco
 - The Rise of Digital Reading Spanish Film Under Franco
 - Advantages of eBooks Over Traditional Books
2. Identifying Spanish Film Under Franco
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Spanish Film Under Franco
 - User-Friendly Interface
4. Exploring eBook Recommendations from Spanish Film Under Franco
 - Personalized Recommendations
 - Spanish Film Under Franco User Reviews and Ratings
 - Spanish Film Under Franco and Bestseller Lists
5. Accessing Spanish Film Under Franco Free and Paid eBooks
 - Spanish Film Under Franco Public Domain eBooks
 - Spanish Film Under Franco eBook Subscription Services
 - Spanish Film Under Franco Budget-Friendly Options
6. Navigating Spanish Film Under Franco eBook Formats

- ePub, PDF, MOBI, and More
- Spanish Film Under Franco Compatibility with Devices
- Spanish Film Under Franco Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Spanish Film Under Franco
 - Highlighting and Note-Taking Spanish Film Under Franco
 - Interactive Elements Spanish Film Under Franco
- 8. Staying Engaged with Spanish Film Under Franco
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Spanish Film Under Franco
- 9. Balancing eBooks and Physical Books Spanish Film Under Franco
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Spanish Film Under Franco
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Spanish Film Under Franco
 - Setting Reading Goals Spanish Film Under Franco
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Spanish Film Under Franco
 - Fact-Checking eBook Content of Spanish Film Under Franco
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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