

El Arte Cinematografico Film Art An Introduction Spanish Edition

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Dive into the captivating world of cinematic art with this essential introduction, specifically tailored for Spanish-speaking enthusiasts. Explore the fundamental principles, aesthetic elements, and critical theories that define film as an art form, making complex concepts accessible and engaging for beginners.

Students can use these dissertations as models for structuring their own work.

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Film Art

Film is an art form with a language and an aesthetic all its own. This edition has been re-designed in colour greatly enhancing the text's visual appeal and overall accessibility to today's students. The text is supported by a CD-ROM with video clips, and text-specific website.

Film Art: An Introduction

Film is an art form with a language and an aesthetic all its own. Since 1979, David Bordwell and Kristin Thompson's Film Art has been the best-selling and widely respected introduction to the analysis of cinema. Taking a skills-centered approach supported by a wide range of examples from various periods and countries, the authors strive to help students develop a core set of analytical skills that will deepen their understanding of any film, in any genre. Frame enlargements throughout the text enable students to view images taken directly from completed films, while an optional, text-specific tutorial CD-ROM helps clarify and reinforce specific concepts addressed in the text with the use of film clips. Building on these strengths, the ninth edition adds coverage of new technologies, updated examples, and references to the authors' acclaimed weblog to provide unparalleled currency and connect students with the world of cinema today.

EBOOK: Film Art: An Introduction

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generously illustrated with more than 1,000 frame enlargements taken directly from completed films, providing concrete illustrations of key concepts. Along with updated examples and expanded coverage of digital filmmaking, the tenth edition also offers Connect for Film Art, a digital solution that includes multimedia tutorials along with web-based assignment and assessment tools.

El arte cinematográfico

Uno de los manuales mas importantes y exitosos de los ultimos tiempos, El arte cinematografico es tambien un esplendido resumen de todo lo que el estudioso y el aficionado deben saber sobre el cine antes de empezar a profundizar de verdad en la materia. Desde una descripcion de los elementos primordiales de la produccion cinematografica hasta una sucinta historia formal del cine, pasando por un vision extremadamente fenomenica del estilo a partir de la puesta en escena, el montaje, la fotografia y el sonido y ejemplos de analisis criticos de filmes, el libro no solo intenta erigirse en un completisimo mosaico sobre todas y cada una de las cuestiones que pueda suscitar el cine entendido como un arte autonomo, sino que ademas lo hace con un objetivo muy claro: como en El significado del filme, La narracion en el cine de ficcion y EL cine clasico de Hollywood, los otros tres textos de Bordwell este ultimo junto con Kristin Thompson y Janet Staiger tambien editados por Paidos, lo que debe importarno es tanto lo que dicen las peliculas como el modo en que lo dicen, o, en otras palabras, lo que Bordwell y Thompson llaman la forma cinematografica, absolutamente distinta de la literaria o de la pictorica. Pues bien: es el dominio de ese alfabeto lo que conseguiran todos aquellos que se adentren en las paginas de esta obra excepcional.

A Companion to Spanish Cinema

This volume offers a detailed chronological account of the history of Spanish cinema.

A Companion to Spanish Cinema

A Companion to Spanish Cinema is a bold collection of newly commissioned essays written by top international scholars that thoroughly interrogates Spanish cinema from a variety of thematic, theoretical and historic perspectives. Presents an insightful and provocative collection of newly commissioned essays and original research by top international scholars from a variety of theoretical, disciplinary and geographical perspectives Offers a systematic historical, thematic, and theoretical approach to Spanish cinema, unique in the field Combines a thorough and insightful study of a wide spectrum of topics and issues with in-depth textual analysis of specific films Explores Spanish cinema's cultural, artistic, industrial, theoretical and commercial contexts pre- and post-1975 and the notion of a "national" cinema Canonical directors and stars are examined alongside understudied directors, screenwriters, editors, and secondary actors Presents original research on image and sound; genre; non-fiction film; institutions, audiences and industry; and relations to other media, as well as a theoretically-driven section designed to stimulate innovative research

Spanish Cinema

From the surrealist films of Luis Buñuel to the colourful melodramas of Pedro Almodóvar, Spain has produced a wealth of exciting and distinctive film-makers who have consistently provided a condoning or dissenting eye on Spanish history and culture. For modern cinema-goers, it has often been the sexually-charged and colourful nature of many contemporary Spanish films, which has made them popular world-wide and led directors and stars such as Almodóvar, Banderas and Penélope Cruz to be welcomed by Hollywood. Using original interview material with Spanish Cinema luminaries such as Carlos Saura, Julio Medem, Imanol Uribe and Elías Querejeta, Rob Stone charts a history of Spanish Cinema throughout the turbulent Francoist years and beyond. The book aims to provide a broad introduction to Spanish Cinema, the nine chapters divided into four types: chapters on Spanish Cinema during the Dictatorship and following the transition to democracy survey current debate and opinion while tracing the development of themes and film movements throughout those periods. chapters on early Spanish cinema and Basque cinema present vital and fascinating aspects of Spanish cinema that have previously been ignored chapters on childhood in Spanish cinema, and sex and the new star system offer new pathways into the study of Spanish cinema chapters on Carlos Saura, Elías Querejeta and Julio Medem offer specific case studies of film-makers who are emblematic of different periods in Spanish cinema and, indeed, Spanish history As with other titles in the Inside Film series, the book is comprehensively illustrated with representative stills and has a thorough bibliography, index and list of resources.

Filmspanism

Filmspanism explores the geopolitics of knowledge involved in academic approaches to Spanish cinema. This companion rethinks the role of disciplinarity, institutionality, and nationality in the study of film by taking into account a rather specific set of contentious issues, intellectual traditions, discursive servitudes, and invested scholarship. To that end, the book explores the topics of art cinema, popular culture, film genre, and transnationalism, always with Spanish cinema as its concrete object of study. An insightful contribution to the study of Spanish cinema, this discussion will be of interest to researchers and graduate students in Hispanic Studies and Film Studies.

Contemporary Spanish cinema and genre

This volume is the first English-language collection exclusively dedicated to the study of genre in relation to Spanish cinema. Providing a variety of critical perspectives, the collection gives the reader a thorough account of the relationship between Spanish cinema and genre, drawing on case studies of several of the most remarkable Spanish films in recent years. The book analyses the significant changes in the aesthetics, production and reception of Spanish film from 1990 onwards. It brings together European and North American scholars to establish a critical dialogue on the topics under discussion, while providing multiple perspectives on the concepts of national cinemas and genre theory. In recent years film scholarship has attempted to negotiate the tension between the nationally specific and the internationally ubiquitous, discussing how globalisation has influenced film making and surrounding cultural practice. These broader social concerns have prompted scholars to emphasise a redefinition of national cinemas beyond strict national boundaries and to pay attention to the transnational character of any national site of film production and reception. This collection provides a thorough investigation of contemporary Spanish cinema within a transnational framework, by positing cinematic genres as the meeting spaces between a variety of diverse forces that necessarily operate within but also across territorial spaces. Paying close attention to the specifics of the Spanish cinematic and social panorama, the essays investigate the transnational economic, cultural and aesthetic forces at play in shaping Spanish film genres today.

Historical Dictionary of Spanish Cinema

Historical Dictionary of Spanish Cinema covers Spanish cinema, its treasures its constant attempts to break through internationally, reaching out towards universal themes and conventions, and the specific obstacles and opportunities that have shaped the careers of filmmakers and stars. This book contains a chronology, an introduction, an appendix and an extensive bibliography. The dictionary section has over 200 cross-referenced entries on titles, movements, filmmakers and performers, and genres (such as homosexuality, nuevo cine español or horror). This book is an excellent resource for students, researchers, and anyone wanting to know more about Spanish cinema.

The First Few Minutes of Spanish Language Films

The first few minutes of a film orient the viewer, offering cues for a richer, more nuanced reading. With this premise, the author provides many insights into the history of Spanish language film, encouraging an enhanced understanding of the Spanish/Hispanic canon commonly taught in courses on film. The author explores *El espíritu de la colmena* (1973), *La historia oficial* (1985), *Fresa y chocolate* (1994), *El crimen del padre Amaro* (2002), *Abre los ojos* (1997), *Te doy mis ojos* (2003) and Carlos Saura's flamenco trilogy—*Bodas de sangre* (1981), *Carmen* (1983) and *El amor brujo* (1986), among others.

The Encyclopedia of Contemporary Spanish Films

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.

The A to Z of Spanish Cinema

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 Almodovar), 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. --

Spanish Cinema

This book offers lively readings, by established writers on Spanish cinema, of key films by leading directors working in the art-movie or 'auteurist' tradition. It aims to strike a balance between representative films, directors, and periods that range from 1952 to the present day. Each chapter concentrates on a single film and discusses it in accessible critical language.

Spanish National Cinema

This study examines the discourses of nationalism as they intersected or clashed with Spanish film production from its inception to the present. While the book addresses the discourses around filmmakers such as Almodóvar and Medem, whose work has achieved international recognition, *Spanish National Cinema* is particularly novel in its treatment of a whole range of popular cinema rarely touched on in studies of Spanish cinema. Using accounts of films, popular film magazines and documents not readily available to an English-speaking audience, as well as case studies focusing on the key issues of each epoch, this volume illuminates the complex and changing relationship between cinema and Spanish national identity.

Modes of Representation in Spanish Cinema

Isolated by the repressions and censorship of Franco's regime, Spanish cinema developed distinctive style and content from the 1930s to the 1970s, largely without reference to its international counterparts. Through a series of close readings of films made in the Republican period under Franco and more recently under socialism, contributors here seek to present a clearer picture of Spanish national cinema.

Guide to the Cinema of Spain

This guide to Spanish film documents the film industry's interpretation of the isolating effects of the cultural traditionalism of the early twentieth century to the expanding international popularity of such films as Trueba's *Belle Epoque*, Aranda's *Amantes*, and Bigas Luna's *Jamón, Jamón*, and such actors as Victoria Abril, Carmen Maura, and Antonio Banderas. This is the first volume in a new

Greenwood series that discusses, historically and critically, films, directors, and actors in film industries throughout the world. Each volume will include a detailed historical introduction and will provide an in-depth treatment of the most important films and individuals involved in the industry. End-of-entry bibliographies provide sources for further reading and appendixes provide additional useful information. The Guides will be valuable to scholars, students, and film buffs. Spanish cinema is in many ways a microcosm of the tensions and conflicts that have shaped the evolution of the nation over the course of this century. Spanish film as a cultural institution is rarely divorced from the political and social currents that have shaped the larger Spanish culture torn as it was between tendencies of localism and internationalism. It languished in industrial and artistic underdevelopment for many years under Franco; it is now, however, experiencing international recognition while remaining rooted in the specificity of its own popular cultural styles.

The Cinema of Víctor Erice

This anthology examines the aesthetic, historical, and sociological forces at work in Victor Erice's films and includes an extensive interview with the director. This broad array of writings provides insight into not only three unforgettable films but also into 20th-century Spanish society, as well as world cinema. The Cinema of Víctor Erice will serve as an important resource to measure the career of this director who—along with Buñuel, Saura, and Almodóvar—has helped show the world the creative range of Spanish cinema.

Quinqui Film in Spain

Providing an overview of Spanish and Portuguese cinema, this title contains 24 essays, each on a separate seminal film from the region, profiling work from the likes of Pedro Almodóvar and João Cesar Monteiro.

The Cinema of Spain and Portugal

Across a broad spectrum of media, markets, and national contexts, self-reflexivity continues to be a favored narrative mode with wide ranging functions. In this book Amago argues that, in addition to making visible industry and production concerns within the film text, reflexive aesthetics have a cartographic function that serves to map the place of a film (geographic and cultural) within the global cinemascapes, and thus to bring into sharper relief images of the national. Focusing on films in the contemporary Spanish context that in some way reflect back on themselves and the processes of their own production, that purposefully blur the distinction between reality and fiction, or that draw attention to the various modes of cinematic exhibition and reception, Amago proposes ways in which these movies can be employed to understand Spanish national cinemas today as imbedded within a dynamic global system.

Spanish Cinema in the Global Context

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.

A History of Spanish Film

100 Years of Spanish Cinema provides an in-depth look at the most important movements, films, and directors of twentieth-century Spain from the silent era to the present day. A glossary of film terms

provides definitions of essential technical, aesthetic, and historical terms Features a visual portfolio illustrating key points of many of the films analyzed Includes a clear, concise timeline to help students quickly place films and genres in Spain's political, economical, and historical contexts Discusses over 20 films including *Amor Que Mata*, *Un Chien Andalou*, *Viridiana*, *El Verdugo*, *El Crimen de Cuenca*, and *Pepi, Luci, Born*

100 Years of Spanish Cinema

Encourages a deep reading of a selection of essential Spanish films.

Burning Darkness

Though unjustly neglected by English-language audiences, Spanish film and television not only represent a remarkably influential and vibrant cultural industry; they are also a fertile site of innovation in the production of "transmedia" works that bridge narrative forms. In *Spanish Lessons*, Paul Julian Smith provides an engaging exploration of visual culture in an era of collapsing genre boundaries, accelerating technological change, and political-economic tumult. Whether generating new insights into the work of key figures like Pedro Almodóvar, comparing media depictions of Spain's economic woes, or giving long-overdue critical attention to quality television series, Smith's book is a consistently lively and accessible cultural investigation.

Spanish Lessons

Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia.

Film – An International Bibliography

"This is the most complete, in-depth, sophisticated study of Spanish cinema available in any language."—Marvin D'Lugo, author of *The Films of Carlos Saura*

Blood Cinema

A camp lipsynched routine by three air stewards distracts unsuspecting passengers from the fact that their plane is to make a crash landing. Performance functions as a diversion from unsavoury realities. In this way, Pedro Almodóvar's 2013 film *I'm So Excited* adopts a strategy of subversive anti-establishment censor-evading filmmaking practices under Franco. Contemporary cinematic performance in Spain intersects with politics to provide a platform for views and voices that do not conform to the dominant political narrative. An essential text for scholars, students and aficionados of Spanish cinema, *Subversive Spanish Cinema: The Politics of Performance* is the first single-authored monograph to focus on performance in this context. The book analyses interactions between performance and politics in technical and conceptual terms considering, for example, performance styles, the narrative role of performance and political interventions by actors such as Javier Bardem and Juan Diego Botto. Ultimately, *Subversive Spanish Cinema: The Politics of Performance* posits performance, within the specific context of contemporary Spanish cinema, as a politically-potent device and proposes that it is precisely for this reason that the arts have borne the brunt of aggressive austerity measures enforced by Spain's conservative government in recent years.

Subversive Spanish Cinema

The past four decades have seen the Spanish film industry rise from isolation in the 1970s to international recognition within European and World Cinema today. Exploring the cultural and political imperatives that governed this success, this book shows how Spanish film culture was deliberately and strategically shaped into its current form.

Spanish Film Cultures

This extraordinary volume not only presents the films of world famous Spanish and Latin American masters, but also the names, stories and genres of intriguing, less widely known productions. These works have often drawn millions of viewers to cinemas in their own countries, crowned the careers of

gifted actors and actresses, or reflected political and social upheavals that have had vast repercussions. They have triumphed at prestigious international festivals and inspired the styles and themes of American and European cinema. Film by film, this unique collection presents a concise survey—for the first time in such an integrated form—of the best of Spanish-language cinema. There are box office hits alongside art-house experiments, masterpieces and exciting debuts of emerging directors from Uruguay and Mexico. A rich portrait of the cultural and artistic story behind some of our most beloved films, not the least of which include *All About My Mother*, *Pan's Labyrinth*, *The Orphanage*, *Amores perros*, *The Sea Inside*, and many more.

Spanish Cinema

This new book catalogues some 215 prominent film directors from both countries, giving accurate bio-filmographies and providing an in-depth reference source. Full attention is given to the propaganda cinema under dictators Franco and Salazar, to film-makers who left to work abroad--especially in Latin America--and to those filming in the regional languages (mainly Basque and Catalan). There is coverage not only of internationally well-known figures Almodovar, Bunuel, Oliveira, and Saura, but also across the complete range of feature, documentary, and animation film-making: early pioneers Segundo de Chomon, Catalans Jose Maria Codina, Fructuoso Gelabert, and Magi Muria, and Portuguese Aurelio da Paz dos Reis; experimentalists and avant-garde figures such as Lorenzo Llobet-Gracia, Jose Val del Omar, and Nemesio Sobrevila and documentarist Antonio Campos; animators Cruz Delgado, Francisco Macian, and Arturo Moreno (who worked on the first full-length animated film in Europe, *Garbancito de la Mancha*, in 1945). Each entry gives information on the film-maker's career (date and place of birth, educational qualifications, work experience, positions held), together with a list of films made, with dates of production. There are three indexes: Country Index, Film Title Index, and General Index. The index of film titles lists over 3,000 entries, including the original languages and their English language and aka equivalents.

Directory of Spanish and Portuguese Film-Makers and Films

Contemporary focus, right up to date with material from 1980s and 90s. Wide-ranging analyses of major directors, themes, genres and issues, including historical film, genre cinema, women in film and autonomies.

Contemporary Spanish cinema

How did the Franco dictatorship and subsequent transition to democracy impact upon Spanish film-making? What is meant by *nuevo cine espanol* or *espanolada*? How do you say "close-up" or "tracking shot" in Spanish? What sort of critical methods and tools can we apply to study Spanish cinema and what resources are available to us? This book answers these and many more questions, providing crucial information and examples of analysis normally found in separate volumes. This book will be an indispensable resource for students and teachers of Spanish cinema. Topics include: -A history of Spanish cinema from 1896 to 2003 -An overview of Film Studies Basics applied to Spanish films. -A review of key critical concepts such as *auteurism*, genre and stars. -A critical review of Spanish film theory. -Case studies on issues of national identity and gender in Spanish cinema. -A glossary of technical terms in English and Spanish, as well as bibliographies of both English and Spanish works.

Spanish Cinema

A Companion to Pedro Almodóvar "Marvin D'Lugo and Kathleen M. Vernon give us the ideal companion to Pedro Almodóvar's films. Established and emerging writers offer a rainbow of insights for fans as well as academics." Jerry W. Carlson, Professor of Film Studies, The City College & Graduate Center CUNY "Rarely has a contemporary film artist been treated to the kind of broad, rich discussion of their work that can be found in *A Companion to Pedro Almodóvar*." Richard Peña, Professor of Film Studies, Columbia University Once the enfant terrible of Spain's youth culture explosion, the *Movida*, Pedro Almodóvar's distinctive film style and career longevity have made him one of the most successful and internationally known filmmakers of his generation. Offering a state-of-the-art appraisal of Almodóvar's cinema, this original collection is a searching analysis of his technique and cultural significance that includes work by leading authorities on Almodóvar as well as talented young scholars. Crucially included here are contributions by film historians from Almodóvar's native Spain, where he has been undervalued by the academic and critical establishment. With a balance between textual and contextual approaches, the book expands the scope of previous work on the director to explore his fruitful collaborations with fellow

professionals in the areas of art design, fashion, and music as well as the growing reach of a global Almodóvar brand beyond Europe and the United States to Latin America and Asia. It also proposes a reevaluation of the political meanings and engagement of his cinema from the perspective of the profound cultural and historical upheavals that have transformed Spain since the 1970s.

A Companion to Pedro Almodóvar

This collection offers a new lens through which to examine Spain's cinema production following the isolation imposed by the Franco regime. The seventeen key films analysed in the volume span a period of 35 years that have been crucial in the development of Spain, Spanish democracy and Spanish cinema. They encompass different genres (horror, thriller, melodrama, social realism, documentary), both popular (*Los abrazos rotos/Broken Embraces*, *Vicky Cristina Barcelona*) and more select art house fare (*En la ciudad de Sylvia/In the City of Sylvia*, *El espíritu de la colmena/Spirit of the Beehive*) and are made in English (as both first and second language), Basque, Castilian, Catalan and French. Offering an expanded understanding of 'national' cinemas, the volume explores key works by Guillermo del Toro and Lucrecia Martel alongside an examination of the ways in which established auteurs (Almodóvar, José Garci, Carlos Saura) and younger generations of filmmakers (Cesc Gay, Amenábar, Bollaín) have harnessed cinematic language towards a commentary on the nation-state. The result is a bold new study of the ways in which film has created new prisms that have determined how Spain is positioned in the global marketplace.

Spanish cinema 1973–2010

The acute processes of globalisation at the turn of the century have generated an increased interest in exploring the interactions between the so-called global cultural products or trends and their specific local manifestations. Even though cross-cultural connections are becoming more patent in filmic productions in the last decades, cinema per se has always been characterized by its hybrid, transnational, border-crossing nature. From its own inception, Spanish film production was soon tied to the Hollywood film industry for its subsistence, but other film traditions such as those in the Soviet Union, France, Germany and, in particular, Italy also determined either directly or indirectly the development of Spanish cinema. *Global Genres, Local Films: The Transnational Dimension of Spanish Cinema* reaches beyond the limits of the film text and analyses and contextualizes the impact of global film trends and genres on Spanish cinema in order to study how they helped articulate specific national challenges from the conflict between liberalism and tradition in the first decades of the 20th century to the management of the contemporary financial crisis. This collection provides the first comprehensive picture of the complex national and supranational forces that have shaped Spanish films, revealing the tensions and the intricate dialogue between cross-cultural aesthetic and narrative models on the one hand, and indigenous traditions on the other, as well as the political and historical contingencies these different expressions responded to.

Global Genres, Local Films

Stars and Masculinities in Spanish Cinema focuses on the careers of ten Spanish film actors, including Antonio Banderas, Javier Bardem, and Eduardo Noriega. Chris Perriam traces their development as stars in the Spanish context and builds on recent, exciting work on Spanish film and culture by combining close study of performance in specific scenes with the theoretical paradigms of Star Studies and research into masculinities. Full use of popular and intellectual press coverage of these actors grounds the approach in the certain specifics of Spanish audience responses and production contexts in the period covered - more or less from Almodóvar's *Labyrinth of Passion* to the latest premieres. Scenes from thirty key films are covered in detail, and the full range of each star's Spanish career is studied by briefer reference to some seventy films or more. Spanish cinema is among the most exciting and distinctive cinemas in Europe and this new study is a key contribution to the growing fields of Spanish Cultural and Film Studies.

Stars and Masculinities in Spanish Cinema

Almodóvar is Spain's most successful and controversial director, representing a unique blend of art-house auteur and popular film-maker. His films, with their mix of Hollywood and European styles and of popular melodrama and comedy, have been attracting growing international audiences since the success of *Women on the Verge of a Nervous Breakdown*. *A Spanish Labyrinth* is a much needed, clear, and comprehensive introduction to the films of Almodóvar, investigating the cultural and national

contexts for his work, issues of gender, sexuality, stars, genre, visual style, music, and much more. It is the ideal companion to Almodóvar for students of film and Hispanic Studies, as well as those generally interested in film and Spanish culture.

A Spanish Labyrinth

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Film Art