

SP2035: Contemporary Mexican Cinema

View Online



Abrams, Nathan and Udris, Jan, *Studying Film*, 2nd ed (London: Hodder Education, 2010), *Studying the media*

Acevedo-Muñoz, Ernesto, 'Bridges Between the Divide: The Female Body in *Y Tu Mamá También* and *Machuca*', *Studies in Hispanic Cinemas*, 4.1 (2007)
<https://doi.org/10.1386/shci.4.1.47_1>

———, 'Sex, Class, and Mexico in Alfonso Cuarón's *Y Tu Mamá También*', *Film and History*, 34.1 (2004) <http://muse.jhu.edu/journals/film_and_history/toc/flm34.1.html>

Adriana J. Bergero, 'Espectros, Escalofríos y Discursividad Herida En El Espinazo Del Diablo. El Gótico Como Cuerpo-Geografía Cognitiva-Emocional de Quiebre. No Todos Los Espectros Permanecen Abandonados', *MLN*, 125.2 (2010), 433-56
<<https://doi.org/10.1353/mln.0.0248>>

Aitken, Ian, *European Film Theory and Cinema: A Critical Introduction* (Edinburgh: Edinburgh University Press, 2001)

Amaya, Hector, '"Amores Perros and Racialised Masculinities in Contemporary Mexico"', *New Cinemas: Journal of Contemporary Film*, 5.3 (2007)

Andrew Sarris, 'Film: The Illusion of Naturalism', *The Drama Review: TDR*, 13.2 (1968), 108-12 <<http://www.jstor.org.ezproxy3.lib.le.ac.uk/stable/1144414?seq=1>>

Archibald, David, *The War That Won't Die* (Manchester University Press, 2014)

Arriaga Jordán, Guillermo, *Amores Perros* (London: Faber and Faber, 2001)

Aufderheide, P, '"Y Tu Mamá También"', *Cineaste*, 27.1 (2001)

Ayala Blanco, Jorge, *La Fugacidad Del Cine Mexicano* (México D.F.: Oceano, 2001), *Tiempo de Mexico*

Baer, Hester, and Ryan Fred Long, 'Transnational Cinema and the Mexican State in Alfonso Cuarón's *Y Tu Mamá También*', *South Central Review*, 21.3 (2004)
<<http://ezproxy.lib.le.ac.uk/login?url=https://www.jstor.org/stable/40039895>>

Basoli, A.G., '"Sexual Awakenings and Stark Realities: An Interview with Alfonso Cuarón"', *Cineaste*, 27.3 (2002)

Beckman, Karen Redrobe, *Crash: Cinema and the Politics of Speed and Stasis* (Durham,

N.C.: Duke University Press, 2010)

Bordwell, David, *On the History of Film Style* (Cambridge, Mass: Harvard University Press, 1997)

Bordwell, David and Thompson, Kristin, *Film Art: An Introduction*, 11th edition (New York, N.Y.: McGraw-Hill, 2013)
<<http://www.vlebooks.com/vleweb/product/openreader?id=LeicesterU&isbn=9780077188917>>

Braudy, Leo and Cohen, Marshall, *Film Theory and Criticism: Introductory Readings*, 7th ed (Oxford: Oxford University Press, 2008)

Brinks, Ellen, "'Nobody's Children': Gothic Representation and Traumatic History in The Devil's Backbone", *JAC*, 24.2 (2004)
<<http://ezproxy.lib.le.ac.uk/login?url=http://www.jstor.org/stable/20866627>>

Buckland, Warren, *Film Studies* (London: Hodder & Stoughton, 1998)

Cameron, Allan, *Modular Narratives in Contemporary Cinema* (Basingstoke: Palgrave Macmillan, 2008)
<<http://ezproxy.lib.le.ac.uk/login?url=https://link.springer.com/book/10.1057/9780230594197>>

Chavez, Daniel, "'The Eagle and the Serpent on the Screen: The State as Spectacle in Mexican Cinema'", *Latin American Research Review*, 45.3 (2010)
<<http://ezproxy.lib.le.ac.uk/login?url=https://www.jstor.org/stable/40926272>>

Chun, Kimberly, and Guillermo del Toro, "'What Is a Ghost? An Interview with Guillermo Del Toro'.", *Cineaste*, 27.2 (2002)
<<http://search.ebscohost.com.ezproxy3.lib.le.ac.uk/login.aspx?direct=true&db=aft&AN=505024241&site=ehost-live>>

Corrigan, Timothy, *A Short Guide to Writing about Film*, 8th ed (Boston, Mass: Pearson, 2012), The short guide series

Cuarón, Alfonso, *Y Tu Mamá También =: And Your Mother Too* (Southwold: Screenpress Books, 2003)

Cuarón, Alfonso, Verdu, Maribel, Luna, Diego, and García Bernal, Gael, 'Y Tu Mamá También =: And Your Mother Too' ([S.l.]: Icon Home Entertainment, 2007)
<<https://learningonscreen.ac.uk/ondemand/index.php/prog/0054DD25?bcast=36578511>>

Cuarón, Carlos and Cuarón, Alfonso, *Y Tú Mamá También: Guión y Argumento Cinematográfico* (México D.F.: Trilce, 2001)

Davies, Ann, *Spanish Spaces: Landscape, Space and Place in Contemporary Spanish Culture* (Liverpool: Liverpool University Press, 2012), Contemporary Hispanic and Lusophone cultures
<<http://ezproxy.lib.le.ac.uk/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=437438>>

———, 'The Beautiful and the Monstrous Masculine: The Male Body and Horror in (Guillermo Del Toro 2001)', *Studies in Hispanic Cinemas*, 3.3 (2007), 135–47
<https://doi.org/10.1386/shci.3.3.135_1>

Díaz López, Marina, "¿Dónde Están Los Hombres? Crisis de La Masculinidad Mexicana En Y Tu Mama También", in *Negociando Identidades, Traspasando Fronteras: Tendencias En La Literatura y El Cine Mexicanos En Torno al Nuevo Milenio*, ed. by Susanna Iglar and Thomas Stauder (Madrid: Iberoamericana/Vervuert, 2008)

Díaz, Rosana, "'El Viaje Como Desintegración y Fundación Ideológica En Y Tu Mamá También y Diarios de Motocicleta'", *Ciberletras*, 13 (2005)
<<http://www.lehman.edu/faculty/guinazu/ciberletras/v13/diaz.htm>>

Elena, Alberto and Díaz López, Marina, *The Cinema of Latin America* (London: Wallflower, 2003), 24 Frames

———, *The Cinema of Latin America* (London: Wallflower, 2003), 24 Frames

Escalante, Amat, Rodríguez, Jesús Moisés, and Sosa, Rubén, 'Los Bastardos' ([S.I.]: Artificial Eye, 2012)

Fernández, Alvaro A., "'El Road Movie En México: Hacia El Cronotopo Del Viaje'", in *(Re)Discovering 'America': Road Movies and Other Travel Narratives in North America/(Re)Descubriendo 'America': Road Movie y Otras Narrativas de Viaje En América Del Norte*, ed. by Graciela Martínez-Zalce and Wilfried Raussert (Trier, Germany: Wissenschaftlicher Verlag Trier, 2012)

Finnegan, Nuala, "'So What's Mexico Really Like?: Framing the Local, Negotiating the Global in Alfonso Cuarón's Y Tu Mama También'", in *Contemporary Latin American Cinema: Breaking the Global Market*, ed. by Deborah Shaw (Lanham, MD: Rowman & Littlefield, 2007)

Foster, David William, *Mexico City in Contemporary Mexican Cinema* (Austin: University of Texas Press, 2002)

Furst, Lilian R and Skrine, Peter N, *Naturalism* (London: Methuen, 1971), The critical idiom

Gibbs, Jessie, "'Road Movies Mapping the Nation: Y Tu Mamá También'", *eSharp: Electronic Social Sciences, Humanities, and Arts Review for Postgraduates*, 4 (2005)
<http://www.gla.ac.uk/media/media_41153_en.pdf>

González Iñárritu, Alejandro, García Bernal, Gael, Toldeo, Goya, and Echevarría, Emilio, 'Amores Perros =: Love's a Bitch' ([S.I.]: Optimum Releasing, 2001)
<<https://learningonscreen.ac.uk/ondemand/index.php/prog/001B5743?bcast=3015402>>

Gregori, Eduardo, "'Geografías Urbanas: La Representación de La Ciudad de México En El Sitio y Amores Perros'", *Espéculo: Revista de Estudios Literarios*, 33 (2006)
<<http://dialnet.unirioja.es/servlet/articulo?codigo=2199005>>

Grochowski, Alison, and Karol Ibarra Zetter, "'iNo Manches, Güey! Humor in Mexican Film'", in *Lenguaje, Arte y Revoluciones Ayer y Hoy: New Approaches to Hispanic*

- Linguistic, Literary and Cultural Studies (Newcastle: Cambridge Scholars, 2011)
<<http://ezproxy.lib.le.ac.uk/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=523843>>
- Haddu, Miriam, *Contemporary Mexican Cinema, 1989-1999: History, Space, and Identity* (Lewiston, NY: Edwin Mellen Press, 2007)
- Hardcastle, Anne E., "'Ghost of the Past and Present: Hauntology and the Spanish Civil War in Guillermo Del Toro's *The Devil's Backbone*'", *Journal of the Fantastic in the Arts*, 15.2
- Hart, Stephen M., *A Companion to Latin American Film* (Rochester: Tamesis, 2004), Colección Tamesis. Serie A, Monografías
<<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=3003507>>
- , *A Companion to Latin American Film* (Rochester: Tamesis, 2004), Colección Tamesis. Serie A, Monografías
<<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=3003507>>
- Hayward, Susan, *Cinema Studies: The Key Concepts*, 3rd ed (London: Routledge, 2006), Routledge key guides
<<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=268612>>
- Hind, E, "'Post-NAFTA Mexican Cinema, 1998-2002'", *Studies in Latin American Popular Culture*, 23 (2004)
- Ibarra, Enrique Ajuria, 'Permanent Hauntings: Spectral Fantasies and National Trauma in Guillermo Del Toro's *El Espinazo Del Diablo* [*The Devil's Backbone*]', *Journal of Romance Studies*, 12.1 (2012), 56-71
- Kendrick, James, *Film Violence: History, Ideology, Genre* (London: Wallflower, 2009), Short cuts
- King, John, *Magical Reels: A History of Cinema in Latin America*, New ed (London: Verso, 2000), *Critical studies in Latin American and Iberian cultures*
- King, John, López, Ana M., Alvarado, Manuel, and British Film Institute, *Mediating Two Worlds: Cinematic Encounters in the Americas* (London: BFI, 1993)
- Klecker, Cornelia, 'Chronology, Causality ... Confusion: When Avant-Garde Goes Classic.', *Journal of Film & Video*, 63.2 (2011), 11-27
<<http://ezproxy.lib.le.ac.uk/login?url=https://www.jstor.org/stable/10.5406/jfilmvideo.63.2.0011>>
- Laderman, David, *Driving Visions: Exploring the Road Movie* (Austin, Tex: University of Texas Press, 2002)
<<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=3443131>>
- Lawrenson, Edward, and Bernardo Pérez Soler, "'Pup Fiction: An Interview with Alejandro González Iñárritu'", *Sight and Sound*, 11.5 (2001)
- Lázaro-Reboll, Antonio, 'The Transnational Reception of *El Espinazo Del Diablo* (Guillermo Del Toro 2001)', *Hispanic Research Journal*, 8.1 (2007), 39-51

<<https://doi.org/10.1179/174582007X164320>>

Lázaro-Reboll, Antonio and Willis, Andrew, *Spanish Popular Cinema* (Manchester: Manchester University Press, 2004), *Inside popular film*

Lie, Nadia, Leuven Ku, and Silvana Mandolessi, 'Violencia y Transnacionalidad En El Cine Latinoamericano Contemporáneo, Sobre Carancho (P. Trapero, 2010) y Los Bastardos (A. Escalante, 2008)', *Secuencias* (Madrid, Spain : 1994), 35 (2012), 103-19
<[LoBrutto, Vincent, *Becoming Film Literate: The Art and Craft of Motion Pictures* \(Westport, Conn: Praeger, 2005\)](http://gl9sn3dh2u.search.serialssolutions.com/?sid=ProQ:&issn=11346795&volume=35&issue=&title=Secuencias&spage=103&date=2012-01-01&atitle=Violencia+y+transnacionalidad+en+el+cine+latinoamericano+contempor%C3%A1neo%2C+sobre+Carancho+%28P.+Trapero%2C+2010%29+y+Los+Bastardos+%28A.+Escalante%2C+2008%29&au=Lie%2C+Nadia%3BKu%2C+Leuven%3BMandolessi%2C+Silvana&id=doi:></p>
</div>
<div data-bbox=)

Lowenstein, Adam, *Shocking Representation: Historical Trauma, National Cinema, and the Modern Horror Film* (New York: Columbia University Press, 2005), *Film and culture*

Ma, Ning, "'Affecting Legacies: Historical Memory and Contemporary Structures of Feeling in Madagascar and Amores Perros'", in *Screening World Cinema*, ed. by Catherine Grant and Annette Kuhn (New York: Routledge, 2006)

Maciel, David and Hershfield, Joanne, *Mexico's Cinema: A Century of Film and Filmmakers* (Wilmington, Del: Scholarly Resources, 1999), *Latin American silhouettes*

Maciel, David and San Diego State University, *El Norte: The U.S.-Mexican Border in Contemporary Cinema* (San Diego, Calif: Institute for Regional Studies of the Californias, San Diego State University, 1990), *Border studies series*

McDonald, Keith, and Roger Clark, *Guillermo Del Toro: Film as Alchemic Art* (New York: Bloomsbury, 2014)

Medrano Platas, Alejandro, *Quince Directores Del Cine Mexicano: Entrevistas* (México, D.F.: Plaza y Valdés, 1999)

Menne, Jeff, "'A Mexican Nouvelle Vague: The Logic of New Waves under Globalization'", *Cinema Journal*, 47.1
<http://muse.jhu.edu/journals/cinema_journal/v047/47.1menne.html>

Menne, Jeff., 'A Mexican Nouvelle Vague : The Logic of New Waves under Globalization', *Cinema Journal*, 47.1 (2007), 70-92 <<https://doi.org/10.1353/cj.2007.0054>>

Monaco, James and Lindroth, David, *How to Read a Film, Movies, Media, and beyond: Art, Technology, Language, History, Theory*, 4th ed. completely revised and expanded (Oxford: Oxford University Press, 2009)

Mora, Carl J., *Mexican Cinema: Reflections of a Society, 1896-2004*, 3rd ed (Jefferson: McFarland & Company Inc, 2005)

Noble, Andrea, *Mexican National Cinema* (London: Routledge, 2005), *National cinemas*

series

Oropesa, Salvador A., 'Proxemics , Homogenization and Diversity in Mexico's Road Movies: Por La Libre (2000), Sin Dejarhuella (2000), and Y Tu Mamá También (2001)', *Hispanic Issues On Line*, 3 (2008) <<http://hispanicissues.umn.edu/assets/pdf/Oropesa.pdf>>

Paranaguá, Paulo Antonio, Consejo Nacional para la Cultura y las Artes (Mexico), British Film Institute, and Instituto Mexicano de Cinematografía, *Mexican Cinema* (London: British Film Institute, 1995)

Pastor, Brígida M., "'La Bella y La Bestia En El Cine de Guillermo Del Toro: El Espinazo Del Diablo y El Laberinto Del Fauno'", *ARBOR: Ciencia, Pensamiento y Cultura*, 187.748 (2011) <<http://arbor.revistas.csic.es/index.php/arbor/article/view/1310/1319>>

Piersecă, Mădălina, "'Gender, Corporeality and Space in Alejandro González Iñárritu's Amores Perros'", *Journal for Communication and Culture*, 1.2 <<http://jcc.icc.org.ro/wp-content/uploads/2011/11/JCC-vol-1-no-2-2011-pages-111-127.pdf>>

Podalsky, Laura, "'Affecting Legacies: Historical Memory and Contemporary Structures of Feeling in Madagascar and Amores Perros'", *Screen*, 44.3 (2003) <<https://doi.org/10.1093/screen/44.3.277>>

Prawer, Siegbert Salomon, *Caligari's Children: The Film as Tale of Terror* (New York: Da Capo Press, 1988)

Prince, Stephen, *Screening Violence* (New Brunswick, N.J.: Rutgers University Press, 2000), Rutgers depth of field series

Rawnsley, M.Y.T., "'Realism and National Identity in Y Tu Mama También: An Audience Perspective'", in *Realism and the Audiovisual Media*, ed. by Lucia Nagib (Basingstoke: Palgrave, 2009) <http://ezproxy.lib.le.ac.uk/login?url=https://link.springer.com/chapter/10.1057/9780230246973_8>

Ribas, Alberto, "'El Pinche Acentito Ese": Deseo Transatlántico y Exotismo Satírico En El Cine Mexicano Del Cambio de Milenio: <I>Amores Perros, Y Tu Mamá También</I>, <I>Sin Dejar Huella</I>', *Hispanic Research Journal*, 10.5 (2009), 457–81 <<https://doi.org/10.1179/146827309X12541438883067>>

———, "'El Pinche Acentito Ese': Deseo Transatlántico y Exotismo Satírico En El Cine Mexicano Del Cambio Del Milenio: Amores Perros, Y Tu Mama También y Sin Dejar Hella.'", *Hispanic Research Journal*, 10.5

Romney, Jonathan, "'Enigma Variations'", *Sight and Sound*, 14.3 (2004)

Sabbadini, Andrea, 'Film Review Essay: "Not Something Destroyed but Something That Is Alive": Amores Perros at the Intersection of Rescue Fantasies', *The International Journal of Psychoanalysis*, 84.3 (2003) <<https://doi.org/10.1516/8TF4-KMQQ-QNCQ-H92P>>

Saldana-Portillo, Maria Josefina, 'In the Shadow of NAFTA: Y Tu Mama Tambien Revisits the National Allegory of Mexican Sovereignty', *American Quarterly*, 57.3 (2005), 751–77

<<https://doi.org/10.1353/aq.2005.0051>>

Sánchez Prado, Ignacio M., "'Amores Perros: Exotic Violence and Neoliberal Fear'", *Journal of Latin American Cultural Studies*, 15.1 (2006)

<<https://doi.org/10.1080/13569320600596991>>

Savage, Julian, 'The Object(s) of Interpretation: Guillermo Del Toro's *El Espinazo Del Diablo* (The Devil's Backbone)', *Senses of Cinema: An Online Film Journal Devoted to the Serious and Eclectic Discussion of Cinema*, 12

<http://sensesofcinema.com/2002/feature-articles/devil_backbone/>

Schaefer, Claudia, *Bored to Distraction: Cinema of Excess in End-of-the-Century Mexico and Spain* (Albany, N.Y.: State University of New York Press, 2003), SUNY series in Latin American and Iberian thought and culture

Schulz Cruz, Bernard, *The Evolution of Gay Imagery in Mexican Cinema: An Analysis of Thirty-Six Films, 1970-1999* (Lewiston, N.Y.: Edwin Mellen, 2010)

Serna, Juan Antonio, "'El Discurso de La Subcultura Transgresora En El Film Mexicano Amores Perros'", *Ciberletras: Revista de Crítica Literaria y de Cultura/Journal of Literary Criticism and Culture*, 7 (2002) <<http://www.lehman.cuny.edu/ciberletras/v07/serna.html>>

———, "'El Espacio Utópico Como Medio Catalizador de La Sexualidad Masculina y La Lucha de Clases En Y Tu Mamá También'", *Ciberletras*, 11 (2004)

<<http://www.lehman.cuny.edu/ciberletras/v11/serna.html>>

Shaw, Deborah, *Contemporary Cinema of Latin America: Ten Key Films* (New York: Continuum, 2003)

Shaw, Deborah, *The Three Amigos: The Transnational Filmmaking of Guillermo Del Toro, Alejandro González Iñárritu, and Alfonso Cuarón* (Manchester: Manchester University Press, 2013), Spanish and Latin American filmmakers

———, *The Three Amigos: The Transnational Filmmaking of Guillermo Del Toro, Alejandro González Iñárritu, and Alfonso Cuarón* (Manchester: Manchester University Press, 2013), Spanish and Latin American filmmakers

———, *The Three Amigos: The Transnational Filmmaking of Guillermo Del Toro, Alejandro González Iñárritu, and Alfonso Cuarón* (Manchester: Manchester University Press, 2013), Spanish and Latin American filmmakers

Smith, Brent, "'Re-Narrating Globalization: Hybridity and Resistance in Amores Perros, Santitos and El Jardín de Edén'", *Rupkatha: Journal on Interdisciplinary Studies in Humanities*, 2.3 (2010) <<http://rupkatha.com/V2/n3/RenarratingGlobalization.pdf>>

Smith, Paul Julian, *Amores Perros* (London: British Film Institute, 2003), British Film Institute

———, "'Ghost of the Civil Dead'", *Sight & Sound*, 11.12 (2001), 38-46

<<http://search.ebscohost.com.ezproxy3.lib.le.ac.uk/login.aspx?direct=true&db=aft&AN=504988620&site=ehost-live>>

Solórzano-Thompson, Nohemy, "'Where Have All the Men Gone? Mexican Foundational Myths and Negative Masculinities in Alejandro González Iñárritu's Amores Perros'", *Hispanet Journal*, 3 (2010) <<http://www.hispanetjournal.com/WhereHave.pdf>>

Stanley, Maureen Tobin, "'El Cuerpo Femenino Como Emblema Nacional En Los Filmes Ay, Carmela! Y El Espinazo Del Diablo'", *Letras Hispanas: Revista de Literatura y Cultura*, 3.1 (2006) <<https://www.worldiang.txst.edu/letrashispanas/previousvolumes/vol3-1.html>>

Thomas, Sarah, "'Ghostly Affinities: Child Subjectivity and Spectral Presences in El Espíritu de La Colmena and El Espinazo Del Diablo'", *Hispanet Journal*, 4 (2011) <<http://www.hispanetjournal.com/Volume4.htm>>

Thornton, Naimh, "'Finding a Place in a Megalopolis: Mexico City in Amores Perros'", in *EthniCities: Metropolitan Cultures and Ethnic Identities in the Americas*, ed. by Olaf Kaltmeier (Trier, Germany: Wissenschaftlicher Verlag Trier, 2011)

Toro, Guillermo Del, Luppi, Frederico, Paredes, Marisa, Garcés, Iñigo, and Noriega, Eduardo, 'El Espinazo Del Diablo =: The Devil's Backbone' ([S.I.]: Optimum releasing, 2002) <<https://learningonscreen.ac.uk/ondemand/index.php/prog/001A5950?bcast=114425529>>

Wendorff, Liliana, and Thomas J. Morley, "'Amores Perros: A Tragic Weltanschauung'", *Film Journal*, 1.9 (2004)

Williams, Christopher, *Realism and the Cinema: A Reader* (London: Routledge and Kegan Paul [for] British Film Institute, 1980), BFI readers in film studies

Wood, Jason, *Talking Movies: Contemporary World Filmmakers in Interview* (London: Wallflower, 2006)

———, *The Faber Book of Mexican Cinema* (London: Faber, 2006)

Wood, Tony, 'Strangely Hopeful Messages - Amores Perros', *TLS, the Times Literary Supplement*, 5122 (2001) <<https://link.gale.com/apps/doc/EX1200504353/TLSH?u=leicester&sid=bookmark-TLSH&xid=3e82d770>>

Zavala Scherer, Diego, and Alivisi Hernández, "'Apuntes Sobre La Familia Mexicana y El Viaje Hacia La Madurez: Una Revisión de Las Películas ¡Ay Jalisco... No Te Rajes!, Los Hijos de Sánchez, Y Tu Mamá También'", in *(Re)Discovering 'America': Road Movies and Other Travel Narratives in North America = (Re)Descubriendo 'América': Road Movie y Otras Narrativas de Viaje En América Del Norte* (Trier, Germany: Wissenchaftlicher Verlag Trier, 2012), *Inter-American studies* =