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Nota di contenuto	1. Introduction -- 2. Peru's Twenty-First Century Rom-Com -- 3. Con Nariz (blanqui-) roja: Peruvian Comedy, Marca Perú and ¡Asu Mare! -- 4. Emilio Bustamante: Peruvian Regional Cinema: Transtextuality, Gender and Violence in Bullying maldito, la historia de María Marimacha -- 5. Creativity and Perseverance in a Precarious Context: Filmmaking in Ayacucho between Artistic Vision and Lived Reality -- 6. Filming Horror in Post-conflict Peru: Making and Marketing La Casa Rosada -- 7. In Search of an Audience: Cinema of Northern Peru, the Case of Omar Forero -- 8. Wiñaypacha by Oscar Catacora: Overcoming Indigenismo through Intimacy and Slowness -- 9. The Promise of Authenticity: Doing and Undoing the Cinematic Tourist Gaze in Claudia Llosa's Short Films -- 10. Local Grounding, Transnational Reach: The Films of Héctor Gálvez -- 11. The Peruvian Short Film: Styles and Treatments of Memory, Politics and Violence -- 12. The Political Blockages of Peruvian Memory Cinema -- 13. Historical Memory and Cinematic Adaptations: Three Films Based on the Novels of Alonso Cueto -- 14. Do Executioners Have Souls? La última tarde and La hora final: Representations of the "Insurgent" Character in Peruvian Fiction Cinema -- 15. No Concessions: Aesthetics and Politics in the Cinema of Eduardo Quispe Alarcón -- 16. "Toward a Cinema for Life": The Activism of the Escuela de Cine Amazónico -- 17. Bursting Lima's Film Bubble: Women in the Contemporary Nonfiction Filmic Scene in Peru --

18. Epilogue.

Sommario/riassunto

"This volume brings together scholars from Peru, Europe, and the United States whose lucid essays situate Peruvian film production within a global context. The breadth of this volume makes it essential reading for those interested both in Latin American cinema and Peruvian culture." - Carolina Rocha, Southern Illinois University Edwardsville, USA "This ground-breaking collection uniquely illuminates the vibrant panorama of contemporary Peruvian cinema. Recognized mostly for its internationally feted art films, now the full picture comes into sharp focus, acknowledging Peru's metropolitan rom coms, artisanal digital indies, regional commercial films, female-led non-fiction, shorts, experimental and indigenous filmmaking. Undoubtedly this will be a "go to" text for Peruvian cinema for at least the next decade." - David Martin-Jones, University of Glasgow, UK "This volume makes a convincing case for 21st-century Peruvian films as a distinct body of work. It usefully charts the changing landscape of Peru's film legislation while offering a cogent grouping of the films, the aim being to clarify the different aspirations of contemporary Peruvian filmmakers and the diversity of their approaches to film production and audience building. This fine collection makes a most welcome contribution to the study of 'small' national cinemas. " - Mette Hjort, Hong Kong Baptist University, Hong Kong This is the first English-language book to provide a critical panorama of the last twenty years of Peruvian cinema. Through analysis of the nation's diverse modes of filmmaking, it offers an insight into how global debates around cinema are played out on and off screen in a distinctive national context. The insertion of post-conflict Peru within neoliberalism resulted in widespread commodification of all areas of life, significantly impacting cinema culture. Consequently, the principal structural concept of this collection is the interplay between film production and market forces, an interaction which makes dynamism and instability the defining features of 21st-century Peruvian cinema. Cynthia Vich is Associate Professor of Latin American Literature and Film at Fordham University, New York, USA. Sarah Barrow is Professor of Film and Media at University of East Anglia, Norwich, UK.