



# Brazilian Cinema

**Tiago de Luca, Luciana Correa de  
Araujo, Lucia Nagib**



## **Brazilian Cinema:**

**Brazilian National Cinema** Lisa Shaw, Stephanie Dennison, 2014-05-01 Brazilian cinema is one of the most influential national cinemas in Latin America and this wide ranging study traces the evolution of Brazilian film from the silent era to the present day including detailed studies of more recent international box office hits such as *Central Station* 1998 and *City of God* 2002 *Brazilian National Cinema* gives due importance to traditionally overlooked aspects of Brazilian cinema such as popular genres ranging from musical comedies the chanchada to soft core porn films the pornochanchada and horror films and also provides a fresh approach to the internationally acclaimed avant garde Cinema Novo of the 1960s Lisa Shaw and Stephanie Dennison apply recent theories on stardom particularly relating to issues of ethnicity race and gender to both well known Brazilian performers such as Carmen Miranda and Sonia Braga and lesser known domestic icons such as the Afro Brazilian comic actor Grande Otelo Big Othello and the uberblonde children s TV and film star and media mogul Xuxa This timely addition to the National Cinemas series provides a comprehensive overview of the relationship between Brazilian cinema and issues of national and cultural identity

**The New Brazilian Cinema** Lúcia Nagib, 2003-10-03 In a comprehensive critical survey of Brazilian film production since the mid 1990s Lucia Nagib explores what has become known as the renaissance of Brazilian cinema Besides explaining the recent boom this book explores the aesthetic tendencies of recent productions and their relationships to earlier works

**Brazilian Cinema** Randal Johnson, 1995 From the documentary to the cinema novo and cannibalism from Nelson Pereira dos Santos s *Vidas Secas* to music in the films of Glauber Rocha this third revised edition is a century spanning introduction to the story of a medium that flourished in one of the most developed of underdeveloped nations

**Remapping Brazilian Film Culture in the Twenty-First Century** Stephanie Dennison, 2019-10-25 *Remapping Brazilian Film Culture* makes a significant contribution not only to debates about Brazilian national cinema but more generally about the development of world cinema in the twenty first century This book charts the key features of Brazilian film culture of the first two decades of the twenty first century including the latest cultural debates within Brazil on film funding and distribution practices the impact of diversity politics on the Brazilian film industry the reception and circulation of Brazilian films on the international film festival circuit and the impact on cultural production of the sharp change in political direction at national level experienced post 2016 The principle of remapping here is based on a need to move on from potentially limiting concepts such as the national which can serve to unduly ghettoise a cinema film industry and audience The book argues that Brazilian film culture should be read as being part of a globally articulated film culture whose internal workings are necessarily distinctive and thus deserving of world cinema scholars attention A blend of industry studies audience reception and cultural studies *Remapping Brazilian Film Culture* is a dynamic volume for students and researchers in film studies particularly Brazilian Latin American and world cinema Honorary Mention Best Book in Humanities for the LASA Brazil Prize 2021

**Popular cinema in Brazil, 1930-2001** Stephanie Dennison, Lisa

Shaw,2019-01-31 Brazil has one of the most significant and productive film industries in Latin America This ground breaking study provides an entertaining insight into the Brazilian films that have most captured the imagination of domestic audiences over the years The recent international success of films such as Central Station and City of God has stimulated widespread interest in Brazilian film but studies written in English focus on the auteur cinema of the 1960s This book focuses on individual films in their socio historical context drawing on extensive fieldwork in Brazil and Latin America It argues that Brazilian cinema has almost always been grounded in intrinsically home grown cultural forms dating back to the nineteenth century such as the Brazilian music hall the travelling circus radio shows carnival and later comedy television Combining a chronological structure with groundbreaking research and a lively approach Popular cinema in Brazil is the ideal introduction to Brazilian cinema

**Stars and Stardom in Brazilian Cinema** Tim Bergfelder,Lisa Shaw,João Luiz

Vieira,2016-12-01 Despite the recent explosion of scholarly interest in star studies Brazilian film has received comparatively little attention As this volume demonstrates however the richness of Brazilian stardom extends well beyond the ubiquitous Carmen Miranda Among the studies assembled here are fascinating explorations of figures such as Eliane Lage the star attraction of S o Paulo s Vera Cruz studios cult horror movie auteur Coffin Joe and L zaro Ramos the most visible Afro Brazilian actor today At the same time contributors interrogate the inner workings of the star system in Brazil from the pioneering efforts of silent era actresses to the recent advent of the non professional movie star

*The Film Industry in Brazil* Randal Johnson,1987 Looking back through the prism of the severe economic crisis for filmmaking in the 1980s this book trace the development of this industry in Brazil focusing specifically on its relationship to the state

**Cinema Novo X**

5 Randal Johnson,1984-08-01 With such stunning films as Dona Flor and Her Two Husbands Bye Bye Brazil and Pixote Brazilian cinema achieved both critical acclaim and popular recognition in the 1970s and 1980s becoming the premier cinema of Latin America and one of the largest film producers in the western world But the success of Brazilian film at home and abroad came after many years of struggle by filmmakers determined to create a strong film industry in Brazil At the forefront of this struggle were the filmmakers of Cinema Novo the internationally acclaimed movement whose flowering in the 1960s marked the birth of modern Brazilian film Cinema Novo x 5 places the success of Brazilian cinema in perspective by examining the films of the five leaders of this groundbreaking movement Andrade Diegues Guerra Rocha and dos Santos By exploring the individuality of these masters of contemporary Brazilian film Randal Johnson reveals the astonishing stylistic and thematic diversity of Cinema Novo His emphasis is on the films themselves as well as their makers distinctive cinematic vision and views of what cinema should be and is At the same time he provides a wealth of valuable background information to enhance readers understanding of the historical cultural and economic context in which Cinema Novo was born and flourished

Woman-Centered Brazilian Cinema Jack A. Draper III,Cacilda M. Rêgo,2022-10-01

Woman Centered Brazilian Cinema highlights the bold inspiring and diverse work of female filmmakers including directors screenwriters and

producers and female protagonists in the twenty first century Brazilian film industry This volume examines the diverse production and distribution spaces these filmmakers are working in including documentary experimental and short filmmaking as well as commercial feature films An intersectional approach runs throughout the chapters with complex considerations around gender race sexuality and class The book features a mix of research methods and genres with macro level political economic and industry wide views of gender disparities appearing alongside in depth conversations with contemporary filmmakers Maria Augusta Ramos Petra Costa Mari Corr a and Paula Sacchetta focused on micro level personal experiences In bringing together original essays and interviews the volume provides valuable information for students of Brazil in general and of Brazilian film in particular

**On Cinema** Glauber Rocha, 2018-12-27 Glauber Rocha is known as the visionary Brazilian director of landmark films *Black God White Devil* *Entranced Earth* and *Antonio das Mortes* Hitherto virtually unknown outside Brazil is that he was also a brilliant film critic and innovative thinker on world cinema *On Cinema* brings together for the first time in the English language a comprehensive selection of Rocha s film writings revealing for the first time to English speaking readers the full critical power inventiveness and vision of a great filmmaker Rocha s writings endowed with critical verve and humour give insights into key moments of film history as well as the politics of world cinema Here he fearlessly confronts the film establishment and debates with a host of sacred filmmakers of the world pantheon Included is Rocha s early criticism of Brazilian films landmark manifestoes such as *An Aesthetics of Hunger* and *An Aesthetics of Dreams* articles about the development of Cinema Novo and his international film criticism including pieces on Charlie Chaplin Orson Welles James Dean David Lean John Huston Stanley Kubrick John Ford Jean Luc Godard Pier Paolo Pasolini Federico Fellini Luis Bunuel Luchino Visconti and Roberto Rossellini The publication of *On Cinema* edited by film scholar Ismail Xavier and in expert translation is an international publishing event

[Directory of World Cinema: Brazil](#) Louis Bayman, Natalia Pinazza, 2014-02-15 Best known to international audiences for its carnivalesque irreverence and recent gangster blockbusters Brazilian cinema is gaining prominence with critics at global film festivals and on DVD shelves This volume seeks to introduce newcomers to Brazilian cinema and to offer valuable insights to those already well versed in the topic It brings into sharp focus some of the most important movements genres and themes from across the eras of Brazilian cinema from cinema novo to musical chanchada the road movie to cinema de bordas avant garde to pornochanchada Delving deep beyond the surface of cinema the volume also addresses key themes such as gender indigenous and diasporic communities and Afro Brazilian identity Situating Brazilian cinema within the country s changing position in the global capitalist system the essays consider uneven modernization class division dictatorship liberation struggles and globalization alongside questions of entertainment and artistic innovation

[Brazilian Cinema and the Aesthetics of Ruins](#) Guilherme Carréra, 2021-12-16 Winner of the British Association of Film Television and Screen Studies BAFTSS 2023 Award for Best First Monograph Winner of the Association of Moving Image Researchers AIM 2022 Award for Best Monograph Guilherme

Carrara's compelling book examines imagery of ruins in contemporary Brazilian cinema and considers these representations in the context of Brazilian society. Carrara analyses three groups of unconventional documentaries focused on distinct geographies: Brasília (*The Age of Stone* 2013) and White Out Black In 2014; Rio de Janeiro (*ExPerimetral* 2016) and *The Harbour* 2013; and indigenous territories (*Tropical Curse* 2016) and HU Enigma 2011. Carrara also examines documentaries about indigenous territories: *Corumbiara* (2009), *They Shoot Indians* (2009), *Don't They* (2009), *Tava* (2012), *The House of Stone* (2012), *Two Villages One Path* (2008), and *Guarani Exile* (2011). In portraying ruinscapes in different ways, these powerful films articulate critiques of the notions of progress and underdevelopment in the Brazilian nation. Carrara invites the reader to walk amid the debris and reflect upon the strategies of spatial representation employed by the filmmakers. He addresses this body of films in relation to the legacies of Cinema Novo, Tropicalia, and Cinema Marginal, asking how these present-day films dialogue with or depart from previous traditions. Through this dialogue, he argues that the selected films challenge not only documentary-making conventions but also the country's official narrative.

*Towards an Intermedial History of Brazilian Cinema* Tiago de Luca, Luciana Correa de Araujo, Lucia Nagib, 2022-06-17

From its inception, Brazilian cinema has combined extra-filmic artistic and cultural forms, both local and imported, resulting in an original aesthetic blend. Theatre, dance, music, circus, radio, television, and the plastic arts left a distinctive mark on Brazilian cinema's poetics and politics, as can be observed in a host of fascinating phenomena analysed in this book, including the film prologues that connected the screen to the stage in the 1920s, the chanchada musical comedies inflected by vaudeville theatre and the radio, the manguêbeat and arido movie movements that blurred the boundaries between music and film, and contemporary multimedia installations and other experiments. By adopting intermediality as a historiographic method, this book reconstructs the history and cultural wealth behind filmic expressions in Brazilian cinema.

**Remaking Brazil** Tatiana Signorelli Heise, 2012-07-15

This volume examines Brazilian films released between 1995 and 2010, with special attention to issues of race, ethnicity, and national identity. Focusing on the idea of the nation as an imagined community, the author discusses the various ways in which dominant ideas about *brasilidade* (Brazilian national consciousness) are dramatised, supported, or attacked in contemporary fiction and documentary films.

*Allegories of Underdevelopment* Ismail Xavier, 1997

A camera in the hand and ideas in the head was the primary axiom of the young originators of Brazil's Cinema Novo. This movement of the 1960s and early 1970s overcame technical constraints and produced films on minimal budgets. In *Allegories of Underdevelopment*, Ismail Xavier examines a number of these films, arguing that they served to represent a nation undergoing a political and social transformation into modernity. Its best-known voice, filmmaker Glauber Rocha, claimed that Cinema Novo was driven by an aesthetics of hunger. This scarcity of means demanded new cinematic approaches that eventually gave rise to a legitimate and unique Third World cinema. Xavier stands in the vanguard of scholars presenting and interpreting these revolutionary films, from the masterworks of Rocha to the groundbreaking experiments of Julio Bressane, Rogério Sganzerla, Andrea Tonacci, and Arthur Omar, to an English-speaking audience. Focusing on each filmmaker's use of narrative allegories,

for the conservative modernization Brazil and other nations underwent in the 1960s and 1970s Xavier asks questions relating to the connection between film and history He examines the way Cinema Novo transformed Brazil's cultural memory and charts the controversial roles that Marginal Cinema and Tropicalism played in this process Among the films he discusses are *Black God White Devil*, *Land in Anguish*, *Red Light Bandit*, *Macuna ma*, *Ant nio das Mortes*, *The Angel Is Born* and *Killed the Family and Went to the Movies* Book cover [Tropical Multiculturalism](#) Robert Stam,1997 Focusing on the representations of multicultural themes involving Euro and Afro Brazilians other immigrants and indigenous peoples in the rich tradition of the Brazilian fictional feature film Robert Stam provides a major study of race in Brazilian culture through a critical analysis of Brazilian cinema 136 photos **Brazilian cinema and literature** José Carlos Avellar,1994 *New Argentine and Brazilian Cinema* J. Andermann,Á. Bravo,2013-03-20 Reality Effects brings together the reflections of leading film scholars and critics from Latin America the UK and the United States on the re-emergence of the real as a prime concern in contemporary Argentine and Brazilian film and as a main reason for the acclaim both cinematographies have won among international audiences in recent years *Gender and Society in Contemporary Brazilian Cinema* David William Foster,1999 Gender is an absolute ground zero for most human societies writes David William Foster an absolute horizon of social subjectivity In this book he examines gender issues in thirteen Brazilian films made with one exception after the 1985 return to constitutional democracy and elimination of censorship to show how these issues arise from and comment on the sociohistorical reality of contemporary Brazilian society Foster organizes his study around three broad themes construction of masculinity constructions of feminine and feminist identities and same sex positionings and social power Within his discussions of individual films ranging from *Jorge um brasileiro* to *A hora da estrela* to *Beijo no asfalto* he offers new ways of understanding national ideals and stereotypes sexual dissidence homoeroticism and transgenderism heroic models U S Brazilian relations revolutionary struggle and human rights violations As the first study of Brazilian cinematic representations of gender ideology in English or Portuguese this book will be important reading in film and cultural studies

## The Enigmatic Realm of **Brazilian Cinema**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing in short supply of extraordinary. Within the captivating pages of **Brazilian Cinema** a literary masterpiece penned by way of a renowned author, readers attempt a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of those who partake in its reading experience.

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