

Contemporary Spanish Film From Fiction

Spanish Cinema of the New Millennium provides a new approach to the study of contemporary Spanish cinema between 2000 and 2015, by analysing films that both 'high' and 'popular' culture side by side. The two film cultures are represented by Goya-winning films and the biggest box-office successes. By analysing the chronological trajectory of the country's most important films over this period, Spanish Cinema of the New Millennium examines contemporary Spain's national identity, culture and film industry.

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 serve to map the place of a film (geographic and cultural) within the global cinemascapes, and 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, Amago draws attention to the various modes of cinematic exhibition and reception, Amago proposes ways in which these movies can be employed to understand Spanish n

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cinemas today as imbedded within a dynamic global system.

The first book in English exclusively devoted to an analysis of the films of one of the most important film directors, Víctor Erice. Drawing on original essays, reprints, new translations from an international group of writers, this anthology will help you window into a deeper appreciation of Erice's three haunting feature-length films. Focuses on one of contemporary Spanish cinema's fundamental recurring themes: the Spanish Civil War and its aftermath.

Constructing Identity in Contemporary Spain

Cinema and Society 1910-2010

Affect and Belonging in Contemporary Spanish Fiction and Film

Bolano and After

Spanish Cinema After Franco

Crossroads Visions

This collection of essays explores cultural phenomena that are shaping masculine identities in contemporary Spain, asking and striving to answer these compelling questions: what does it mean to be a man in present-day Spain? How has masculinity evolved since Franco's dictatorship? What are the dynamics of masculinity in contemporary Spanish culture? How has hegemonic masculinity been contested in cultural productions? This volume

is comprised of sixteen essays that address these very questions by examining literary, cultural and film representations of the configurations of masculinities in contemporary Spain. Divided into three thematic units, starting with the undermining of the monolithic Francoist archetype of masculinity, continuing with the reformulation of hegemonic masculinity and finishing with regional emergent masculinities, all of the volumes essays focus on the redefinition of Spanish masculinities. Principal themes of the volume include alternative families, queer masculinities, performative masculinities, memory and resistance to hegemonic discourses of manliness, violence and emotions, public versus private masculinities, regional masculinities, and marginal masculinities. This exploration not only produces new insights into masculinity, but also yields nuanced insights into the recuperation of memory in contemporary Spain, the reconfiguration of the family, the status of women in Spanish society, and regional identities. 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

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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.

These interdisciplinary essays focus on how cultural practices help form the Spanish identity, by introducing a range of theoretical debates and exploring specific areas of 20th century Spanish culture.

This collection of essays analyzes shifting notions of self as represented in films and novels written and produced in Spain in the twenty-first century. In doing so, the anthology establishes an international dialogue of multicultural perspectives on trends in contemporary Spain, and serves as a useful reference for scholars and students of Spanish literature and cinema. The primary avenues of exploration include representations of recovery in post-

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crisis Spain, marginalized texts and identities, silenced subjectivities, intersecting relationships, and spaces of desire and control. The individual chapters focus on major events, such as the global economic crisis, the tension between majority and minority cultures within Spain, and the ongoing repercussions of past trauma and historical memory. In doing so, they build upon theories of identity, subjectivity, gender, history, memory, and normativity.

Spain

Crossing the Strait

Religion and Spanish Film

Theoretical Debates and Cultural Practice

The Contemporary Spanish-American Novel

Toward a Cultural Archive of la Movida

No description available.

Toward a Cultural Archive of la Movida revisits the cultural and social milieu in which laMovida, an explosion of artistic production in the late 1970s and early 1980s in Spain, was articulated discursively, aesthetically, socially, and politically. Of interest to both researchers and academics interested in Spanish culture and the processes of political and cultural transition from dictatorship and democracy through the cultural phenomenon known as la

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Movida, this book offers an expanded critical approach to the study of contemporary Spanish cultural studies.

This study examines contemporary Spanish dystopian literature and films (in)directly related to the 2008 financial crisis from an urban cultural studies perspective. It explores culturally-charged landscapes that effectively convey the zeitgeist and reveal deep-rooted anxieties about issues such as globalization, consumerism, immigration, speculation, precarity, and political resistance (particularly by Indignados [Indignant Ones] from the 15-M Movement). The book loosely traces the trajectory of the crisis, with the first part looking at texts that underscore some of the behaviors that indirectly contributed to the crisis, and the remaining chapters focusing on works that directly examine the crisis and its aftermath. This close reading of texts and films by Ray Loriga, Elia Barceló, Ion de Sosa, José Ardillo, David Llorente, Eduardo Vaquerizo, and Ricardo Menéndez Salmón offers insights into the creative ways that these authors and directors use spatial constructions to capture the dystopian imagination.

No Marketing Blurb

Landscape, Space and Place in Contemporary Spanish Culture

Spanish Cinema in the Global Context

Directory of World Cinema

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Film on Film

Cain on Screen

Luis Buñuel, the Franco Era, and Contemporary Directors

Migrants in Contemporary Spanish FilmRoutledge

Performance and Spanish film is the first book to provide a detailed study of screen acting in Spanish film. With fifteen original essays by leading scholars of Spanish film, the book casts light on the manifold meanings, methods and influences of Spanish screen performance, from the silent era to the present day. In doing so, the book provides bold new readings of the work of significant Spanish actors and filmmakers, from Javier Bardem, Penélope Cruz and Alfredo Landa, to Pedro Almodóvar, Carlos Saura and Alejandro Amenábar. The fine-grained study of acting in each chapter also provides a means of exploring broader questions surrounding Spanish film practices, culture and society. Performance and Spanish film will be essential reading for both students and scholars of Spanish film alike, as well as to those more broadly interested in the history of screen acting.

Treatments of religion found in Spanish cinema range from the pious to the anticlerical and atheistic, and every position in between. In a nation with a strong Catholic tradition, resistance to and rebellion against religious norms go back almost as far as the notion of “Sacred Spain.” Religion and Spanish Film provides a sustained study of the religious film genre in Spain practiced by mainstream Francoist film makers, the evolving iconoclasm, parody, and reinvention of the

Catholic by internationally renowned Surrealist Luis Buñuel, and the ongoing battle of the secular versus the religious manifested in critically and popularly acclaimed directors Pedro Almodóvar, Julio Medem, Alejandro Amenábar, and many others. The conflicted Catholicism that emerges from examining religious themes in Spanish film history shows no sign of ending, as unresolved issues from the Civil War and Franco dictatorship, as well as the unsettled relationship between Church and State, continue into the present.

Spanish Cinema of the New Millennium provides a new approach to the study of contemporary Spanish cinema between 2000 and 2015 through the analysis of films that represent both "high" culture and "popular" culture. The two film cultures are represented by Goya Award-winning films and box-office successes. Thomas G. Deveny's examination of the country's most important films in this 16-year period provides a rigorous academic analysis of contemporary Spain's film industry, identity, and culture.

Contemporary Spanish cinema

The Dystopian Imagination in Contemporary Spanish Literature and Film

An Open Window

Tracing the Borders of Spanish Horror Cinema and Television

Contemporary Spanish Cinema

Toward a Multicultural Configuration of Spain

Contemporary focus, right up to date with material from 1980s and 90s. Wide-ranging

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analyses of major directors, themes, genres and issues, including historical film, genre cinema, women in film and autonomies.

This book examines how the political period in Spain following Franco's death, known as the *Transición*, is being remembered by a group of writers, filmmakers and TV producers born in the sixties and early seventies. Reading against the dominant historical account that celebrates Spain's successful democratisation, this study reveals how recent television, film and fiction recreate this past from a generational perspective, linking the experience of the *Transición* to the country's present political and financial crises. Privileging above all an emotional connection, these artists use personal feelings about the past to analyse and revisit the history of their coming-of-age years. *Lost in Transition* considers the implications of adopting such a subjective positioning towards history that encourages an unending narrative, always in search of more meaningful and intimate connections with the past.

Taking into account recent theoretical approaches to memory studies, this book proposes a new look at the production of memory in contemporary Spain and its close relationship to popular culture, shifting the focus from what is remembered to how the past is recalled affectively to be made part of an ongoing and enduring everyday experience.

Formulated around a number of key thematic concerns — including new creative trends; the politics and practices of memory; auteurship, genre, and stardom in a transnational age — this reassessment of contemporary Spanish cinema from 1992 to 2012 brings leading

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academics from a broad range of disciplinary and geographical backgrounds into dialogue with critically and commercially successful practitioners to suggest the need to redefine the parameters of one of the world ' s most creative national cinemas. This volume will appeal not only to students and scholars of Spanish films, but also to anyone with an interest in contemporary world cinema.

Examines the work of six novelists of the Generation X group of writers in Spain including Jose Angel Manas, Ray Loriga, Gabriela Bustelo, Ismael Grasa, Belen Gopegui, and Antonio Orejudo Utrilla.

A Companion to Spanish Cinema

Performance and Spanish film

(Re)viewing Creative, Critical and Commercial Practices in Contemporary Spanish Cinema

Local Cities, Global Spaces

Contemporary Spanish cinema and genre

Spanish Spaces

During the last two decades Spain has undergone an unprecedented transformation from being a country of emigrants to receiving a significant number of migrants from all around the world. This book focuses on the analysis of documentaries and fiction films representing migrants in Spain in the first decade of the twenty-first century. Guillén Marín explores the ways in which migrant and non-migrant filmmakers reframe the

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urban and rural space to create opportunities for a free, although contested, exchange between marginal voices and mainstream Spanish society. She analyzes the extent to which the films challenge forms of exclusion and represent ethnicity in a space that includes some and excludes others.

This book brings together recent Spanish fictions and films that point to individualism as the root problem driving diverse circumstances of social, economic, and psychological suffering in the present and recent past. The works privilege sensation, movement, and emotion—rather than identity—as the core elements of existential experience.

However, the works also problematize notions of intersubjectivity, confronting ideals of affective immersion and cultural nomadism with the concrete contexts that shape particular lives and social formations. This confrontation underlies a series of ‘crossroads’, or productive engagements, that guide the book’s five main chapters: locally rooted identity and global cultural circuits; historical contexts and universal modes of being; personal authenticity and consumer culture; migration and cultural identity; Spain's historical underdevelopment and impending future crises. All of these issues make affective connection and attachment the greatest existential challenge facing individuals and collectives in the contemporary world, both in Spain and elsewhere.

This collection of essays explores cultural phenomena that are shaping global identities in contemporary Spain. This volume is comprised of twenty essays that examine

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literary, documentary, and film representations of the multicultural configurations of Spain. All of the essays treat multiculturalism in Spain, focusing on reconfigured Spanish cities and neighborhoods through Latin American, African, and/or Eastern European migrations and cultures. Principal themes of the volume include urban space and access to resources, responses to the economic crisis, emerging family portraits, public versus private spaces, the local and the global, marginalities, migrations, and public expression of human and civil rights. This project examines the intercultural exchange that takes place in recent productions against an imaginary homogeneous Spanish national identity. These films, documentaries, and narratives seek to unsettle the Spanish preconceptions of the “ Other(s). ” Therefore, these texts construct a hybrid concept of the nation in which perceived national identities can be altered by interactions with other cultures from a broader world. The originality of the work lies in its focus on contemporary Spanish literature, documentaries, and fictional film to foment exploration of how Spanish cities, big and small, are experiencing transformation in architecture, popular customs and festivals, economics, family dynamics, and social and political agency through the arrival of new residents from across the globe. Some of the essays question the very legitimacy of the term ‘ multiculturalism, ’ others examine the formation of new communities, and still others explore the changes in religious representations and the environmental effects of the tourist industry. Together, the essays offer a compelling portrait of the changing face of contemporary Spain.

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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.

Spanishness in the Spanish Novel and Cinema of the 20th – 21st Century

African Immigrants in Contemporary Spanish Texts

Migrants in Contemporary Spanish Film

The Cambridge Companion to the Spanish Novel

Novels of the Contemporary Extreme

Out of the Past

The Cambridge Companion to the Spanish Novel presents the development of the modern Spanish novel from 1600 to the present. Drawing on the combined legacies of Don Quijote and the traditions of the picaresque novel, these essays focus on the question of invention and experiment, on what constitutes the singular features, formal and cultural, of evolving fictional forms. They examine how the novel articulates the relationships between history and fiction, high and popular culture, art and ideology, and gender and society. Contributors highlight the role played by historical events and cultural contexts in the elaboration of the Spanish novel, which often takes a self-conscious stance toward literary tradition. Topics covered include the regional novel, women writers, and film and literature. This companionable survey, which includes a chronology and guides to

further reading, conveys a vivid sense of the innovative techniques of the Spanish novel and of the debates surrounding it.

Cites and annotates several hundred books and articles published on the contemporary Spanish novel.

Around the turn of 21st Century, Spain welcomed more than six million foreigners, many of them from various parts of the African continent. How African immigrants represent themselves and are represented in contemporary Spanish texts is the subject of this interdisciplinary collection. Analyzing blogs, films, translations, and literary works by contemporary authors including Donato Ndongo (Equatorial Guinea), Abderrahman El Fathi (Morocco), Chus Gutiérrez (Spain), Juan Bonilla (Spain), and Bahia Mahmud Awah (Western Sahara), the contributors interrogate how Spanish cultural texts represent, idealize, or sympathize with the plight of immigrants, as well as the ways in which immigrants themselves represent Spain and Spanish culture. At the same time, these works shed light on issues related to Spain's racial, ethnic, and sexual boundaries; the appeal of images of Africa in the contemporary marketplace; and the role of Spain's economic crisis in shaping attitudes towards

immigration. Taken together, the essays are a convincing reminder that cultural texts provide a mirror into the perceptions of a society during times of change.

Spanish cinema is one of the most diverse and interesting on an international level, but lacks communicational platforms and detailed analysis. This volume addresses the issue with a focus on the main corpus of movies that have left an indelible tread through different generations of spectators.

The Contemporary Spanish Novel

And the Winners Are...

Contemporary Spanish Fiction

Shifting Subjectivities in Contemporary Fiction and Film from Spain

The Cinema of Victor Erice

The Politics of Age and Disability in Contemporary Spanish Film

Spanishness in the Spanish Novel and Cinema of the 20th-21st Century is an exploration of the general concept of "Spanishness" as all things related to Spain, specifically as the multiple meanings of "Spanishness" and the different ways of being Spanish are depicted in 20th-21st century literary and cinematic fiction of Spain. This book also represents a call for a re-evaluation of what being Spanish

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means not just in post-Franco Spain but also in the Spain of the new millennium. The reader will find treatments of some of the crucial themes in Spanish culture such as immigration, nationalisms, and affiliation with the European Union as well as many others of contemporary relevance such as time, memory, and women studies that defy exclusivist and clear-cut single notions of Spanishness. These explorations will help contextualize what it means to be Spanish in present day Spain and in the light of globalization while also dissipating stereotypical notions of Spain and Spanishness.

Contemporary cultural geography and contemporary Spanish culture are married in this pioneering study of space and place. Spain's varied terrain—with complex negotiations between the rural, urban, and coastal—offers an ideal setting in which to explore questions of landscape, space, and place. In *Spanish Spaces*, Ann Davies draws on contemporary Spanish film and literature to explore Spain's sophisticated sense of its geographical and spatial self.

Deveny (Spanish, Western Maryland College, Westminster) examines cinematic versions of post-Civil War narratives that debuted during between 1965 and 1995. He begins with an overview of the critical problems of screen adaptations and offers a global analysis of film adaptations of works by 57 authors, including Camilo Jose Cela, Miguel Delibes, and Luis Martin Santos and recent best-

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selling authors such as Antonio Muñoz Molina and Juan Madrid. He emphasizes how the end of dictatorship allowed filmmakers to reinterpret Spanish history and literature.

The Contemporary Spanish-American Novel provides an accessible introduction to an important World literature. While many of the authors covered—Aira, Bolaño, Castellanos Moya, Vázquez—are gaining an increasing readership in English and are frequently taught, there is sparse criticism in English beyond book reviews.

This book provides the guidance necessary for a more sophisticated and contextualized understanding of these authors and their works. Underestimated or unfamiliar Spanish American novels and novelists are introduced through conceptually rigorous essays. Sections on each writer include: *the author's reception in their native country, Spanish America, and Spain *biographical history *a critical examination of their work, including key themes and conceptual concerns *translation history *scholarly reception The Contemporary Spanish-American Novel offers an authoritative guide to a rich and varied novelistic tradition. It covers all demographic areas, including United States Latino authors, in exploring the diversity of this literature and its major themes, such as exile, migration, and gender representation.

A Companion to the Twentieth-century Spanish Novel

The Encyclopedia of Contemporary Spanish Films

Contemporary Spanish Film from Fiction

From 1600 to the Present

A History of Spanish Film

Directory of World Cinema: Spain

This book brings together recent Spanish fictions and films that point to individualism as the root problem driving diverse circumstances of social, economic, and psychological suffering in the present and recent past. The works privilege sensation, movement, and emotion--rather than identity--as the core elements of existential experience. However, the works also problematize notions of intersubjectivity, confronting ideals of affective immersion and cultural nomadism with the concrete contexts that shape particular lives and social formations. This confrontation underlies a series of 'crossroads', or productive engagements, that guide the book's five main chapters: locally rooted identity and global cultural circuits; historical contexts and universal modes of being; personal authenticity and consumer culture; migration and cultural identity; Spain's historical underdevelopment and impending future crises. All of these issues make affective connection and attachment the greatest existential challenge facing individuals and collectives in the

contemporary world, both in Spain and elsewhere.

This book investigates a new form of fiction that is currently emerging in contemporary literature across the globe. 'Novels of the contemporary extreme' - from North and South America, from Europe, and the Middle East - are set in a world both similar to and different from our own: a hyper real, often apocalyptic world progressively invaded by popular culture, permeated with technology and dominated by destruction. While their writing is commonly classified as 'hip' or 'underground' literature, authors of contemporary extreme novels have often been the center of public controversy and scandal; they, and their work, become international bestsellers. This collection of essays identifies and describes this international phenomenon, investigating the appeal of these novels' styles and themes, the reasons behind their success, and the fierce debates they provoked.

7.6 Conclusion -- 8 General Conclusion -- References -- Index

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

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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.

And the Winner Are...

Plus Ultra Pluralism

Spanish Cinema of the New Millennium

Back to the Future

The Dynamics of Masculinity in Contemporary Spanish Culture

Lost in Transition: Constructing Memory in Contemporary Spain

This critical anthology sets out to explore the boom that horror

cinema and TV productions have experienced in Spain in the past two decades. It uses a range of critical and theoretical perspectives to examine a broad variety of films and filmmakers, such as works by Alejandro Amenábar, Álex de la Iglesia, Pedro Almodóvar, Guillermo del Toro, Juan Antonio Bayona, and Jaume Balagueró and Paco Plaza. The volume revolves around a set of fundamental questions: What are the causes for this new Spanish horror-mania? What cultural anxieties and desires, ideological motives and practical interests may be behind such boom? Is there anything specifically "Spanish" about the Spanish horror film and TV productions, any distinctive traits different from Hollywood and other European models that may be associated to the particular political, social, economic or cultural circumstances of contemporary Spain?

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

Though loved by moviegoers worldwide, Spanish cinema has thus far suffered from a relative lack of critical attention. Focusing on the vast corpus of films that have left their marks on generations of spectators, Directory of World Cinema: Spain returns the national cinema of Spain rightfully to the forefront with numerous full-colour stills and essays establishing the key

players and genres in their sociopolitical context, including civil war films, romances, comedies and the cinema of the transition. From the award-winning big-budget productions of Pedro Almodóvar in Madrid to Pere Portabella's experimental documentaries and the influential Barcelona School, reviews cover individual titles in considerable depth. Essential reading for aficionados of Spanish cinema at all levels, this volume provides an accessible overview of the main trends and issues in Spanish film.

The Politics of Age and Disability in Contemporary Spanish Film examines the onscreen construction of adolescent, elderly, and disabled subjects in Spanish cinema from 1992 to the present. Applying a dual lens of film analysis and theory drawn from the allied fields of youth, age, and disability studies, this study is set both within and against a conversation on cultural diversity—with respect to gender, sexual, and ethnic identity—which has driven not only much of the past decade's most visible and fruitful scholarship on representation in Spanish film, but also the broader parameters of discourse on post-Transition Spain in the humanities. Presenting an engaging,

and heretofore under-explored, interdisciplinary approach to images of multiculturalism in what has emerged as one of recent Spain's most vibrant areas of cultural production, this book brings a fresh, while still complementary, critical sensibility to the field of contemporary Peninsular film studies through its detailed discussion of six contemporary films (by Salvador García Ruiz, Acheró Mañas, Santiago Aguilar & Luis Guridi, Marcos Carnevale, Alejandro Amenábar, and Pedro Almodóvar) and supporting reference to the production of other prominent and emerging filmmakers.

Generation X

An Annotated, Critical Bibliography, 1936-1994