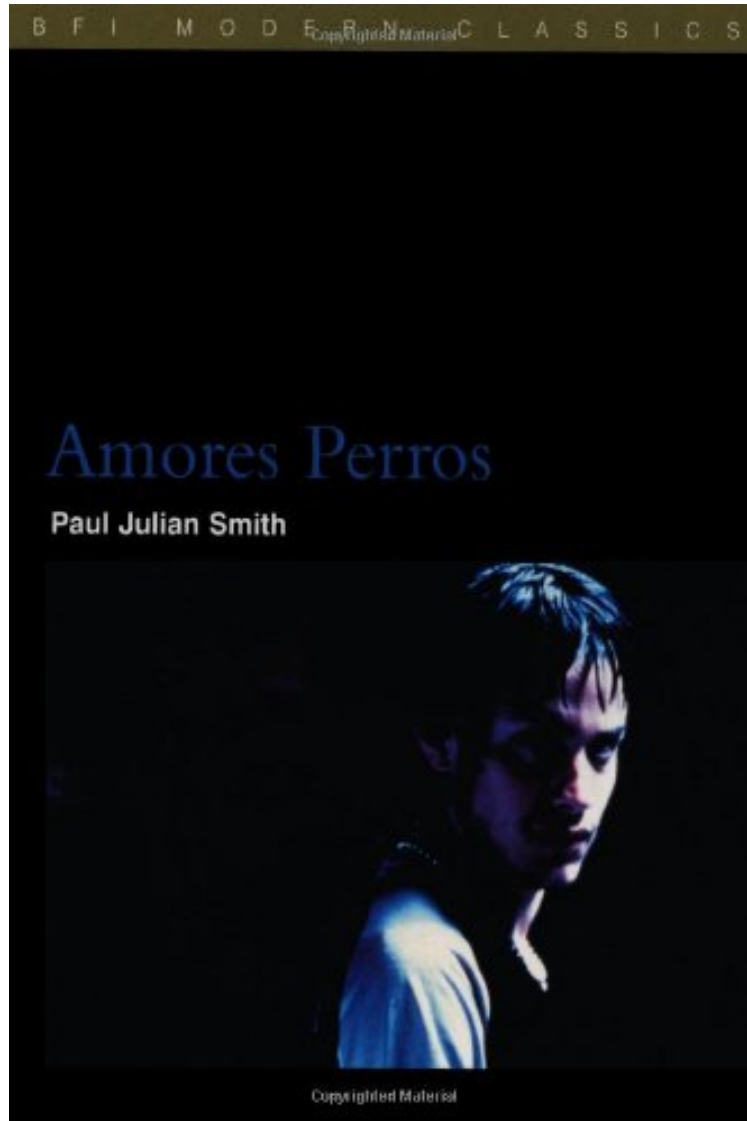


(Mobile pdf) Amores Perros (BFI Modern Classics)

Amores Perros (BFI Modern Classics)

Paul Julian Smith

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Paul Julian Smith : Amores Perros (BFI Modern Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised Amores Perros (BFI Modern Classics):

1 of 1 people found the following review helpful. Release the HoundsBy Dash ManchetteDirector Alejandro Gonzalez Inarritu and screenwriter Guillermo Arriaga are probably better known in the United States for their collaborations on the emotionally powerful 21 Grams and the more tepid Babel. Yet it was Amores Perros, made in their native Mexico City, that put them on the movie map. The Mexican film world was actually in the slumps when Amores Perros came

around and it is noteworthy, as the author explains, that the movie was made outside of the normal and established avenues for Mexican film makers. This monograph by the British Film Institute explores several aspects of the movie and the context of Mexican cinema in which it came about. *Amores Perros* is an ambitious picture and the behind the scenes story of making it on the low budget available is interesting in and of itself. Like *21 Grams* and *Babel*, *Amores Perros* is one movie involving several stories that become interwoven with each other through a single event. The author of this book, Paul Julian Smith, analyzes the various stories and digs below the surface to explore similarities among the characters who, on the surface, seem as different as can be. The themes of missing fathers, brotherly betrayal and the relationships people have with animals come up frequently. Inarritu's complex soundtrack is explored as are such issues as film quality and sound in order to demonstrate the 'differentness' yet similarities of the three stories the film follows. The concept of *mexicanidad* (Mexican-ness) is also frequently brought to the surface in Smith's review of the movie. A good movie, however, transcends the geographical boundaries in which it is made and where it is set. *Amores Perros* meets that standard and this BFI book is a good accompaniment for someone wanting a better understanding of the movie.

Amores Perros (2000) speaks to an international audience while never oversimplifying its local culture. This study of this film opens up that culture, revealing the film's relationship to television soap operas, pop music and contemporary debates about what it means to be Mexican.

"This is an exemplary work of social science that elegantly and effortlessly marries theory to extensive empirical research. Thomas Sherlock shows, with reference to a wealth of evidence, just how official discourse and myths sustained the Soviet order, just how their delegitimation hastened the USSR's end, and just how their partial revival have helped consolidate Vladimir Putin's rule. Sherlock challenges institutionalist and rational choice orthodoxies and shows constructivists how to do constructivism right." - Alexander J. Motyl, Professor of Political Science, Rutgers University-Newark

"This book can be read as a history of emerging democracy, a historiographical examination, and as a case study drawing from, and contributing to, totalitarian theory specifically and political theory in general. Consequently, it should be of interest to diverse groups beyond the fields of Russian politics and regional studies. Historians of the period would be well served by reading this book, in addition to anyone interested in democratisation and comparative politics. The fact that Sherlock's clear prose is comparatively free of jargon will be a relief for specialists and non-specialists alike." - Michael Westrate, University of Notre Dame

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From the Back Cover *Amore Perros* (2000), directed by first-time filmmaker Alejandro Gonzalez Inarritu, with its intersecting storylines and treatment of urban violence and decay, kick-started a renaissance for Mexico's film industry. "*Amores Perros*" speaks to an international audience while never oversimplifying its local culture. This study of this film opens up that culture, revealing the film's relationship to television soap operas, pop music and contemporary debates about what it means to be Mexican. Having researched into the production records and interviewed key personnel, Paul Julian Smith also shows how the film came to be such a success, before going on to analyse how its outstanding acting, music and cinematography combine to create this powerful work.