## Illustrations

Figure 1.1	Julio (Gael García Bernal) and Tenoch (Diego Luna) compete with one another in the swimming pool (Y tu mamá también).	53
Figure 1.2	Julio and Tenoch indulge in synchronous masturbation (Y tu mamá también).	54
Figure 1.3	The minor character Chuy (Silverio Palacios), a local fisherman soon to be expelled from his home along with his family, cheerfully plays soccer with the protagonists ( <i>Y tu mamá también</i> ).	62
Figure 1.4	Beto (Luna) and Tato (García) return home to their rural community much the worse for wear after their disastrous foray into the transnational world of professional soccer ( <i>Rudo y Cursi</i> ).	68
Figure 2.1	Ana (Ana Mushkadiz) gazes at her chauffer, Marcos (Marcos Hernández), from the rear seat of the stationary vehicle ( <i>Batalla en el cielo</i> , 2005).	86
Figure 2.2	Close-up shot of Marcos's face in profile from a perspective implicitly aligned with Ana's gaze (Batalla en el cielo).	86
Figure 2.3	Another subjective shot from Ana's point-of-view emphasizes Marcos's corpulence and unkempt appearance with a close-up of his frayed, sweat-stained undershirt ( <i>Batalla en el cielo</i> ).	89

viii Illustrations

Figure 2.4	Marcos lies motionless in a cadaverous posture after his sexual encounter with Ana ( <i>Batalla en el cielo</i> ).	90
Figure 2.5	A print of Théodore Géricault's <i>A Horse Frightened</i> by Lightning from Marcos's perspective (Batalla en el cielo).	91
Figure 2.6	El Siete (Willebaldo Torres) speaks from the podium at an Alcoholics Anonymous meeting ( <i>Post tenebras lux</i> ).	98
Figure 2.7	Another AA group member, El Sapo, stands at the same podium ( <i>Post tenebras lux</i> ).	99
Figure 2.8	The explicit act of violence Juan commits against his dog remains mostly unseen from the audience's perspective throughout this static shot ( <i>Post tenebras lux</i> ).	101
Figure 3.1	The image of decapitated heads is included as a banalized visual element of generic television news coverage of drug violence ( <i>Heli</i> ).	125
Figure 3.2	The brutalized body of Beto (Juan Eduardo Palacios) hangs from a pedestrian bridge whose rectangular structure subtly mirrors the shape of a cinema screen ( <i>Heli</i> ).	126
Figure 3.3	The protagonist (Armando Espitia) appears bound and gagged, and with his captor's boot pressed on his head in the opening shot ( <i>Heli</i> ).	126
Figure 3.4	An inverted mirror image of the opening shot reappears approximately midway through the film ( <i>Heli</i> ).	127
Figure 3.5	One of the anonymous boys observing the torture records the scene on his cellphone camera with the intention of posting it online ( <i>Heli</i> ).	131
Figure 3.6	A high-angle shot minimizes the protagonist's stature from the implied perspective of members of the violent paramilitary police force ( <i>Heli</i> ).	140

Figure 3.7	A forced perspective technique similarly reduces the apparent size of the protagonist relative to the forces that threaten him ( <i>Heli</i> ).	141
Figure 4.1	Miguel (Diego Calva) gazes up longingly at his lover, Johnny (Eduardo Eliseo Martínez), in the opening sequence of <i>Te prometo anarquía</i> .	158
Figure 4.2	This shot of Miguel and Johnny having intercourse centers Miguel's expression of desire and pleasure, while Johnny faces away from the camera ( <i>Te prometo anarquía</i> ).	159
Figure 4.3	A long shot of Johnny contextualizes him in the urban environment, avoiding any suggestion of his emotional interiority ( <i>Te prometo anarquía</i> ).	161
Figure 4.4	An obscured shot of Techno (Diego Escamilla Corona) shows him collapsed on the floor of a subway train carriage while Miguel prepares to drag him onto the platform ( <i>Te prometo anarquía</i> ).	166
Figure 4.5	A long shot of the protagonists on a pedestrian overpass shows Miguel evidently undergoing a crisis while Johnny consoles him ( <i>Te prometo anarquía</i> ).	178