

## Screening Cuba By Amaya Hector University Of Illinois Press 2010 Paperback

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*The anarchy of silence* Yve-Alain Bois 2010  
*Cine Las Americas* 2004

*De streep* wordt een rivier Francisco Cantú 2018-03-13 Om getuige te kunnen zijn van de gebeurtenissen aan de grens met Mexico besluit Francisco Cantú in 2008 dienst te nemen bij de us Border Patrol, de Amerikaanse grenswacht. De streep wordt een rivier is zijn persoonlijke verslag daarvan. In extreme hitte en kou spoort hij illegalen op. Hij detineert uitgeputte, uitgedroogde en wanhopige mannen, vrouwen en kinderen. Hij onderschept drugspartijen en bergt dode lichamen. Het werk eist een zware tol. Cantú krijgt nachtmerries en neemt ontslag. Maar ook daarna blijft de periode hem achtervolgen. In bloedstollend proza probeert hij zijn geschiedenis een plaats in zijn dagelijks leven te geven. Cantú laat ons meedenken over landsgrenzen en pakt daarbij een van de grootste politieke en sociale problemen ter wereld aan. Met zijn schrijvende verhalen over hoop en wanhoop, over mensen die met gevaar voor eigen leven de grens willen oversteken, dwingt Cantú ons te luisteren en mee te voelen. Hij zet vraagtekens bij de politiek en de vastgeroeste ideeën over grenzen, waardoor niet alleen talloze levens van migranten en hun families ontwricht raken, maar de menselijkheid zélf geweld wordt aangedaan.

*Communication and Power in the Global Era* Marwan M. Kraidy 2012-11-27 This book re-visits how we think about communication and power in the global era. It takes stock of the last fifty years of scholarship, maps key patterns and concepts and sets an agenda for theory and research. The book addresses such questions as: How are national and cultural identities re-fashioned and expressed in the global era? How can we best understand the emergence of multiple and sometimes antagonistic modernities worldwide? How are political struggles fought and communicated on the local-national-global nexus? How do we integrate emerging media environments in global communication studies? Bringing together essays from a range of internationally renowned scholars, this book will be useful to undergraduate and postgraduate students on Media and Communication Studies courses, particularly those studying globalisation and global media. Contributors: Hector Amaya Paula Chakravartty Andrew Crocco Myria Georgiou Le Han Anikó Imre Koichi Iwabuchi Marwan M. Kraidy Sara Mourad Patrick D. Murphy Tarik Sabry Paddy Scannell Piotr M. Szipunar Guobin Yang Barbie Zelizer

*Peter Lilienthal* Claudia Sandberg 2021-07-16 Best known for his 1979 film *David*, Peter Lilienthal was an unusual figure within postwar filmmaking circles. A child refugee from Nazi Germany who grew up in Uruguay, he was uniquely situated at the crossroads of German, Jewish, and Latin American cultures: while his work emerged from West German auteur filmmaking, his films bore the unmistakable imprints of Jewish thought and the militant character of New Latin American cinema. Peter Lilienthal is the first comprehensive study of Lilienthal's life and career, highlighting the distinctively cross-cultural and transnational dimensions of his oeuvre, and exploring his role as an early exemplar of a more vibrant, inclusive European film culture.

*Veranderen voor luie mensen* Paul Smit 2020-08-27 Zelfs lui zijn is geen excuus meer voor verandering Ja ja,

dit jaar ga je meer sporten. Dit keer duurt je dieet écht langer dan een maand. Bij de nieuwe reorganisatie begint het opeens wel te lopen. Bijna iedereen wil wel iets veranderen in het leven, maar er is één klein probleempje: stiekem zijn we allemaal lui. En daar kunnen we niets aan doen! Ons brein is er namelijk op gericht om zoveel mogelijk energie te besparen. Gelukkig kunnen wij ons brein ook voor ons laten werken in plaats van tegen ons! Dat leggen neurowetenschapper (en expert op het gebied van verandering) Ayca Szapora en filosoof (en meest gevraagde spreker van het land) Paul Smit op heldere en humoristische wijze uit in dit boekje. Of het nu gaat om persoonlijke verandering of om verandermanagement, straks weet je precies waarom het jou tot nu niet helemaal is gelukt, en hoe je dat met één inzicht voorgoed om kunt draaien. Paul Smit (1976) studeerde af op de evolutie van het menselijk bewustzijn en schreef elf boeken over filosofie, psychologie en neurowetenschap. Paul is een van de meeste gevraagde sprekers van Nederland en heeft een consultancybedrijf in de VS. Ayca Szapora (1974) is neurowetenschapper, cognitief psycholoog, zelfrealisatiecoach en bedrijfskundige met een Black Belt in Lean & Six Sigma. Haar hersenonderzoek resulteerde in meerdere wetenschappelijke publicaties over creativiteit, onbewuste cognitieve strategieën en hoe je de manier kunt veranderen waarop je brein problemen oplost en nieuwe ideeën vormt.

*Cuban Film Media, Late Socialism, and the Public Sphere* Nicholas Balais 2016-12-07 This book maps the aesthetic experience of late socialism through Cuban film and media practice. It shows how economic and material scarcity as well as political uncertainty is expressed aesthetically in films from the period following the collapse of the Soviet Union, a characteristic described as imperfect aesthetics. The films examined in the book draw attention to the unique temporal experience of late socialism, a period marked both by rapid change and frustrating stasis, nostalgia for Cuba's past and anxiousness about its future. Aesthetic modes such as melodrama and irony, and stylistic elements such as direct address and the long take, communicate the temporal experience of late socialism in Cuba, where new global traffic and a globalizing economy co-exist with iconic socialist features of the Cuban revolution. Film aesthetics constitute an important public dimension within this context, serving as a site of political and cultural critique amidst political uncertainty. In examining large-scale international co-productions as well as regional film collectives and amateur media making, the book traces the aesthetic continuities between contemporary film practices and those of the immediate post-revolutionary period, showing how the Cuban revolution continues to be an important touchstone for contemporary Cuban filmmakers in the face of new and imminent change.

*A Companion to Latin American Cinema* Maria M. Delgado 2017-03-14 A Companion to Latin American Cinema offers a wide-ranging collection of newly commissioned essays and interviews that explore the ways in which Latin American cinema has established itself on the international film scene in the twenty-first century. Features contributions from international critics, historians, and scholars, along with interviews with acclaimed Latin American film directors Includes essays on the Latin American film industry, as well as the interactions between TV and documentary production with feature film culture Covers several up-and-coming regions of film activity such as nations in Central America Offers novel insights into Latin American cinema based on new methodologies, such as the quantitative approach, and essays contributed by practitioners as well as theorists

*Gender-Based Violence in Latin American and Iberian Cinemas* Rebeca Maseda García 2020-06-03 Gender-Based Violence in Latin American and Iberian Cinemas rethinks the intersection between violence and its gendered representation. This is a groundbreaking contribution to the international debate on the cinematic construction of gender-based violence. With essays from diverse cultural backgrounds and institutions, this collection analyzes a wide range of films across Latin America and the Iberian Peninsula. The volume makes use of varied perspectives including feminist, postcolonial, and queer theory to consider such issues as the visual configuration of power and inequality, the objectification and the invisibilization of women's and LGBTQ subjects' resistance, the role of female film-makers in transforming hegemonic accounts of violence, and the subversion of common tropes of gendered violence. This will be of significance for students and scholars in Latin American and Iberian studies, as well as in film studies, cultural studies, and gender and queer studies.

Als de rododendron bloeit Santa Montefiore 2016-04-04 Iedereen die van Ierland houdt zal smullen van Montefiores Deverill-serie De vrouwen van kasteel Deverill proberen zich staande te houden in de roerige jaren voor de Tweede Wereldoorlog. Kitty wordt verscheurd door haar liefde voor Ierland en de wens haar leven met Jack te delen. Celia is vastbesloten kasteel Deverill in zijn oude glorie te herstellen en stort zich vol overgave op de renovatie, zich niet bewust van de rampspoed die onafwendbaar op haar af komt. Bridie probeert wanhopig over het verlies van haar zoon heen te komen, die ze bij zijn geboorte moest afstaan, en verzint de wildste plannen om hem terug te krijgen. Ondertussen groeit er in Amerika een eenzaam meisje

op, dat niets weet van haar familie... De drie vrouwen staan voor belangrijke beslissingen in hun leven, beslissingen die hen ver weg kunnen voeren van Ierlands groene kusten en het kasteel dat hen zo veel jaren heeft verbonden. Is liefde alleen genoeg om de zware tijd die hun te wachten staat het hoofd te bieden? De pers over de Deverill-saga: 'Downton Abbey in boekvorm. Goed voor uren leesplezier.' Vrouwen van nu 'Meeslepend, ontroerend en beeldrijk.' NBD Biblion

*The Cinema of Sara Gómez* Susan Lord 2021-07-06 Throughout the 1960s until her untimely death in 1974, Afro-Cuban filmmaker Sara Gómez engaged directly and courageously with the social, political, economic, and cultural transformations promised by the Cuban Revolution. Gómez directed numerous documentary films in 10 prolific years. She also made *De cierta manera* (One way or another), her only feature-length film. Her films navigate complex experiences of social class, race, and gender by reframing revolutionary citizenship, cultural memory, and political value. Not only have her inventive strategies become foundational to new Cuban cinema and feminist film culture, but they also continue to inspire media artists today who deal with issues of identity and difference. *The Cinema of Sara Gómez* assembles history, criticism, biography, methodology, and theory of Gómez's work in scholarly writing; interviews with friends and collaborators; the film script of *De cierta manera*; and a detailed and complete filmography. Featuring striking images, this anthology reorients how we tell Cuban cinema history and how we think about the intersections of race, gender, and revolution. By addressing Gómez's entire body of work, *The Cinema of Sara Gómez* unpacks her complex life and gives weight to her groundbreaking cinema.

Saar wil winnen Vivian den Hollander 2013-04-24 Veilig leren lezen voor leerlingen van de basisschool groep 4 - AVI M4 Veilig en goed leren lezen met de Ministicks-serie van Vivian den Hollander. Speciaal voor leerlingen van de basisschool groep 4 (AVI M4). Herkenbare verhalen over hockey voor alle kinderen vanaf 6 jaar. Gekleurde tekeningen ondersteunen het verhaal en maken het lezen nog leuker! Waar gaat Saar wil winnen over? De hockeyclub van Saar zamelt geld in voor kinderen die door een spierziekte moeite hebben met sporten. Saar doet allerlei klusjes om te kunnen bijdragen aan dit goede doel. Maar dan is ze het blikje waarin ze het geld bewaarde ineens kwijt, terwijl ze er zo goed op lette! Saar weet het zeker: de gemene Jesse heeft haar bestolen. Dat laat Saar niet zomaar over haar kant gaan... Met vrolijke illustraties van Saskia Halfmouw Herkenbare thema's voor kinderen van 6 jaar en ouder Aansprekende verhalen voor beginnende lezers die van hockey houden Door CITO goedgekeurd 'Het boek staat nu twee weken in de klas en sommige kinderen hebben het al twee of zelfs drie keer gelezen.' Bol.com 'Mijn kleindochter van zes jaar heeft dit boek met plezier gelezen.' Bol.com Lees alle boeken uit de Ministicks-serie! AVI M4 Tik met de stick AVI M4 Een stick voor Saar AVI M4 Snel naar het veld AVI M4 Goud voor Saar AVI E4 Een knotsgek partijtje AVI E4 Saar wil winnen

Directory - American Society of Civil Engineers American Society of Civil Engineers 1978

Who's who Among Hispanic Americans Amy L. Unterburger 1990-11

Malpertuis Jean Ray 1972

*A Companion to the History of American Broadcasting* Aniko Bodroghkozy 2018-07-23 Presented in a single volume, this engaging review reflects on the scholarship and the historical development of American broadcasting *A Companion to the History of American Broadcasting* comprehensively evaluates the vibrant history of American radio and television and reveals broadcasting's influence on American history in the twentieth and twenty-first centuries. With contributions from leading scholars on the topic, this wide-ranging anthology explores the impact of broadcasting on American culture, politics, and society from an historical perspective as well as the effect on our economic and social structures. The text's original and accessibly-written essays offer explorations on a wealth of topics including the production of broadcast media, the evolution of various television and radio genres, the development of the broadcast ratings system, the rise of Spanish language broadcasting in the United States, broadcast activism, African Americans and broadcasting, 1950's television, and much more. This essential resource: Presents a scholarly overview of the history of radio and television broadcasting and its influence on contemporary American history Contains original essays from leading academics in the field Examines the role of radio in the television era Discusses the evolution of regulations in radio and television Offers insight into the cultural influence of radio and television Analyzes canonical texts that helped shape the field Written for students and scholars of media studies and twentieth-century history, *A Companion to the History of American Broadcasting* is an essential and field-defining guide to the history and historiography of American broadcasting and its many cultural, societal, and political impacts.

2021-06-19



*Boezem Edna van Duyn 1999-01-01 Born in 1934, Dutch conceptual artist Marinus Boezem is considered responsible for changing the direction of the visual arts in the Sixties. Over the course of four decades Boezem's oeuvre has developed from groundbreaking concepts through sculpture, installation pieces and site-specific commissioned works. This illustrated catalogue raisonné brings together Boezem's complete work, in chronological order and accompanied by an informative text.*

*De esthetica van het verzet Peter Weiss 2000 Bespiegelingen rond het wel en wee van een groep Duitse communisten in de periode 1933-1945.*

*De natuurlijke historie van de verwoesting Winfried G. Sebald 2008-07 Drie essays over het onvermogen van Duitse schrijvers om de verwoesting van Duitse steden in de Tweede Wereldoorlog tijdens de luchtoorlog op een verantwoorde manier te beschrijven.*

*Post-Revolution Nonfiction Film Joshua Malitsky 2013-03-20 In the charged atmosphere of post-revolution, artistic and political forces often join in the effort to reimagine a new national space for a liberated people. Joshua Malitsky examines nonfiction film and nation building to better understand documentary film as a tool used by the state to create powerful historical and political narratives. Drawing on newsreels and documentaries produced in the aftermath of the Russian revolution of 1917 and the Cuban revolution of 1959, Malitsky demonstrates the ability of nonfiction film to help shape the new citizen and unify, edify, and modernize society as a whole. Post-Revolution Nonfiction Film not only presents a critical historical view of the politics, rhetoric, and aesthetics shaping post-revolution Soviet and Cuban culture but also provides a framework for understanding the larger political and cultural implications of documentary and nonfiction film.*

*After Capitalism Kennan Ferguson 2016-07-05 From Thomas Piketty to David Harvey, scholars are increasingly questioning whether we are entering into a post-capitalist era. If so, does this new epoch signal the failure of capitalism and emergence of alternative systems? Or does it mark the ultimate triumph of capitalism as it evolves into an unstoppable entity that takes new forms as it engulfs its opposition? After Capitalism brings together leading scholars from across the academy to offer competing perspectives on capitalism's past incarnations, present conditions, and possible futures. Some contributors reassess classic theorizations of capitalism in light of recent trends, including real estate bubbles, debt relief protests, and the rise of a global creditocracy. Others examine Marx's writings, unemployment, hoarding, "capitalist realism," and coyote (trickster) capitalism, among many other topics. Media and design trends locate the key ideologies of the current economic moment, with authors considering everything from the austerity aesthetics of reality TV to the seductive smoothness of liquid crystal. Even as it draws momentous conclusions about global economic phenomena, After Capitalism also pays close attention to locales as varied as Cuba, India, and Latvia, examining the very different ways that economic conditions have affected the relationship between the state and its citizens. Collectively, these essays raise provocative questions about how we should imagine capitalism in the twenty-first century. Will capitalism, like all economic systems, come to an end, or does there exist in history or elsewhere a hidden world that is already post-capitalist, offering alternative possibilities for thought and action?*

*Bontebreg Jonah Falke 2016-09-20 Robert komt uit de Achterhoek - schuurfeesten, brommers, eindeloze luchten. Nu studeert hij aan de kunstacademie onder de hoede van schildergod Josef Swartz. Robert moet kiezen: tussen de populieren van zijn geboortegrond en de lichtjes van de stad; tussen een onbezorgd leven en tomeloze ambitie; tussen een langeafstandsrelatie met de mooie Brona en de minnares van zijn mentor. Bontebreg is een klassieke coming of age-roman, op het papier gesmeten door een geboren schrijver.*

*A Cuban Cinema Companion Salvador Jimenez Murguía 2020-01-15 With the recent shift in Cuba-US relations stemming from the relaxing of travel restrictions and an influx of American visitors, interest in Cuba and its culture has increased substantially. A new emphasis has been placed on the island country's many cultural and artistic achievements, specifically in film. Cuban cinema is recognized around the world as having produced some of the most celebrated works originating from Latin America—such as *Fresa y Chocolate* and *La Muerte de un Burócrata*—as well as many prominent artists—including directors Tomás Gutiérrez Alea and Humberto Solás. In *A Cuban Cinema Companion*, editors Salvador Jimenez Murguía, Sean O'Reilly, and Amanda McMenamin have assembled a collection of essays about more than 100 films across six decades, including feature films, documentaries, and animation. These entries also provide information on directors, actresses, and actors of Cuban cinema. Entries range from films like *Retrato de Teresa* to *Buena Vista Social Club* and include descriptions of each film's plot, themes, and critical commentary, as well as comprehensive production details and brief suggestions for further reading. Beginning with the victory of the Cuban revolution—from the first ten years of what is often referred to as Cuba's "Golden Age" of film to the*

present—this volume offers readers valuable insights into Cuban history, politics, and culture. An indispensable guide to one of the great world cinemas, *A Cuban Cinema Companion* will be of interest to students, academics, and the general public alike.

*Aantekeningen bij Tjan Tjoe Siem's vertaling van de lakon Kurupati rabi E. M. Uhlenbeck 1960*  
*How To Watch Television* Ethan Thompson 2013-09-16 Examines social and cultural phenomena through the lens of different television shows. We all have opinions about the television shows we watch, but television criticism is about much more than simply evaluating the merits of a particular show and deeming it 'good' or 'bad.' Rather, criticism uses the close examination of a television program to explore that program's cultural significance, creative strategies, and its place in a broader social context. *How to Watch Television* brings together forty original essays from today's leading scholars on television culture, writing about the programs they care (and think) the most about. Each essay focuses on a particular television show, demonstrating one way to read the program and, through it, our media culture. The essays model how to practice media criticism in accessible language, providing critical insights through analysis—suggesting a way of looking at TV that students and interested viewers might emulate. The contributors discuss a wide range of television programs past and present, covering many formats and genres, spanning fiction and non-fiction, broadcast and cable, providing a broad representation of the programs that are likely to be covered in a media studies course. While the book primarily focuses on American television, important programs with international origins and transnational circulation are also covered. Addressing television series from the medium's earliest days to contemporary online transformations of television, *How to Watch Television* is designed to engender classroom discussion among television critics of all backgrounds.

*The Routledge Companion to Latina/o Media* Maria Elena Cepeda 2016-08-25 *The Routledge Companion to Latina/o Media* provides students and scholars with an indispensable overview of the domestic and transnational dynamics at play within multi-lingual Latina/o media. The book examines both independent and mainstream media via race and gender in its theoretical and empirical engagement with questions of production, access, policy, representation, and consumption. Contributions consider a range of media formats including television, radio, film, print media, music video and social media, with particular attention to understudied fields such as audience and production studies.

*Citizenship Excess* Hector Amaya 2013-05-06 "Drawing on the Athenian tradition of 'wielding citizenship as a weapon to defend a contingently defined polis,' Hector Amaya has crafted an elegant and sophisticated analysis of the contemporary policies designed to contain and criminalize Latina/os. *Citizenship Excess* demonstrates that he is one of the leading Latina/o Media Scholars today." —Angharad N. Valdivia, General Editor of the *International Encyclopedia of Media Studies* and author of *Latina/os Drawing on contemporary conflicts between Latino/as and anti-immigrant forces*, *Citizenship Excess* illustrates the limitations of liberalism as expressed through U.S. media channels. Inspired by Latin American critical scholarship on the "coloniality of power," Amaya demonstrates that nativists use the privileges associated with citizenship to accumulate power. That power is deployed to aggressively shape politics, culture, and the law, effectively undermining Latino/as who are marked by the ethno-racial and linguistic difference that nativists love to hate. Yet these social characteristics present crucial challenges to the political, legal, and cultural practices that define citizenship. Amaya examines the role of ethnicity and language in shaping the mediated public sphere through cases ranging from the participation of Latino/as in the Iraqi war and pro-immigration reform marches to labor laws restricting Latino/a participation in English-language media and news coverage of undocumented immigrant detention centers. *Citizenship Excess* demonstrates that the evolution of the idea of citizenship in the United States and the political and cultural practices that define it are intricately intertwined with nativism.

*Film Studies* Intellect Books 2013 Increasingly, academic communities transcend national boundaries. "Collaboration between researchers across space is clearly increasing, as well as being increasingly sought after," noted the online magazine *Inside Higher Ed* in a recent article about research in the social sciences and humanities. Even for those scholars who don't work directly with international colleagues, staying up-to-date and relevant requires keeping up with international currents of thought in one's field. But when one's colleagues span the globe, it's not always easy to keep track of who's who—or what kind of research they're conducting. That's where Intellect's new series comes in. A set of worldwide guides to leading academics—and their work—across the arts and humanities, *Who's Who in Research* features comprehensive profiles of scholars in the areas of cultural studies, film studies, media studies, performing arts, and visual arts. *Who's Who in Research: Film Studies* includes concise yet detailed listings include each academic's name, institution, biography, and current research interests, as well as bibliographic information and a list of

articles published in Intellect journals. The volumes in the Who's Who in Research series will be updated each year, providing the most current information on the foremost thinkers in academia and making them an invaluable resource for scholars, hiring committees, academic libraries, and would-be collaborators across the arts and humanities.

Dissertation Abstracts International 2004

12 jaar slaaf Solomon Northup 2014-02-21 'Ik was stomverbaasd dat ik nog nooit van dit boek had gehoord. Voor mij is het even belangrijk als het dagboek van Anne Frank.' - Steve McQueen Solomon Northup, in 1808 als vrij man geboren in New York, wordt in 1841 ontvoerd en in het Zuiden verkocht als slaaf. Twaalf jaar lang werkt hij op plantages in Louisiana, vaak onder de meest wrede omstandigheden, altijd in de hoop zijn vrijheid terug te winnen. In 1853 komt Northup eindelijk vrij. In datzelfde jaar verschijnt *12 jaar slaaf*, zijn eigen aangrijpende relaas van zijn gevangenschap in een van de donkerste periodes uit de Amerikaanse geschiedenis. Het boek slaat direct in als een bom en opent vele Amerikanen de ogen voor de onmenselijkheid van het slavernijsysteem. *12 Years a Slave* is verfilmd door de Britse filmmaker Steve McQueen en werd geproduceerd door onder anderen Brad Pitt. De film won de Golden Globe voor Beste Film en is genomineerd voor negen Oscars, waaronder die voor Beste Film. Het boek verschijnt voor het eerst in Nederlandse vertaling. Met een voorwoord van Steve McQueen en een inleiding van Bianca Stigter

Trafficking Hector Amaya 2020-05-22 In *Trafficking Hector Amaya* examines how the dramatic escalation of drug violence in Mexico in 2008 prompted new forms of participation in public culture in Mexico and the United States. He contends that, by becoming a site of national and transnational debate about the role of the state, this violence altered the forms publicness could take, transforming assumptions about freedom of expression and the rules of public participation. Amaya examines the practices of narcocorrido musicians who take advantage of digital production and distribution technologies to escape Mexican censors and to share music across the US-Mexico border, as well as anonymous bloggers whose coverage of trafficking and violence from a place of relative safety made them public heroes. These new forms of being in the public sphere, Amaya demonstrates, evolved to exceed the bounds of the state and traditional media sources, signaling the inadequacy of democratic theories of freedom and publicness to understand how violence shapes public discourse.

Cuban Cinema After the Cold War Enrique García 2015-04-17 The changes Cuba experienced following the collapse of the Soviet Union compelled Cuban filmmakers to rethink the values developed after the 1959 Castro revolution. Long-forgotten genres re-emerged, established auteurs incorporated new aesthetics into their films and an influx of foreign capital led to the repackaging of revolutionary ideology into more visually attractive narratives. Films such as *Alice in Wondertown* (1991), *Strawberry and Chocolate* (1993) and *Juan of the Dead* (2011) stirred controversy, criticized revolutionary discourse and helped establish new models that allowed post-Castro cinema to find global audiences on an unprecedented scale. This book offers a detailed analysis of key post-Cold War Cuban films. Recurrent sociopolitical tropes are examined to reveal how Cuban cinema reflects the turbulent changes in the island.

Hollywood in Havana Megan Feeney 2019-01-11 From the turn of the twentieth century through the late 1950s, Havana was a locus for American movie stars, with glamorous visitors including Errol Flynn, John Wayne, and Marlon Brando. In fact, Hollywood was seemingly everywhere in pre-Castro Havana, with movie theaters three to a block in places, widely circulated silver screen fanzines, and terms like "cowboy" and "gangster" entering Cuban vernacular speech. *Hollywood in Havana* uses this historical backdrop as the catalyst for a startling question: Did exposure to half a century of Hollywood pave the way for the Cuban Revolution of 1959? Megan Feeney argues that the freedom fighting extolled in American World War II dramas and the rebellious values and behaviors seen in postwar film noir helped condition Cuban audiences to expect and even demand purer forms of Cuban democracy and national sovereignty. At the same time, influential Cuban intellectuals worked to translate Hollywood ethics into revolutionary rhetoric—which, ironically, led to pointed critiques and subversions of the US presence in Cuba. *Hollywood in Havana* not only expands our notions of how American cinema was internalized around the world—it also broadens our view of the ongoing history of US-Cuban interactions, both cultural and political.

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