

Screening Cuba By Amaya Hector University Of Illinois Press 2010 Paperback

If you ally infatuation such a referred Screening Cuba By Amaya Hector University Of Illinois Press 2010 Paperback books that will manage to pay for you worth, acquire the completely best seller from us currently from several preferred authors. If you desire to droll books, lots of novels, tale, jokes, and more fictions collections are along with launched, from best seller to one of the most current released.

You may not be perplexed to enjoy all ebook collections Screening Cuba By Amaya Hector University Of Illinois Press 2010 Paperback that we will very offer. It is not roughly speaking the costs. Its nearly what you compulsion currently. This Screening Cuba By Amaya Hector University Of Illinois Press 2010 Paperback, as one of the most full of life sellers here will no question be in the middle of the best options to review.

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

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.

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 slavernijstelsel. *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

Waarom sommige landen rijk zijn en andere arm Daron Acemoglu 2012-11-02 Het is een van de grote wereldvraagstukken: waarom zijn sommige landen rijk en andere arm? Liggt de verklaring in culturele verschillen, het klimaat of geografische omstandigheden? Of is er een andere oorzaak? **Waarom is bijvoorbeeld Botswana een van de snelst groeiende economieën ter wereld en blijven andere Afrikaanse landen, zoals Zimbabwe en Congo, ondergedompeld in geweld en armoede?** Daron Acemoglu en James Robinson laten overtuigend zien dat het de politieke en economische instituties zijn die het economische succes of falen van een land bepalen; instituties die innovatie en economische groei stimuleren en welvaart en vrede garanderen. De auteurs illustreren hun betoog met tal van fascinerende voorbeelden. Eén daarvan is Korea, een in wezen homogene staat. In Zuid-Korea legt de overheid verantwoording af aan de burgers en heeft de bevolking volop economische kansen; het land is zeer welvarend. Noord-Korea wordt dictatoriaal geregeerd en kent al tientallen jaren onderdrukking en hongersnood. Op basis van vijftien jaar veldonderzoek en historische research hebben de auteurs een nieuwe, overtuigende politiek-economische theorie geformuleerd. **Waarom sommige landen rijk zijn en andere arm laat ons met andere ogen naar de wereld kijken en geeft een dieper inzicht in de oorzaken van armoede en rijkdom.** Daron Acemoglu is hoogleraar economie aan het MIT. Hij ontving de John Bates Clark Medal. Degenen die deze onderscheiding krijgen, worden beschouwd als belangrijke kanshebbers voor de Nobelprijs. James Robinson is politiek wetenschapper en econoom. Hij is hoogleraar aan Harvard University en een wereldberoemde Latijns-Amerikaanse Afrikadeskundige. 'Acemoglu en Robinson hebben een boeiend en zeer lezenswaardig boek geschreven.' Niall Ferguson 'In *Why Nations Fail* staan zo veel goede dingen, dat ik onmogelijk alles kan opnoemen.' Charles C. Mann 'Acemoglu en Robinson hebben een belangrijk boek geschreven, dat het verdient te worden gelezen door politici en economen waar ook ter wereld.' Het Financieel Dagblad 'Waarschijnlijk leest u net als ik dit boek in één keer uit en neemt u het daarna nog vaak ter hand.' Jared Diamond, auteur van *Zwaarden, paarden & ziektekiemen*

De zwakste schakel Elyahu Goldratt 2012-11-06 Elyahu Goldratt is wereldberoemd geworden door de bestseller *Het doel*, waarin hij zijn *Theory of Constraints* (beperkingentheorie) uitlegt in romanvorm. In *De zwakste schakel* verlegt hij deze theorie naar het projectmanagement. Deze inspirerende businessroman laat zien hoe je projecten in veel minder tijd kunt afronden, binnen het budget en zonder concessies te doen aan kwaliteit of functionaliteit. Krachtige technieken zorgen ervoor dat projectmanagers ook bij problemen gefocust blijven zodat de gewenste resultaten worden behaald. **De zwakste schakel is een belangrijk boek voor iedereen die dagelijks de uitdaging aangaat om innovatieve, nieuwe producten of diensten te leveren.** Iedereen die geen exemplaar van dit boek weet te bemachtigen, mist een fantastische kans om zich zowel zakelijk als persoonlijk te ontwikkelen. *Assembly* Elyahu Goldratt is bij miljoenen lezers een begrip als wetenschapper, leermeester en managementgoeroe. Over de hele wereld passen economen, bedrijfskundigen en managers zijn gedachtegoed toe in hun eigen organisaties.

De geheime geschiedenis van Costaguana Juan Gabriel Vasquez 2011-01-14 Londen, 1903. Joseph Conrad zit te worstelen met zijn nieuwe roman. De voortgang is traag en hij zou wel wat hulp kunnen gebruiken. Die hulp komt in de vorm van José Altamirano, Colombiaan van geboorte en net aangekomen in Londen. Hij vertelt Conrad zijn levensverhaal. José is getuige geweest van de meeste gruwelijke dingen die een mens meemaakt kan hebben, en hij draagt op zijn schouders niet alleen de last van een schuldig geweten, maar ook een geschiedenis die bijna zijn einde betekende. **Wanner Nostromo van Conrad het jaar erop wordt gepubliceerd, is José woest om w at hij leest.** De geheime geschiedenis van Costaguana is José Altamirano's vinnige antwoord aan Joseph Conrad. Een grootse roman, tragisch en wanhopig, komisch en vol inzicht tegelijkertijd, opgetekend door een verteller die een enorme rekening te vereffenen heeft.

De esthetica van het verzet Peter Weiss 2000 Bespiegelingen rond het wel en wee van een groep Duitse communisten in de periode 1933-1945. **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 raisonne brings together Boezem's complete work, in chronological order and accompanied by an informative text.

How To Watch Television Jason Mittell 2013-09-16 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. Read: Introduction / Table of Contents / Sample Essays Online View: Clips from the Essays Visit the Facebook page.

Koloniale Mythen en Benedenwindse Feiten Luc Alofs 2018-08-06 This publication is an exercise in the deconstruction of colonial myths and the creation of a decolonized native Atlantic Leeward historiography.

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.

De verroosting van de filosofie Anicius Manlius Severinus Boethius 2010 Overdenken in proza en poëzie over filosofische vraagstukken door de in ongenade gevallen Romeinse ex-consul (480-524).

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.

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.

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 luchttoerlog op een verantwoorde manier te beschrijven.

2666 Roberto Bolaño 2013-09-17 Meesterwerk van de Chileense auteur Roberto Bolaño, wiens oeuvre wij met ingang van dit najaar (opnieuw) zullen uitgeven, te beginnen met deze postuum verschenen roman die wordt gezien als Bolaño's magnum opus: een hallucinerende, epische roman gesitueerd in de grensstreek tussen Mexico en de Verenigde Staten, waar voortdurend vrouwen en meisjes worden vermoord. Niemand weet wie achter de (honderden) moorden zit: de mafia, een psychopaat, de overheid? 2666 is een universeel verhaal over goed en kwaad, leven en dood, fictie en feit, een van de belangrijkste romans die deze eeuw zijn verschenen.

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.

Screening Cuba Hector Amaya 2010 Hector Amaya advances into new territory in Latin American and U.S. cinema studies in this innovative analysis of the differing critical receptions of Cuban film in Cuba and the United States during the Cold War. Synthesizing film reviews, magazine articles, and other primary documents, *Screening Cuba* compares Cuban and U.S. reactions to four Cuban films: *Memories of Underdevelopment*, *Lucia*, *One Way or Another*, and *Portrait of Teresa*. In examining cultural production through the lens of the Cold War, Amaya reveals how contrasting interpretations of Cuban and U.S. critics are the result of the political cultures in which they operated. While Cuban critics viewed the films as powerful symbols of the social promises of the Cuban revolution, liberal and leftist American critics found meaning in the films as representations of anti-establishment progressive values and Cold War discourses. By contrasting the hermeneutics of Cuban and U.S. culture, criticism, and citizenship, Amaya argues that critical receptions of political films constitute a kind of civic public behaviour. Hector Amaya is an assistant professor of media studies at the University of Virginia.

Fidel between the Lines Laura-Zoë Humphreys 2019-10-25 In *Fidel between the Lines* Laura-Zoë Humphreys traces the changing dynamics of criticism and censorship in late socialist Cuba through a focus on cinema. Following the collapse of the Soviet Union, the Cuban state strategically relaxed censorship, attempting to channel dissent by giving it an outlet in the arts. Along with this shift, foreign funding and digital technologies gave filmmakers more freedom to criticize the state than ever before, yet these openings also exacerbated the political paranoia that has long shaped the Cuban public sphere. Drawing on ethnographic fieldwork, textual analysis, and archival research, Humphreys shows how Cuban filmmakers have historically turned to allegory to communicate an ambivalent relationship to the Revolution, and how such efforts came up against new forms of suspicion in the 1990s and the twenty-first century. Offering insights that extend beyond Cuba, Humphreys reveals what happens to public debate when freedom of expression can no longer be distinguished from complicity while demonstrating the ways in which combining anthropology with film studies can shed light on cinema's broader social and political import.

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.

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.

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.

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.

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?

Cine Las Americas 2004

Dissertation Abstracts International 2004

DEFA international Michael Wedel 2013-11-18 Das Buch beschäftigt sich mit den internationalen Filmbeziehungen der DEFA von ihrer Gründung 1946 bis zu ihrer Auflösung nach dem Ende der DDR 1991. Im Rahmen einer komparatistischen Mediengeschichtsschreibung werden stilistische Einflüsse in verschiedenen Filmgattungen ebenso untersucht wie Wechselwirkungen in der Rezeption und öffentlichen Diskussion. Die Beiträge gehen institutionellen Verflechtungen, deutsch-deutschen Filmkontakten und gelungenen wie gescheiterten Kooperations- und Koproduktionsvorhaben nach. Ein zentraler Aspekt des interkulturellen Austauschs der DDR wird damit erstmals grundlegend aufgearbeitet.

2021-06-19

Malpertuis Jean Ray 1972

Who's Who in Research: Film Studies Intellect Books 2013-01-06 This volume of Who's Who in Research series offer a useful guide for current researchers in Intellect's subject area of Film Studies. The directory holds the names, institutions, biographies and current research interests of hundreds of leading international academics as well as references to the researchers' principal articles in Intellect journals.

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.

De tovenaer Michael Peinkofer 2011-10-09 Aardwereld gaat gebukt onder de dreiging van een allesvernietigende oorlog tussen Mensen, Elfen en Orks. Gelukkig worden de Elfen met wijze hand geregeerd door tovenaars die het lot nog proberen te keren. Hun hoop rust op de schouders van drie novices: de verleidelijke heldin Alannah, een mysterieuze Elf en een Mens die eigenlijk niet mag toveren. In een burcht die voor eeuwig onder het ijs bedolven is komen de drie uitverkorenen voor dodelijke uitdagingen te staan. Zou hun gebundelde kracht genoeg zijn om Aardwereld te behoeden voor totale vernietiging?

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.

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.

The New York Times Index 2007

The anarchy of silence Yve-Alain Bois 2010

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.

De Terugkeer van Tarzan Edgar Rice Burroughs 2021-05-04 Na een stormachtige periode onder de mensen, ziet Tarzan af van het leven in een beschaafde samenleving die hem niet bevredigt, en keert hij terug naar de Afrikaanse jungle waarin hij opgroeide. De geruchten die spreken over een fantastische stad van goud, Opar, zullen daar aankomen. Een stad die wordt bewoond door mooie vrouwen waarover La, de opperpriesteres van een wrede en bloeddorstige god, regeert. Niet bang voor de gevaren die op de loer liggen, leidt Tarzan een expeditie van woeste krijgers tegen Opar, klaar om het kwaad te confronteren dat zich achter de muren van de mysterieuze stad verbergt. Nog een van de grote romans van E. R. Burroughs. 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.

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

screening-cuba-by-amaya-hector-university-of-illinois-press2010-paperback

Downloaded from artige.no on September 29, 2022 by guest