

MOVIE TONE | FILM



CUBAN CINEMA

MICHAEL CHANAN

The Cuban Image Cinema And Cultural Politics In Cuba

G Psacharopoulos

The Cuban Image Cinema And Cultural Politics In Cuba:

The Cuban Image Michael Chanan,1985 *New Latin American Cinema* Michael T. Martin,1997 V 1 Theory practices and transcontinental articulations v 2 Studies of national cinemas Includes bibliographical references and indexes *Art and Revolution in Latin America, 1910-1990* David Craven,2006-01-01 In this uniquely wide ranging book David Craven investigates the extraordinary impact of three Latin American revolutions on the visual arts and on cultural policy The three great upheavals in Mexico 1910 40 in Cuba 1959 89 and in Nicaragua 1979 90 were defining moments in twentieth century life in the Americas Craven discusses the structural logic of each movement s artistic project by whom how and for whom artworks were produced and assesses their legacies In each case he demonstrates how the consequences of the revolution reverberated in the arts and cultures far beyond national borders The book not only examines specific artworks originating from each revolution s attempt to deal with the challenge of socializing the arts but also the engagement of the working classes in Mexico Cuba and Nicaragua with a tradition of the fine arts made newly accessible through social transformation Craven considers how each revolution dealt with the pressing problem of creating a dialogical art one that reconfigures the existing artistic resource rather than one that just reproduces a populist art to keep things as they were In addition the author charts the impact on the revolutionary processes of theories of art and education articulated by such thinkers as John Dewey and Paulo Freire The book provides a fascinating new view of the Latin American revolutionaries from artists to political leaders who defined art as a fundamental force for the transformation of society and who bequeathed new ways of thinking about the relations among art ideology and class within a revolutionary process *Sexual Politics In Cuba* Marvin Leiner,2019-05-28 In this book Marvin Leiner analyzes the practice of quarantine in the context of the Cuban Revolution He also focuses on efforts by Cuban educators to introduce sex education in the schools and to change sexist and homophobic attitudes discussing their successes and failures with candor and examining the explicit and implicit linkages between machismo and homophobia **Cinema and the Sandinistas** Jonathan Buchsbaum,2010-01-01 Following the Sandinista Revolution in 1979 young bohemian artists rushed to the newly formed Nicaraguan national film institute INCINE to contribute to the recovery of national identity through the creation of a national film project Over the next eleven years the filmmakers of INCINE produced over seventy films documentary fiction and hybrids that collectively reveal a unique vision of the Revolution drawn not from official FSLN directives but from the filmmakers own cinematic interpretations of the Revolution as they were living it This book examines the INCINE film project and assesses its achievements in recovering a Nicaraguan national identity through the creation of a national cinema Using a wealth of firsthand documentation the films themselves interviews with numerous INCINE personnel and INCINE archival records Jonathan Buchsbaum follows the evolution of INCINE s project and situates it within the larger historical project of militant revolutionary filmmaking in Latin America His research also raises crucial questions about the viability of national cinemas in the face of accelerating

globalization and technological changes which reverberate far beyond Nicaragua's experiment in revolutionary filmmaking

The Cuban Image Michael Chanan, 1985 The Cuban Filmography Alfonso J. García Osuna, 2015-08-01 On January 24 1897 an event took place that would change Cuban culture forever the first moving pictures were shown in Havana A couple of weeks later on February 7 the first movie was filmed on the island Since then cinematography and Cuba have shared peculiar and innate connections as their beginnings roughly coincide and Cubans are living in both the age of independence and revolution and the age of film This work is a filmography of every Cuban film including documentaries shorts and cartoons released from 1897 the first year films were shown and made in Cuba through 2001 Each entry gives the original title of the film the English translation of it director production company or companies year of release black and white or color total running time writing credits if the film is based on a story or novel animation credits if the film is a cartoon music credits if music has been written specifically for the film cast credits and a synopsis and short critical evaluation The work also provides comments on the relationship between Cuban film and history and the changes that have taken place over the years in themes topics methods and other aspects of filmmaking in Cuba Soul Power Cynthia A. Young, 2006-11-01 Soul Power is a cultural history of those whom Cynthia A Young calls U S Third World Leftists activists of color who appropriated theories and strategies from Third World anticolonial struggles in their fight for social and economic justice in the United States during the long 1960s Nearly thirty countries in Africa Asia and Latin America declared formal independence in the 1960s alone Arguing that the significance of this wave of decolonization to U S activists has been vastly underestimated Young describes how literature films ideologies and political movements that originated in the Third World were absorbed by U S activists of color She shows how these transnational influences were then used to forge alliances create new vocabularies and aesthetic forms and describe race class and gender oppression in the United States in compelling terms Young analyzes a range of U S figures and organizations examining how each deployed Third World discourse toward various cultural and political ends She considers a trip that LeRoi Jones Harold Cruse and Robert F Williams made to Cuba in 1960 traces key intellectual influences on Angela Y Davis's writing and reveals the early history of the hospital workers 1199 union as a model of U S Third World activism She investigates Newsreel a late 1960s activist documentary film movement and its successor Third World Newsreel which produced a seminal 1972 film on the Attica prison rebellion She also considers the L A Rebellion a group of African and African American artists who made films about conditions in the Watts neighborhood of Los Angeles By demonstrating the breadth vitality and legacy of the work of U S Third World Leftists Soul Power firmly establishes their crucial place in the history of twentieth century American struggles for social change Cuban Cinema, Politics and Film Audience Reception in North America Cassandra Fortin Hanrahan, 2002 *European Review of Latin American and Caribbean Studies*, 2007 **Latin American Research Review**, 1988 An interdisciplinary journal that publishes original research and surveys of current research on Latin America and the Caribbean Intellectual Migrations

Iliana L. Sonntag, 1987 **Cuba** Ted Henken, 2008 Despite its small size Cuba has often had a large presence on the global stage. Its far from homogeneous society sophisticated music and culture and volatile relations with the United States as well as the uncertainty surrounding the inevitable post Castro era make it the focal point for the world's attention and a source of fascination for all kinds of readers. Reflects the expertise of an author who is both well versed in the realities of contemporary Cuba and well experienced as an educator and writer. Presents the many diverse characteristics of Cuba as a complex but integrated whole. Offers sympathetic but critical minded portrayals of committed revolutionaries and ardent counterrevolutionaries without choosing sides between those who left Cuba and those who remained.

American Bookseller, 1985 The Carnival of Images Michele Mattelart, Armand Mattelart, 1990-09-21 In creating and developing the new genre of the televised novela a one hour long dramatic serial the Brazilian television industry grew in less than 15 years from an insignificant player in the international market to one of the largest most influential in the world. In the first book in English to explore the phenomenon of the telenovela Michele and Armand Mattelart challenge accepted views of the world dominance of United States television and probe the socioeconomic impact of this new genre on a third world country. Using the telenovela and its impact on the medium world wide the authors document the important changes in the international circulation of television programs and in the way television is perceived theoretically as a subject of research. The book traces the development of the novela in a country that in the early 1960s did not have any nationwide media and later from 1964 to the 1970s was ruled by a military dictatorship. It further analyzes the formation of the genre and its mode of production placing the novela's appearance and development in its cultural institutional and economic context. The authors look at the peculiar contradictory relation between the genre's creators and developers generally left wing intellectuals and the manipulations required to construct a television industry in a highly competitive marketplace. The book begins with a description of the economic institutional and cultural context which produced the genre. It explores the world of soap operas the development of a national television industry and the beginnings of an urban consumer society in Brazil. The authors include a valuable and detailed study of the mode of production of the telenovela placing both the form and content of the genre in their specific economic and institutional context. The book goes on to examine the relationship between the genre and its wider social and cultural environment explaining its immense popularity and the social function it fulfills. Finally the authors link the study of Brazilian television to wider debates in media and cultural studies.

British Book News, 1986

Historical Dictionary of Cuba Jaime Suchlicki, 2001 This recently enlarged edition focuses on the events of this last momentous decade while the Cuban regime and its subjects struggle bereft of outside support and subsidy. The author has expanded on the recent as well as earlier periods. New entries include all Spanish governors and captains general transport and communications and every present day municipio along with Cuba's older administrative divisions. Provides a wealth of information from the earliest human settlement to the difficulties of the last decade. Also includes several maps detailing such

aspects of Cuba as its provinces major highways natural features and railroads **Hemisphere** ,1988 *The New Latin American Cinema* Zuzana M. Pick,1993 From these investigations she traces the complex interrelation between the supranational goals of the movement and the national tendencies that have also shaped the movement s ideology She documents how the New Latin American Cinema has effectively used film as a tool to change society to transform national expressions to support international differences and to assert regional autonomy **Romance Languages Annual** ,1989

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