

Cronica De Un Nio Solo

Deborah Martin

The Cinematic Tango Tamara Leah Falicov, 2007 This text explores the cultural politics of over 60 years of filmmaking in Argentina. The author explores how national culture on film has been shaped, articulated and debated through the lens of state policy and the dynamics of the global film market.

CINE ARGENTINO Y LATINOAMERICANO ALFREDO MARINO, 2022-11-15 Esta obra es la compilación de una serie de artículos que permiten hacer un recorrido por diferentes momentos del cine nacional y latinoamericano. Valga la aclaración del título, ya que Argentina aparece como desprendida de América latina, y esto es así, porque dentro del contexto latinoamericano y en esta publicación, se puso mayor énfasis en los mensajes audiovisuales generados en nuestro país. Nos contacta con un cine que tiene características propias y autores, que aunque no muy conocidos en el ámbito internacional, han dejado importantes huellas en la historia del cine universal. Comprender el fenómeno cinematográfico argentino y latinoamericano, significa entender también, la evolución de los otros medios dada la interrelación que existe constantemente entre ellos. Da cuenta de la evolución del medio audiovisual, especialmente el cinematográfico desde el punto de vista técnico y fundamentalmente estético, sin caer en lo anecdótico o la mera exposición de datos que sólo enumera nombres, títulos y fechas, sino que aborda los procesos políticos, culturales y económicos. Medios de comunicación insertados en una sociedad en constante evolución. Las primeras décadas del cine latinoamericano no tuvieron grandes diferencias, en cuanto a su evolución con otros países más desarrollados como los europeos o los EE.UU., la tecnología y la búsqueda de captar nuevos espectadores en una creciente burguesía, fue lo que abrió la brecha que inclusive llega hasta nuestros días. Muestra como los primeros pasos de la sonorización inclusive apoyaron el nacimiento de una industria regional. Nos acerca a algunos hechos y personajes que forjaron un cine con identidad propia, disponiendo para ello de un método de análisis para favorecer un intercambio dialéctico entre la obra y el espectador, que le permita pasar de una mirada ingenua a una mirada crítica. Este libro está dirigido al lector en general pero especialmente a aquellos estudiantes o egresados de carreras que se vinculan a la realización audiovisual o a las carreras de comunicación social, ya no solamente en cuanto a su producción sino a la interpretación que pueda surgir del análisis de las obras sugeridas.

Youth Culture in Global Cinema Timothy Shary, Alexandra Seibel, 2009-01-27 Coming of age is a pivotal experience for everyone. So it is no surprise that filmmakers around the globe explore the experiences of growing up in their work. From

blockbuster U.S. movies such as the Harry Potter series to thought-provoking foreign films such as Bend It Like Beckham and Whale Rider, films about youth delve into young people's attitudes, styles, sexuality, race, families, cultures, class, psychology, and ideas. These cinematic representations of youth also reflect perceptions about youth in their respective cultures, as well as young people's worth to the larger society. Indeed, as the contributors to this volume make plain, films about young people open a very revealing window on the attitudes and values of cultures across the globe. Youth Culture in Global Cinema offers the first comprehensive investigation of how young people are portrayed in film around the world. Eighteen established film scholars from eleven different national backgrounds discuss a wide range of films that illuminate the varied conditions in which youth live. The essays are grouped thematically around the issues of youthful resistance and rebellion; cultural and national identity, including religion and politics; and sexual maturation, including gender distinctions and coming-of-age queer. Some essays engage in close readings of films, while others examine the advertising and reception of films or investigate psychological issues. The volume concludes with filmographies of over 700 youth-related titles arranged by nation and theme.

Crónica de un niño solo Leonardo Favio, Beto Gianola, Zuhair Jury, Diego Puente, 19??

Argentine cinema Daniela Ingruber, Ursula Prutsch, 2012

El presente. Crónicas Ana Basualdo, 2020-06-30 Más conocida por su único y extraordinario libro de cuentos, Ana Basualdo es, ante todo, periodista, un oficio que ha ejercido con pareja maestría por casi cincuenta años. El presente recopila por primera vez una selección de sus crónicas, las primeras escritas para el semanario Panorama a principios de los 70 y la última -sobre un bar en Barcelona como dinámica social- firmada antes de ayer. Este libro es un recorrido por épocas, lugares y personalidades muy distintos -Leonardo Favio y Amy Winehouse, Antonio Di Benedetto y Pablo Iglesias, la quinta de San Vicente y las confiterías de Buenos Aires-, pero un hilo dorado los enhebra a todos: la mirada y el oído prodigiosos de una cronista para la que cada palabra escrita brilla con luz propia.

South American Cinema Timothy Barnard, Peter Rist, 2013-08-21 First Published in 1996. This text looks at the cinema from the countries of Argentina, Brazil, Canada, Chile, Colombia, Cuba, United States, Uruguay and Venezuela. Presented by country and date order it includes the silent black and white Gaucho films of 1915 to the colour films coming out of Venezuela in 1991. Each entry provides a summary of the film content, its context, production and significance in the genre. It includes an index and glossary of Brazilian (Portuguese or African) Terms and film terms.

South American Cinema Tim Barnard, Peter Rist, 1996 A filmography of South American motion pictures

Memory in World Cinema Nancy J. Membrez, 2019-09-17 Film itself is an artifact of memory. A blend of all the other fine arts, film portrays and preserves human memory, someone's memory, faulty or not, dramatically or comically, in a documentary, feature film or short. Hollywood may dominate 80 percent of cinema production but it is not the only voice.

World cinema is about those other voices. Drawn initially from presentations from a series of film conferences held at the University of Texas at San Antonio, this collection of essays covers multiple geographical, linguistic, and cultural areas worldwide, emphasizing the historical and cultural interpretation of films. Appendices list films focusing on memory and invite readers to explore the films and issues raised.

Latin American Films, 1932-1994 Ronald Schwartz, 2015-09-17 In 1931 Antonio Moreno completed Santa, Mexico's first true sound film. In it he established one of the foremost genres of Latin American cinema--the popular melodrama--which continues to this day. Latin American filmmakers came to the fore in the fifties and sixties and, as 1992's *Como agua para chocolate* (Like Water for Chocolate) showed, Latin American films continue to be a major part of the international film scene. In this work over 300 of the most significant films from Argentina, Brazil, Cuba, Mexico, Bolivia, Colombia, Ecuador, Peru and other Latin American countries are covered. Each entry includes the English title, director, year of release, running time, language, country and a detailed plot synopsis. Notes about the production and the filmmakers are also provided for many entries.

The Child in World Cinema Debbie Olson, 2018-02-19 This collection seeks to broaden the discussion of the child image by close analysis of the child and childhood as depicted in non-Western cinemas. Each essay offers a counter-narrative to Western notions of childhood by looking critically at alternative visions of childhood that does not privilege a Western ideal. Rather, this collection seeks to broaden our ideas about children, childhood, and the child's place in the global community. This collection features a wide variety of contributors from around the world who offer compelling analyses of non-Western, non-Hollywood films starring children.

A Companion to Latin American Cinema Maria M. Delgado, Stephen M. Hart, Randal Johnson, 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

Affectual Erasure Cynthia Margarita Tompkins, 2018-08-23 *Affectual Erasure* examines how Argentine cinema has represented Indigenous peoples throughout a period spanning roughly a century. Cynthia Margarita Tompkins interrelates her discussion of films with the ethnographic context of the Indigenous peoples represented and an analysis of the affective dimensions at play. These emotions underscore the inherent violence of generic conventions, as well as the continued

political violence preventing Indigenous peoples from access to their ancestral lands and cultural mores. Tompkins explores a broad range of movies beginning in the silent period and includes both feature films and documentaries, underscored by archival and contemporary film stills. She traces the initial erotic projection, moving through melodrama to the conventions of the Western, into the 1960s focus on decolonization, superseded by allegorical renditions and the promise of self-expression in late twentieth-century documentaries. Each section includes an introduction to the sociohistorical events of the period and their impact on film production. Analyzed chronologically, the films evidence different stages in the projection of the hegemonic Argentine imaginary, which fails to envision the daily life of Indigenous peoples prior to conquest or in colonial times—and remains in denial of their existence in the present.

Historical Dictionary of South American Cinema Peter H. Rist, 2014-05-08 The Historical Dictionary of South American Cinema covers the long history of cinema in Portuguese-speaking Brazil and the nine Spanish-speaking countries. These films include *Los tres berretines*, *Prisioneros de la tierra*, *La balandra Isabel llegó esta tarde*, *La hora de los hornos*, *El chacal de Nahueltoro*, *La teta asustada*, *Abrir puertas y ventanas*, *El secreto de sus ojos*, and *NO*. This is done through a chronology, an introductory essay, appendixes, and an extensive bibliography. The dictionary section has over 300 cross-referenced dictionary entries on directors, producers, performers, films, film studios and genres. This book is an excellent access point for students, researchers, and anyone wanting to know more about the South American Cinema.

South American Cinema Luis Trelles Plazaola, 1989

Shots to the Heart: For the Love of Film Performance Steven Rybin, 2022-09-06 *Shots to the Heart* explores how the work of the film actor inspires, provokes, and refigures our feelings and thoughts about the cinema. The book closely considers the art of film performance, the combined effect of actors' gestures, movements, and expressions, in relation to the viewer's sensitive and creative eye. As discrete moments of performative incarnation onscreen slowly accumulate, actors also become figures of meaning. For many viewers, the screen figures which result from performance are simply called "characters." But in thinking about cinema, the words "character" and "characterization" signal post-experiential abstractions: when we quickly identify characters or summarize characterization after seeing a movie, we are leaping over the emotions felt through our loving attention to the bodies flitting through a film. Such concepts can never replace a careful regard for what actors onscreen are actually doing, moment by moment, gesture by gesture. *Shots to the Heart* is finally not too concerned with the narrative machinations within which these gestures are inscribed, and even resists the attempt to assemble these descriptions of performance into a "full" account of the film as a whole. What *Shots to the Heart* does is let little moments of performance live on, in writing, as they are strung together alongside performative fragments from other films, in a kind of alternative, cinephilic account of what was felt as actors moved on the screen before us.

Cinema and Social Change in Latin America Julianne Burton, 2010-06-28 Since the late 1960s, films from Latin America

have won widening audiences in North America and Europe. Until now, no single book has offered an introduction to the diverse personalities and practices that make up this important regional film movement. In *Cinema and Social Change in Latin America*, Julianne Burton presents twenty interviews with key figures of Latin American cinema, covering three decades and ranging from Argentina to Mexico. Interviews with pioneers Fernando Birri, Nelson Pereira dos Santos, and Glauber Rocha, renowned feature filmmakers Tomás Gutiérrez Alea and Carlos Diegues, prize-winning documentarists Patricio Guzmán and Helena Solberg-Ladd, among others, endeavor to balance personal achievement against the backdrop of historical, political, social, and economic circumstances that have influenced each director's career. Presented also are conversations that cast light on the related activities of acting, distribution, theory, criticism, and film-based community organizing. More than their counterparts in other regions of the world, Latin American artists and intellectuals acknowledge the degree to which culture is shaped by history and politics. Since the mid-1950s, a period of rising nationalism and regional consciousness, talented young artists and activists have sought to redefine the uses of the film medium in the Latin American context. Questioning the studio and star systems of the Hollywood industrial model, these innovators have developed new forms, content, and processes of production, distribution, and reception. The specific approaches and priorities of the New Latin American Cinema are far from monolithic. They vary from realism to expressionism, from observational documentary to elaborate fictional constructs, from imperfect cinema to a cinema that emulates the high production values of the developed sectors, from self-reflexive to transparent cinematic styles, from highly industrialized modes of production to purely artisanal ones. What does not vary is the commitment to film as a vehicle for social transformation and the expression of national and regional cultural autonomy. From early alternative cinema efforts in Argentina, Brazil, and Cuba to a contemporary perspective from within the Mexican commercial industry to the emerging cinema and video production from Central America, *Cinema and Social Change in Latin America* offers the most comprehensive look at Latin American film available today.

The Child in Contemporary Latin American Cinema Deborah Martin, 2019-01-04 What is the child for Latin American cinema? This book aims to answer that question, tracing the common tendencies of the representation of the child in the cinema of Latin American countries, and demonstrating the place of the child in the movements, genres and styles that have defined that cinema. Deborah Martin combines theoretical readings of the child in cinema and culture, with discussions of the place of the child in specific national, regional and political contexts, to develop in-depth analyses and establish regional comparisons and trends. She pays particular attention to the narrative and stylistic techniques at play in the creation of the child's perspective, and to ways in which the presence of the child precipitates experiments with film aesthetics. Bringing together fresh readings of well-known films with attention to a range of little-studied works, *The Child in Contemporary Latin American Cinema* examines films from the recent and contemporary period, focussing on topics such as the death of the child

in 'street child' films, the role of the child in post-dictatorship filmmaking and the use of child characters to challenge gender and sexual ideologies. The book also aims to place those analyses in a historical context, tracing links with important precursors, and paying attention to the legacy of the child's figuring in the mid-century movements of melodrama and the New Latin American Cinema.

Themes in Latin American Cinema Keith John Richards, 2020-03-12 This updated and expanded edition gives critical analyses of 23 Latin American films from the last 20 years, including the addition of four films from Bolivia. Explored throughout the text are seven crucial themes: the indigenous image, sexuality, childhood, female protagonists, crime and corruption, fratricidal wars, and writers as characters. Designed for general and scholarly interest, as well as a guide for teachers of Hispanic culture or Latin American film and literature, the book provides a sweeping look at the logistical circumstances of filmmaking in the region along with the criteria involved in interpreting a Latin American film. It includes interviews with and brief biographies of influential filmmakers, along with film synopses, production details and credits, transcripts of selected scenes, and suggestions for discussion and analysis.

Argentine Cinema and National Identity (1966-1976) Carolina Rocha, 2018-01-05 Argentine Cinema and National Identity covers the development of Argentine cinema since the late 1950s to the mid-1970s, concentrating on the historical film genre and the gauchesque. This cultural history investigates the way Argentine cinema positioned itself when facing the competition of American films.

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