

ALSINO Y EL CONDOR

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Un film de Miguel Littin con: Alan Esquivel, Dean Stockwell



Alsino And The Condor

Scott L. Baugh



Alsino And The Condor:

Cinema of Solitude Charles Ramírez Berg, 2010-07-05 La crisis a period of political and economic turmoil in Mexico that began in the late 1960s spawned a new era in Mexican cinema Known as el Nuevo Cine the New Cinema these films presented alienated characters caught in a painful transition period in which old family gender and social roles have ceased to function without being replaced by viable new ones These are the films explored by Charles Ramírez Berg in *Cinema of Solitude* the first book length critical study of Mexican cinema in English Berg discusses the major films and filmmakers of el Nuevo Cine in depth He analyzes dozens of commercial movies from popular comedies and adventures to award winning films Introductory chapters address the issue of mexicanidad Mexican national identity and outline Mexican history the history of film as popular culture and as a leading national industry and the ideological dynamics of Mexican cinema In thematically arranged chapters Berg investigates the images of women men and social structures portrayed in New Cinema films He finds that women characters have begun to reject traditional stereotypes for more positive images while male characters have grown ambiguous and undefined as machismo is abandoned Other chapters trace the continuing marginalization of Indians in Mexican culture the changes in male dominance within the family and the disruptive social and economic effects caused by migration For everyone interested in Mexican culture as reflected in its major cinematic productions as well as students of film theory and national cinemas this book will be important reading

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

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

Third World Film Making and the West Roy Armes,1987-07-29 This volume is the first fully comprehensive account of film production in the Third World Although they are usually ignored or marginalized in histories of world cinema Third World countries now produce well over half of the world s films Roy Armes sets out initially to place this huge output in a wider context examining the forces of tradition and colonialism that have shaped the Third World defined as those countries that have emerged from Western control but have not fully developed their economic potential or rejected the capitalist system in favor of some socialist alternative He then considers the paradoxes of social structure and cultural life in the post independence world where even such basic concepts as nation national culture and language are problematic The first experience of cinema for such countries has invariably been that of imported Western films which created the audience and in most cases still dominate the market today Thus Third World film makers have had to assert their identity against formidable outside pressures The later sections of the book look at their output from a number of angles in terms of the stages of overall growth and corresponding stages of cinematic development from the point of view of regional evolution in Asia Africa and Latin America and through a detailed examination of the work of some of the Third World s most striking film innovators In addition to charting the broad outlines of filmic developments too little known in Europe and the United States the book calls into question many of the assumptions that shape conventional film history It stresses the role of distribution in defining and limiting production queries simplistic notions of independent national cinemas and points to the need to take social and economic factors into account when considering authorship in cinema Above all the book celebrates the achievements of a mass of largely unknown film makers who in difficult circumstances have distinctively expanded our definitions of the art of cinema Roy Armes who lives in London has written nine books on film his most recent being French Cinema He spent more than three years researching this volume

A Cultural History of Latin America Leslie Bethell,1998-08-13 The Cambridge History of Latin America is a large scale collaborative multi volume history of Latin America during the five centuries from the first contacts between Europeans and the native peoples of the Americas in the late fifteenth and early sixteenth centuries to the present A Cultural History of Latin America brings together chapters from Volumes III IV and X of The Cambridge History on literature music and the visual arts in Latin America during the nineteenth and twentieth centuries The essays explore literature music and art from c 1820 to 1870 and from 1870 to c 1920 Latin American fiction from the regionalist novel between the Wars to the post War New Novel from the Boom to the Post Boom twentieth century Latin American poetry indigenous literatures and culture in the twentieth century twentieth century Latin American music architecture and art in twentieth century Latin America and the history of cinema in Latin America Each chapter is accompanied by a bibliographical essay

Film and Risk Mette Hjort,2012-03-15

Scholars of film studies will appreciate this daring and inventive collection and readers with a general interest in film studies will enjoy its accessible style **Foreign Language Films and the Oscar** Michael S. Barrett, 2018-08-29 The Academy Awards that yearly Hollywood bash that brings together the glamour and glitz of the international film industry is highly revered yet has been minimally explored beyond the category of Best Picture Over the last decade more than 2 000 films have been submitted for the title of Best Foreign Language Film Of those 312 including Italy's *8 1 2* Sweden's *Through a Glass Darkly* and Mexico's *Pan's Labyrinth* as well as Denmark's lesser known *Harry and the Butler* Yugoslavia's *I Even Met Happy Gypsies* and Nicaragua's *Alsino and the Condor* have received nominations This guide lists each nominee from the first honored *Shoeshine* in 1948 through Iran's second Oscar winner *The Salesman* in 2017 chronologically and includes synopses basic facts about personnel and production qualities and rankings among annual competitors that often differ from those of the Academy **Concise Encyclopedia of Latin American Literature** Verity Smith, 2014-01-14 The Concise

Encyclopedia includes all entries on topics and countries cited by many reviewers as being among the best entries in the book entries on the 50 leading writers in Latin America from colonial times to the present and detailed articles on some 50 important works in this literature those who read and studied in the English speaking world *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

The Chicano/Hispanic Image in American Film Frank Javier Garcia Berumen, 1995 **Rascally Signs in Sacred Places** David E. Whisnant, 2000-11-09 David Whisnant provides a comprehensive analysis of the dynamic relationship between culture power and policy in Nicaragua over the last 450 years Spanning a broad spectrum of popular and traditional expressive forms including literature music film and broadcast media the book explores the evolution of Nicaraguan culture its manipulation for political purposes and the opposition to cultural policy by a variety of marginalized social and regional groups Within the historical narrative of cultural change over time Whisnant skillfully discusses important case studies of Nicaraguan cultural politics the consequences of the unauthorized removal of archaeological treasures from the country in

the nineteenth century the perennial attempts by political factions to capitalize on the reputation of two venerated cultural figures poet Rubén Darío and rebel General Augusto C. Sandino and the ongoing struggle by Nicaraguan women for liberation from traditional gender relations Originally published in 1995 A UNC Press Enduring Edition UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print These editions are published unaltered from the original and are presented in affordable paperback formats bringing readers both historical and cultural value **AfricaAsia**, 1984 **World Directors and Their Films** Bert

Cardullo, 2012-08-09 In *World Directors and Their Films* Bert Cardullo offers readable analyses of some of the most important films and the artists who produced them Beyond simple biographical capsules and plot summaries these readings demonstrate with clarity and elegance how international moviemakers use the resources of the medium to pursue complex significant human goals Including essays on filmmakers from China Japan India Argentina Brazil Mexico Iran Senegal and Chad this book is an engaging collection of enlightening and helpful essays that will appeal as much to the general reader as it will to scholars of international cinema **Magill's Survey of Cinema, Foreign Language Films** Frank Northen Magill, 1985 *The Social Documentary in Latin America* Julianne Burton-Carvajal, 1990-09-15 Twenty essays by major filmmakers and critics provide the first survey of the evolution of documentary film in Latin America While acknowledging the political and historical weight of the documentary the contributors are also concerned with the aesthetic dimensions of the medium and how Latin American practitioners have defined the boundaries of the form **New York Magazine**, 1983-05-16 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

Nicaragua and the Politics of Utopia Daniel Chavez, 2015-12-08 The history of modern Nicaragua is populated with leaders promising a new and better day Inevitably as Nicaragua and the Politics of Utopia demonstrates reality casts a shadow and the community must look to the next leader As an impoverished state second only to Haiti in the Americas Nicaragua has been the scene of cyclical attempts and failures at modern development Author Daniel Chavez investigates the cultural and ideological bases of what he identifies as the three decisive movements of social reinvention in Nicaragua the regimes of the Somoza family of much of the early to mid twentieth century the governments of the Sandinista party and the present day struggle to adapt to the global market economy For each era Chavez reveals the ways Nicaraguan popular culture adapted and interpreted the new political order shaping critiquing or amplifying the regime's message of stability and prosperity for the people These tactics of interpretation otherwise known as meaning making became all important for the Nicaraguan people as they opposed the autocracy of Somocismo or complemented the Sandinistas or struggled to find

their place in the Neoliberal era In every case Chavez shows the reflective nature of cultural production and its pursuit of utopian idealism

Latino American Cinema Scott L. Baugh, 2012-04-13 Latino American cinema is a provocative complex and definitively American topic of study This book examines key mainstream commercial films while also spotlighting often underappreciated documentaries avant garde and experimental projects independent productions features and shorts and more Latino American Cinema An Encyclopedia of Movies Stars Concepts and Trends serves as an essential primary reference for students of the topic as well as an accessible resource for general readers The alphabetized entries in the volume cover the key topics of this provocative and complex genre films filmmakers star performers concepts and historical and burgeoning trends alongside frequently overlooked and crucially ignored items of interest in Latino cinema This comprehensive treatment bridges gaps between traditional approaches to U S Latino and Latin American cinemas placing subjects of Chicana and Chicano Puerto Rican Cuban and diasporic Cuban and Mexican origin in perspective with related Central and South American and Caribbean elements Many of the entries offer compact definitions critical discussions overviews and analyses of star artists media productions and historical moments while several foundational entries explicate concepts making this single volume encyclopedia a critical guide as well

Magical Reels John King, 2000-09-17 On Latin American cinema

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 Tom s Guti rrez Alea and Carlos Diegues prize winning documentarists Patricio Guzm n 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

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