

El Cielo Gira Soria

Xiaolong Qi

Seeing in Spanish Ryan Prout, Tilmann Altenberg, 2011-05-25 *Seeing in Spanish* brings together 22 chapters which share a focus on aspects of visual cultures from the Spanish speaking world. Together these chapters address film, photography, cover art, body art, posters, television, architecture, ekphrasis, biography, murals, graffiti, and digital photo-montage. Between Don Quixote and Daddy Yankee, the essays move from the seventeenth century to the present and traverse Europe, the Americas, and cyberspace. The book is divided into five sections. The first of these, on Spain, includes chapters on the representation of women on LP covers in Spain in the 60s and 70s; portrayals in Spanish cinema of Saint Teresa; Luis Buñuel's adaptation of *Tristana*; urban and rural space in recent Spanish documentary film; Catalan television; fine art in Don Quixote; and visions of adoption in three narratives by Spanish writers and filmmakers. The second section, on Mexico and Peru, includes chapters on the fragmentary body in images of Mexico; the art of Abraham Ángel; Jesús Ruiz Durand's agrarian reform posters; Diego Rivera's murals; and the role of artistic production in staging the 2006 Oaxaca conflict. The third section, on Cuba, looks at the portrayal of women and of children in recent cinema from the island. It also examines Nancy Morejón's celebration of the life and art of exiled Cuban artist Ana Mendieta. Section four includes chapters on Chile and Argentina. It addresses street art and graffiti; new forms of publishing; Chilean cinema after Pinochet; and Violeta Parra's appliqué and collage works. Section five embraces Colombia, Bolivia, and virtual spaces. The contributions to this last section of the book examine childhood in Colombian cinema; the online creativity of pro- and anti-fans of reggaeton; and the photographic diaries of T. Ifor Rees, the UK's first ambassador to Bolivia. In addition to the geo-political structure which underpins the book's five sections, the introduction suggests pathways through the contributions focussed on public art and graffiti, women, children, cyberspace and diplomacy, and reconstruction and disintegration. *Seeing in Spanish* includes 50 illustrations—stills from films, photographs, reproductions of paintings, and screen grabs from the internet—which complement the chapters' analyses of aspects of Hispanic visual cultures. To aid accessibility, footnotes throughout the book provide English translations of all references from texts in other languages. Taken together, the book's 22 chapters make a valuable contribution to the existing literature on figures like Don Quixote and Saint Teresa. They also break new ground in approaches to novel areas of scholarship such as sleeve design, artisanal book production, and digital image manipulation. The book will appeal to students and scholars of Spain and Latin America as well as to a general readership with an interest

in the visual cultures of the Spanish speaking world.

Obsession, Aesthetics, and the Iberian City Benjamin Fraser, 2022-01-17 Although many depictions of the city in prose, poetry, and visual art can be found dating from earlier periods in human history, *Obsession, Aesthetics, and the Iberian City* emphasizes a particular phase in urban development. This is the quintessentially modern city that comes into being in the nineteenth century. In social terms, this nineteenth-century city is the product of a specialist class of planners engaged in what urban theorist Henri Lefebvre has called the bourgeois science of modern urbanism. One thinks first of the large scale and the wide boulevards of Baron Georges von Haussmann's Paris or the geometrical planning vision of Ildefons Cerdà's Barcelona. The modern science of urban design famously inaugurates a new way of thinking the city; urban modernity is now defined by the triumph of exchange value over use value, and the lived city is eclipsed by the planned city as it is envisioned by capitalists, builders, and speculators. Thus urban plans, architecture, literary prose and poetry, documentary cinema and fiction film, and comics art serve as windows into our modern obsession with urban aesthetics. This book investigates the social relationships implied in our urban modernity by concentrating on four cities that are in broad strokes representative of the cultural and linguistic heterogeneity of the Iberian peninsula. Each chapter introduces but moves well beyond an identifiable urban area in a given city, noting the cultural obsession implicit in its reconstruction as well as the role of obsession in its artistic representation of the urban environment. These areas are Barcelona's Eixample district, Madrid's Linear City, Lisbon's central Baixa area, and Bilbao's Seven Streets, or Zazpikaleak. The theme of obsession—which as explored is synonymous with the concept of partial madness—provides a point of departure for understanding the interconnection of both urbanistic and artistic discourses.

The Routledge Hispanic Studies Companion to Twentieth and Twenty-First Century Spain Eduardo Ledesma, Luisa Elena Delgado, 2025-03-11 The Routledge Hispanic Studies Companion to Twentieth and Twenty-First Century Spain charts the key ideas, practices and imaginings that characterize Spain's cultural, historical, social and political history in the contemporary period. The volume brings together internationally acknowledged scholars from around the globe and from diverse disciplines, from cinema and sociology, to sociolinguistics, politics and history, as well as various other cultural studies approaches. It offers an integrated multi-disciplinary volume that provides a more complete and nuanced multi-perspective assessment of modern and contemporary Spanish culture, with a special emphasis on recent decades. This interdisciplinary and thematically organized Companion includes essays on literature and art, history, politics, religion, economics, linguistics and visual culture and covers an extensive period of time, with a focus on key events. The volume explores cutting-edge areas and engages with current debates, controversies and questions in the field of Hispanic studies. Offering a nuanced, multi-disciplinary assessment of modern and contemporary Spanish culture through a dichotomic organizing principle, *The Routledge Hispanic Studies Companion to Twentieth and Twenty-First Century Spain* is an

expansive resource which will be of interest to students and scholars of Hispanic studies, and those with a particular interest in Spanish history, politics and culture.

En mitad del camino Enrique Pérez Romero, 2006

Expanding Cinemas Eduardo Ledesma, 2024-12-01 This is the first book on experimental cinemas of Latin American and Spain to offer a comprehensive look at old and new technologies, including Super 8, VHS, cell phones, virtual reality, artificial intelligence, and more. From the militant films of the 1960s to today's expanded reality experiences, filmmakers in Argentina, Spain, Cuba, Colombia, Brazil, and Mexico have continually used alternative formats both to dialogue with international movements and to counter commercial cinematic trends. To make this argument and cover this vast geographic and historical terrain, Eduardo Ledesma adopts a transnational and intermedial approach, examining exchanges and associations between cineastes to better understand how their films were created and circulated. Ledesma works to untangle both the relations between media and the associations of experimental cinema to cultural phenomena such as diaspora, exile, displacement, and immigration. Throughout the book, connections are further made to other global avant-garde and alternative cinemas and formats, including in the United States.

Del blockbuster al autorretrato Ricardo Bedoya, 2024-08-15 En este volumen, Ricardo Bedoya ofrece una visión panorámica de ciertos motivos, tendencias estilísticas y tratamientos rastreables en el cine internacional desde el inicio del siglo XXI. El volumen recoge apuntes sobre centenares de filmes, sopesados desde la perspectiva de un cinéfilo que no reconoce placeres culposos ni jerarquías entre las películas consideradas de arte y ensayo y aquellas que no abrigan tales pretensiones. El volumen se organiza a partir de algunas de las líneas recurrentes en el cine producido desde el año 2000. Comienza con una mirada a los títulos finales o póstumos de cineastas que cerraron sus carreras a inicios del siglo y sigue con un repaso por las distintas modalidades narrativas del cine de no ficción. El repaso continúa con una revisión de los diálogos que se establecen con los géneros cinematográficos, desde el western hasta el terror, siempre vigentes, pero releídos a la luz de las sensibilidades contemporáneas, y presta atención también a las franquicias que abundan en secuelas, precuelas, reboots y spin offs. Otras líneas de aproximación incluyen los modos de imaginar cuerpos y mentes en el nuevo siglo, así como las miradas a la historia y a los conflictos de la actualidad o a la construcción de identidades e intimidades de individuos y grupos, entre otras tendencias del cine del nuevo siglo. Un libro imprescindible para quien quiera orientarse en la diversidad y riqueza de la cinematografía contemporánea.

Cine español, 2005

Buenos Aires Festival Internacional de Cine Independiente, 2005

A Companion to Spanish Cinema Bernard P. E. Bentley, 2008 This volume offers a detailed chronological account of the history of Spanish cinema.

Revista de dialectología y tradiciones populares ,2005

Al otro lado de la ficción Josetxo Cerdán,Casimiro Torreiro,2007 Por fin la ficción cinematográfica y televisiva tiene otro lado, tiene un más allá, también en España. Podemos afirmar, sin miedo a equivocarnos, que en los últimos años el panorama audiovisual ha sufrido un cambio definitivo con la irrupción de unas prácticas de filmación que tienen en torno a lo real su objetivo prioritario. Pero bajo la aparente unidad que convoca ese regreso a lo real, se mueven buena cantidad de estrategias, en ocasiones opuestas, prácticas, modos y resultados diferentes de enfrentarse a dicha cuestión. Este libro quiere dar testimonio de ello recogiendo la voz de trece realizadoras y realizadores a través de sus obras y de su propia palabra. Se trata de facilitar un acercamiento con algunos casos concretos, para ayudar a configurar un puzzle cada vez, por fortuna, más complejo, rico en matices y amplio.

Flaherty ... ,2006

Miradas para un nuevo milenio Hilario Jesús Rodríguez,2006 Un nutrido grupo de críticos han intentado establecer una contextualización general, un desglose por generaciones y un estudio del actual cine español.

Estudios románicos dedicados al prof. Andrés Soria Ortega Andrés Soria,1985

El batallón de las sombras Alfonso Crespo,2006

Criterio ,2005

Programa mensual ,2005

Voces ,2005

Mientras la tierra gira José Luis Sampedro,1993

El realismo y sus formas en el cine rural español Pedro Poyato Sánchez,2008

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