

Migration In Lusophone Cinema

Migration in Lusophone CinemaIdentity and DifferenceContemporary Lusophone African FilmAfrican CinemaLusophone AfricaHispanic and Lusophone Voices of AfricaFilm StudiesWomen's Cinema in Contemporary PortugalPortugal's Global CinemaGlobal PortuguesePolyglot CinemaA Feminist Counter-History of Latin American DocumentaryDirectory of World Cinema: BrazilReFocus: The Films of Pedro CostaWomen in African CinemaCinemas of the Black DiasporaDaring Adaptations, Creative Failures and Experimental Performances in Iberian TheatrePostcolonial Cinema StudiesFilm Music in 'Minor' National CinemasDemocracy in Spain: Cinema and New Forms of Social Life (1968–2008) C. Rango Carolin Overhoff Ferreira Paulo de Medeiros Manthia Diawara Fernando Arenas Mongor-Lizarrabengoa Glyn Davis Mariana Liz Mariana Liz Verena Berger Lorena Cervera Ferrer Louis Bayman Nuno Barradas Jorge Lizelle Bisschoff Michael T. Martin Maríia Chouza-Calo Sandra Ponzanesi Germán Gil-Curiel Isabel M. Estrada

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with more than 250 million speakers globally the lusophone world has a rich history of filmmaking this edited volume explores the representation of the migratory experience in contemporary cinema from portuguese speaking countries exploring how lusophone films filmmakers producers studios and governments relay narratives of migration

besides national productions transnational films that result from agreements with ex colonies now engage with the legacy of portugal s colonial history and its powerful myths of cultural identity such as lusophony and lusotropicalism this volume analyses the negotiations of ideas on identity and difference in both production modes

offering a range of critical perspectives on a vibrant body of films this collection of essays engages with questions specific to the various cinemas and films addressed while putting forward an argument for their inclusion in current debates on world cinema the collection brings together 11 chapters by recognized scholars who analyze a variety of films and videos from angola cape verde guinéu bissau and mozambique it also includes an interview with pedro

pimenta one of the most distinguished african film festival organizers drawing on various theoretical perspectives the volume strives to reverse the relative invisibility that has afflicted these cinemas arguing that most if not all lusophone films are transnational in all aspects of production acting and reception the initial three chapters sketch broad comparative overviews and suggest theoretical approaches while the ensuing chapters focus on specific case studies and discuss a number of key issues such as the convergence of film with politics the question of gender and violence as well as the revisiting of the period immediately following independence attention is given to fiction documentary films and recent short alternative video productions that are overlooked by more traditional channels the book stresses the need to pay attention to the significance of african film and lusophone african film in particular within the developing field of world cinema bringing together general overviews historical considerations detailed case studies and focused theoretical reflections this book is a significant volume for students and researchers in film studies especially african lusophone cultural studies and world cinema

manthia diawara provides an insider s account of the history and current status of african cinema african cinema politics and culture is the first extended study in english of sub saharan cinema employing an interdisciplinary approach which draws on history political science economics and cultural studies diawara discusses such issues as film production and distribution and film aesthetics from the colonial period to the present the book traces the growth of african cinema through the efforts of pioneer filmmakers such as paulin soumanou vieyra oumarou ganda jean ren  d brix jean rouch and ousmane semb ne the pan african filmmakers organization fepaci and the ougadougou pan african film festival fespaco diwara focuses on the production and distribution histories of key films such as ousmane semb ne s black girl and mandabi 1968 and souleymane ciss  s fine 1982 he also examines the role of missionary films in africa d brix s ideas concerning magic the links between yoruba and nigerian cinema and the parallels between hindu mythologicals in india and the yoruba theater inflected films in nigeria diawara also looks at film and nationalism film and popular culture and the importance of fespaco african cinema politics and culture makes a major contribution to the expanding discussion of eurocentrism the canon and multi culturalism situates the cultures of portuguese speaking africa within the postcolonial global era

africa is usually depicted in western media as a continent plagued by continuous wars civil conflicts disease and human rights violations however an analysis of the region s cultural output reveals the depth and strength of the character of the african people that has endured the burden of colonialism undoubtedly much of the scholarship on african literature focuses on countries colonized by the british such as south africa and nigeria however the african nations colonized by spain and portugal have also made major literary contributions this volume examines the literature and cinema of the african nations colonized by spain and portugal equatorial guinea guinea bissau cabo verde angola mozambique and s o tom  and pr ncipe to demonstrate the complexity and heterogeneity of these countries in their attempts to establish a post colonial identity this volume is intended for undergraduate students graduate students and researchers seeking to study hispanic and luso african literature and film and so better understand cultural production in previously underrepresented nations of africa

film studies a global introduction reroutes film studies from its euro american focus and canon in order to introduce students to a medium that has always been global but has become differently and insistently so in the digital age glyn davis kay dickinson lisa patti and amy villarejo s approach encourages readers to think about film holistically by looking beyond the textual analysis of key films in contrast it engages with other vital areas such as financing labour marketing distribution exhibition preservation and politics reflecting contemporary aspects of cinema production and consumption worldwide key features of the book include clear definitions of the key terms at the foundation of film studies coverage of the work of key thinkers explained in their social and historical context a broad range of relevant case studies that reflect the book s approach to global cinema from italian white telephone films to mexican wrestling films innovative and flexible exercises to help readers enhance their understanding of the histories theories and examples introduced in each chapter an extensive interlude introducing readers to formal analysis through the careful explication and application of key terms a detailed discussion of strategies for writing about cinema films studies a global introduction will appeal to students studying film today and aspiring to work in the industry as well as those eager to understand the world of images and screens in which we all live

women s cinema in contemporary portugal brings together scholars from portugal uk and the usa to discuss 14 women film directors in portugal focussing on their production in both feature film and documentary genres over the last half century it charts the specific cinematic visions that these women have brought to the re emergence of portuguese national cinema in the wake of the 1974 revolution and african decolonisation and to the growing internationalisation of portugal s arguably minor or small nation cinema with significant young women directors such as leonor teles achieving prominence abroad the history of portuguese women s cinema only begins systematically after the 1974 revolution and democratisation this collection shows how female auteurs made their mark on portugal s post revolutionary conceptualisation of a differently national cinema through the ethnographic output of the late 1970s it goes on to explore women s decisively gendered interventions in the cinematic memory practices that opened up around the masculine domain of the colonial wars in africa feminist political issues such as portugal s 30 year abortion campaign and lgbt status have become more visible since the 1990s alongside preoccupations with global concerns relating to immigration transit and minority status communities the book also demonstrates how women have contributed to the evolution of soundscapes the genre of essay cinema film s relationship to the archive and the adaptation of the written word the result is a powerful provocative and definitive challenge to the marginalisation of portuguese female directed film in terms of double minority

portuguese cinema has become increasingly prominent on the international film festival circuit proving the country s size belies its cultural impact from the prestige of directors manoj de oliveira pedro costa and miguel gomes to box office hit la cage doree aspects of portuguese national cinema are widely visible although the output is comparatively small compared to european players like the uk germany and france considering this strange discrepancy prompts the question how can portuguese cinema be characterised and thought about in a global context accumulating expertise from an international group of scholars this book investigates the shifting significance of the nation europe and the globe for the way in which portuguese

film is managed on the international stage chapters argue that film industry professionals and artisans must navigate complex globalised systems that inform their filmmaking decisions expectations from multi cultural audiences as well as demands from business investors and the criteria for critical accolades put pressure on portuguese cinema to negotiate for example how far to retain national identities on screen and how to interact with popular and art film tropes and labels exploring themes typical of portuguese visual culture including social exclusion and unemployment issues of realism and authenticity and addressing portugal s postcolonial status this book is a valuable study of interest to the ever growing number of scholars looking outside the usual canons of european cinema and those researching the ongoing implications of national cinema s global networks

global portuguese results from conferences convened at the university of london school of advanced study to highlight legacies of portuguese empire in postcolonial societies its chapters trace portuguese legacies from the early modern to contemporary period through history anthropology language literature linguistics and cuisine there are sections devoted to sociolinguistic and anthropological method and studies on thailand sri lanka goa macau brazil angola indonesia s□o tom□ and zambesia contributors are matthias r□hrig assun□□o doroth□e boulangier silvia figueiredo brand□o david brookshaw paul melo e castro augus silva shihan de silva jayasuriya stefan halikowski smith annabel jackson ivana stolze lima selina patel nascimento malyn newitt gerhard seibert andrzej stuart thompson raan hann tan and silvia rodrigues vieira

polyglot cinema brings together a diverse group of scholars from europe canada and the us resulting in a dynamic account of plurilingual migrant narratives in contemporary films from france italy portugal and spain in addition to the close analysis of key films the essays cover theories of translation and language use as well as central paradigms of cultural studies especially those of locality globality and post colonialism the volume marks a transdisciplinary contribution to the question of cultural representation within film studies

a feminist counter history of latin american documentary provides a new lens through which to revisit the history of latin american cinema and proposes three approximations to the study of women s documentary produced between the early 1970s and the mid 1990s with a focus on documentaries with clear political intents this book illustrates some of the thematic interests authorial modes production practices formal devices and aesthetic strategies employed by women filmmakers through analysis of the contexts processes and forms of a selection of films the author shows how these non fiction films shed light on the precarious conditions that characterised women s greater entry into the workforce on the circulation of feminist ideas and on the inevitable questioning of identity that resulted from migration and displacement this volume will appeal to scholars and students interested in women s and feminist cinema documentary history theory and practice and latin american history and culture

best known to international audiences for its carnivalesque irreverence and recent gangster blockbusters brazilian cinema is gaining prominence with critics at global film festivals and on dvd shelves this volume seeks to introduce newcomers to brazilian cinema and to offer valuable insights to those already well versed in the topic it brings into sharp focus some of the most important movements genres and themes from across the eras of brazilian cinema

from cinema novo to musical chanchada the road movie to cinema de bordas avant garde to pornochanchada delving deep beyond the surface of cinema the volume also addresses key themes such as gender indigenous and diasporic communities and afro brazilian identity situating brazilian cinema within the country s changing position in the global capitalist system the essays consider uneven modernization class division dictatorship liberation struggles and globalization alongside questions of entertainment and artistic innovation

this is the first english language study of internationally acclaimed portuguese filmmaker pedro costa examining the cultural production and exhibition contexts of his feature films shorts and video installations it situates costa s filmmaking within the contexts of portuguese european and global art film looking into his working practices alongside the impact of digital video forms of collaborative authorship and the intricate dialogue between modes of production and aesthetics considering the exhibition circulation and reception of costa s creative output in settings such as film festivals the art gallery circuit and the home video market refocus the films of pedro costa provides an essential critical analysis of this major filmmaker as well as of the multifaceted production and consumption practices that surround contemporary art cinema

women in african cinema beyond the body politic showcases the very prolific but often marginalised presence of women in african cinema both on the screen and behind the camera this book provides the first in depth and sustained examination of women in african cinema films by women from different geographical regions are discussed in case studies that are framed by feminist theoretical and historical themes and seen through an anti colonial philosophical political and socio cultural cinematic lens a historical and theoretical introduction provides the context for thematic chapters exploring topics ranging from female identities female friendships women in revolutionary cinema motherhood and daughterhood women s bodies sexuality and spirituality each chapter serves up a theoretical historical discussion of the chosen theme followed by two in depth case studies that provide contextual and transnational readings of the films as well as outlining production distribution and exhibition contexts this book contributes to the feminist anti racist revision of the canon by placing african women filmmakers squarely at the centre of african film culture demonstrating the depth and diversity of the feminine or female aesthetic in african cinema this book will be of great interest to students and scholars of african cinema media studies and african studies

this is a study of the cinematic traditions and film practices in the black diaspora with contributions by film scholars film critics and film makers from europe north america and the third world this diverse collection provides a critical reading of film making in the black diaspora that challenges the assumptions of colonialist and ethnocentrist discourses about third world hollywood and european cinemas cinemas of the black diaspora examines the impact on film making of western culture capitalist production and distribution methods and colonialism and the continuing neo colonial status of the people and countries in which film making is practiced organised in three parts the study first explores cinema in the black diaspora along cultural and political lines analysing the works of a radical and aesthetically alternative cinema the book proceeds to group black cinemas by geographical sites including africa the caribbean and south america europe and north america to provide global context for comparative and

case study analyses finally three important manifestoes document the political and economic concerns and counter hegemonic institutional organising efforts of black and third world film makers from the 1970s to the early 1990s cinemas of the black diaspora should serve as a valuable basic reference and research tool for the study of world cinema while celebrating the diversity innovativeness and fecundity of film making in different regions of the world this important collection also explicates the historical importance of film making as a cultural form and political practice

in this volume we are particularly interested in approaching theatre and performance as a dynamic and evolving practice of continuous change regeneration and cultural mobility neither the dramatic texts nor their stage versions should be viewed as finished products but as creative processes in the making their richness lies in their unfinished and never ending potential energy and their openness to constant revision rehearsal revival and collective enterprise this edited collection aims to create a dialogue on the artistic processes implicated in the various ways of working with the play text the staging practices the way audiences and critical reception can impact a production and the many lives of iberian theatre beyond the page or the stage that is its cultural and social legacies

this collection of essays foregrounds the work of filmmakers in theorizing and comparing postcolonial conditions recasting debates in both cinema and postcolonial studies postcolonial cinema is presented not as a rigid category but as an optic through which to address questions of postcolonial historiography geography subjectivity and epistemology current circumstances of migration and immigration militarization economic exploitation racial and religious conflict enactments of citizenship and cultural self representation have deep roots in colonial postcolonial neocolonial histories contributors deeply engage the tense asymmetries bequeathed to the contemporary world by the multiple diverse and overlapping histories of european soviet u s and multi national imperial ventures with interdisciplinary expertise they discover and explore the conceptual temporalities and spatialities of postcoloniality with an emphasis on the politics of form the postcolonial aesthetics through which filmmakers challenge themselves and their viewers to move beyond national and imperial imaginaries contributors include jude g akudinobi kanika batra ruth ben ghiat shohini chaudhuri julie f codell sabine doran hamish ford claudia hoffmann anik imre priya jaikumar paulo de medeiros sandra ponzanesi richard rice mireille rosello and marguerite waller

taking its cue from deleuze s definition of minor cinema as one which engages in a creative act of becoming this collection explores the multifarious ways that music has been used in the cinemas of various countries in australasia africa latin america and even in europe that have hitherto received little attention the authors consider such film music with a focus on the role it has played creating problematizing and sometimes contesting the nation film music in minor national cinemas addresses the relationships between film music and the national cinemas beyond hollywood and the european countries that comprise most of the literature in the field broad in scope it includes chapters that analyze the contribution of specific composers and songwriters to their national cinemas and the way music works in films dealing with national narratives or issues the role of music in the shaping of national stars and specific use of genres audience reception of films on national music traditions and the use of music in

emerging digital video industries

an open access edition of this book is available on the liverpool university press website and the oapen library as part of the opening the future project with copim the 2008 financial crisis prompted the most significant social protests since 1968 in the middle east europe and the united states these protests generated not only social reform but also collaborative and affective affiliations often seen through artistic and cultural materials taking spain as a focal point this book examines film production at both points in time showing how it emerges from simultaneously divergent and comparable economic and political milieux the book aims to recognize and celebrate the political responsibility exercised and expressed by a new generation of spaniards deeply immersed in those protests through the convergences of two markedly significant periods in two separate centuries filmmakers expose the deficiencies of spain s democracy in 2008 the d mocrazy in the title a slogan seen on a banner carried by the protesters while creating a new sensibility and forms of social life that bring back the notions of community and the common good that had been forgotten in the midst of such a brittle environment

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