

Historia Contemporanea Y Cine Marc Ferro

Aitor Yraola

Historia contemporánea y cine Marc Ferro, 1995

Historia & Cinema José María Caparrós Lera, 2009

Historias de cine Fabio Nigra, 2017-07-25 Este libro estudia las formas en que las películas producidas por los grandes estudios de Hollywood transmiten unos determinados elementos ideológicos que garantizan el consenso nacional y proyectan una imagen externa funcional a los intereses de quienes ejercen el poder en la Casa Blanca. Con este propósito, se analizan una serie de cintas, poniendo de relieve el contexto histórico y el relato que desgranan para llegar a la conclusión general de que la mayoría de ellas poseen un trasfondo controvertido, que explica que una película termine legitimando la versión de cualquier proceso histórico, por encima de la interpretación que de ese mismo hecho realice la historia académica. Comprender la dinámica de expresión y representación por parte de los realizadores es fundamental para entender cómo Hollywood construye sentido.

Identity Mediations in Latin American Cinema and Beyond Cecilia Nuria Gil Mariño, Laura Miranda, 2019-09-12 The appearance of sound film boosted entertainment circuits around the world, drawing cultural cartographies that forged images of spaces, nations and regions. By the late 1920s and early '30s, film played a key role in the configuration of national and regional cultural identities in incipient mass markets. Over the course of the twentieth and early twenty-first centuries, this transmedia logic not only went unthreatened, but also intensified with the arrival of new media and the development of new technologies. In this respect, this book strikes a dialogue between analyses that reflect the flows and transits of music, films and artists, mainly in the Ibero-American space, although it also features essays on Soviet and Asian cinema, with a view to exploring the processes of configuration of cultural identities. As such, this work views national borders as flexible spaces that permit an exploration of the appearance of transversal relations that are part of broader networks of circulation, as well as economic, social and political models beyond the domestic sphere.

Latin America's Contested Pasts in Telenovelas and TV Series Mónica Contreras Saiz, Stefan Rinke, 2024-12-30 In Latin America, the production of telenovelas and TV series about the region's recent and traumatic past has grown considerably in the last 20 years, affecting societal perceptions of the past, historical consciousness, and political culture. While these TV products are usually perceived as trivial, they do provide a historical framework to a wide audience, which

finds it easier to relate to the national past through fiction than through history books, journalistic articles or documentaries. Latin America's Contested Pasts in Telenovelas and TV Series analyzes the historical culture of Latin American society embodied in telenovelas and TV series from the 1960s to this day. It compiles regional case studies on the televised representation of 20th-century dictatorships in Chile, Argentina, and Brazil, as well as the war against drug trafficking and the armed conflict in Colombia. Highlighting the political and social relevance of fictional television, the contributions offer interdisciplinary insights into its discourses and narratives, from the heroization of criminals to the search for reconciliation and the construction of a historical memory.

Las Brigadas Internacionales en la pantalla Magí Crusells, 2001 ÍNDICE - Prólogo. Gabriel Jackson - Prefacio. - Introducción. - Capítulo 1. LA GUERRA CIVIL ESPAÑOLA. - Capítulo 2. LAS BRIGADAS INTERNACIONALES. - Capítulo 3. LAS BRIGADAS INTERNACIONALES EN EL CINE. DOCUMENTAL. - Capítulo 4. LOS FILMS DE FICCIÓN SOBRE LAS BRIGADAS INTERNACIONALES. - Filmografía. - Bibliografía. - Índice de películas. - Índice onomástico.

Revista Anthropos Hue As Del Conocimiento,

A vueltas con el pasado. Historia, memoria y vida (eBook) Joan-Lluís Palos, Fernando Sánchez-Costa, 2013-07-15 La historiografía vive un momento apasionante. Según el paradigma de la posmodernidad, la mirada de los historiadores sobre el pasado está profundamente condicionada por sus circunstancias personales y expectativas de futuro, con lo que, de hecho, se habrían arrogado un papel tan magnético como subjetivo. En el presente libro, escrito en homenaje al profesor Sánchez Marcos, especialistas de prestigio internacional señalan las posibilidades y los riesgos de este nuevo modelo de investigación, tomando parte activa en un debate público que se fomenta incluso desde los medios de comunicación. Así, A vueltas con el pasado aborda cuestiones como la influencia de las experiencias vitales en la interpretación del pasado, la relación entre narrativa histórica y verdad, o el valor del estudio de la cultura histórica, con el propósito de ofrecer a la sociedad explicaciones útiles para organizar el presente y orientar un futuro lleno de interrogantes.

El buen vecino Fabio Nigra, 2017-07-26 Este volumen recoge una serie de artículos, fruto del esfuerzo de colaboración de algunos de los principales historiadores argentinos y brasileños sobre Estados Unidos de América. Esto no quiere decir que sean los únicos que estudian este país, pero sí que ellos lo hacen desde la Historia y desde posturas independientes. A pesar de que sus visiones no representan la verdad absoluta de los hechos narrados, sus aproximaciones históricas se apoyan en reflexiones críticas con el objetivo de generar un pensamiento que cuestione, sin consignas simplistas ni encuadramientos teóricos rígidos o demasiado manidos, la realidad histórica norteamericana. Los trabajos que aquí se presentan son producto de estudios de años por parte de los autores, con fuentes originales y bibliografía actualizada.

Archivo, memoria y presente en el cine latinoamericano Durán Castro, Mauricio, Salamanca, Mauricio, 2016-11-08 La escritura lineal de la historia como correlato de la idea de progreso ha sido puesta en duda por los nuevos usos de los

archivos cinematográficos, que ofrecen otros posibles sentidos del pasado. El auge de prácticas de montaje con material de archivo ha revelado una potente forma de escritura que relaciona lo viejo y lo nuevo, lo público y lo privado, lo histórico y lo cotidiano. Walter Benjamin ve en el carácter fugaz y fragmentario de la imagen del pasado una gran potencia para iluminar el presente. Georges Didi-Huberman, por su parte, propone una historia de las imágenes y del arte como disciplina anacrónica: la mirada del presente es interrogada por las imágenes. ¿Cómo y desde dónde le hablan al presente? ¿Cuál es su actualidad y vigencia? ¿Qué papel desempeñan en la constitución de nuestra memoria? El III Encuentro de Investigadores en Cine, organizado por el Observatorio Latinoamericano de Teoría e Historia del Cine, en Bogotá, en noviembre de 2012, buscó responder a estas preguntas a partir de las particularidades del cine latinoamericano. Archivo, memoria y presente reúne algunos de los significativos aportes de los participantes en este evento.

Realidad y cine colombiano, 1990-2009 Oswaldo Osorio, 2010 Éste es un texto de análisis, reflexión y crítica, que explora esta relación desde las distintas esferas que han sido abordadas en las películas: historia, marginalidad, cotidianidad e idiosincrasia, y conflicto (narcotráfico, orden público y delincuencia). Además es un texto con valores informativos, de divulgación y de crítica cinematográfica sobre un periodo casi inexplorado, por lo cual constituye un punto de referencia importante para otros análisis y estudios. Pero, además, para el público en general amante del cine representa un entretenido recorrido por las películas y directores, y una fuente de precisiones interesantes en materia de apreciación fílmica.

Historia contemporánea de España y cine Aitor Yraola, 1997 Historia Contemporánea de España y Cine. Esta obra colectiva es fruto de un curso organizado en Abril de 1995 en la Facultad de Filosofía y Letras de la UAM que consiguió reunir a los mejores especialistas en cada materia, trata de elucidar interrogantes sobre el Cine y la Historia Contemporánea desde una perspectiva interdisciplinaria.

Diálogos e influencias: cine y televisión en Italia y en España Eduardo Urios-Aparisi, Giovanni Spani, 2019-12-31 Diálogos e influencias: cine y televisión en Italia y en España es una compilación que explora un aspecto que no ha recibido la atención que se merece, considerando su capital importancia: las influencias del cine y la televisión italiana en España. A lo largo de las páginas de este libro, descubriremos una relación ultidimensional y compleja. Esta conexión puede reconocerse tanto en el ámbito temático y de géneros como en la producción y dirección de las películas.

Brumas del franquismo Francesc Sánchez Barba, 2007 En el período central del franquismo, se produjo en España una lenta recuperación de un cine que, poco a poco, trazó puentes con corrientes y géneros presentes en el panorama internacional. Pese a las dificultades impuestas por un régimen totalitario, el fracaso de las propuestas oficialistas más rancias dio paso a algunas tentativas que, como la del cine negro español, oxigenaron desde 1950 a una industria poco consolidada..Francesc Sánchez Barba repasa con ánimo de exhaustividad - se estudian de una u otra manera más de 200

títulos - tanto las vicisitudes de productoras, directores, equipos artísticos y técnicos como el alcance ideológico o la presencia de tipos o arquetipos en esta propuesta genérica. Ofrece algunas claves metodológicas que permiten cartografiar históricamente las distintas formas de acercarse al desasosiego - noir - en relación con algunos subperiodos de la Dictadura franquista, teniendo en cuenta incluso fenómenos aparentemente distantes como el impacto del turismo, el desarrollismo aparente o, ya en el terreno de la financiación, la creciente utilización de la fórmula coproductora. Conjuntamente con los cineastas disidentes o con otras propuestas, ya en los años sesenta, las películas de policías y delincuentes, o las centradas en las reconstrucciones de los atracos y actividades de los guerrilleros urbanos, poblarán nuestras pantallas, más allá de un cine estrictamente comercial, ayudando a un tejido productivo con vocación de supervivencia.....y en algunos casos con el ánimo de disolver las brumas - la larga noche - instaladas en nuestro entorno con resultados funestos.

Historia Anthropologia Y Fuentes Orales ,

Narrativas de la historia en el audiovisual colombiano. Isabel Restrepo, 2019-05-30 Teniendo en cuenta que tanto la historia escrita como la historia audiovisual constituyen actos de interpretación articulados a los contextos de producción y, en ese sentido, pueden hablarnos tanto del presente en que son producidas, como del hecho histórico que intentan evocar, este libro parte de la premisa que considera el audiovisual y la historia escrita como fuentes y objetos de reflexión sobre los imaginarios de la historia, los usos del pasado y los condicionamientos e incidencias sociales de la producción del conocimiento histórico. Desde esta óptica, se valora el audiovisual como documento social que puede ser leído como un texto enunciado desde una posición en determinada cultura o ideología, resultado de un principio de selección a partir del cual se configura un discurso histórico. La lectura histórica del audiovisual que aquí se propone supone tomar conciencia del carácter de representación de lo que se ve, y emprender una labor interpretativa que tiene en cuenta la servidumbre del producto audiovisual respecto al momento de su realización, prestando especial atención al contraste de imágenes y a los contextos (material, social, político y cultural), así como a la pluralidad metodológica que requiere la diversidad de imágenes.

Changes, Conflicts and Ideologies in Contemporary Hispanic Culture Teresa Fernandez Ulloa, 2014-06-02 This book is formed by various chapters studying the manner in which conflicts, changes and ideologies appear in contemporary Hispanic discourses. The contributions analyze a wide variety of topics related to the manner in which ideological and epistemological changes of the 19th, 20th and 21st centuries are reflected in, and shape, Spanish language, literature, and other cultural expressions in both Spain and Latin America. The 19th century was conducive to various movements of independence, while, in Europe, radical changes of different types and in all contexts of life and knowledge occurred. Language was certainly affected by these changes resulting in new terminology and discourse strategies. Likewise, new schools of thought such as idealism, dialectic materialism, nihilism, and nationalism, among others, were established, in addition to new literary movements such as romanticism, evocative of (r)evolution, individualism and realism, inspired by the social effects of

capitalism. Scientific and technological advances continued throughout the 20th century, when the women's liberation movement consolidated. The notion of globalization also appears, simultaneously to various crises, despotism, wars, genocide, social exclusion and unemployment. Together, these trends give rise to a vindicating discourse that reaches large audiences via television. The classic rhetoric undergoes some changes given the explicit suasion and the absence of delusion provided by other means of communication. The 21st century is defined by the flood of information and the overpowering presence of mass communication; so much so, that the technological impact is clear in all realms of life. From the linguistic viewpoint, the appearance of anglicisms and technicalities mirrors the impact of post-modernity. There is now a need to give coherence to a national discourse that both grasps the past and adapts itself to the new available resources with the purpose of conveying an effective and attractive message to a very large audience. Discourse is swift, since society does not seem to have time to think, but instead seeks to maintain interest in a world filled with stimuli that, in turn, change constantly. Emphasis has been switched to a search for historical images and moments that presumably explain present and future events. It is also significant that all this restlessness is discussed and explained via new means such as the world-wide-web. The change in communication habits (e-mail, chats, forums, SMS) and tools (computers, mobile phones) that was initiated in the 20th century has had a net effect on the directness and swiftness of language.

Narración cinematográfica Lozano Botache, Jorge Prudencio, 2018-03-30 Como muchas de las buenas disertaciones que he leído en las décadas recientes, esta da cuenta de una gran investigación. No obstante, lo que es inusual es que la investigación transcurra a través de muchas disciplinas —filosofía, antropología, historia y estética—. Además, a diferencia de la mayoría de tesis, esta no solo presenta una investigación, sino que también reflexiona profundamente sobre un tema y avanza hasta aplicarlo a un gran número de asuntos pertinentes en una variedad de campos bajo la cobertura general de la cultura y las comunicaciones. Así, se propone un activismo orientado a impactar el mundo fuera de la academia. Me refiero al énfasis que hace en que los pueblos, las ciudades, las regiones de Colombia tienen que hacer el esfuerzo de contar su propia historia, en lugar de simplemente esperar a que otros lo hagan (con mayor frecuencia, supongo, en Hollywood). Con base en la hermenéutica desarrollada por el filósofo francés Paul Ricoeur, se plantea la cuestión de quién, en el lenguaje del cine, habla, actúa, narra, y le confiere significado a lo que se ha dicho. Es interesante para mí la forma en que Lozano Botache examina con tanto detalle los deseos, objetivos, circunstancias, acciones, eventos recientes y los significados simbólicos que matizan el contenido y el mensaje de una película en particular. La narrativa es su principal preocupación porque busca desarrollar una propuesta pedagógica que establezca vínculos entre la narración cinematográfica y la investigación cualitativa. Como lo plantea el autor, la narración es tan antigua como la humanidad y para continuar esta tradición es necesario utilizar a ese lenguaje contemporáneo tan valioso para la narración como es el de los medios de comunicación visual. El argumento se enfoca en el cine pero se aplica igualmente a los mundos digitales de la televisión y la computadora.

El factor humano en el EEEES David Caldevilla Domínguez, 2014-04-01 Una serie de investigadores de vanguardia de varias universidades mundiales han recibido el encargo de analizar el EEEES. Así, se han recopilado sus investigaciones y reflexiones en torno a los nuevos contenidos en el área de comunicación a partir de las reformas que ha supuesto el Espacio Europeo de Enseñanza Superior (EEES o Plan Bolonia) como reto innovador en las aulas en tanto en cuanto contenidos y fórmulas. Esta aportación intelectual a las nuevas corrientes docentes se ha plasmado en un trabajo, multidisciplinar y variado, que se presenta en formato de libro, patrocinado por el Fórum Internacional de Comunicación y Relaciones Públicas (Fórum XXI), la Sociedad Española de Estudios de la Comunicación Iberoamericana (SEECI) y el Grupo de Investigación Validado Complutense Concilium. En estas páginas el lector podrá hallar un selecto grupo de trabajos encargados a unos autores comprometidos con las reformas educativas, quienes conforman la vanguardia actual en el campo de la Comunicación, para la confección de un estudio prospectivístico sobre las directrices por las que se encaminan los referentes de la nueva Universidad derivada del EEEES. A través de los títulos recogidos en la colección Nuevo Impulso Educativo se pueden atisbar las líneas que marcarán el futuro de la realidad universitaria en los campos docentes e investigadores sobre contenidos y formas durante el próximo lustro.

El documental chileno Jacqueline Mouesca, 2005 Los antecedentes del documental son tan antiguos como el cine mismo. Tras una breve exposición sobre los fundamentos teóricos del género y su nacimiento y desarrollo en otros países, este libro se centra en su trayectoria entre nosotros, desde sus orígenes hasta los años inmediatos, en los que sorprende por el auge y la vitalidad de su presencia.

Historia Contemporanea Y Cine Marc Ferro Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the ability of words has become more evident than ever. They have the ability to inspire, provoke, and ignite change. Such is the essence of the book **Historia Contemporanea Y Cine Marc Ferro**, a literary masterpiece that delves deep into the significance of words and their effect on our lives. Compiled by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book's key themes, examine its writing style, and analyze its overall impact on readers.

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