

DOWNLOAD PDF OPENING NEW ROADS: JUAN CARLOS CREMATA MALBERTI REDEFINES REVOLUTIONARY FILMMAKING

Chapter 1 : Government_of_Louisiana-KNOWPIA

This chapter examines the works of Street Filmmaker Juan Carlos Cremata Malberti. Malberti's success emanates from his unique authorial identity, engendered by his eccentric behavior and compounded by the press, by the markers of "Cubanness" he fashions to please audiences at home and abroad, and by the low-budget digital mode that enhances his appeal to foreign producers.

Additional Information In lieu of an abstract, here is a brief excerpt of the content: I believe that a revolutionary is someone who re-evolves. And it met with remarkable success. Viva Cuba came away with the Grand Prix Ecrans Juniors, marking the first time a Cuban film had obtained an award at this prestigious event. Such a gesture may seem pro forma. That may have been the case at one point, but Viva Cuba demonstrates that times have changed. Juan Carlos Cremata Malberti was one of the first cineastes to cross the line and make films inside and outside the state-supported film institute. In deftly managing his dual identity, this fortysomething director set a precedent that would help redefine film production in Cuba and insert a new brand of Cuban films into the international marketplace. The training Cremata Malberti received was a principal factor shaping his trajectory. As one of fifty students from nearly twenty countries—only six Cubans in all—he had the unique opportunity to learn to make films from a cadre of international professionals and to work alongside peers from countries as diverse as Mozambique, Guineau, Brazil, and Puerto Rico. The aspiring filmmaker thrived at the school and earned his degree in At the EICTV Cremata Malberti became adept at negotiating transnational markets, multinational finances, and global communications networks. Juan Carlos Cremata Malberti is held up as a model for other selfstarting filmmakers. If a door on the island is closed to him, this director does not stand knocking. Instead, he pounds the pavement, circulating Juan Carlos Cremata Malberti his ideas and mobilizing his contacts in an effort to garner support from elsewhere. He knows what he wants and has figured out how to get it. A border-crosser, he comfortably straddles art forms, film traditions, ideologies, and geopolitical territories. Whereas some shy away from these crossroads—contested zones that provoke clashes and produce collisions—here Cremata Malberti feels most at home. The savoir faire and entrepreneurial approach of this cineaste have inspired many of his contemporaries as well as filmmakers of the next generation. This chapter tracks Juan Carlos Cremata Malberti over nearly twenty years to illustrate the evolution of one of the most renowned Cuban auteurs of his generation. You are not currently authenticated. View freely available titles:

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Chapter 2 : ACCESS TO COURSE MATERIALS - PDF

â€”Juan Carlos Cremata Malberti *Opening New Roads* Juan Carlos Cremata Malberti *Redefines Revolutionary Filmmaking* A made-in-Cuba road movie competed in the Cannes International Film Festival. And it met with remarkable success.

Tuesdays and Wednesdays 11am We will focus largely on films from the post-communist era i. We will consider how filmmakers deal with triumphalist narratives about revolutionary progress; what their views are about the creation of new men and women, and what they see as the critical capacities of state sponsored culture. The films we will look at touch upon the failed 10 million ton sugar harvest of , the storming of the Peruvian Embassy and subsequent Mariel Boatlift of , the economic duress of the Special Period and the demise of socialist utopianism that marks the post-soviet era. Among the films and videos we were look at are some that have been censored in Cuba. The course will be conducted as a seminar. In addition to studying films, students will be expected to read film criticism and cultural commentary, write short papers and present oral reports. Although the discussions will be conducted in English, students will be expected to have a working knowledge of Spanish to be able to view non-subtitled films and read some critical texts in Spanish. Students must complete all reading and writing assignments and engage regularly in seminar discussions in order to pass this course. Assignments turned in late will receive lower grades. Readings will be available in one of two formats: Check each week s assignments for details. Films will be available in the following ways: The main goal of this course is to arrive at a deeper understanding of the range cinematic strategies for addressing the challenges that Cuban society has faced in the post-soviet era. Another important objective of the course is to give students opportunities to sharpen their analytical tools for reading films and visual culture. Students are expected to attend and participate in all sessions. If you are absent due to illness, a family emergency, religious observance, or another academic obligation, you must provide a written explanation to the instructor and when warranted, a note from a medical professional or your advisor. The UF policy on attendance can be found here: Students will be assessed based on the quality of their participation in class and their writing assignments. Any student who may be in danger of not receiving credit or not passing the course will receive a written warning prior to the end of the term. The final grade for the course will be determined by the following: Quality of the student s participation in discussions: Quality of writing assignments: Quality of oral report: Attendance and consistency of class participation: Policy on cell phones, laptops and recording: Cell phones should be turned on silent during class sessions. Laptops may only be used to produce work in class. Seminars may not be recorded without prior consent of the instructor. For students with disabilities: Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. Link to Disability Resource Center: Policy regarding non-completion of assignments: Students must complete all assignments on time and participate in discussions regularly to pass the course. Incompletes will only be given in response to a documented emergency that prevents a students from completing assignments on time. Identify key representational strategies: Heroic, ironic and dystopic visions of the revolution. Identify key highpoints and crises of the Cuban Revolution. *Cuca y el Pollo Cuca* and the *Chicken 2*. The *Dialectics of a Filmmaker* Chapter 1 pp. *Gender in Cuban Cinema*, Chapt. PDF Guillermina de Ferrari: *Cine, poder y censura* PDF 5. Ociel de Toa *The Reel, Real and Hyper-real Revolution: On Film* ; PDF 6. Both *Memories of Underdevelopment* and *A Day in November* feature protagonists who are riddled by doubts about the choices they have made with regard to Cuba. In your essay, compare and contrast the internal and external dilemmas that these protagonists face. How can the concerns of each character be understood as a commentary on the society that they are part of? What strategies do the directors use to elicit your sympathy, your skepticism or your distrust of these characters? Make sure to reference specific scenes and lines from the two films to argue your position. When you analyze the films, you

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should consider the following elements: Typed, double-spaced, 12 pt. Please turn in a hard copy. El trabajo os hara hombres: Academias para producir machos en Cuba, Lourdes Arguelles and B. Homosexuality, Homophobia and Revolution: In medias res publicas: Radiolab documentary about Los Frikis and their internment at Los Cocos. Dirty Realisms at the End of the Century: Students may choose one film that we have viewed for the class or another film by one of the directors we have studied. Final paper is due on December 6. Street Filmmaking during Times of Transition

Chapter 3 : cuba-history-culture-music_v1_m_â'¾æ-†_ç™³â'¾!æ-†â'¾“

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Chapter 4 : Obituaries - , - Your Life Moments

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Chapter 5 : Project MUSE - On Location in Cuba

4 - *Opening New Roads Juan Carlos Cremata Malberti Redefines Revolutionary Filmmaking* 5 - *Promoting Popular Genres Pavel Giroud Revises Conceptions of Cuban Cinema*

Chapter 6 : On location in Cuba : street filmmaking [sic] during times of transition in SearchWorks catalog

The s were a time of dramatic transformation for Cuba. With the collapse of its Cold War relationship with the Soviet Union, the island nation plummeted into an era of scarcity and uncertainty known as the Special Period, a time from which it emerged only slowly in the new century.