

1.	Record Nr.	UNIORUON00467605
	Autore	DAVIS, Kathleen
	Titolo	Periodization and Sovereignty : How Ideas of Feudalism and Secularization Govern the Politics of Time / Kathleen Davis
	Pubbl/distr/stampa	Philadelphia, : University of Pennsylvania Press, 2008
	ISBN	978-08-12-24083-2
	Descrizione fisica	187 p. ; 24 cm.
	Disciplina	900
	Soggetti	Feudalesimo - Storia Storia - Periodizzazione
	Lingua di pubblicazione	Inglese
	Formato	Materiale a stampa
	Livello bibliografico	Monografia
2.	Record Nr.	UNINA9910155635603321
	Autore	Balaisis Nicholas
	Titolo	Cuban Film Media, Late Socialism, and the Public Sphere : Imperfect Aesthetics / / by Nicholas Balaisis
	Pubbl/distr/stampa	New York : , : Palgrave Macmillan US : , : Imprint : Palgrave Macmillan, , 2016
	ISBN	9781137584311 1137584319
	Edizione	[1st ed. 2016.]
	Descrizione fisica	1 online resource (XII, 201 p. 23 illus., 19 illus. in color.)
	Collana	Global Cinema, , 2634-596X
	Disciplina	791.43098
	Soggetti	Motion pictures, American Ethnology - Latin America Culture America - Politics and government Motion pictures - History Communication Latin American Film and TV Latin American Culture American Politics Film and TV History Media and Communication

Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Sommario/riassunto	<p>This book maps the aesthetic experience of late socialism through Cuban film and media practice. It shows how economic and material scarcity as well as political uncertainty is expressed aesthetically in films from the period following the collapse of the Soviet Union, a characteristic described as imperfect aesthetics. The films examined in the book draw attention to the unique temporal experience of late socialism, a period marked both by rapid change and frustrating stasis, nostalgia for Cuba's past and anxiousness about its future. Aesthetic modes such as melodrama and irony, and stylistic elements such as direct address and the long take, communicate the temporal experience of late socialism in Cuba, where new global traffic and a globalizing economy co-exist with iconic socialist features of the Cuban revolution. Film aesthetics constitute an important public dimension within this context, serving as a site of political and cultural critique amidst political uncertainty. In examining large-scale international co-productions as well as regional film collectives and amateur media making, the book traces the aesthetic continuities between contemporary film practices and those of the immediate post-revolutionary period, showing how the Cuban revolution continues to be an important touchstone for contemporary Cuban filmmakers in the face of new and imminent change. .</p>