

Indianizing Film Decolonization The Andes And The Question

Breaking new ground as the first transdisciplinary reader on video theory, Video Theories is a resource that will form the basis for further research and teaching. With video regarded as a ubiquitous medium, it's surprising that video theory as an academic discipline has not yet been established in comparison to the more canonized theories of photography, film, and television. This " video gap " in media theory is remarkable considering today's omnipresence of the medium through online video portals (such as Youtube, Vimeo, Snapchat or Instagram). Video technologies address us in our everyday online tasks, and they have opened up and superseded text-based web browsers in many aspects. Consisting of a selection of annotated source texts and chapter introductions written by the editors, this book takes into account fifty years of scholarly and artistic reflections on the topic, representing an intergenerational and international set of voices. This is also accompanied by a timeline to help contextualize and frame the techno-cultural developments of video since the analog days. Theorists and artists old and new, like Jacques Derrida, Marshall McLuhan, Jean-Luc Godard and Paul Virilio, are joined together in this unique collection with almost half the work translated into English for the first time. This transdisciplinary reader offers a conceptual framework for diverging and contradictory viewpoints, following up the continuous transformations of what was / is / will be video.

A Companion to Latin American Cinema offers a wide-ranging collection of newly commissioned essays and interviews that explore the ways in which Latin American cinema has established itself on the international film scene in the twenty-first century. Features contributions from international critics, historians, and scholars, along with interviews with acclaimed Latin American film directors Includes essays on the Latin American film industry, as well as the interactions between TV and documentary production with feature film culture Covers several up-and-coming regions of film activity such as nations in Central America Offers novel insights into Latin American cinema based on new methodologies, such as the quantitative approach, and essays contributed by practitioners as well as theorists Conventional silent cinema -- Avant-garde silent cinema -- Transition to sound -- Birth and growth of an industry -- Crisis and decline of studio cinema -- Neorealism and art cinema -- New Latin American cinema's militant phase -- New Latin American cinema's Neobaroque phase -- Collapse and rebirth of an industry -- Latin American cinema in the twenty-first century -- Conclusion : a triangulated cinema -- Appendix : discourses of modernity in Latin America

From Filmmaker Warriors to Flash Drive Shamans broadens the base of research on Indigenous media in Latin America through thirteen chapters that explore groups such as the Kayapó of Brazil, the Mapuche of Chile, the Kichwa of Ecuador, and the Ayuuk of Mexico, among others, as they engage video, DVDs, photography, television, radio, and the internet. The authors cover a range of topics such as the prospects of collaborative film production, the complications of archiving materials, and the contrasting meanings of and even conflict over "embedded aesthetics" in media production—i.e., how media reflects in some fashion the ownership, authorship, and/or cultural sensibilities of its community of origin. Other topics include active audiences engaging television programming in unanticipated ways, philosophical ruminations about the voices of the dead captured on digital recorders, the innovative uses of digital platforms on the internet to connect across generations and in even across cultures, and the overall challenges to obtaining media sovereignty in all manner of media production. The book opens with contributions from the founders of Indigenous Media Studies, with an overview of global Indigenous media by Faye Ginsburg and an interview with Terence Turner that took place shortly before his death.

Conversations, Teaching, and Theory

From Filmmaker Warriors to Flash Drive Shamans

Representing Religion in Film

The Andean World

The Routledge Companion to Latin American Cinema

Peruvian Cinema of the Twenty-First Century

Indigenous Plots in Twenty-First Century Latin American Cinema

This book addresses a variety of regional humor traditions such as exploitation cinema, Brazilian chanchada, the Cantinflas heritage, the comedy of manners and light sexuality, iconic figures and characters, as well as a variety of humor registers evident in different Latin American films.

Screening Minors in Latin American Cinema is the first book to examine how Latin American filmmakers represent the subjectivity of children and adolescents in an adult medium. The chapters analyze children's developing agency in diverse social contexts across Latin America.

Cutting-edge and insightful discussions of Latin American literature and culture In the newly revised second edition of A Companion to Latin American Literature and Culture, Sara Castro-Klaren delivers an eclectic and revealing set of discussions on Latin American culture and literature by scholars at the cutting edge of their respective fields. The included essays—whether they're written from the perspective of historiography, affect theory, decolonial approaches, or human rights—introduce readers to topics like gaucho literature, postcolonial writing in the Andes, and baroque art while pointing to future work on the issues raised. This work engages with anthropology, history, individual memory, testimonio, and environmental studies. It also explores: A thorough introduction to topics of coloniality, including the mapping of the pre-Columbian Americas and colonial religiosity Comprehensive explorations of the emergence of national communities in New Imperial coordinates, including discussions of the Muisca and Mayan cultures Practical discussions of global and local perspectives in Latin American literature, including explorations of Latin American photography and cultural modalities and cross-cultural connections In-depth examinations of uncharted topics in Latin American literature and culture, including discussions of femicide and feminist performances and eco-perspectives Perfect for students in undergraduate and graduate courses tackling Latin American literature and culture topics, A Companion to Latin American Literature and Culture, Second Edition will also earn a place in the libraries of members of the general public and PhD students interested in Latin American literature and culture.

This book contends that child characters have taken on a critical representational role within Latin American cinema because of their position on the threshold between "nature" and "culture," which converts them into a focus of, and a limit to, state or colonial biopower.

Video Theories

Humor in Latin American Cinema

Contemporary Documentary

The Settler Colonial World in Film

Indigenous North American Film

Media, Anthropology and Public Engagement

Performing Utopias in the Contemporary Americas

This book offers an innovative examination of the utopian impulse through performance as a proposition of practical engagement in the contemporary Americas. The volume compiles unique multidisciplinary and exploratory texts, applying diverse critical and artistic approaches. Its contributors reconceptualize utopia as a creative and rhetorical method based on a commitment to sociopolitical transformation. Chapters are organized around notions of mapping utopias, indigenizing practices, political manifestations, and the construction of social identities.

In Indigenous North American film Native Americans tell their own stories and thereby challenge a range of political and historical contradictions, including egregious misrepresentations by Hollywood. Although Indians in film have long been studied, especially as characters in Hollywood westerns, Indian film itself has received relatively little scholarly attention. In Imagic Moments Lee Schweninger offers a much-needed corrective, examining films in which the major inspiration, the source material, and the acting are essentially Native. Schweninger looks at a selection of mostly narrative fiction films from the United States and Canada and places them in historical and generic contexts. Exploring films such as Powwow Highway, Smoke Signals, and Skins, he argues that in and of themselves these films constitute and in fact emphatically demonstrate forms of resistance and stories of survival as they talk back to Hollywood. Self-representation itself can be seen as a valid form of resistance and as an aspect of a cinema of sovereignty in which the Indigenous peoples represented are the same people who engage in the filming and who control the camera. Despite their low budgets and often nonprofessional acting, Indigenous films succeed in being all the more engaging in their own right and are indicative of the complexity, vibrancy, and survival of myriad contemporary Native cultures.

The meanings of ritualized head treatments among ancient Mesoamerican and Andean peoples is the subject of this book, the first overarching coverage of an important subject. Heads are sources of power that protect, impersonate, emulate sacred forces, distinguish, or acquire identity within the native world. The essays in this book examine these themes in a wide array of indigenous head treatments, including facial cosmetics and hair arrangements, permanent cranial vault and facial modifications, dental decorations, posthumous head processing, and head hunting. They offer new insights into native understandings of beauty, power, age, gender, and ethnicity. The contributors are experts from such diverse fields as skeletal biology, archaeology, aesthetics, forensics, taphonomy, and art history.

This is the first English-language book to provide a critical panorama of the last twenty years of Peruvian cinema. Through analysis of the nation's diverse modes of filmmaking, it offers an insight into how global debates around cinema are played out on and off screen in a distinctive national context. The insertion of post-conflict Peru within neoliberalism resulted in widespread commodification of all areas of life, significantly impacting cinema culture. Consequently, the principal structural concept of this collection is the interplay between film production and market forces, an interaction which makes dynamism and instability the defining features of 21st-century Peruvian cinema.

Photography and Agency, 1900-1950

Movie Migrations

A Companion to Latin American Literature and Culture

Pushing Past the Human in Latin American Cinema

Music, Indigeneity, Digital Media

Interactive Documentary

Indigenous Media Production and Engagement in Latin America

This is the first full-length exploration of the relationship between religion, film, and ideology. It shows how religion is imagined, constructed, and interpreted in film and film criticism. The films analyzed include The Last Jedi, Terminator, Cloud Atlas, Darjeeling Limited, Hellboy, The Revenant, Religulous, and The Secret of my Success. Each chapter offers: – an explanation of the particular representation of religion that appears in film – a discussion of how this representation has been interpreted in film criticism and religious studies scholarship – an in-depth study of a Hollywood or popular film to highlight the rhetorical, social, and political functions this representation accomplishes on the silver screen – a discussion about how such analysis might be applied to other films of a similar genre Written in an accessible style, and focusing on Hollywood and popular cinema, this book will be of interest to both movie lovers and experts alike.

Contemporary Documentary offers a rich survey of the rapidly expanding landscape of documentary film, television, video, and new media. The collection of original essays addresses the emerging forms, popular genres, and innovative approaches of the digital era. The anthology highlights geographically and thematically diverse examples of documentaries that have expanded the scope and impact of non-fiction cinema and captured the attention of global audiences over the past three decades. It also explores the experience of documentary today, with its changing dynamics of production, collaboration, distribution, and exhibition, and its renewed political and cultural relevance. The twelve chapters – featuring engaging case studies and written from a wide range of perspectives including film theory, social theory, ethics, new media, and experience design – invite students to think critically about documentary as a vibrant field, unrestricted in its imagination and quick in its response to new forms of filmmaking. Offering a methodical exploration of the expansive reach of documentary as a creative force in the media and society of the twenty-first century, Contemporary Documentary is an ideal collection for students of film, media, and communication who are studying documentary film.

Latin American indigenous media production has recently experienced a noticeable boom, specifically in Bolivia, Ecuador, and Colombia. Indianizing Film zooms in on a selection of award-winning and widely influential fiction and docudrama shorts, analyzing them in the wider context of indigenous media practices and debates over decolonizing knowledge. Within this framework, Freya Schivy approaches questions of gender, power, and representation. Schivy argues that instead of solely creating entertainment through their work indigenous media activists are building communication networks that encourage interaction between diverse cultures. As a result, mainstream images are retooled, permitting communities to strengthen their cultures and express their own visions of development and modernization. Indianizing Film encourages readers to consider how indigenous media contributes to a wider understanding of decolonization and anticolonial study against the universal backdrop of the twenty-first century.

A Companion to Latin American Cinema explores how social and digital media are playing an increasingly significant role, where anthropological and actor practices are often intertwined in museum and public intervention contexts, and where anthropologists are encouraged to engage with mass media. Because anthropologists are often expected and inspired to ensure their work engages with public issues, these opportunities to disseminate work in new ways and to new publics simultaneously create challenges as anthropologists move their practice into unfamiliar collaborative domains and expose their research to new forms of scrutiny. In this volume, contributors question whether a fresh public anthropology is emerging through these new practices.

Body Beliefs and Ritual in Ancient Mesoamerica and the Andes

Beyond observation

Transitional Justice, Ethnicity, and Cultural Production in Post-shining Path Peru

The Routledge Hispanic Studies Companion to Colonial Latin America and the Caribbean (1492-1898)

The Latin American Road Movie

Social Skins of the Head

Adjusting the Lens

The film industry and mainstream popular culture are notorious for promoting stereotypical images of Native Americans: the noble and ignoble savage, the pronoun-challenged sidekick, the ruthless warrior, the female drudge, the princess, the sexualized maiden, the drunk, and others. Over the years, Indigenous filmmakers have both challenged these representations and moved past them, offering their own distinct forms of cinematic expression. Native Americans on Film draws inspiration from the Indigenous film movement, bringing filmmakers into an intertextual conversation with academics from a variety of disciplines. The resulting dialogue opens a myriad of possibilities for engaging students with ongoing debates: What is Indigenous film? Who is an Indigenous filmmaker? What are Native filmmakers saying about Indigenous film and their own work? This thought-provoking text offers theoretical approaches to understanding Native cinema, includes pedagogical strategies for teaching particular films, and validates the different voices, approaches, and worldviews that emerge across the movement. This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. Beyond Observation is structured by the argument that the "ethnographicness" of a film should not be determined by the fact that it is about an exotic culture – the popular view – nor because it has apparently not been authored – a long-standing academic view – but rather because it adheres to the norms of ethnographic practice more generally. On these grounds, the book covers a large number of films made in a broad range of styles across a 120-year period, from the Arctic to Africa, from the cities of China to rural Vermont. Paul Henley discusses films made within reportage, exotic melodrama and travelogue genres in the period before the World Wars, as well as more conventionally ethnographic films made for academic or state-funded educational purposes. The book explores the work of film-makers such as John Marshall, Asen Balikci, Ian Dunlop and Timothy Asch in the post-war period, considering ideas about authorship developed by Jean Rouch, Robert Gardner and Colin Young. It also discusses films authored by Indigenous subjects themselves using the new video technology of the 1970s and the ethnographic films that flourished on British television until the 1990s. In the final part of the book, Henley examines the recent work of David and Judith MacDougall and the Harvard Sensory Ethnography Lab, before concluding with an assessment of a range of films authored in a participatory manner as possible future models.

This comprehensive reference offers an authoritative overview of Andean lifeways. It provides valuable historical context, and demonstrates the relevance of learning about the Andes in light of contemporary events and debates. The volume covers the ecology and pre-Columbian history of the region, and addresses key themes such as cosmology, aesthetics, gender and household relations, modes of economic production, exchange, and consumption, postcolonial legacies, identities, political organization and movements, and transnational interconnections. With over 40 essays by expert contributors that highlight the breadth and depth of Andean worlds, this is an essential resource for students and scholars alike.

This volume of Who's Who in Research series offer a useful guide for current researchers in Intellect's subject area of Film Studies. The directory holds the names, institutions, biographies and current research interests of hundreds of leading international academics as well as references to the researchers' principal articles in Intellect journals.

A Companion to Latin American Cinema

Decolonization, the Andes, and the Question of Technology

Dynamic and Unstable Grounds

Imagic Moments

Cinematic Settlers

Indigeneity in Latin American Cinema

Andean Truths

The Routledge Companion to Latin American Cinema is the most comprehensive survey of Latin American cinemas available in a single volume. While highlighting state-of-the-field research, essays also offer readers a cohesive overview of multiple facets of filmmaking in the region, from the production system and aesthetic tendencies, to the nature of circulation and reception. The volume recognizes the recent "new cinemas" in Argentina, Brazil, Chile, and Mexico, and, at the same time, provides a much deeper understanding of the contemporary moment by commenting on the aesthetic trends and industrial structures in earlier periods. The collection features essays by established scholars as well as up-and-coming investigators in ways that depart from existing scholarship and suggest new directions for the field.

This volume explores the ways films made by Latin American directors and/or co-produced in Latin American countries have employed the road movie genre to address the reconfiguration of the geographical, sociopolitical, economic, and cultural landscape of Latin America.

Mex-Cin é offers an accessibly written, multidisciplinary investigation of contemporary Mexican cinema that combines industrial, technical, and sociopolitical analysis with analyses of modes of reception through cognitive theory. Mex-Cin é aims to make visible the twenty-first century Mexican film industry, its blueprints, and the cognitive and emotive faculties involved in making and consuming its corpus. A sustained, free-flowing book-length meditation, Mex-Cin é enriches our understanding of the way contemporary Mexican directors use specific technical devices, structures, and characterizations in making films in ways that guide their perceptual, emotive, and cognitive faculties of their ideal audiences, while providing the historical contexts in which these films are made and consumed.

Adjusting the Lens offers a detailed analysis of contemporary, independent, indigenous-language audiovisual production in Mexico and in Mexican migrant communities in the United States. The contributors relate the styles and forms of collaborative and community media production to socially critical, transformative, resistant, and constitutive processes off-screen, thereby exploring the political within the context of the media. The chapters show how diasporic media makers map novel interpretations of image and sound into existing audiovisual discourses to communicate social and cultural changes within their communities that counter stereotypical representations in commercial television and cinema, and contribute to a newfound communal identity. The new media expose the conflict of social movements and/or indigenous and rural communities with the state, challenge Eurocentrism and globalization, and reveal the power of audiovisual production to affect political change.

The Open Invitation

Human Rights, Social Movements and Activism in Contemporary Latin American Cinema

Activist Video, Mexico, and the Politics of Affect

Community and Collaborative Video in Mexico

A Transdisciplinary Reader

Children on the Threshold in Contemporary Latin American Cinema

A Comparative History

Portraits in the Andes examines indigenous and mestizo self-representation through the medium of photography from the early to mid twentieth century. As Jorge Coronado reveals, these images offer a powerful counterpoint to the often-slanted, predominant view of indigenismo produced by the intellectual elite. Photography offered an inexpensive and readily available technology for producing portraits and other images that allowed lower- and middle-class racialized subjects to create their own distinct rhetoric and vision of their culture. The powerful identity-marking vehicle that photography provided to the marginalized groups in creating a visual document of their personal interpretations of modernity.

This collection of essays explores the interfaces between new information technologies and their impact on contemporary culture, and recent transformations in capitalist production. From a transnational frame, the essays investigate some of the key facets of contemporary global capitalism: the ascendance of finance capital, and the increasing importance of immaterial labor (understood here as a post-Fordist notion of work that privileges the art of communication, affect, and virtuosity). The contributors address these transformation by exploring their relation to new digital media (YouTube, MySpace, digital image and video technology, information networks, etc.) and various cultural forms including the Hispanic television talk show, indigenous video production, documentary film in Southern California, the Latin American stock market, German security surveillance, transnational videoconferencing, and Japanese tourists' use of visual images on cell phones. The authors argue that the seemingly radical newness and alleged immateriality of contemporary speculative capitalism, turns out to be less dramatically new and more grounded in colonial/racial histories of both material and immaterial exploitation than one might at first imagine. Similarly, human interaction with digital media and virtuality, ostensibly a double marker for the contemporary and economically privileged subject, in fact reveals itself in many cases as transgressive of racial, economic and historical categories.

This edited collection explores how contemporary Latin American cinema has dealt with and represented issues of human rights, moving beyond many of the recurring topics for Latin American films. Through diverse interdisciplinary theoretical and methodological approaches, and analyses of different audiovisual media from fictional and documentary films to digitally-distributed activist films, the contributions discuss the theme of human rights in cinema in connection to various topics and concepts. Chapters in the volume explore the prison system, state violence, the Mexican dirty war, the Chilean dictatorship, debt, transnational finance, indigenous rights, social movement, urban occupation, the right to housing, intersectionality, LGBT and women's rights in the context of a number of Latin American countries. By so doing, it assesses the long overdue relation between cinema and human rights in the region. Thus opening new avenues to aid the understanding of cinema's role in social transformation.

This anthology adds to the burgeoning field of settler colonial studies by examining settler colonial narratives in the under analyzed medium of film. Cinematic Settlers discusses different cinematic genres, national traditions, and specific movies in order to expose related threads, shared circulations of knowledge, and paralleled representations. Organized into thematic groupings—conquest, settlers, natives, and space—the contributors explore the question of how film compares to written genres and other visual media in representing and effecting settler colonialism on a global scale. Striving for inclusiveness, the volume covers different eras and settler colonial situations in Australia, New Zealand, Taiwan, Hawaii, the American West, Canada, Latin America, Russia, France, Algeria, German Africa, South Africa, and even the next frontier: outer space. By showing how films offer layered, contested, and dynamic settler colonial narratives that advance and challenge settler hegemonic readings, the essays enable students to better analyze and understand the complex history of diversity and colonialism in film. This book is important reading for undergraduate classes on the history of empire, colonialism, and film.

Nature, Gender, and Agency

Screening Minors in Latin American Cinema

Critical Essays

Filming on an Uneven Field

Memory in World Cinema

Portraits in the Andes

Latin American Cinema

The Open Invitation explores the relationship between prefigurative politics and activist video. Schivy analyzes activist videos from the 2006 uprising in Oaxaca, the Zapatista's Other Campaign, as well as collaborative and community video from the Yucatán. Schivy argues that transnational activist videos and community videos in indigenous languages reveal collaborations and that their political impact cannot be grasped through the concept of the public sphere. Instead, she places these videos in dialogue with recent efforts to understand the political with community, a mode of governance articulated in indigenous struggles for autonomy, and with cinematic politics of affect.

Cinema, Cross-Cultural Collaboration, and Criticism provides a platform for a new politics of criticism, a collaborative ethos for a different kind of relationship to cross-cultural cinema that invites further conversations between filmmakers and audiences, indigenous and others.

Sheds light on emergent Latin American cinema that addresses the politics of environmental destruction, the unevenness of climate change consequences, and new ways of visualizing the world beyond the human. Pushing Past the Human in Latin American Cinema brings together fourteen scholars to analyze Latin American cinema in dialogue with recent theories of posthumanism and cocriticism. Together they grapple with how Latin American filmmakers have attempted to "push past the human" and destabilize the myth of anthropocentric exceptionalism that has historically been privileged by cinema and has led to the current climate crisis. While some chapters question the very nature of this enterprise—whether cinema should or even could actualize such a maneuver beyond the human—others signal the ways in which the category of the "human" itself is interrogated by Latin American cinema, revealed to be a fiction that excludes more than it unifies. This volume explores how the moving image reinforces or contests the division between human and nonhuman, and troubles the settler epistemic partition of culture and nature that is at the core of the climate crisis. As the first volume to specifically address how such questions are staged by Latin American cinema, this book brings together analysis of films that respond to environmental degradation, as well as those that articulate a posthumanist ethos that blurs the line between species. Carolyn Fomoff is Assistant Professor of Latin American Literatures and Cultures at the University of Illinois at Urbana-Champaign. Gisela Heffes is Associate Professor of Latin American Literatures and Cultures at Rice University.

Indigeneity in Latin American Cinema explores how contemporary films (2000-2020) participate in the evolution and circulation of images and sounds that in many ways define how indigenous communities are imagined, at a local, regional and global scale. The volume reviews the diversity of portrayals from a chronological, geopolitical, linguistic, epistemic-ontological, transnational and intersectional, paradigm-changing and self-representational perspective, allocating one chapter to each theme. The corpus of this study consists of 68 fictional features directed by non-indigenous filmmakers, 31 cinematic works produced by indigenous directors/companies, and 22 Cine Regional (Regional Cinema) films. The book also draws upon a significant number of engravings, drawings, paintings, photographs and films, produced between 1493 and 2000, as primary sources for the historical review of the visual representations of indigeneity. Through content and close (textual) analysis, interviews with audiences, surveys and social media posts analysis, the author looks at the contexts in which Latin American films circulate in international festivals and the paradigm shifts introduced by self-representational cinema and Roma (Mexico, 2018). Conclusively, the author provides the foundations of historic indigeneity, a theory that explains how overtly historic proclivities play a significant role in depictions of an imagined indigenous Other in recent films.

Themes in Latin American Cinema

A history of authorship in ethnographic film

Who's Who in Research: Film Studies

Native Americans on Film

Mex-Cin

Mexican Filmmaking, Production, and Consumption in the Twenty-first Century

Transnational Genre Flows and South Korean Cinema

Interactive documentary is still an emerging field that eludes concise definitions or boundaries. Grounded in practice-based research, this collection seeks to expand the sometimes exclusionary field, giving voice to scholars and practitioners working outside the margins. Editors Kathleen M. Ryan and David Staton have curated a collection of chapters written by a global cohort of scholars to explore the ways that interactive documentary as a field of study reveals an even broader reach and definition of humanistic inquiry itself. The contributors included here highlight how emerging digital technologies, collaborative approaches to storytelling, and conceptualizations of practice as research facilitate a deeper engagement with the humanistic inquiry at the center of documentary storytelling, while at the same time providing agency and voice to groups typically excluded from positions of authority within documentary and practice-based research, as a whole. This collection represents a key contribution to the important, and vocal, debates within the field about how to avoid replicating colonial practices and privileging. This is an important book for practice-based researchers as well as advanced-level media and communication students studying documentary media practices, interactive storytelling, immersive media technologies, and digital methodologies.

As the two billion YouTube views for "Gangnam Style" would indicate, South Korean popular culture has begun to enjoy new prominence on the global stage. Yet, as this timely new study reveals, the nation's film industry has long been a hub for transnational exchange, producing movies that put a unique spin on familiar genres, while influencing world cinema from Hollywood to Bollywood. Movie Migrations is not only an introduction to one of the world's most vibrant national cinemas, but also a provocative call to reimagine the very concepts of "national cinemas" and "film genre."

Challenging traditional critical assumptions that place Hollywood at the center of genre production, Hye Seung Chung and David Scott Diffrient bring South Korean cinema to the forefront of recent and ongoing debates about globalization and transnationalism. In each chapter they track a different way that South Korean filmmakers have adapted material from foreign sources, resulting in everything from the Manchurian Western to The Host's reinvention of the Godzilla mythos. Spanning a wide range of genres, the book introduces readers to classics from the 1950s and 1960s Golden Age of South Korean cinema, while offering fresh perspectives on recent favorites like Oldboy and Thirst. Perfect not only for fans of Korean film, but for anyone curious about media in an era of globalization, Movie Migrations will give readers a new appreciation for the creative act of cross-cultural adaptation.

This updated and expanded edition gives critical analyses of 23 Latin American films from the last 20 years, including the addition of four films from Bolivia. Explored throughout the text are seven crucial themes: the indigenous image, sexuality, childhood, female protagonists, crime and corruption, fratricidal wars, and writers as characters. Designed for general and scholarly interest, as well as a guide for teachers of Hispanic culture or Latin American film and literature, the book provides a sweeping look at the logistical circumstances of filmmaking in the region along with the criteria involved in interpreting a Latin American film. The book also includes interviews with and brief biographies of influential filmmakers, along with film synopses, production details and credits, transcripts of selected scenes, and suggestions for discussion and analysis.

Film itself is an artifact of memory. A blend of all the other fine arts, film portrays and preserves human memory, someone's memory, faulty or not, dramatically or comically, in a documentary, feature film or short. Hollywood may dominate 80 percent of cinema production but it is not the only voice. World cinema is about those other voices. Drawn initially from presentations from a series of film conferences held at the University of Texas at San Antonio, this collection of essays covers multiple geographical, linguistic, and cultural areas worldwide, emphasizing the historical and cultural interpretation of films. Appendices list films focusing on memory and invite readers to explore the films and issues raised.

Digital Media, Cultural Production and Speculative Capitalism

Decolonizing Practice-Based Research

A Critical Survey, 2d ed.

Indianizing Film

Cinema, Cross-Cultural Collaboration, and Criticism

Investigates the significance of a range of digital technologies in contemporary Indigenous musical performance, exploring interdisciplinary issues of music production, representation, and transmission.

Shows the way in which literature, drama, film, and the visual arts contest the dominant narrative of national peace and reconciliation, as constructed by Peru's Truth and Reconciliation Commission.

The Routledge Hispanic Studies Companion to Colonial Latin America and the Caribbean (1492-1898) brings together an international team of scholars to explore new interdisciplinary and comparative approaches for the study of colonialism. Using four overarching themes, the volume examines a wide array of critical issues, key texts, and figures that demonstrate the significance of Colonial Latin America and the Caribbean across national and regional traditions and historical periods. This invaluable resource will be of interest to students and scholars of Spanish and Latin American studies examining colonial Caribbean and Latin America at the intersection of cultural and historical studies; transatlantic, postcolonial and decolonial studies; and critical approaches to archives and materiality. This timely volume assesses the impact and legacy of colonialism and coloniality.