

Semana De Cine Medina Del Campo

Joan Simon,William Wegman,Brooklyn Museum

Años de corto Juan Francisco Cerón Gómez,2002

Cinemanía ,2001

William Wegman Joan Simon,William Wegman,Brooklyn Museum,2006-01-01 An examination of William Wegman and how he transposes images of daily life to reflect both beauty and absurdity.

Cortografías Juanma Ruiz,Jara Yáñez,Cristina Aparicio,2021-04-22 El Festival de Cine de Alcalá de Henares / Comunidad de Madrid es el evento cinematográfico más antiguo de la Comunidad de Madrid y uno de los más veteranos del país. Durante todo el año, ALCINE celebrará, con diferentes actividades, presentaciones, exposiciones y ciclos, su cincuenta aniversario. El Festival tiene una larga tradición editorial y acumula unas treinta publicaciones a lo largo de sus cincuenta años de vida, además de catálogos de exposiciones, catálogos oficiales, etc. Y para mantener viva esa tradición, este año presenta su último libro, “Cortografías. Mapas del cortometraje español (2010/2019)”, el tercer volumen de una colección en la que se han ido analizando las tres últimas décadas del cortometraje español. El libro, en edición digital y multiformato, cercano a las 400 páginas, supone el más exhaustivo estudio sobre el corto del último decenio, analizando su evolución a través de estadísticas, datos y artículos que no dejan fuera ninguna tendencia, acontecimiento, o aspecto de un sector que se ha convertido, dentro de nuestra cinematografía y por méritos propios, en uno de los más prestigiosos y premiados del mundo.

Cine español ,2008

Más es más Jordi Gracia García,Domingo Ródenas de Moya,2009 Los estudios aquí reunidos exploran áreas como el cine, la arquitectura, la política, la música popular, el teatro, la industria editorial, los medios de comunicación y la literatura en la España de los dos últimos decenios.

La realidad audiovisual como nuevo vehículo de comunicación José Muñoz Jiménez,2019-04-17 La Universidad se encuentra en pleno progreso desde su tiempo cero; de hecho, halla su carta de naturaleza en la necesidad de mejorar el medio que la nutre y por y para el que existe: la sociedad. Rompiendo las viejas membranas de la enseñanza imperante hasta el siglo XX, las nuevas (r)evoluciones de contenidos y fórmulas, como lo fuera el EEES (o Plan Bolonia) o las TIC, suponen la respuesta a esas actualizadas necesidades docentes y curriculares. Las Humanidades, las Artes, las Ciencias sociales y la

Docencia se reescriben, hibridando, gracias a los nuevos lenguajes y herramientas, contenidos otrora lejanos. La nueva Academia es poliédrica, ínter y multidisciplinar, dialógica y colaborativa. En este estado de cosas la colección Herramientas universitarias se erige como atalaya para agrupar bajo su égida al más amplio conjunto de autores internacionales que iluminen, con sus investigaciones, la panoplia de contenidos que conforman el mundo científico donde nace el futuro. La calidad intelectual queda refrendada mediante la rigurosa implantación del habitual proceso garante, basado en la revisión o arbitraje por pares ciegos (peer review) de estos capítulos, sin renunciar a la más antigua tradición universitaria que obliga al opositor de lo publicado, a soportar el peso de la prueba. Este doble modelo de evaluación, a priori y a posteriori, garantiza la calidad del contenido de los textos de esta colección. Pertenecer a la Academia, y en ello radica orgullosamente su valía, supone que todos sus miembros responden a una ambición irrenunciable: mostrar que el conjunto de sus trabajos conforma la vanguardia científica internacional. El texto que aquí se presenta está auspiciado por el Fórum Internacional de Comunicación y Relaciones Públicas (Fórum XXI), la Sociedad Española de Estudios de la Comunicación Iberoamericana (SEECI), la Asociación cultural Historia de los Sistemas Informativos y el Grupo Complutense (no 931.791) de Investigación en Comunicación Concilium.

Comunicación, paz y conflictos. Alex Iván Arévalo Salinas, Tamer Al Najjar Trujillo, Griselda Vilar Sastre, 2018-12-12 En este libro se recopila un conjunto de capítulos que analizan el papel que tiene la comunicación y los discursos mediáticos en los conflictos, tanto desde un enfoque negativo en el fomento de la división social, la manipulación y la violencia como, también, en sus posibilidades de generar debate sobre los problemas sociales e incentivar la paz. Con este texto el lector podrá conocer diferentes casos de estudios nacionales e internacionales, en contextos actuales como también situaciones del pasado reciente.

Mujeres en la historia, el arte y el cine David Hidalgo Rodríguez, Noemí Cubas Martín, María Esther Martínez Quinteiro, 2011-01-01 En los veranos de 2009 y 2010 tuvieron lugar diversas actividades académicas en el marco de la Escuela de Verano de la Universidad de Salamanca en Trabanca. Ésta fue impulsada durante dos cursos consecutivos por el Servicio de Cursos Extraordinarios de la Universidad de Salamanca, que entonces dirigía D.^a M.^a Cruz Sánchez Gómez, y el Ayuntamiento de Trabanca, cuya alcaldía desempeñaba, y sigue desempeñando hoy, D. José Luis Pascual Criado. Entre septiembre de 2009 y julio de 2010 asumí la dirección del Curso Extraordinario y el Congreso Internacional que, con ese motivo, tuvieron lugar. Lo hice por encargo de las entidades organizadoras, que fueron, además de las más arriba mencionadas, el Departamento de Historia Medieval, Moderna y Contemporánea y el Centro de Estudios de la Mujer de la Universidad de Salamanca (CEMUSA), que tengo el honor de dirigir actualmente. Los historiadores Noemí Cubas Martín y David Hidalgo Rodríguez, técnicos culturales a la sazón del Ayuntamiento de Trabanca, se ocuparon eficazmente de las tareas de coordinación de ambos foros. Trató el Curso Extraordinario, que se celebró entre el 14 y el 16 de septiembre de

2009, de «La mujer a través de la Historia y el Arte» y se ocupó el Congreso Internacional que tuvo lugar entre el 5 y el 7 de julio de 2010, de «Cine y Mujer en perspectiva histórica». Ambos, pese a la diferencia aparente de temática, conflúan, de acuerdo con el diseño efectuado desde el Centro de Estudios para la Mujer de la Universidad de Salamanca, en el análisis de las variantes y permanencias de contenido y de soportes de los discursos dirigidos a la reproducción, construcción y deconstrucción de estereotipos que determinan las relaciones de género, los cuales, desde tiempos remotos, y no solo en nuestros días, han apelado al intelecto de las clientelas a los que se destinan (discursos orales y textos escritos), pero también a sus ojos (discursos plásticos) y a sus oídos (discursos musicales), experimentándose no obstante con el paso del tiempo una creciente sofisticación de los recursos audiovisuales utilizados, con importancia creciente en la medida en que la cultura de la imagen, cada vez más potenciada, se sobrepone a la de la palabra. El libro colectivo que el lector tiene ahora entre sus manos, sintetiza, sin agotarlos, los resultados de un conjunto, en origen más amplio, de ponencias impartidas en las fechas más arriba reseñadas, acotadas, reorganizadas y englobadas ahora para atenerse a un título único. Con él pretendemos recordar que siendo siempre las relaciones sociales entre hombres y mujeres relaciones de poder condicionadas por los papeles que en cada momento histórico se asignan a cada uno de los sexos, y describiéndose, ordenándose, argumentándose o legitimándose éstas permanentemente mediante «discursos», estos últimos se modificarán de acuerdo al tiempo, la cultura, y los recursos técnicos disponibles. A lo largo de la Historia, el patriarcado, entendiéndolo por tal el duradero y extendido sistema dirigido a asegurar la dominación de las mujeres por los varones, capaz de acomodarse a momentos, culturas e ideologías muy distintas, experimentará avances y retrocesos no lineales, mostrando coyunturales o prolongadas variaciones de grado y echando mano de recursos múltiples, más ricos, como vamos sabiendo, de lo que los primeros estudios de género, centrándose prioritariamente en los textos escritos, tendieron a mostrarnos. Las estudiosas y los estudiosos de estas cuestiones distan de haber agotado la investigación posible sobre lo que revelan las esculturas, los templos, los escenarios de los ritos y fiestas religiosas, las danzas y canciones del pasado vistas en perspectiva de género, ofreciéndose el análisis de la pintura, la fotografía, la TV, la linterna mágica, internet o el cine de nuestros días como una interesantísima cantera de conocimiento sólo parcialmente explotada. En este libro tendremos ocasión de contemplar, a través de algunas muestras ilustrativas, sin pretensión de exhaustividad, el continuum de contenidos discriminatorios por razones de sexo que va desde las narraciones míticas orales o escritas y el sistema normativo del mundo greco-latino a los tópicos cristalizados, por encima de los cambios jurídicos, en el folklore musical, que sobrevive al paso de los tiempos, o a los transmitidos de forma más explícita o subliminal por los avanzados sistemas de comunicación de nuestros días, singularmente el cine. Veremos también cómo feministas de diferentes países y personas dispuestas a defender el derecho a la no discriminación, tras tomar la palabra, y tras despejar dificultosamente los obstáculos que se oponían a su aprovechamiento de los recursos más convencionales, basados en la letra escrita, echan mano también de los emergentes, a

medida que la presencia profesional de las mujeres se refuerza, para defender y difundir un «contradiscurso» alternativo y emancipador, tanto más necesario, cuanto que, en contrapartida, en pleno siglo XXI, ha de enfrentarse con otro discurso, ya no tradicional, sino técnicamente moderno, de naturaleza reactiva (contradiscurso pues del feminista), dirigido a frenar los avances de la igualdad antes de que ésta haya logrado culminar su obra: inquietante «vino viejo en odres nuevos», que puede revestir la forma de sentencias judiciales, artículos de prensa, blogs, webs en internet o sofisticados films mechados de discursos unas veces muy reconocibles y otros duales o inductores de confusión, pero finalmente hostiles a la igualdad de género.

Cine español 2008 Wiro Berriatúa,2009

The Routledge Handbook to Spanish Film Music Laura Miranda,2024-09-12 The Routledge Handbook to Spanish Film Music provides a significant contribution to the research and history of Spanish film music, exploring the interdependence and ways in which discourses of sound and vision are constructed dialogically in Spanish cinema, with contributions from leading international researchers from Spain, the USA, the UK, France and Germany. Offering a multifocal and multidisciplinary study between related areas such as music studies, film studies and Spanish cultural studies, this book is divided into four sections, covering the early years of Spanish cinema; the 1940s and 1950s in Spanish cinema—the first decades of the Franco dictatorship; the importance of Fraga Iribarne’s slogan, “Spain is different,” to promote Spain’s new openness to the world in the 1960s and 1970s; and Spanish cinema since the arrival of democracy in 1978, including discussion of contemporary Spanish cinema. The growing interest in Spanish cinema calls for the publication of studies about the role of music in its political and socio-cultural framework. This is therefore a valuable text for music and film scholars and professionals, university undergraduates and music conservatory students.

Objetivo : corto Lola Fernández, Montaña Vázquez,1999

Plano corto ,1994

El cortometraje en España Alessandra Amitrano,1998

Del fotoconceptualismo al fototableau Juan ALBARRÁN DIEGO,2012-07-01 Interactions between photography and performance during a chronological period ranging from the so-called “nuevos comportamientos artísticos” (Spanish conceptual art) at the beginnings of 70s, to the definitive institutionalization of the “tableau form” in the 80s, are analyzed in this research. This is a complex and not lineal trip, with particular interest in the Spanish context, since some important changes affecting political and cultural life took place during this period, conditioning the process object of the present work. The work tries to discuss those performance theories that emphasize the “liveness”, and doing so, pushed the photography into the background. By putting those controversies in the scope of “nuevos comportamientos”, we have created a frame of reference to explain those activities near conceptual art, and then, we have looked for their continuity in certain works

carried out during the 80s with neither media visibility, nor critical mediators. With the enthusiastic attitudes of the “movida” as a background, photography becomes institutionalized whereas performance gets outside of the “official aesthetics”. The origin of a cultural identity projecting some festive stereotypes onto contemporary art, can be placed in the 80s, being those stereotypes the starting point for a relational Hispanic tradition empowered by the cultural policies in the 90s. By means of restructuring a complicated net of critical genealogies, we have tried to explore some interesting strains related to the legitimacy of the action in the institutional scene, located in the cross between photography and performance in that decade.

Primer acto ,2002

redELE nº 9. Revista electrónica de didáctica. Español como lengua extranjera ,
Spanien heute Walther L. Bernecker,2008

El cortometraje en las tutorías de 4º de la ESO. Guía didáctica. Proyecto hablando se entiende la gente Arroyo Nogal, Rubén, Arribas de la Fuente, Avelino, Piedolobo Gómez, Jesús M^a, Del Caso, Jesús,

Cine español, 2000 Luciano Berriatúa, Wiro Berriatúa, 2001

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