
Havana Fest Der Farben Und Faszination Des Verfal

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Books

Throughout his career, Eduardo Galeano has turned our understanding of history and reality on its head. Isabelle Allende said his works “invade the reader's mind, to persuade him or her to surrender to the charm of his writing and power of his idealism.” *Mirrors*, Galeano's most ambitious project since *Memory of Fire*, is an unofficial history of the world seen through history's unseen, unheard, and forgotten. As Galeano notes: “Official history has it that Vasco Núñez de Balboa was the first man to see, from a summit in Panama, the two oceans at once. Were the people who lived there blind??” Recalling the lives of artists, writers, gods, and visionaries, from the Garden of Eden to twenty-first-century New York, of the black slaves who built the White House and the

women erased by men's fears, and told in hundreds of kaleidoscopic vignettes, *Mirrors* is a magic mosaic of our humanity.

Aus und über Amerika Columbia University Press

Smithsonian Institution Press is pleased to join Motta Fotografia, one of Europe's foremost publishers of photography, in presenting a series showcasing the work of postwar masters. Each book includes more than forty duotone or color images and represents an original approach to a particular theme by one of the century's finest documentary or fine-art photographers. Reports of poverty and waves of refugees have given most Americans the impression that contemporary Cuba is paralyzed by communist austerity and drained by

economic isolation. Yet in Cuba y Cuba, Rene Burri, a Swiss-born documentary photographer who has turned his lens on the island since the early 1960s, records a people emanating quiet pride even as they wait for change.

René Burri - Cuba Y Cuba Smithsonian Inst Press

Havana. Just saying the name evokes images of bright Caribbean colors, American cars with fins from the 50s, and once-glorious buildings fallen into ruin. Now that this socialist island country is open once more, this picture will soon change. Now is the time to pause for a moment and take a closer look at Cuba's capital city. Bernhard Hartmann starts on the streets, showing us cafes, shops, and boxing clubs, but he also takes us behind the facades of the

mansions, whose well-worn charms immediately captivate the viewer. Crumbling plaster, cracked walls, worn stair treads—we see all of this in the pictures, and yet these places are vibrant and alive. Traces of bourgeois life, dignified and stylish, survive despite the adversity, masterfully captured in brilliant photographs.

bd. Kommunal- und kirchliche angelegenheiten. Cotton is king. Ein tagebunch [1860-1865] Spanisch-Amerikanisches Springer-Verlag

The Cinema of Latin America is the first volume in the new 24 Frames series of studies of national and regional cinema. In taking an explicitly text-centered approach, the books in this series offer a unique way of considering the particular concerns, styles and modes of

representation of numerous national cinemas around the world. This volume focuses on the vibrant practices that make up Latin American cinema, a historically important regional cinema and one that is increasingly returning to popular and academic appreciation. Through 24 individual concise and insightful essays that each consider one significant film or documentary, the editors of this volume have compiled a unique introduction to the cinematic output of countries as diverse as Brazil, Argentina, Cuba, Mexico, Bolivia, Chile and Venezuela. The work of directors such as Luis Buñuel, Thomas Guterrez Alea, Walter Salles, and Alfonso Arau is discussed and the collection includes in-depth studies of seminal works as such Los Olvidados, The Hour of the Furnaces,

Like Water For Chocolate, Foreign Land, and Amoros Perros.
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