

Filmes Para Conhecer Sao Paulo

Eduardo Giffoni Flório, Flávio Leandro de Souza

Cinema na margem Edinei Pereira da Silva, 2021-05-20 O presente livro tem como escopo o estudo do filme *A Margem*, do cineasta Ozualdo Candeias, precursor do movimento cinematográfico denominado de Cinema Marginal. Trata-se de uma produção de 1967 que foi pensada, sobretudo a partir da perspectiva das grandes transformações que impactaram diretamente a cidade de São Paulo. Portanto, objetiva-se trazer os fatores concernentes ao processo de urbanização da metrópole, assim como as questões da arte e política naquele momento, partindo das mudanças decorrentes das incessantes investidas do capitalismo e sua interferência naquela conjuntura, mais especificamente nos rios e seus afluentes – leia-se Rio Tietê. Interferências sentidas também nas manifestações artísticas. A produção pontua a ação dos sujeitos marginalizados insurgentes diante dos desafios impostos pela pujança de uma cidade fragmentada. Onde homens e mulheres comuns escreveram a história a partir das bordas, de sua localização periférica, mediante a apropriação da arte como mecanismo de comunicação. Daí o sentido de fazer a costura dessas ocorrências levando-se em consideração uma história a contrapelo. Em síntese, proponho trazer para a superfície dos acontecimentos a História e o Cinema subversivo a partir do filme como fonte histórica.

Trip, 2008-12 Revista Trip. Um olhar criativo para a diversidade, em reportagens de comportamento, esportes de prancha, cultura pop, viagens, além dos ensaios de Trip Girl e grandes entrevistas

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Tpm, 2005-04 Revista Tpm. Entrevistas e reportagens sobre comportamento, moda, beleza, viagem e decoração para mulheres que querem ir além dos manuais, desafiando os padrões. Imagem não é tudo.

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Veja ,2008-10

Placar Magazine ,1977-08-05 PLACAR: a maior revista brasileira de futebol. Notícias, perfis, entrevistas, fotos exclusivas.

O consumo vai ao cinema Everardo Rocha,Lígia Lana,2019-03-11 Ao eleger o cinema como objeto de reflexão e método de aprendizado, este livro utiliza as potencialidades do poder imaginativo dos filmes para a compreensão de repertórios, comportamentos e valores relacionados às práticas de consumo. O consumo é fenômeno absolutamente central na cultura moderno-contemporânea, tão importante que o tempo presente é comumente definido como "sociedade de consumo". Como uma das mais poderosas narrativas disponíveis em nossa vida social, e sendo uma arte e uma indústria, o cinema é capaz de produzir um imenso repertório de representações, elaborar modos de ser e pensar, construir sensibilidades e afetar práticas cotidianas. Dez filmes e dez análises – cada uma sobre um filme – sob a ótica do consumo e do marketing são a tônica de O

consumo vai ao cinema. Voltado para todos os que amam cinema e/ou gostariam de “rever” um ou vários desses filmes, mas principalmente para professores e alunos, este livro fornece material didático de peso e subsídios para discussões sobre a relação entre consumo e cultura, comunicação e narrativa publicitária.

200 filmes para 200 anos de independência do Brasil Hamilcar Silveira Dantas Junior, 2024-02-08 As celebrações do bicentenário da Independência do Brasil foram ofuscadas pelo momento incendiário da campanha presidencial do ano de 2022, não obstante, importantes estudos tenham sido lançados neste mesmo ano. Ao longo do século XX, a historiografia brasileira aprofundou, a partir de matrizes teóricas diversas, as contradições de nossa Independência face o contexto geral da América Latina. Esta obra propõe uma mudança de olhar sobre esses 200 anos. Se é fato que historiadores e historiadoras se dedicaram à investigação, também cineastas nacionais se dedicaram a desmascarar as brutais condições de existência impostas aos cidadãos e cidadãs brasileiros nestes dois séculos. Glauber Rocha, Nelson Pereira dos Santos, Sylvio Back, Lúcia Murat, Sílvio Tendler, Kléber Mendonça Filho, Hector Babenco, Ana Carolina, outros e outras lançaram às telas de cinema, as incongruências e horrores de nossa História. Não se pretende substituir os estudos historiográficos, mas reconhecer como Robert Rosenstone que, o cinema dá carne ao passado e se configura como uma nova forma de pensamento histórico.

As grandes personagens da história do cinema brasileiro Eduardo Giffoni Flórido, Flávio Leandro de Souza, 1999

Imagem-violência Rose Satiko Gitirana Hikiji, 2019-03-22 A relação entre antropologia e cinema é o ponto de partida deste livro para a etnografia de filmes que nos anos 1990 provocaram as plateias de todo o mundo com imagens nas quais a violência é simultaneamente tema e forma. Entre os filmes estudados há obras de Quentin Tarantino, irmãos Coen; David Lynch, Michael Heneke e Oliver Stone.

Cult, 2004

Participação italiana no cinema brasileiro Maximo Barro, 2017-08-16 Participação italiana no cinema brasileiro é um livro informativo e biográfico sobre os italianos natos que trabalharam ou prestaram algum tipo de contribuição ao cinema brasileiro. Depois de um breve introito histórico sobre as características da imigração italiana no Brasil, especialmente em São Paulo, apresenta-se como esses imigrantes se voltaram para o âmbito artístico amador ou profissional, principalmente no cinema. Além disso, esta obra traz um vasto índice biográfico dos italianos que trabalharam no cinema brasileiro. Não apenas os intérpretes e os diretores que figuram neste livro, mas também fotógrafos, roteiristas, cenógrafos, produtores, músicos, editores, técnicos de som, eletricitas e maquinistas, ou seja, participantes de outros setores sem os quais o cinema não funcionaria.

Revista Observatório Itaú Cultural - 17 Ilana Seltzer Goldstein; Roger Chartier; Flávia Rosa; Alessandra El Far; Felipe Lindoso; Zoara Failla; Eliana Yunes; Gustavo Gouveia; Rita Palmeira; João Cezar de Castro Rocha; Laeticia Jensen Eble;

Luciana Villas-Boas; Néstor García Canclini; Cristiane Costa; Anderson da Mata; Fábio Malini; Bernardo Ajzenberg; Luciana Veit; Carlo Carrenho; Fabio Uehara, A edição 17 reflete sobre livro e leitura no século XXI, levando em conta novos aspectos e dimensões que vão além das publicações em papel, das bibliotecas e livrarias físicas. A Revista contempla abordagens históricas, discussões contemporâneas, contribuições de pesquisadores acadêmicos e de profissionais do mercado.

Estado e cinema no Brasil Anita Simis, 2017-11-16 Data de muito tempo no Brasil o início do registro de cenas em película. No entanto, embora tenha havido iniciativas de grande envergadura na área cinematográfica, tais experiências naufragaram em maior ou menor grau entre 1930 e 1966 (ano da criação do Instituto Nacional de Cinema), período investigado mais detalhadamente pelo presente estudo. Em busca de compreender por que o cinema não se desenvolveu aqui na mesma proporção de outros países, a autora recolhe e analisa, a partir dos vestígios desses naufrágios, elementos reveladores e surpreendentes da trajetória da sétima arte em nosso país, na qual o Estado esteve intimamente imbricado. O objetivo do livro não é retratar a relação entre Estado e cinema no Brasil até o momento presente, mas sim identificar e comparar tal relação em dois momentos políticos distintos, o regime autoritário e a democracia. São trabalhados em detalhe os aspectos políticos relacionados à economia e à legislação cinematográfica. O leitor interessado em cinema brasileiro encontrará nesta terceira edição ampliada do estudo de Anita Simis profunda reflexão e pesquisa sobre o desenvolvimento pregresso do cinema brasileiro, que são preciosos insumos para a análise do atual momento da nossa indústria cinematográfica.

Estudos clássicos III: cinema, literatura, teatro e arte Gabriele Cornelli, Gilmário Guerreiro da Costa, 2014-01-01 A coleção “Filosofia e tradição” é um reflexo das atividades da Cátedra UNESCO Archai, que, desde 2001, promove investigações, organiza seminários e elabora publicações com o intuito de estabelecer uma metodologia de trabalho e constituir um espaço interdisciplinar de reflexão filosófica sobre as origens do pensamento ocidental. O objetivo fundamental consiste em compreender, com base em uma perspectiva cultural, a nossa tradição, isto é, de onde viemos, para que possamos compreender nossos caminhos presentes e desejos futuros. Nesse sentido, visando a uma apreensão rigorosa do processo de formação da filosofia e, de modo mais amplo, do pensamento ocidental, os problemas que orientam as pesquisas da Cátedra UNESCO Archai são de ordem histórica, ética e política. Trata-se de uma reação ao mal-estar experimentado com a forma excessivamente presentista de se contar a história desse processo de formação, forma que pensa a filosofia como um saber estanque, independente das condições históricas que permitiram o surgimento desse tipo de discurso. A proposta de trabalho historiográfico-filosófico da Cátedra procura, portanto, lançar um olhar diferente sobre os primórdios do pensamento ocidental, em busca de novos caminhos de interpretação éticos, políticos, artísticos, culturais e religiosos. Este trabalho dedica-se, em particular, a enraizar o “nascimento da filosofia” na cultura antiga, e se contrapõe às lições de uma historiografia filosófica racionalista que, anacronicamente, projeta sobre o contexto grego valores e procedimentos de uma

razão instrumental estranha às múltiplas e tolerantes formas do logos antigo. A questão é politicamente relevante, em virtude da influência que ainda mantém essa “narrativa” das origens do pensamento sobre a compreensão da atual episteme ocidental. De fato, na tentativa de justificar sua pretensão à verdade absoluta e universal da cultura dos vencedores, a ciência e as culturas ocidentais servem-se de um mito das origens, fundamentado nessa mesma visão presentista e asséptica da filosofia clássica. Esse mito, aliás, utiliza a diversidade da cultura ocidental em contraposição – e não em diálogo – com as outras culturas e visões de mundo que a globalização aproximou de maneira mais forte nos últimos anos. O que esta coleção deseja, portanto, é realizar um olhar sobre o passado, sobre as origens do pensamento ocidental, que se revela extremamente atual e contemporâneo.

Diario Oficial Brazil, 1955 Prefeitura do distrito.

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