



Cartagena de Indias y los cineclubes en los años sesenta [

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text (article)

Analítica

This article is the result of the research project "Social history of cinema in Cartagena 1958 - 1971", where different aspects of the experience of film clubs in the sixties are analyzed. For this purpose, here the cinema is placed at the center of the social experience, with a view to describing the changes, tensions and continuities that occurred in a decade of great world events that had repercussions in Cartagena. Among these events we highlight the formation of youth political subjectivity, which manifested itself in art and culture, where film clubs played a relevant role; therefore, these functioned as schools of cinematographic practice both in their appreciation and in their production, and especially, in their implications for political formation, in a context where the Cuban Revolution marked part of the youthful sociability of that time. Elements that are taken into account regarding this overturning of the cinematographic culture in Cartagena, have to do with censorship, the anti-communist press and the role of film club members in the Cartagena International Film Festival, where a young Alberto Sierra Velázquez had a remarkable role, not only in the cinema, but also in literature, theater and film criticism among other expressions framed in the counterculture. The article is divided into three parts. The first highlights the new youth sociability that is a manifestation of the critical political stance regarding inequality and social exclusion, as well as the liberation struggles that were waged in the so-called Third World. A second part offers a first balance of the experience of the film club in Latin America and the Caribbean. And finally, the evolution of the film club in Cartagena in the period studied is given

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