

Rastros y rostros del saber

Revista de la Licenciatura en Educación Básica

Enero - Junio 2023 | Volumen 8 Número 14 | ISSN 2539 - 3324 | E-ISSN 2665 - 4458



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Tecnológica de Colombia

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Rastros Y Rostros

**Durán Castro, Mauricio, Salamanca,
Mauricio**



Rastros Y Rostros:

Rostros sin rastros Camilo Aguilera Toro, 2009-07-22 Rostros sin Rastros televisión memoria e identidad da cuenta de un trabajo que vincula la investigación social y la gestión archivística de Rostros y Rastros programa documental de mayor duración en la historia de la televisión colombiana producido por Universidad del Valle Televisión UV TV y transmitido por Telepacífico de 1988 a 2000 Se trata de una iniciativa que ha generando condiciones para librar de la desaparición material pero también simbólica a un archivo audiovisual que como el de Rostros y Rastros está conservado en cintas de video obsoletas que al cabo de 10 a 15 años presentan un estado acelerado de degradación Este libro recoge la descripción de las gestiones emprendidas a favor de este archivo inventario catalogación digitalización restauración y análisis En cuanto a esta última la publicación ofrece una revisión del contexto histórico cultural en que se produjo Rostros y Rastros destacando las condiciones políticas culturales económicas y tecnológicas que permitieron el surgimiento la permanencia y la salida del aire de este programa Rostros y Rastros es tal vez el más grande acervo etnográfico audiovisual del que dispone la región 353 piezas audiovisuales que muestran casi siempre desde la perspectiva de la gente común parte de nuestro pasado colectivo como región de las diversas culturas que la componen de nuestro patrimonio arquitectónico y natural de la vida cotidiana de las clases populares sobre todo urbanas del arte y la cultura tanto la culta como la popular y la masiva escritores pintores fotógrafos músicos orquestas periodistas intelectuales toreros artesanos cuenteros carnavales festivales celebraciones entretenimientos paseos eventos deportivos brujerías encantamientos romerías ARBEL EZ 2003 15 Rostros y Rastros representa el periodo de mayor volumen de producción audiovisual y tal vez de mayores desarrollos temáticos y narrativos del género documental en la región Rostros y Rastros visibiliza realidades y perspectivas negadas por los medios de comunicación o presentadas como monstruosas en la página roja o como exóticas en magazines y noticieros Muchos de los lugares y de las gentes retratadas ya han desaparecido Lo hacen también sus retratos sus rostros y sus rastros *Rastros de rostros*, 1972 **Rastros y rostros** Santiago Leiva, 2022 **Experiencias del tiempo**, 2013 **Rostros y rastros de una leyenda** Kyra Núñez, 2015-12-01 Rostros y rastros de una leyenda Gertrude DUBY Blom es la primera biografía en español sobre la legendaria Gertrude DUBY Blom Quié fue Trudi Mujer de infinitos nombres y rostros Gertrude fue periodista fotógrafa documental activista militante feminista exploradora de selvas ecologista escritora aventurera antifascista antifranquista etnóloga antropóloga especializada en la cultura maya lacandonógrafa en caso de que el término existiera De su trabajo de cinco décadas 1943 1993 defendiendo selvas en Chiapas emergió como la Dama la Llanera Solitaria y la Xunan de la selva lacandona Fundadora Bolom o Casa del Jaguar en San Cristóbal de las Casas Chiapas Su más grande pasión fue la selva lacandona Trudi fue el equivalente suizo mexicano de una Agatha Christie la Indiana Jones de la época la Tina Modotti de los mayas lacandones la Ursula Andress de un Bond en este caso su marido explorador de selvas Blom Frans Blom Es la predecesora de Wangari Maathai Dian Fossey y Jane Goodall Sólo se sentaba viva cuando peleaba por algo aunque fueran molinos de viento Palabras como olas del mar J.

P. Leroy, 2005 *Point of contact*, 1975 **Sarmiento Y Unamuno** Dardo Cúneo, 1963 Literatura del contrapunto en las Prosas apátridas de Julio Ramón Ribeyro Óscar Quezada, 2023-10-12 En este libro Oscar Quezada tocando el instrumento de los modelos teóricos interpreta las Prosas apátridas de Julio Ramón Ribeyro tal como lo haría un músico ejecutante que conectase las trazas o pistas dejadas por un músico compositor en una partitura literaria y por lo que no filosófica Encuentra así en esta escritura libre que desplaza lúdicamente los límites de los géneros convencionales un renovado sonido sentido Lejos de los diagnósticos psicobiográficos o sociodramáticos este estudio de inspiración semiótica presta atención a una música enunciativa interior que brota de la propia narración desgrana ese contrapunto entre las técnicas de insignificancia y de sinsentido que deja en medio sus correlatos tonos la conquista y el cuidado del sentido siempre precario frágil vulnerable Quezada confiesa haber transitado muchas veces no sin pasión ni desorden por la lectura de conjunto de las Prosas apátridas Ahora afina el oído selecciona algunas de ellas y las reordena en un corpus de acuerdo con las dimensiones de lo cotidiano Luego procede a situarse dentro de las paradojas de estos breves relatos a poner en evidencia sus motivos contrapuestos a descifrar sus sutiles armonías y sus referidos contrapuntos sus urdimbres y tramas inmanentes todas a la praxis enunciativa No renuncia pues a dejarse encantar y captar por esta literatura existencial a vivirla y revivirla dejándose llevar por sus tendencias tensiones dinámicas ritmos e imágenes en movimiento de momento a momento Por todo lo dicho este estilo de exégesis semiótica se acerca más al ensayo filosófico que a la explicación de pretensión científica positiva Archivo, memoria y presente en el cine latinoamericano Durán Castro, Mauricio, Salamanca, Mauricio, 2016-11-08 La escritura lineal de la historia como correlato de la idea de progreso ha sido puesta en duda por los nuevos usos de los archivos cinematográficos que ofrecen otros posibles sentidos del pasado El auge de prácticas de montaje con material de archivo ha revelado una potente forma de escritura que relaciona lo viejo y lo nuevo lo público y lo privado lo histórico y lo cotidiano Walter Benjamin ve en el carácter fugaz y fragmentario de la imagen del pasado una gran potencia para iluminar el presente Georges Didi Huberman por su parte propone una historia de las imágenes y del arte como disciplina anacrónica la mirada del presente es interrogada por las imágenes Como y desde dónde le hablan al presenteCuál es su actualidad y vigencia Qué papel desempeñan en la constitución de nuestra memoria El III Encuentro de Investigadores en Cine organizado por el Observatorio Latinoamericano de Teoría e Historia del Cine en Bogotá en noviembre de 2012 buscó responder a estas preguntas a partir de las particularidades del cine latinoamericano Archivo memoria y presente reúne algunos de los significativos aportes de los participantes en este evento Hapi, Hispanic American Periodicals Index 2001, 2002-04 **Museo de encuentros** Juan Manuel Roca, 1995 **Kananmantapacha [(desde ahora)]** Pedro Régulo Rezza Claros, 1972 G.K. Hall Bibliographic Guide to Latin American Studies Benson Latin American Collection, 1999 **La oscura disonancia** Bonet, Piedad, Piedad Bonnett nació un 18 de enero de 1951 en Amalfi pueblo del nordeste antioqueño en el que transcurrieron ocho años fundamentales de su vida Uno de sus poemas más luminosos es Volver al tiempo de los techos altos donde emplea por

primera vez la imagen del techo s mbolo de protecci n para cantar el para so perdido de la infancia Este tiempo de felicidad se encontraba representado sobre todo por la madre que la ense a leer y a la que recuerda tan amorosa como bella Gracias a ella hija de maestros debi abandonar su profesi n al casarse la ni a descubri sus dotes como versificadora imitaba sin dificultad a los ocho a os las obras de Campoamor y ley con delectaci n todo lo que ca a en sus manos desde B cquer a El tesoro de la juventud pasando por el Reader s Digest los cuentos de hadas la poes a espa ola o los mitos grecolatinos En cuanto a su padre trabajaba como contador y tambi n disfrutaba con los libros De ah que la escritora se ale en entrevista Venir de una familia de maestros fue muy importante para m porque pertenezco a una familia de clase media ilustrada relativamente como sucede en el pueblo colombiano con una veneraci n por el lenguaje por la palabra escrita Analizar una creaci n desplegada a lo largo de cuatro d cadas permite acercarse a una forma de ver el mundo Su obra va del intimismo neosimbolista y la exploraci n de la subjetividad caracter sticos de su primera poca De c rculo y ceniza 1989 Nadie en casa 1994 El hilo de los d as 1995 a la explosi n del amor y la vivencia del cuerpo con im genes cercanas al surrealismo como hilo est tico conductor Ese animal triste 1996 Todos los amantes son guerreros 1998 Lecci n de anatom a 2006 y la decantaci n por la denuncia social en Tretas del d bil 2004 Estos poemarios se ver n culminados por una fase marcada por la enfermedad y muerte del hijo conformada por la trilog a Las herencias 2008 Explicaciones no pedidas 2011 y Los habitados 2017 *El discurso cr tico en Am rica Latina* Zulma Palermo,1999 **Revista de cr tica literaria latinoamericana** ,2001

Rostros rastros de un canto Jorge Montealegre, Antonio Larrea,1997 **Mediodía** Emmanuel Azócar,1999 *Chili: image et mémoire* ,2009

The Enigmatic Realm of **Rastros Y Rostros**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing short of extraordinary. Within the captivating pages of **Rastros Y Rostros** a literary masterpiece penned with a renowned author, readers set about a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting affect on the hearts and minds of people who partake in its reading experience.

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