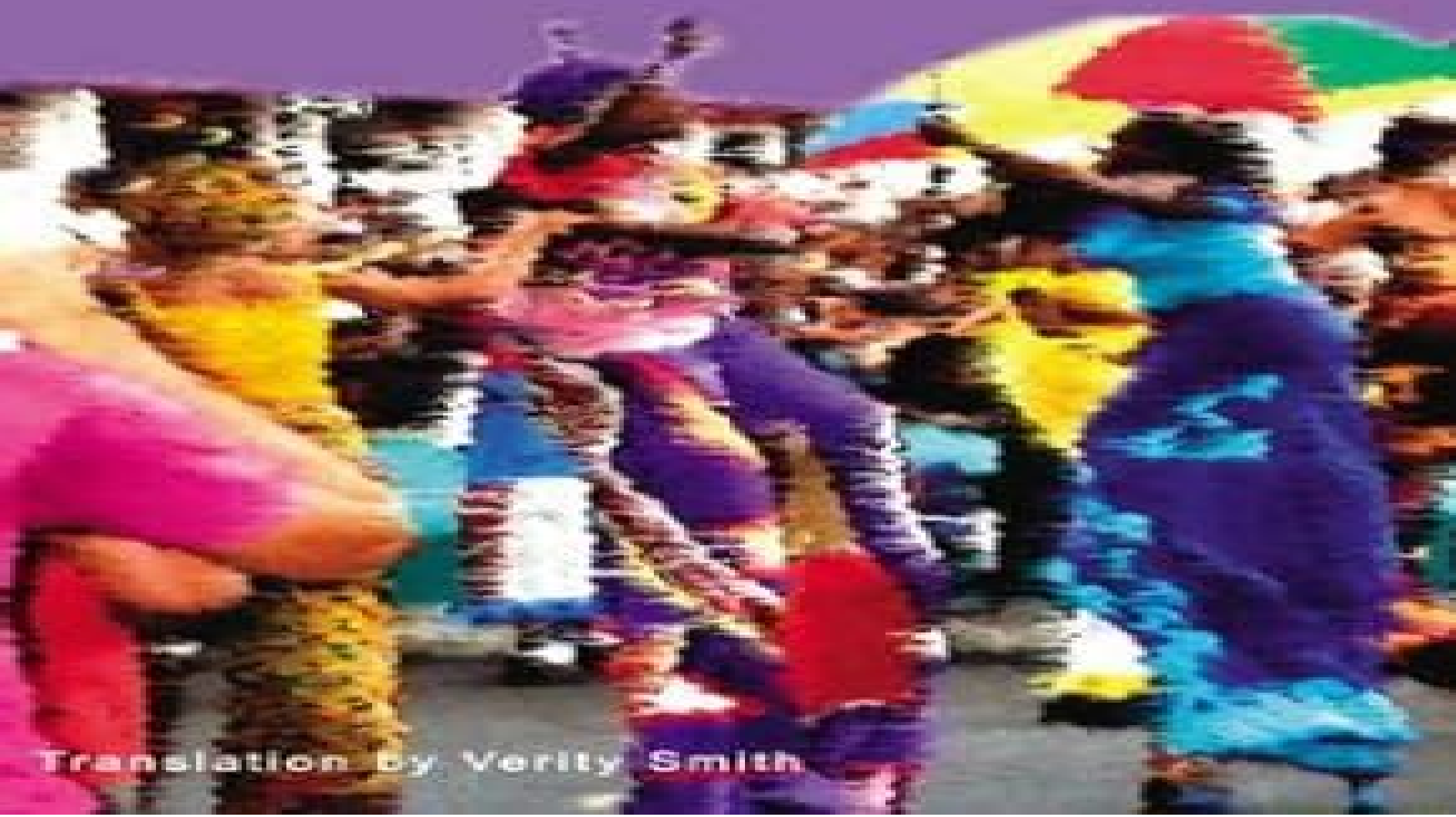


Making a Scene

Cuban Women's Stories

Edited by Mirta Yanez



Translation by Verity Smith

Making A Scene Cuban Womens Stories

Paula Sanmartin



Making A Scene Cuban Womens Stories:

Black Women as Custodians of History: Unsung Rebel (M)Others in African American and Afro-Cuban Women's Writing Paula Sanmartin, 2014-03-28 This book is an essential addition to the study of comparative black literature of the Americas it will also fill the gap that exists on theoretical studies exploring black women's writing from the Spanish Caribbean This book examines literary representations of the historic roots of black women's resistance in the United States and Cuba by studying the following texts by both African American and Afro Cuban women from four different literary genres autobiographical slave narrative contemporary novel on slavery testimonial narrative and poetry Incidents in the Life of a Slave Girl 1861 by the African American former slave Harriet Jacobs Dessa Rose 1986 by the African American writer Sherley Ann Williams Reyita sencillamente testimonio de una negra cubana nonagenarian Simply Reyita Testimonial Narrative of a Nonagenarian Black Cuban Woman 1996 written transcribed by the Afro Cuban historian Daisy Rubiera Castillo from her interviews with her mother Mar a de los Reyes Castillo Bueno Reyita and a selection of poems from the contemporary Afro Cuban poets Nancy Morej n and Georgina Herrera The study argues that the writers participate in black women's self inscription in the historical process by positioning themselves as subjects of their history and seizing discursive control of their histories Although the texts form part of separate discourses the book explores the commonalities of the rhetorical devices and narrative strategies employed by the authors as they disassemble racist and sexist stereotypes re constructing black female subjectivity through an image of active resistance against oppression one that authorizes unconventional definitions of womanhood and motherhood The book shows that in the women's revisions of national history their writings also demonstrate the pervasive role of racial and gender categories in the creation of a discourse of national identity while promoting a historiography constructed within flexible borders that need to be negotiated constantly The study's engagement in crosscultural exploration constitutes a step further in opening connections with a comparative literary study that is theoretically engaging in order to include Afro Cuban women writers and Afro Caribbean scholars into scholarly discussions in which African American women have already managed to participate with a series of critical texts The book explores connections between methods and perspectives derived from Western theories and from Caribbean and Black studies while recognizing the black women authors studied as critics and scholars In this sense the book includes some of the writers own commentaries about their work taken from interviews many of them conducted by the author Paula Sanmart n herself as well as critical essays and letters Black Women as Custodians of History adds a new dimension to the body of existing criticism by challenging the ways assumptions have shaped how literature is read by black women writers Paula Sanmart n's study is a vivid demonstration of the strengths of embarking on multidisciplinary study This book will be useful to several disciplines and areas of study such as African diaspora studies African American studies Afro Latin American and Afro Caribbean studies women's studies genre studies and slavery studies Making the Scene Alexander

Stewart,2007-08-02 The received wisdom of popular jazz history is that the era of the big band was the 1930s and 40s when swing was at its height But as practicing jazz musicians know even though big bands lost the spotlight once the bebop era began they never really disappeared Making the Scene challenges conventional jazz historiography by demonstrating the vital role of big bands in the ongoing development of jazz Alex Stewart describes how jazz musicians have found big bands valuable He explores the rich rehearsal band scene in New York and the rise of repertory orchestras Making the Scene combines historical research ethnography and participant observation with musical analysis ethnic studies and gender theory dismantling stereotypical views of the big band Women Re-Creating Classics Emily Hauser,Helena Taylor,2025-06-12 In the last few years there has been a major and unmissable surge in women s retellings and re creations of ancient myths and texts that has put women s re creations of Classics centre stage Drawing together an interdisciplinary range of creative and scholarly voices this volume asks why classical creative retellings by women are so popular now and considers what creativity can do to foster new ways of thinking and writing about Classics thus blurring the boundary between the creative and the critical Contributors engage with debates on how to make Classics more accessible through the medium of creative works so that it is not just a discipline for the select few This second volume in a two volume set brings together original creative work by some of the many women writers who are pushing forward changes in the landscape of re creating Classics from Madeline Miller to Jennifer Saint Emily Hauser Caroline Lawrence Roz Kaveney Nikita Gill Fiona Benson Anne Carson and many more These are set alongside discussions and interviews between writers and academics roundtable conversations among poets and critics and reflections on creative and inclusive pedagogy thus offering a cutting edge collaboration between practitioners and researchers and underlining the centrality of women s re creations of Classics to the contemporary shaping of the field Based on a True Story Donald F. Stevens,1998-07-01 Combining history with discussions of dramatic cinema Based on a True Story Latin American History at the Movies examines how film has portrayed Latin America from the late fifteenth century to the present The book opens with an introduction on the visual presentation of the past in the movies while the rest of the book consists of essays that explore the best feature films on Latin America from the professional historian s perspective **Telling Migrant Stories** Esteban E. Loustaunau,Lauren E. Shaw,2021-11-02 This book is a collection of edited theoretical essays on the power of contemporary documentary film to voice the social agency of Latin American immigrants to the United States and Europe and to reveal some of the global systemic conditions that generate mass migrations and lead to the dehumanization of undocumented immigrants Linking the function of documentary to represent immigrants as performing agents whose voices generally are not heard publicly this volume also features interviews with prominent documentarians whose films and videos respond to conditions of migration from a variety of perspectives *Lady Dicks and Lesbian Brothers* Catherine Davy,2023-06-20 A rich and detailed picture of a particular historical moment that has now passed I found myself immersed in the world of the East Village theatre scene

and its connections to the larger world of feminism theatre and politics Davy's long standing association with this world pays off handsomely it is impossible to imagine that anyone could write a more informative portrait Charlotte Canning University of Texas at Austin After hosting two annual international women's performance festivals in 1980 and 81 Peggy Shaw Lois Weaver and comrades put on such extravaganzas as the Freudian Slip party and the Debutante Ball a coming out party if ever there was one to raise the first several months rent for a narrow vestibule on East 11th Street where they could keep the creativity going year round There on a stage no bigger than a queen sized mattress artists honed their craft giving birth to a celebratory feminist and tinsel tinged queer aesthetic By the mid 80s the rent quadrupled and WOW moved to a city owned building on East 4th Street where it has flourished ever since presenting hundreds if not thousands of plays solo shows concerts dance pieces cabarets and sundry performances that defy classification Alisa Solomon Village Voice Out of a small hand to mouth women's theater collective called the WOW Caf located on the lower east side of Manhattan there emerged some of the most important theater troupes and performance artists of the 1980s and 1990s including the Split Britches Company the Five Lesbian Brothers Carmelita Tropicana Holly Hughes Lisa Kron Deb Margolin Reno Peggy Shaw and Lois Weaver The WOW Women's One World Caf Theatre appeared on the cultural scene at a critical turning point in both the women's movement and feminist theory putting a witty hilarious gender bending and erotically charged aesthetic on the stage for women in general and lesbians in particular The storefront that became the WOW Caf Theatre saw dozens of excitingly original and enormously funny performances created performed and turned over at lightning speed a kind of hit and run theater As the demands on the space increased the women behind WOW organized as a collective and moved their theater to an abandoned doll factory where it continues to operate today For three decades the WOW Caf has nurtured fledgling women writers designers and performers who continue to create important performance work Lady Dicks and Lesbian Brothers provides a critical history of this avant garde venture whose ongoing system of anarchy has been largely responsible for its thirty year staying power after dozens of other women's theaters have collapsed WOW artists were creating a wholly original cultural landscape across which women could represent themselves on their own terms Parody cross dressing zany comedy and an unbridled eroticism are hallmarks of WOW's aesthetic combined importantly and powerfully with a presumptive address to the audience as if everyone onstage in the audience and in the world is lesbian Author Kate Davy's extensive research included in depth interviews with WOW veterans newspaper reviews of the earliest productions and rare unpublished photographs The book also includes a chronology of productions that have highlighted WOW's performance schedule since the early 80s Kate Davy is currently Provost and Vice Chancellor for Academic Affairs at the University of Michigan Dearborn Her previous books include Richard Foreman Plays and Manifestos and Richard Foreman and the Ontological Hysteric Theatre

The Cinema of Agn s Varda Delphine Benezet, 2014-04-14 Agn s Varda a pioneer of the French New Wave has been making radical films for over half a century Many of these are considered by

scholars filmmakers and audiences alike as audacious seminal and unforgettable This volume considers her production as a whole revisiting overlooked films like *Mur Murs Documenteur* 1980 81 and connecting her cinema to recent installation work This study demonstrates how Varda has resisted norms of representation and dictates of production It also shows how she has elaborated a personal repertoire of images characters and settings which all provide insight on their cultural and political contexts The book thus offers new readings of this director's multifaceted career arguing that her work should be seen as an aesthetically influential and ethically driven production where cinema is both a political and collaborative practice and a synesthetic art form

Fearless Femininity by Women in American Theatre, 1910s to 2010s - Student Edition Greeley, Lynne, 2015-02-06 Note this is an abridged version of the book with references removed The complete edition is also available In this unprecedented fascinating book which covers women in theatre from the 1910s to the 2010s author Lynne Greeley notes that for the purposes of this study feminism is defined as the political impulse toward economic and social empowerment for females or the female identified a position perceived by many feminists as oppositional to ideas of femininity that they see as personally and politically constraining and that femininity comprises social behaviors and practices that mean as many different things as there are women some of which are empowering and others of which are not This book illuminates how throughout the twentieth century and into the twenty first playwrights and artists in American theatre both embodied and disrupted the feminine of their times Through approaches as wide ranging as performing their own recipes energizing silences raging against war and rape and inviting the public to inscribe their naked bodies theatre artists have used performance as a site to insert themselves between the physicality of their female presence and the liminality of their disrupting the role of the feminine Capturing that place of liminality a neither here nor there place that is often unsafe where the established order is overturned by acts as banal as raising a plant women have written and performed and disrupted their way through one hundred years of theatre history even within the constraints of a variably rigid and usually unsympathetic social order Creating a feminist femininity they have reinscribed their place in the culture and provided models for their audiences to do the same This comprehensive tome part of the Cambria Contemporary Global Performing Arts headed by John Clum Duke University is an essential addition for theater studies and women's studies

Cuban Underground Hip Hop Tanya L. Saunders, 2015-11-30 This book is a part of the Latin American and Caribbean Arts and Culture publication initiative funded by a grant from the Andrew W Mellon Foundation

Motion Picture Story Magazine, 1921

Making A Scene Cuban Womens Stories Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has been apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Making A Scene Cuban Womens Stories**," published by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we will delve to the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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