

# INDEX

## A

### aesthetics

- according to García Espinosa, 2, 7–10, 37, 79, 93, 120, 145, 152, 166, 168
- according to Rancière, 151, 153, 159
- and the chronotope, 11
- imperfect aesthetics defined, 2–4, 8–13

### Afro-Cuban

- culture, 56
- mythology, 64, 65

Alea, Tomás Gutiérrez, 18

Alicia en el pueblo de maravillas,

Al Jazeera, 180

allegory, 56, 57, 62, 92, 109

Álvarez, Santiago, 41n37, 93, 126

### ambivalence

- as an aesthetic feature of Cuban film, 8
- as an aspect of the Special Period, 8, 13
- and the Cuban revolution, 6, 7, 13

Anderson, Benedict, 76, 77, 111n3

Appadurai, Arjun, 38, 42n40, 76, 77,

109, 113n49, 123, 146n23

architecture, 31, 34, 155, 156, 182

Aspillaga, Magdiel, 1, 3

Asociación Nacional de Innovadores y Racionalizadores (ANIR), 171

August Announcements, 28

### authenticity

- in relation to Cuban identity, 56, 58
- and tourism, 34

Aventuras de Juan Quin Quin, Las, 1,

129, 130

## B

### backwardness

- as a cultural resource, 109
- and mobile cinema, 11, 140
- and modernization, 140
- and rural spectators, 140

Bakhtin, Mikhail, 11, 20, 22n7

Balseros (boat people),

Barthes, Roland, 166, 186n35

Bay of Pigs invasion, 14

Note: Page numbers followed by ‘n’ refer to foot notes.

- Bazin, André, 87, 88, 97, 112n25, 112n26
- Benjamin, Walter, 31, 121
- Bloggers (Cuban), 24n36
- Bravo, Estella, 101
- Brooks, Peter, 47, 48, 72n12
- Brouwer, Leo, 125
- Buena Vista Social Club*, 101, 176, 177, 187n57
- Burton, Julianne, 21n1, 78, 111n6, 131, 147n33, 148n44, 186n36
- C**
- campesino
- as orientation in film production, 85, 123, 131
  - representation of, 131
- Canclini, Néstor, 36, 38, 42n39, 76, 77, 111n5, 125, 182, 188n73
- capitalism
- emerging or hybrid forms in the post-Soviet period, 6, 76, 90
  - global capitalism, 6, 28, 32, 33, 36, 76, 94
  - petty capitalism, 90
- Castells, Manuel, 183, 188n74
- Castro, Fidel, 26, 28, 29, 31, 32, 53, 56, 57, 64, 79, 101, 103, 133, 139, 165, 172
- Castro, Raúl, 98, 190–2
- Ceballos, Sandra, v, 97
- Certeau, Michel de, 152, 153, 184n3
- Chanan, Michael, vi, 1, 15, 22n13, 79, 177, 187n56
- China, 19–21, 23n26, 27, 32
- Chivichana, La*, 136
- Chronotope, 4, 11, 20
- Cine Cubano, journal, 16, 22n11, 41n37, 133, 143, 148n50
- Cine Imperfecto
- cinema
- changing conditions of production in Special Period, 115–48
  - and cinemagoing and dialectics, 93
  - as an instrument of public shaping, 15
  - and new initiatives following the revolution, 132
  - before the revolution, 51
  - as a site of public debate/public sphere, 16
  - as technology, 10, 122, 133, 134, 142
  - and the US embargo, 36, 69, 106, 115, 134, 145, 155
- cinophilia, 139
- Colina, Enrique, v, 34, 41n37, 43, 113n41, 147n42, 149–52, 169
- Comités de Defensa de la Revolución (CDR), 16
- commodities/commodification, 7, 25, 34, 38, 89, 90, 105, 109, 134, 152, 169, 170, 183, 189
- Como hacer un filme en un país subdesarrollado*, 1
- Como por primera vez*, 6, 10, 132, 135, 137, 139, 142–4
- Continentalism, 110
- Cortázar, Octavio, 131–6, 143, 144, 147n34
- cosmopolitanism
- as an ambition in Cuban mobile cinema, 6, 116
  - as an element of globalization, 96
  - as an ethos at EICTV, 96
- Cuando sea grande*, 110
- Cuba calling*, 180–1
- Cuban Communist Party, 60, 158
- Cuban Revolution
- depictions of in film, 3
  - political and economic aspects of, 16, 131

reforms in the Special Period, 13  
 role of culture in, 14  
 Cubanidad (cubanness), 12, 35, 56,  
 58, 59, 61, 86  
 CUC (Cuban currency pegged to  
 US dollar), 75, 88  
 cuentapropismo, 33  
 culture  
   American, 45, 126, 167  
   as commodity, 155, 169  
   mass or popular, 153, 166  
   national, 4, 44  
 Cumaná, María Caridad, 148n46  
*Cura te ipsum*, 107

**D**

*Demoler*, 158

design  
   imperfect design, 155  
   in the context of late socialism,  
   155  
   represented in Cuban film, 5, 13, 37  
 dialectics, 9, 126  
   diaspora (Cuban), 10, 12, 67,  
   180  
 Díaz Torres, Daniel, 41n37  
 Díez Castrillo, Daniel, 119, 120  
 digital media  
   and aesthetics, 5, 134  
   and film production, 5, 134  
   and innovation or ingenuity, 179  
   and political restrictions, 20, 70  
   and the public sphere, 5  
   and the Special Period, 35  
 direct address, 16, 116, 124, 127–31,  
 144, 169  
 documentary film  
   and direct address, 83, 86, 124  
   and EICTV, 12, 77, 81, 93  
   as form of community-building, 81,  
   82  
   and irony, 124

and revolutionary subjectivity, 12, 77  
 and rural Cuba, 86–8  
 techniques, 83, 132  
 theories of, 81  
 as transnational practice, 3, 21  
 Donald, James & Stephanie, 18–20  
*Dora la lavadora*, 179

**E**

Elián Gonzales, 50  
 Embargo (or *Bloqueo*),  
*En el rancho de mariela..viven pitingo y  
 oswaldo*, 91  
 Escuela Internacional de Cine y  
 Television (EICTV)  
   and cosmopolitanism, 96  
   and curriculum, 6  
   and documentary filmmaker  
   training, 93  
   and international students and  
   faculty, 94  
   origins and founding members, 78  
   and transnationalism,  
 Espinosa, Julio García, 1–3, 7–10,  
 21n1, 78, 79, 93, 94, 108, 120,  
 130–2, 134, 145, 152, 153, 155,  
 166–70, 171, 174, 181, 186n36,  
 191, 192  
*Estética*, 149–51  
 ethics, 47  
   in relation to film production, 87,  
   109  
 ethnography  
   as a convention within Cuban film,  
   45  
   and the Cuban Revolution, 45  
   and stereotypes by foreign  
   filmmakers, 105  
 Europe  
   European cinema, 122  
   European film theory, 97  
   and film workshops, 172

## F

- Fernandes, Sujatha, 4, 16–17, 26, 39n4, 45, 70, 71, 71n4, 72n18  
 fetishization (of Cuban culture by foreigners), 176, 180  
 Francisco, René, v, 97  
*Freddy o el sueño de noel*, 124  
*Fresa y chocolate*, 17, 43, 54, 65, 67  
*Fresh water no glasses*, 174  
 Friedberg, Anne, 121, 146n15

## G

- Gaonkar, Dilip, 36–8, 41n34, 117, 142, 145, 183, 184  
 Gitelman, Lisa, 133, 134, 147n41, 179, 188n62  
 global/globalization  
   according to Appadurai, 38, 77, 109  
   according to Canclini, 36  
   ambivalence, 8, 45  
   Cuban expressions of, 165  
   cultural aspects of, 8  
   and diaspora, 10, 12, 67, 180  
   economic aspects of, 3  
   and EICTV, 6  
   and film production, 118  
   and global flows, 36, 120  
   local aspects of, 75–113  
   as positive force in Cuba, 32, 67–70  
   and TVS, 118  
 Godard, Jean Luc, 1, 49  
 Grupo Sonora, 125  
*Guantanamo*, 43, 176, 177  
 Guevara, Ernesto (Che), 64, 79, 80, 156, 160, 171  
 Guillén Landrían, Nicolas, 12, 84, 93, 108, 129  
 Gunning, Tom, 121, 146n16

## H

- Habermas, Jurgen, 14, 22n8, 32, 40n20, 46, 71  
 hacking/hack  
   as cultural practice in the Special Period, 182  
   defined, 154  
   and Ernesto Oroza, 159–63  
   and its relation to gaming/video games, 178  
   and life hacks, 154, 179  
   as officially endorsed by the Cuban government, 162  
 Havana, v, 3, 27, 29–32, 51, 54, 56, 63, 70, 75, 83, 85–6, 88, 91, 93, 96, 97, 100, 103, 118, 122, 124, 132, 133, 141, 142, 159, 162, 167, 189–91  
 Hernández, Rafael, 25  
 Hernández-Reguant, Ariana, 25, 36, 37, 111n12, 156, 184n6, 184n7  
 Hertz, Garnet, 17, 187n50  
 historiography, 179  
 Hollywood  
   aesthetic aspects of, 2  
   and the idea of the global, 9  
   and ideology, 19  
   influence of, 37  
 homosexuality  
   in Cuban film, 65  
   and revolutionary identity, 65  
 hybridity  
   as a feature of film or media, 3, 78  
   as a feature of globalization, 6
- I
- ideology  
   and ambivalence, 56  
   challenges to revolutionary ideology in Special Period, 54  
   in Cuban cinema, 54

- in Hollywood cinema, 129  
 ideological aspects of the Cuban  
 revolution, 56
- Imperfect Cinema. *See* Cine  
 Imperfecto
- improvisation  
 according to Garcia Espinosa, 7–8  
 and Cuban film theory, 168  
 depicted in Cuban film, 8  
 as economic necessity, 168, 182  
 as part of the Cuban revolutionary  
 ethos, 12
- indexicality, 12
- industry/industrialization  
 as an aspect of modernization, 34  
 and the Cuban Revolution, 15  
 depicted in Cuban film, 2
- Instituto Cubano del Arte e Industria  
 Cinematographicos (ICAIC),  
 3–5, 15, 35, 99, 123, 125, 167
- Instituto Superior de Arte (ISA), 3,  
 83, 158
- International standards organization  
 (ISO), 170
- Internet, 75, 152, 159, 160, 162–4,  
 179, 180, 183
- Invierno*, 127
- irony  
 as an aesthetic device in Cuban film,  
 13  
 as a form of ideological critique, 49,  
 50
- Ivens, Joris, 100
- K**
- Kalatozov, Mikhail, 100
- L**
- labor  
 as an aspect of the Cuban  
 revolution, 14  
 and bodies/embodiment, 140, 141  
 filmic depictions of, 16  
 and industry, 159  
 and rural life, 123
- lateness  
 as an aspect of globalization, 6  
 depicted in Cuban film, 139–42  
 and modernity, 37
- Latin America  
 cinema traditions, 97  
 as a site of transnational  
 communication with Cuba, 122  
 students at EICTV, 97
- León, Jorge de, v, 83–6, 88, 89, 91,  
 93, 108, 111n19
- Liso*, 87–9
- literacy (and film), 63
- literacy campaign, 63, 65, 82–4, 130,  
 132
- local  
 as an aspect of EICTV ethos, 6  
 and Arjun Appadurai, 38, 109  
 represented in Cuban film, 6  
 and Televisión Serrana, 10
- Los que sueñan abejas*, 107
- Lucía, 56, 57, 59, 63, 64, 129, 130
- M**
- Makeshift* magazine, 182
- making  
 critical making, 173, 176, 178,  
 187n51, 187n59  
 and Cuban design, 171, 179  
 and modernity, 11, 38  
 and re-making, 11, 117, 139–42  
 and romantic notions of Cuban  
 culture, 82
- making do. *See* improvisation

Marker, Chris, 100  
 Martin-Barbero, Jesús, 159–60  
 Masculinity, 17, 59  
 McDonalds, 75, 169  
 melodrama  
   definition of, 6  
   and its relationship to the public sphere, 45–6  
   in the Special Period, 45–6  
*Memorias del subdesarrollo*, 12  
 Miami, Florida, 3, 26, 57, 90, 160  
*Miedo*, 103, 110  
*Miel para Oshún*, 5, 10, 12, 43–5, 50–5, 57, 58, 61, 64–70  
 Mobile cinema campaign, 6  
 modernity  
   alternative modernities, 145  
   as an aspect of the Cuban society, 14, 18, 46, 48, 64, 110, 150, 152  
   as late arrival in Cuba, 6, 116, 137  
 modernization  
   critiques of Cuban modernization, 6  
   and the role of cinema or media, 6  
 Muerte de un burócrata

## N

nationalism/nation  
   as an imagined community, 110  
   Cuban expressions of, 165  
   expressed in the 1960s, 131  
   revised forms in the Special Period, 18  
   and the role of media, 18  
 Navarro, Desiderio, 14, 22n10  
 negotiated endurance, 115–48  
 neoliberalism/neoliberal, 7, 188n66  
 neorealism, Italian  
   aesthetic characteristics of, 10

  as influence on Cuban film, 10  
 Netflix, 163  
 new man, Cuban, 54, 65, 67, 82, 130, 132, 140, 142–4, 148n48, 156, 157  
*Niña Mala, La*, 84–6, 92  
 1960s  
   aesthetic legacy of, 5  
   key Cuban films from the period, 3  
   as a touchstone in late socialist cinema, 4  
 nostalgia  
   depicted in Cuban film, 89, 101, 109, 159  
   expressed by foreigners about Cuba, 39, 90, 91, 104, 122  
   as a theme in the Special Period  
 Noticiero #1

## O

Obama, Barack, 189–92  
*Ociel de Toa*, 129, 147n34  
 Oroza, Ernesto, v, 5, 7, 9, 10, 152–6, 159–61, 163–73, 175–84, 186n31, 186n32

## P

*Para construir una casa*, 157  
*Parihueta*, 89  
*Pasajeros*, 101, 102, 110  
 Pingree, Geoffrey, 179, 188n62  
 Por Primera Vez, 132, 135, 147n34, 147n43  
 Porter, Miguel, 122, 147n19  
 post-socialism, 11, 106  
 Postmodernism, 148n47  
 propaganda  
   and the Cuban Revolution, 103–5  
   depicted in Cuban film, 178

and interest by foreign filmmakers,  
103  
public sphere  
aesthetic aspects of, 5, 11, 13–21  
and the Cuban political context, 12,  
98, 151  
definitions of, 14  
Habermas, 14, 71  
*Puerta de golpe*, 104

## Q

quality cinema, 167  
Quiroga, José, 18, 23n25, 100, 158,  
185n11

## R

radio, 1, 108, 159–64, 178  
Radio Rebelde, 160  
Ramírez, Waldo, 120, 124, 127,  
130–2, 136, 146n14, 158  
Rancière, Jacques, 151, 153, 154,  
159, 184n1  
Ratto, Matt, 173, 178, 187n51,  
187n59  
rectificación, 27  
Renán, Roberto, 124, 127, 130,  
131  
Renov, Michael, 130, 147n32  
residual media, 184  
Retrato de Teresa  
Returned Gaze. *See* direct address  
rhetoric, 14, 29, 36, 48, 56, 59, 60,  
64, 65, 87, 103, 105, 121, 122,  
130, 133, 134, 139, 156–9, 183,  
189, 190  
Río, Joel del, 68, 69, 73n40, 73n41,  
81, 111n14, 112n31  
Rocha, Glauber, 22n6, 35, 36, 41n31,  
120, 172, 182, 187n48  
rural Cuba

as element in Cuban political  
discourse, 12, 116  
and film training, 133  
and revolutionary subjectivity, 17,  
140  
as subject in Cuban film, 12

## S

Sanchez, Yoani, 24n36, 160, 162, 163  
Sarkar, Bhaskar, 183, 184, 188n75  
self-employment, 26, 33, 127,  
147n29, 190  
*79 Primaveras*, 126  
*SHOWer*, 178  
*Siboney*, 90  
Sierra Maestra (region in eastern  
Cuba), 81, 85  
Siré, Nestor, 163, 175, 186n30  
social justice (and film production),  
79, 109  
socialism  
collapse of, 69, 100, 168  
cultural policy, 4, 10, 28  
expressed in Cuban film, 2  
late socialism, 25–42, 44, 45, 47–50,  
66–7, 76, 77, 106, 108, 140  
Solás, Humberto, 5, 10, 12, 43, 44,  
56, 63, 69  
*son* (Cuban musical genre), 126,  
176–9  
Soviet Union, 2, 5, 8, 10, 25, 28,  
31–4, 43, 44, 46, 48, 50, 54, 58,  
60, 68–70, 72n14, 78, 88, 94,  
98–100, 124, 158, 165  
Special Period  
artistic production in, 127  
economic aspects of, 2, 5, 25–7, 32,  
34, 35  
examples of Cuban improvisation in,  
118, 177  
ideological aspects of, 58

- spectators  
 and the Cuban new man, 130, 148n48  
 as discursive figure in Cuban discourse, 15–16  
 representations of, 20, 51, 55  
 Stock, Ann Marie, vi, 4, 33, 35, 41n25, 42n38, 78, 79, 111n7, 118, 124–6, 148n44  
 Stone, Oliver, 101  
 sugar, 106, 158, 159  
*Sustento*, 105, 106, 110
- T**  
 talking heads (as strategy in film) 127, 129  
 technology  
 and its role in the Cuban revolution, 2, 6, 7, 115, 116, 134, 144, 145, 160  
 and lack of, 117, 154, 160  
 and public formation, 15, 133  
 and rhetoric, 183  
 and technological disobedience, 154–6, 165, 166, 171–4, 186n31, 186n31, 187n60  
 television, 15, 81, 97, 99, 115, 118, 124, 133, 153, 163, 165, 169, 191, 192  
 Televisión Serrana, 8, 82  
 temporality  
 and long durée, 106, 145  
 represented in Cuban film, 65, 101, 135, 158  
 theatre, 2, 91, 115, 127, 132, 169  
 Third Cinema, 2, 97, 99, 120, 168  
 Third World, 37, 79, 94, 98–101, 170, 182, 183  
 3-D printers, 171, 179  
*Tirirú*, 127  
 Torres, Miguel, 121, 133, 146n18, 147n40
- tourism  
 challenges to the Cuban economy, 27  
 depicted in Cuban film, 62, 85, 92  
 as policy change in the Special Period, 28  
 and Tourism Cuba, 34, 163, 177  
 transmedia/transmedial, 81  
 transnationalism. *See also*  
 globalization/global  
 and filmmaking productions, 76–8, 81, 84, 86, 99, 101, 103, 107, 109  
 and mobile cinema, 120–1, 163  
 and students at EICTV, 97, 99, 109  
 and tourism, 163
- U**  
 Unión de Escritores y Artistas de Cuba (UNEAC), 29, 30, 67  
 utopia, 78, 101, 110
- V**  
 Varda, Agnès, 100  
 Venegas, Cristina, vi, 35, 41n28, 41n30, 160, 182, 185n18, 185n25, 188n71  
 Venezuela, 27, 28, 95, 96, 108, 119, 160  
*Verano*, 127, 128  
*Video Cartas*, 118–20, 123, 127, 131  
 von Trier, Lars, 68, 101
- W**  
 Warner Brothers, 167  
 Wenders, Wim, 101, 176  
 Whitfield, Esther, 34, 41n27, 177  
 Williams, Linda, 23n26, 23n21, 44, 49, 50, 55, 65, 66, 71n2, 71n3, 72n16, 72n25



**Y**

Yglesias, Jorge, v, 80–3, 96–9, 101–3,  
110, 111n1, 111n16, 111n18,  
112n34, 113n40  
Yúdice, George, vi, 42n39, 120, 122,  
123, 146n12

**Z**

Zavattini, Cesare, 87, 112n24