and the packages he sent, we were able to build a picture sed away. Others, such as Joaquín Olalla, Patricio Guzmán as Luis Cornejo, Rebeca Yañez and Fernando Belle, had pas - Ivens on the production of the films. Some of them, such continent with New Latin American Cinema. filmmakers had begun to regard cinema as a tool for so - cinema at that key time. Even before Ivens' arrival, Chilean during the 1960s and early 1970s pending. Therefore, Ivens' relationship with Chile provides a chance to repair the Centro de Cine Experimental, Ivens was at the high -guing visit to Chile. So now we started Ivens research at the else about it and almost nothing regarding Ivens' intri -...à Valparaiso

Cinepoem is a new trend in filmmaking. Ac -some aesthetic features can be identified, according to Christophe Wall-Romana, profes-should not be afraid to take risks with cinematic language. those of us who believe in non-fictional cinema as a context than keep to tried and tested forms. This makes sense to stand that we were in the middle of an open area trying to establish bridges towards at least two cardinal points - the past and the future. The relevance of the film today stems from the fact that it was made in the tradition of the avant-garde, with the spirit of works which seek to explore rather than keep to tried and tested forms. This makes sense to the viewer to decide whether this matters given the much broader importance of the film and its place at that histori -cal moment when the world was confused and diminished and struggled to negotiate the realpolitik of the twin histori -cal themes that emerged to dominate the post-war period, Decolonisation and Cold War World. Here is where Hughes' grasp of the nuances of the topic and the history of the region played a role. While, had pas -made aware of the obstacles, rather than act as distractions they serve to complement the viewer's journey and draw the audience into the film as active participants in negoti -tiating such complex and polarising topics. The structure of the film is created through interplay between a series of key scenes and quotes from the film, excerpts from Indonesia Calling, primary visual and document sources, and voiceover, which coalesce to construct a series of poetic metaphors and poetic language that provides a key provoca -tive. The effect is to reduce the distance between Ivens and his audience to produce a form of haptic imagery so that rather than using the screen as big canvas, the camera be -comes an extension of Hughes' senses, and probes into the many layers of meaning associated with a personal human moment. However, this approach can be Ianus faced as the film does not conform to a familiar film language, and the result is that this is not an easy film to watch. The collaboration be -tween Hughes and editorial advisor Uri Mizrahi put in mind of Claude Levi Strauss's notion of the collision of disparate yet intersecting universal forces of nature, epitomised by the cinematic mise-en-scène and the editing and the viewer with putting pre-existing things together in new and unfa -miliar ways running in parallel with the procurement of the necessary tools and materials. The result does not arrive at a synthesis of ideas, but rather offers a layering of image and text to create meaning which is thick and dense in the fashion of symbolic anthropology.

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