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**Madariaga, Xabier** (Eusko Ikaskuntza. M<sup>o</sup> Díaz de Haro, 11 - 1. 48013 Bilbao): Introducción a la arqueología de la imagen (Introduction to the archaeology of pictures) (Orig. es)

In: *Ikusgaiak*. 4, 5-14

Abstract: Archaeology of pictures in the Basque Country, as auxiliary science in the history of audiovisual means, needs a systematisation and study of formats, techniques and procedures used. The identification thereof will allow us to chronologically date the preserved pictures, and even to analyse the artistic and technical contexts that have influenced their configuration. Archives and public libraries in the Basque Country urgently need to catalogue and locate all types of picture supports, as there is a growing demand from researchers.

Key Words: Archaeology of pictures. Printing. Photograph. Chronophotograph. Cinematography.

**Letamendi, Jon** (Colón de Larreátegui, 34 - 1<sup>o</sup> dcha. 48009 Bilbao); **Seguin, Jean Claude** (9 rue Bonnefoi. F-69003 Lyon): Los primeros rodajes de Euskalherria (The first filmings in the Basque Country: images hidden in the mists of the past) (Orig. es)

In: *Ikusgaiak*. 4, 15-27

Abstract: Between 1896 and 1898, several films were made in the Basque Country, immortalising scenes from Biarritz, Bilbao, Donostia or Gasteiz. Promio, Obregón or Salinas and De Lucas, among others, used equipment manufactured by the Lumière company to produce these films of documentary themes, which were characterised by their high quality, most of which have not reached us in the present.

Key Words: Basque Cinema. 1896 and 1897. Films. Documentaries. Lumière Cinematographer. Promio. Hugens. Obregón. Salinas. De Lucas. Gimeno. Biarritz. Bilbao. Donostia. Gasteiz.

**Larrañaga, Koldo** (Eusko Ikaskuntza. San Antonio, 41. 01005 Vitoria-Gasteiz): Primer film de ficción realizada en Euskalherria (First fiction film made in the Basque Country) (Orig. es)

In: *Ikusgaiak*. 4, 29-40

Abstract: Several titles, filmed at some point after 1923, have been found while trying to discover which was the first long duration film made in the Basque Country. Before this date, parts of several long-duration films had been made in Egoalde as well as in Iparralde, but either they were not completed or they were productions from Paris or Madrid. Perhaps, the first long duration film, produced - in part - with Basque money, co - directed by a Basque, on a Basque topic and filmed in the Basque Country was *La Capitana Alegría*, completed in 1920.

Key Words: *Capitana Alegría*. Pour Don Carlos. Musidora. Jaime de Lasuen. Cinema. Basque Country. Full-length-film.

**Ansola, Txomin** (Eusko Ikaskuntza. M<sup>º</sup> Díaz de Haro, 11 - 1. 48013 Bilbao): El Salón Cine Ideal, exponente de la consolidación del espectáculo cinematográfico en Portugalete durante la década de los veinte (The Salon Ideal Cinema, exponent of the consolidation of the cinematographic shows in Portugalete during the twenties) (Orig. es)

In: *Ikusgaiak*. 4, 41-58

Abstract: Film projections in the twenties experienced a fundamental growth, which determined their conversion into a massive show business. It was a phenomenon that was not limited to large cities but that also materialised in medium-sized towns, like Portugalete. The Ideal Cinema was an exponent of this increase in projections. It first opened on December 25<sup>th</sup> 1919. Its programme, formed by movies, varieties and theatrical shows, was very popular from the very beginning, as is attested by the average of 120.000 spectators a year reached during the twenties.

Key Words: Portugalete. Biskaia. Basque Country. Cinema. History of cinema.

**Pablo Contreras, Santiago de** (Univ. del País Vasco. Fac. de Filología, Geografía e Historia. Dpto. de Historia Contemporánea. Paseo de la Universidad, 5. 01006 Vitoria-Gasteiz): ¿Símbolo o mito? La memoria cinematográfica del bombardeo de Gernika (Symbol or myth? The cinematographic memory on the bombing of Gernika) (Orig. es)

In: *Ikusgaiak*. 4, 59-74

Abstract: The bombing of Gernika is the most widely known event of the Spanish Civil War in the Basque Country. From 1939 to the present day, the bombing has been represented very many times in cinema, contributing to form historical memory and converting the raid on that Biskaian town into a symbol of peace, and of the struggle against fascism and for Basque self-government.

Key Words: Cinema. Historical memory. Bombing of Gernika. Civil War.

**Cañada Zarranz, Alberto** (Eusko Ikaskuntza. Pza. Castillo, 43 bis, 3<sup>º</sup> D. 31001 Iruñea): Simón Blasco Salas: Un médico navarro en el mundo del cine (Simón Blasco Salas: A Navarran physician in the world of cinema) (Orig. es)

In: *Ikusgaiak*. 4, 75-97

Abstract: Mr. Simón Blasco Salas was a Navarran physician of considerable reputation in his trade, very active in the field of professional corporativism and research. He was very appreciated in the whole of the region in which he practiced (Estella). His memoirs illustrate us on such activities. However, it cultivated an interest, which hardly became public at all, which in no way diminished its importance: cinema. His interest for the cinematographer brought about the creation of Trébol (clover) Film Productions, Navarra Films and Procensa. He also participated in the distributing firm Discentro. With the first two companies he made five films in which he was really the producer, and that is precisely the purpose of this article: to recover for the figure of Dr. Blasco for the history of Spanish cinema.

Key Words: History. Cinema. Navarra. Cinematographic production. Cinematographic distribution.

**Lomillos, Miguel Angel** (Plaza Levante, 5 – 5ª izda. 48015 Bilbao): La figura del padre en *El espíritu de la colmena*: un ser subyugado y obnubilado por la colmena (The figure of the father in the film *El Espíritu de la Colmena* (the Spirit of the Beehive): the subdued and obnubilated being for the beehive) (Orig. es)

In: *Ikusgaiak*. 4, 99-116

Abstract: The father is the key adult figure in "El Espíritu de la Colmena", a film about the process of initiation to life of a girl in an especially painful moment of the Franquist period, one year after the end of the Civil War. The inside crisis, the loneliness, the parent's existential void and that of adults in general all suggest a feeling of failure and of loss. The father, however, is the figure that shows the contradictions of the historical metaphor of the beehive in more detail. The ambiguity of his attraction / rejection by the beehive that is verified in his life as an apiculturist / writer is the axis around which this text has been written.

Key Words: Cinematography. Myth and History. Historical metaphor of the Beehive (Franquism). Poetical realism. Origins. Memory.

**Bayón, Fernando** (Eusko Ikaskuntza. Mª Díaz de Haro, 11-1. 48013 Bilbao): *El sol del membrillo*. La realidad que habita la imagen (*The sun of the quince*. The reality that inhabits pictures) (Orig. es)

In: *Ikusgaiak*. 4, 117-134

Abstract: The present text is an interpretation of Victor Erice's "El sol del membrillo" (The quince sun). For the purpose of analysing some of the most remarkable aspects of his personality as film-maker, the following key-questions have been chosen to comment on: what does the "modernity" of the movie consist in?; what meaning conserves here the conventional idea of "argumental-fiction"?; through which ways builds the narration its complex "temporal-perspective"?; how does the director reveal the "symbolic-power" of the reality that show his images without having recourse to spurious references?

Key Words: Film. Modernity. Representation. Time. Symbol.

**Roldán Larreta, Carlos** (Eusko Ikaskuntza. Pza. Castillo, 43 bis, 3º D. 31001 Iruñea): En torno a la obra de Montxo Armendáriz (In connection with Montxo Armendáriz's work) (Orig. es)

In: *Ikusgaiak*. 4, 135-150

Abstract: The present article briefly approaches approximation to the cinematographic work of Montxo Armendáriz. His career starts in the first years of Basque autonomous cinema with a series of short films that afford him prestige. His film "Tasio" (1984) makes him famous. In the rest of his filmography, formed by "27 horas" (27 hours), "Las cartas de Alou" (Alou's letters), "Historias del Kronen" (Stories of the Kronen) and "Secretos del Corazón" (Secrets of the heart), Armendáriz achieves, thanks to his films, which are full of stylistic coherence, elegance and sobriety, and the recognition of both critics and public.

Key Words: The cinematographic work of Montxo Armendáriz. Stylistic coherence. Elegant and sober cinema.

**Ansola, Txomin** (Eusko Ikaskuntza. Mª Díaz de Haro, 11-1. 48013 Bilbao): Crisis y recuperación de la exhibición cinematográfica en Barakaldo (1980-1997) (Crisis and recovery of cinematographic shows in Barakaldo (1980 - 1997)) (Orig. es)

In: *Ikusgaiak*. 4, 151-164

Abstract: Around the beginning of the nineteen seventies, the projection of films began to decline in Barakaldo, and this became a sharp fall in the eighties, reaching the bottom-most point in 1988. As of that year cinema projection began its recovery, after the inauguration, on 19<sup>th</sup> November 1994, of Max Center, a multiplex of 12 cinemas and 2.089 seats, located in the mall of the same name. This was quite a qualitative bound forward. The number of spectators went from 272.699 in 1944 to 871.108 in 1997.

Key Words: Projection. Film projections. Barakaldo. Biskaia. Basque Country.