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**Aranzubia, Asier** (José Mardones, 1, 3.º Dcha. 01400 Llodio): El cine de Jaime de Mayora (Jaime de Mayora's cinema) (Orig. es)

In: *Ikusgaiak*. 5, 5-24

**Abstract:** The complex vital trajectory of Jaime de Mayora, the filmmaker from San Sebastian, and the only two films he manages to make during the complex historical period that goes from the end of the Second World War to the beginning of the nineteen-fifties certifies the content of the following pages. These are pages that were born guided by the purpose of recovering a really singular character from oblivion. This character's cinematographic work, the same as his life, is an interesting reflection of the historical, political and social context in which, as we will see, they try to delve not without much difficulty. His first film, *El sótano* (1949 - The cellar) is, for various reasons, one of the strangest and counter-current productions in the Spanish cinema of the nineteen-forties. The second, *Noche de tormenta* (1951 - Stormy Night), even though it lacks the daring of his former film, does at least contain a marked political premeditation that converts it into an interesting, if somewhat ambiguous, film that acts as a loudspeaker for Franquist slogans.

**Key Words:** War. Bombardment. Pacifism. Reconciliation. Ritual. Subjective Chamber. Formal preoccupation. Commercial failure. Country/city dicotomy. Obsession.

**Rodríguez, Hilario J.** (El Tallar, n.º 21. 19180 Marchamalo): La crítica y *Arrebato* (The critique and *Arrebato*) (Orig. es)

In: *Ikusgaiak*. 5, 25-35

Abstract: Spain in the nineteen-seventies. The transition brings new air. All seems be opened to all. Even the cinematographic reviewers speak foreign languages. Seem the auspicious moment for the Fit debut, but what in principle would have to have been a dialogue with a laden proposals cinema, finished being what is same of always: film an damned to add to a long ready. Years after, to middle horse between the eighties and the nineties, the Spanish critique, provided of weapons more sophisticated than those of the years seventy, returns to make it of always, that is to say, to reduce the form to mere content.

Key Words: Transition. Cinematographic reviewers. Fit. Film damned. Eighties and nineties. Form. Content.

**Gamarra Quintanilla, Garikoitz** (Avda. Kampanzar, Grupo del Metal, 1, 5.º B. 48920 Portugalete): A propósito de *Arrebato*: "Ascética y Cultura Pop" (About *Arrebato*: "Ascetics and Pop Culture") (Orig. es)

In: *Ikusgaiak*. 5, 37-63

Abstract: *Arrebato* is an autobiographic recital on the mystical implications of the culture of image, of what we could call pop culture. During the second half of the 20<sup>th</sup> century, pop movements made every effort to surmount the limits of daily experience and linguistic media experience to become the forefront of what was to be called the "show society". *Arrebato* narrates in a quasi-mythological manner the nihilistic implications of these trends which are inherent to audio-visual culture.

Key Words: *Arrebato*. Mystic. Image. Pop. Experience. Linguistic. Nihilistic. Audio-visual.

**Siles Ojeda, Begoña** (Univ. Cardenal Herrera-CEU. Dpto. de Comunicación Audiovisual. Luis Vives, 1. 46115 Alfara de Patriarca): *Ander eta Yul*. Una anomalía en la producción cinematográfica vasca ('*Ander eta Yul*'. An anomaly in Basque cinematographic production) (Orig. es)

In: *Ikusgaiak*. 5, 65-77

Abstract: One could say quite forcefully that the film *Ander eta Yul* by Ana Díez is an anomaly in Basque cinematographic production. Yes, *Ander eta Yul* is the first fiction film directed by a woman director within the Basque cinematographic industry from its very origins. Together with Ana Díez, we can only name another two women directors of Basque origin that, throughout the history of Basque cinema, have placed themselves behind a camera to direct: Arantxa Lazcano, Mirentxu Purroy and Helena Taberna. The story in *Ander eta Yul* is, first of all, an announced death. All the elements of the discourse and of the story speak both about the Ander's real death, and Yul's symbolic death. And this is so, because *Ander eta Yul* is a story without a future, and only the past and the present have a presence in this story, in which the 'other one', with his differences, must be annulled.

Key Words: Cinema. Film analysis. Feminist theory.

**Ituarte Pérez, Leire** (Eusko Ikaskuntza. M.<sup>a</sup> Díaz de Haro, 11-1.º. 48013 Bilbao): Fetichismo topográfico en *Alas de mariposa*. En torno a la imáginería de la madre arcaica (Topographic fetishism in *Alas de mariposa* (Butterfly wings). On the imagery of an archaic mother) (Orig. es)

In: *Ikusgaiak*. 5, 79-88

**Abstract:** The present study uncovers certain hermeneutic fundamental aspects on the representation of the monstrous womanliness in the film *Alas de mariposa*. Psychoanalytical analysis demonstrates that the adhesion of this film to the horror gender is based on the representation of womanliness itself in terms of topographic fetishism that establishes a meaningful association between the topography of the sordid family house and the intra-uterus imagery of the archaic mother. The imagery of the mother is conceived as a maximum exponent of an abject mother, in order to cogitate up to what point the film's meaningful practices transgress the representation codes of ideological patriarchal imagery in which are they are registered.

**Key Words:** Topographic fetishism. Imagery of an archaic mother. Abjection. Monstrous womanliness. Transgression of the patriarchal imagery. Edipical trajectory. Feminist psychoanalysis.

**Gutiérrez, Juan Miguel** (HABE. Vitoria-Gasteiz kalea, 3, 5. 20018 Donostia): Cine documental vasco: Conservando la memoria colectiva (Basque documentary cinema: Preserving the collective memory) (Orig. es)

In: *Ikusgaiak*. 5, 89-115

**Abstract:** Documentary cinema is now in the same moment as in the times of the birth of the cinematographer. Whether it is in terms of production or in terms of exhibition, documentary films have fulfilled the double function of serving as a reflection of reality and feeding certain current aesthetics in fiction. In this study we will cover the most important milestones represented by documentary films in the production of Basque cinema: from the first images filmed by Antonio Saline in the Main Square of Vitoria to the most recent "Assassination in February", produced by Elías Querejeta.

**Key Words:** Basque cinema. Documentary. Article. News.

**Diez, Emeterio** (Real Escuela Superior de Arte Dramático. Avda. de Nazaret, 2. 28009 Madrid): La política cinematográfica del primer gobierno de Euskadi: la gerencia de espectáculos públicos (1936-1937) (The cinematographic policy of the first government of the Basque Country: the management of public shows (1936-1937)) (Orig. es)

In: *Ikusgaiak*. 5, 117-132

**Abstract:** Shortly after receiving the jurisdiction on public shows, the Provisional Government of the Basque Country decided to impound all cinemas and theatres in the territory under its jurisdiction, which are then covered by the Directorate on Public Shows in the Department of Welfare. This article studies the motives of the seizure and the labour, programming and prices policy developed by this Directorate, comparing it with similar institutions in the republican side, like the Economic Committee of Cinemas in Barcelona or the Madrid Board of Shows.

**Key Words:** Cinema. Shows. Civil war. Basque Country.

**Ansola González, Txomin** (Eusko Ikaskuntza. M.<sup>a</sup> Díaz de Haro, 11-1.º. 48013 Bilbao): Del esplendor a la crisis: el espectáculo cinematográfico en Bizkaia (1950-1978) (From splendour to crisis: cinematographic shows in Bizkaia (1950s - 1978)) (Orig. es)

In: *Ikusgaiak*. 5, 133-154

Abstract: At the beginning of the nineteen-fifties, cinematographic exhibition in Bizkaia begins a phase of expansion, that reaches its ceiling in 1966. As from that moment, the vast network of cinemas that composed the cinematographic exhibition in the historical territory, the maximum exponent of which was Bilbao and its metropolitan area, begins a slow but steady decline. During this first act of the crisis, that extends up to 1978, 53 cinemas closed down with a loss of over 13 million spectators.

Key Words: Cinematographic shows. Cinematographic exhibition. Biscay. Basque Country. Crisis of the cinema.

**Bayón Martín, Fernando** (Eusko Ikaskuntza. M.<sup>a</sup> Díaz de Haro, 11-1.º. 48013 Bilbao): Breve diccionario vasco de símbolos cinematográficos (Short Basque dictionary of cinematographic symbols) (Orig. es)

In: *Ikusgaiak*. 5, 155-179

Abstract: The first part of this essay is a general introduction to the phenomenon of symbols. The main features and the operation of symbolic imagination are described here. The second part consists of an interpretation, in symbolic terms, of Basque filmography. We have not only classified and commented the most recurrent symbols in this cinematography, but we have also wanted to apply them to concrete films in order to discover what consequences they have from the narrative and meaning point of view. The result is a short Basque dictionary of cinematographic symbols.

Key Words: Dictionary. Symbol. Cinema. Basque Country. Hermeneutics.

**Roldán Larreta, Carlos** (Eusko Ikaskuntza. Pl. Castillo, 43 bis-3.º D. 31001 Iruñea): Una apuesta suicida; ETA en el cine de Euskadi (A suicidal challenge; ETA in the cinema of the Basque Country) (Orig. es)

In: *Ikusgaiak*. 5, 181-205

Abstract: At the beginning of the year 2000, coinciding with the premiere performance of Yoyes, the topic of ETA in cinema occupied once again the pages of various Basque and Spanish media. The intention of this article is to review the history of modern Basque cinema briefly analysing the various occasions in which the cinema of the Basque Country has taken ETA to the screens and the consequences that this decision has generated. The adverse reactions, from all sides, that such artistic proposals have raised, denote a worrying state of freedom of expression in our society and reveal the difficulties that Basque filmmakers have when dealing with contemporary Basque history.

Key Words: ETA. Cinema of the Basque Country. Basque history. Freedom of expression.

**Miguel Martínez, Casilda de** (Univ. del País Vasco. Fac. de CC. Sociales y de la Comunicación. Dpto. Comunicación Audiovisual y Publicidad. Sarriena, s/n. 48940 Leioa): Género, deseo y transgresión en el cine vasco (Gender, desire and transgression in Basque cinema) (Orig. es)

In: *Ikusgaiak*. 5, 207-219

Abstract: This essay explores the body representation and identity in Basque Cinema. It keeps within the frame of cultural studies and it examines the relation between gender identity and desire in order to rise questions about transgression of established heterosexual social norms.

Key Words: Basque Cinema. Gender. Cultural studies.