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Bayón, Fernando (Eusko Ikaskuntza. M^a Díaz de Haro, 11, 1^o. 48013 Bilbao): **La visión del Amor Cruel. Ensayo sobre *Ritesti*, de Iván Zulueta** (The Vision of a Cruel Love. An essay on *Ritesti*, by Iván Zulueta) (Orig. es)

In: *Ikusgaiak*. 6, 5-23

Abstract: This is an essay on the film *Ritesti* (1992) by Iván Zulueta, as from the literary and pictorial sources that were the filmmaker's inspiration. It contains an analysis of the dramatic significance as well as of the narrative effects of Botticelli's paintings, Boccaccio's tales and Schubert's music in the film. Finally, the movie is interpreted as a risky oneiric fantasy in connection with the relations of Love with Death, of what is Beautiful with what is Sinister.

Key Words: Iván Zulueta. Aesthetics of Modernity. Sandro Botticelli. Love in the Renaissance.

Ituarte Pérez, Leire (Eusko Ikaskuntza. M^a Díaz de Haro, 11, 1^o. 48013 Bilbao): **El enigma de la feminidad en el *Espíritu de la Colmena*: arqueología de una melancolía de género** (The enigma of womanliness in the film "El Espíritu de la Colmena" (The Spirit of the Beehive): archaeology of a gender melancholia) (Orig. es)

In: *Ikusgaiak*. 6, 25-36

Abstract: This article uncovers some of the fundamental gender keys that integrate the enigma of "El Espíritu de la Colmena" (The Spirit of the Beehive). Ana's initiation trip demonstrates that it follows the feminine oedipal trajectory that Freud identifies with the stages of melancholy and masochism that are the background of the narrative plot. The author therefore proposes that the way to the formation of the protagonist's womanliness will turn out to be correlative to that of propagation of melancholia as told in the story.

Key Words: Melancholia. Oedipal plot. Womanliness. Feminine look. Masochism. Parental identification.

Lomillos, Miguel Ángel (Eusko Ikaskuntza. M^a Díaz de Haro, 11, 1^o. 48013 Bilbao): **La concepción y experiencia del cine en la obra de Víctor Erice** (The conception and experience of cinema in Víctor Erice's work) (Orig. es)

In: *Ikusgaiak*. 6, 37-60

Abstract: Cinema is one of Victor Erice's interpretative keys, whether one considers cinema as a popular show in which the characters are radically ill-treated (as in "El Espíritu de la Colmena" [The Spirit of the Beehive], or in "El Sur" [The South]) or as a technological device that breaks into our minds with categorical "nocturnal" signals (as in "El Sol del Membrillo" [The Sun of the Quince]). The present work is a way of analysing Erice's movies in view of what cinema is and, especially, it is a way to see a strong conception of aesthetics in modern cinema. One could almost speak of a cinematographic view of the Cosmos.

Key Words: Modern cinema. Imagination. Conception and metalanguage. Film analysis. Cinema and life.

Roldán Larreta, Carlos (Eusko Ikaskuntza. Pl. Castillo, 43 bis-3^o D. 31001 Iruñea): **Pedro Olea en el cine de Euskadi: una aventura con final amargo** (Pedro Olea in the cinema of the Basque Country: an adventure with a bitter end) (Orig. es)

In: *Ikusgaiak*. 6, 61-75

Abstract: After a prolonged career in Spanish cinema, Pedro Olea returns to the Basque Country in the early nineteen-eighties making use of the Basque Government's financial aid policy for cinema. Between 1983 and 1986 he makes two films, *Akelarre*, a look at the world of Basque witchcraft in the Middle Ages and "Bandera Negra" (Black Flag), a very different work, based on the adventure genre. In 1988 Olea breaks with the Basque institutions when they refuse to subsidise his project titled "Presentimiento" (Foreboding), thus ending Olea's Basque adventure.

Key Words: Pedro Olea. Cinema of the Basque Country. *Akelarre*. *Bandera Negra*. *Bandera beltza*.

Barrenetxea Marañón, Igor (M^a Díaz de Haro, 11-1^o. 48013 Bilbo): **La trilogía vasca de Imanol Uribe: una mirada al nacionalismo vasco radical a través del cine** (Imanol Uribe's Basque trilogy: a look into radical Basque nationalism through cinema) (Orig. es)

In: *Ikusgaiak*. 6, 77-101

Abstract: This article studies the films that compose Imanol Uribe's "Basque trilogy": *El proceso de Burgos* (The Burgos Trial 1979), *La fuga de Segovia* (Escape from Segovia 1981) y *La muerte de Mikel* (Mikel's death 1984). If one makes a historical-ideological reading of these films, a series of characteristic features of Basque radical nationalism are revealed in attitudes, behaviours and social rituals. This is an example of a sort of social X-ray contained in cinematographic discourse within the historical context of the past –to which it makes reference–, and present –which is when they were filmed–.

Key Words: Basque radical nationalism. Terrorism. Basque trilogy. Movies. Society. Violence. Imanol Uribe. Cinema.

Ferris Carrillo, M^a José (Honorato Juan 2-9^a. 46007 Valencia): **Caleidoscopios y espejos: accidentes del azar: aproximación a la filmografía de Julio Medem** (Kaleidoscopes and mirrors: random accidents: approximation to Julio Medem's filmography) (Orig. es)

In: *Ikusgaiak*. 6, 103-115

Abstract: Basque cinematography has one of the important renovators in current cinema: Julio Medem (San Sebastian, 1958). As from his first film, *Vacas* (Cows) up to his latest production, *Lucía y el sexo* (Lucia and sex), Medem has developed a search for topics and his own formal self, while formalising his own universe, derived from a suggestive and inspiring imagination.

Key Words: Love. Death. Random. Thematic Symbology. Circularity. Recurrence. Mirrors. Formal abstraction. Hole. Depersonalisation. Amnesia. Suicide.

Etxebeste Gómez, Zigor (Paseo de Zubiaurre, 41, 1.B. 20015 Donostia): **Julio Medem, a través del espejo de la realidad** (Julio Medem, through the mirror of reality) (Orig. es)

In: *Ikusgaiak*. 6, 117-134

Abstract: Julio Medem's work as a filmmaker now covers ten years, with the completion of five films. His projects have the vocation of transcending the screen. They are stylistic exercises in which he has constructed his own universe. The topics are recurrent in this microcosm: the ambiguity, the awareness of the camera, the importance of the narrative display, etc. In this prefatory article some of these topics are analysed.

Key Words: Julio Medem's cinematographic work. Duality. Film recital and time.

Aranzobia Cob, Asier (Oketa, 2, 3.D. 01400 Laudio): **Julián Antonio Ramírez: inventario de actividades fílmicas** (Julián Antonio Ramírez: an inventory of cinema-related activities) (Orig. es)

In: *Ikusgaiak*. 6, 135-157

Abstract: In this article attention is paid to the numerous cinema-related activities that Julián Antonio Ramírez, the critic from San Sebastian, carries out, first, in the hectic and effervescent world of the Spanish cinematographic intellectuality in the republican years, and later, albeit with less intensity, in the French exile community. Having a look at his enormous and protean activity is also, in a certain way, delving into one of the most convulsed and suggestive periods in the history of the cinema.

Key Words: Second Republic. Intellectual. Cinematographic magazines. Bourgeois cinema / proletarian cinema. Cineforums. Student's union (U.F.E.H.-F.U.E.). Dubbings.

Ansola González, Txomin (Eusko Ikaskuntza. M^a Díaz de Haro, 11-1^o. 48013 Bilbao): **La expansión del espectáculo cinematográfico en Álava (1950-1967)** (The expansion of cinematographic shows in Alava (1950s-1967)) (Orig. es)

In: *Ikusgaiak*. 6, 159-176

Abstract: The economic (industrialisation) and social (demographic increase) changes experienced in Alava as from the nineteen-fifties also had their reflection in the field of the cinematographic projections. These shows began a noteworthy expansive phase that was to last over a decade and a half. Vitoria, its only urban nucleus, as could not be otherwise, headed this ascent of the cinematograph, which was also echoed in the rest of the historical territory, in the semi-urban (Amurrio and Llodio), as well as in the rural municipalities (Yecora, Laguardia, among others).

Key Words: Cinema. Cinematographic projections. Cinematographic shows. Alava. Vitoria. 1950s-1967.

Reviews: There are nine movies, four books and one music review.

In: *Ikusgaiak*. 6, 177-236