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**Tello Díaz, Lucía** (Univ. Complutense de Madrid. Fac. de Ciencias de la Información. Avda. Complutense, s/n. 28040 Madrid): **Periodismo y cine: la práctica y la ética mediática según los cineastas vascos (1910-2010)** (Journalism and Films: Media Praxis and Ethics by Basque Filmmakers (1910-2010)) (Orig. es)

In: *Ikusgaiak. Cuadernos de Cinematografía*, 8. 5-34

Abstract: Journalism has emerged as one of the most portrayed professions in the Seventh Art. Specifically, it is significant how Basque Filmmakers regularly illustrate the Journalistic praxis in their films, screening a complex and heterogeneous depiction of this profession. To discover how contemporary Basque Filmmakers understand Journalism and the Media is the goal we aim to achieve in this paper.

Key Words: Basque Filmmakers. Journalism. Media. Portrait. Representation.

**Echart Orús, Pablo** (Univ. de Navarra. Biblioteca de Humanidades. Campus Universitario. 31080 Pamplona): **La casa Emak Bakia. Del cinepoema al documental de creación** (*La casa Emak Bakia. From cinepoème to creative documentary*) (Orig. es)

In: *Ikusgaiak. Cuadernos de Cinematografía*, 8. 35-54

Abstract: *La casa Emak Bakia* (Oskar Alegria, 2012) pays tribute to the figure and cinema of Man Ray. In addition to exploring the genesis of the project, the distinctive features of its main referent –*Emak Bakia* (1926)– and the apparent rhetorical links between them, this article emphasizes the proper and prominent place Alegria's film deserves as a creative documentary.

Key Words: *La casa Emak Bakia* (2012). *Emak Bakia* (1926). Creative documentary. Avant-Garde. Film. Man Ray. Intertextuality. Oskar Alegria.

**Campo Uribarrena, Iban del** (Mondragon Unib. Hezikom ikerketa taldea. Dorleta auzoa, z/g. 20540 Eskoriatza): **Dokumental faltuen paradoxa. Zuzendarien asmoak eta ikusleen interpretazioa** (Fake documentaries paradox. Filmmakers motivations and viewers interpretation) (Orig. eu)

In: *Ikusgaiak. Cuadernos de Cinematografía*, 8. 55-84

Abstract: The aim of this study has been to research the main challenges that fake documentaries propose for contemporary film and audiovisuals. We have focused on the reasons that motivate filmmakers to use this narrative form and on the way the viewer interprets this kind of films. We have analyzed two recent Basque fake documentaries: *On the line* (2008), by Jon Garaño, and *Ahate pasa* (2009), by Koldo Almandoz. The main conclusion shows the potential of fake documentaries as a key film form in the training of a more critical and more active viewer.

Key Words: Fake. Fake documentary. Non-fiction. Documentary. Basque cinema. Reality. Representation. Hoax.

**Manias-Muñoz, Miren** (Euskal Herriko Unib. (UPV/EHU). EMAN ikerketa unitatea. Sarriena auzoa, z/g. 48940 Leioa): **Euskarazko fikziozko zinemaren susperraldi hauskorra (2005-2012)** (The fragil revival of drama production in Basque (2005-2012) (Orig. eu)

In: *Ikusgaiak. Cuadernos de Cinematografía*, 8. 85-108

Abstract: This paper is an economical reflection on the 2000s drama production in Basque. In that trajectory the film *Aupa Etxebeste!* (2005) was an inflection point, as the good number of recent films in Basque confirms a flowering. Ultimately, subsidies for production in Basque have been increased. But due to the current economical crisis, the future seems complicated.

Key Words: Cinema in Basque. Film financing. Drama. Culture. Audiovisual industry. Basque Country.

**Camarero Rioja, Fernando** (Eusko Ikaskuntza. Pedro Asua, 2, 2º. 01008 Vitoria-Gasteiz): **Doñana y el cine de la naturaleza vasco** (Doñana and Basque Nature Films) (Orig. es)

In: *Ikusgaiak. Cuadernos de Cinematografía*, 8. 109-123

Abstract: In the 1950s and 1960s, the ornithologists of the Aranzadi Science Society were pioneers in the realization of birds banding campaigns and of documentaries of the natural world in Doñana. This article provides a brief history of these documentaries, as well as of the scientific filmography of the Basques Rafael Trecu, Francisco Bernabe and Teodoro Roa.

Key Words: Documentary. Science. Nature. History. Ornithology.

**Lorente Bilbao, José I.; Antolín Iria, José E.; Fernández Sobrado, José M.** (Univ. del País Vasco (UPV/EHU). Bº Sarriena, s/n. 48940 Leioa): **La imagen cinematográfica de la ciudad en transformación. Bilbao, espacio de comunicación y reconstrucción urbana** (Cinematic images of the city in transformation. Bilbao, communication space and urban reconstruction) (Orig. es)

In: *Ikusgaiak. Cuadernos de Cinematografía*, 8. 125-150

Abstract: This paper focuses on an investigation of the visual form of the city resulting of urban transformation and its cinematic reading in terms of social cohesion and participation. For this purpose, the analysis takes as reference three moments of the Basque documentary creation on the common theme of the city, with Bilbao as the object of cinematic representation.

Key Words: Film. City. Communication. Urban regeneration. Citizenship.

**Torrado Morales, Susana** (Univ. de Murcia. Dpto. Información y Documentación. Fac. Comunicación y Documentación. Campus de Espinardo. 30100 Espinardo): **Fleeing in “Forgotten Wars”. The Carlist Wars in Basque Cinematography** (Orig. en)

In: *Ikusgaiak. Cuadernos de Cinematografía*, 8. 151-170

Abstract: This article presents an analysis of three Basque films –*Crónica de la Guerra Carlista (1872-1876)/Chronicle of the Carlist War (1872-1876)* (Tuduri, 1988), *Santa Cruz, el cura guerrillero/Santa Cruz, the Guerrilla Priest* (Tuduri, 1990) and *Vacas/Cows* (Medem, 1992)– set during the Third Carlist War in a critical framework based on the representation of fleeing as one of the consequences of losing the war.

Key Words: Carlist Wars. Basque cinema. José María Tuduri. Julio Medem.