

Basque cinema syllabus

Mandatory films are in **bold**. The film must be watched before the underlined date, to discuss it in class.

Introduction to Basque cinema. Ethnography, art and cultural domination

Additional bibliography and fimography:

Andrés, Alfonso & Barajas, Javier (dir.) (2013). *Esbastika bat bidasoan*. Esrec / Naniano / Televisión Española (TVE) / ETB

Basterretxea, Nestor & Larruquert, Fernando (dir.) (1968) *Ama Lur*. Frontera Films Irún / Distribuidora Cinematográfica Ama Lur, S.A."

Martínez, Josu (dir.) (2015). *Gure sor lekuaren bila*. La Tentación Producciones.

Welles, Orson (dir.) (1955). „The land of Basques“. In *Around the world*.

Brieger, Herbert (dir.) (1944). *Im Lande der Basken*.

Sobrevila, Nemesio (dir.) (1937). *Guernica*. Robert Petiot / Agustín Ugartechea / José María Beltrán

A. *Baserri culture. Ideology and crisis*

Mandatory fimography:

8.3.2018: Medem, Julio (dir.) (1992). **Vacas**. Sogetel, Idea S.A.

What is represent the forest between the two lands? What the scarescraw? What the hole in the rott tree? What the cows („vacas“)? What do have in common the camera, the cow and the hole?

15.3.2018: Altuna, Asier (dir.) (2015) **Amama**. Txintxua Films

What is representing the grandmather („amama“)? What are representing the coloured trees in the forest? Tradition or modernity: which is the idea supported by the film?

Additional bibliography and fimography:

Armendariz, Montxo (dir.) (1984) *Tasio*. Elías Querejeta P.C.

(2005). *Obaba*. Oria Films S.L. / Pandora Film / Neue Impuls Films

Egaña Etxeberria, Ibon (2008). "La memoria como identidad en el cine de Julio Medem: Vacas y Los amantes del círculo polar." *I Congreso Internacional de Literatura y Cultura Españolas Contemporáneas 1 al 3 de octubre de 2008 La Plata, Argentina. Los siglos XX y XXI*. Universidad Nacional de La Plata. Facultad de Humanidades y Ciencias de la Educación. Centro de Estudios de Teoría y Crítica Literaria.

Fiennes, Sophie & Žižek, Slavoj. 2006. *The Pervert's Guide to Cinema*.

Lorente, Eneko & de Diego, Rosa (2016). "Cine e imaginario rural en el País Vasco". *Diálogos en la frontera. De la cultura popular a la cultura de masas en la era moderna*. Beltrán Almería, Luis; de Diego, Rosa; Sotelo Vázquez, Marisa; Thion Soriano-Mollá, Dolores (coords.). IFC. pp. 263-282.

Gabilondo, Joseba (2002). "Uncanny identity: violence, gaze and desire in contemporary Basque cinema". Jo Labanjo (ed). *Constructing identity in contemporary Spain. Theoretical debates and cultural practice*, Oxford, Oxford University Press

Zulaika, Joseba (2014). „Baserria eta auzotasuna = La cultura de los caseríos y vecindades = The Baserri and Auzo Culture.“

B. Basque matters in cinema. Political conflict and violence from the borders.

Mandatory filmography:

22.3.2018: Medem, Julio (dir.) (2003). **La pelota vasca: la piel contra la piedra**. Alicia Produce, S.L.

What is representing the pelota court? What is the main view or idea supported by the director?

29.3.2018: Uribe, Imanol (dir.) (1983). **La muerte de Mikel**. Aiete Films, Cobra Films, José Esteban Alenda.

Which would you say is the relation, if exists, between the Mikel's death („La muerte de Mikel“) and the Basque political conflict? How city and country are depicted by the film?

5.4.2018: Taberna, Helena (dir.) (1999). **Yoyes**. C.I.P.I. Cinematográfica S.L. / MACT Productions / Marvel Movies

Which is the relation of Yoyes' woman condition and the different conflict placed in the film? Which do you think is the relation between Mikel's and Yoyes' death?

Additional bibliography and filmography:

Altuna, Asier (dir.) (2004). *Topeka*. Alokatu S.L.

Armendariz, Montxo (dir.) (2001) *Silencio roto*. Oria Films.

De la Iglesia, Alex (dir.) (2010) *Balada triste de trompeta*. Motion Investment Group / Canal+ España / Castafiore Films / La Fabrique de Films / TVE / Tornasol Films

De Pablo, Santiago (1998). „El terrorismo a través del cine: un análisis de las relaciones entre cine, historia y sociedad en el País Vasco“. *Comunicación y Sociedad*, vol. XI, n. 2. Pp 177-200.

De Pablo, Santiago (2007). „Una guerra filmada. El cine en el País Vasco durante la Guerra Civil.“ *Historia contemporánea*, 35. Pp 623-652.

Díez, Ana (1989). *Ander eta Yul*. Igeldo Zine Produktzioak / ETB / TVE

Maia, Jon (dir.) (2012). *Gazta zati bat*. Nazioen Mundua / Pixel Producciones Audiovisuales.

Merino, Aitor & Merino, Amaia (2013). *Asier eta biok*

Uribe, Imanol (dir.) (1981). *La fuga de Segovia*. Frontera Films Irún S.A.

(1994). *Días contados*. Ariane Films / Aiete Films / Sogepaq

Urmeneta, Asisko & Elordi, Juanjo (dir.) (2011) *Gartxot*. Somuga.

VVAA. *Ikuska (1979-1984)*. Antxon Ezeiza / Luis Iriondo / Bertan Filmak / Orbegozo Fundazioa / Euskadiko Kutxa.

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C. *Desindustrialization, drugs and kinky cinema.*

Mandatory fimography:

12.4.2018: De la Iglesia, Eloy (dir.) (1983). *El pico*. Ópalo Films.

Which are the different (two at least) roles played by Torrecuadrada (Paco's father)? What does Torrecuadrada's uniform represent? How the drugs and its effects are presented from different points of view?

Additional bibliography and fimography:

Armendariz, Montxo (dir.) (1986) *27 horas*. Elías Querejeta P.C.

D. *Getting identity out of focus. Parody and mess.*

Mandatory fimography:

19.4.2018: Martínez-Lázaro, Emilio (2014). *Ocho apellidos vascos*. Lazonafilms / Kowalski Films / Telecinco Cinema

How are gender and gender relations depicted the film? Which is the relation between the political conflict and the „sex war“ (love-hate relationship between characters)?

26.4.2018: Bajo Ulloa, Juanma (1997). *Airbag*. Marea Films / Asegarce Zinema / Road Movies Britte Produktionen / MGN Filmes

The film could be considered a „road movie“: how could this genre get Basque identity out of focus (if it does)? Dust has two additional colloquial meaning in Spanish (drugs and sex), which is the relation between the different „dusts“ represented in the film?

Additional bibliography and fimography:

Cobeaga, Borja (dir.) (2009). *Pagafantas*. Telespan 2000 / Antena 3 Films / Sayaka Producciones Audiovisuales / ETB

Cobeaga, Borja (dir.) (2014). *Negociador*. Sayaka Producciones Audiovisuales / Telecinco Cinema

Iturrioz, Beñat & Padrin, Xabier (dir.) (2013). *Ataun Of The Dead*. Katihotsak Logia Kultur Elkarte

Iturrioz, Beñat & Padrin, Xabier (dir.) (2014). *Joxean's Hil Eben (Ataun Of The Dead II)*. Katihotsak Logia Kultur Elkarte

E. Basque cinema within globalization culture.

Mandatory filmography:

3.5.2017: Altuna, Asier (dir.) (2012). **Bertsolari**. Txintxua Films.

The film is directed by Asier Altuna, Amama's director: what do you think both films have in common? Which images are used to explain what „bertsolaritza“ is?

10.5.2017: Goenaga, José María & Garaño, Jon (dir.) **80 egunean**. Irusoin/Moriarti Produksioak.

From whose point of view is the film performed? Why do you think Axun's and Maite's relationship is mostly developed in a hospital room?

17.5.2017: Garaño, Jon eta Goenaga, José Mari (2014). **Loreak**. Irusoin / Moriarti Produksioak

What sort of things do the flowers („loreak“) represent in the film?

Additional bibliography and filmography:

Altuna, Asier eta Esnal, Telmo (dir.). (2005). *Aupa Etxebeste!* Alokatu / Irusoin / ETB.

De la Iglesia, Alex (dir.) (1995) *El día de la bestia*. Iberoamericana / Sogetel

(2000) *La Comunidad*. Lolafilms.

De Pablo, Santiago (1996). *El cine en Euskal Herria (1986-1995)*. Vitoria-Gasteiz: Diputación Foral de Álava.

Erice, Víctor (dir.) (1973) *El espíritu de la colmena*. Elías Querejeta PC / CB Films

Esnal, Telmo (dir.) (2011). *Urte berri on, amona!* Irusoin.

Fernández, Joxean (2012). Euskal zinema=Cine vasco=Basque Cinema. Etxepare

Martí-Olivella, Jaume (2003). *Basque Cinema: an introduction*. Reno: Center for Basque Studies, University of Nevada.

Reig, Nacho (dir.) (2010). *Amerikanuak*. Berde produkzioak.

How to reproduce the films

The films are available in Mega (<https://mega.nz/#F!3Z9IGDoZ!hjM5p1vQPTVCgidPPC7LLQ>) and in an attached document shared in Study materials on IS.

Each lesson is related with a film, the films are ordered with a letter and a numbers.

To play the videos, you must download them before. The best way not to have troubles with the subtitles is to use VLC software to reproduce them. VLC is a free and open source program. You could download and install it followin the instructions in this webpage:

<http://www.videolan.org/vlc/>

Mostly, the subtitles will be available in different languages in the folder that contains the movie. These subtitles are correctly synchronized with the video (1), but other videos do not have correctly synchronized subtitles, so you have to add using a VLC plugging which downloads and synchronized subtitles (2).

1. Adding subtitles contained in the folder (i.e. Airbag)
 - 1.1. Download movie and subtitles
 - 1.2. Open the movie with VLC
 - 1.3. While the movie is opened with VLC, open the folder that contains downloaded subtitles (.srt file) and drag it to the VLC window. Another way to do so is to click in "Subtitles" window and then "Add subtitles" and choose the .srt file's location.
 - 1.4. In few seconds the movie will be available with subtitles
2. Adding subtitles with VLC subtitle plug-in (i.e. Vacas)
 - 2.1. Download VLSub plugin of VLC (if you recently have updated the software, it will probably have this plugin added)
 - 2.2. Follow the instructions in this link:

<https://www.maketecheasier.com/get-vlc-to-download-subtitles/>

Enjoy the films!