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Abstracts

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Les mans buides

INCOMPLETE ACROSTIC DEDICATED TO MARC RECHA

Joaquim Jordà

The author makes an acrostic with the director's first name (Marc), proposing a game in which he indicates four of the filmmaker's main characteristics: his own way of seeing things, self-taught, references of other directors and his Catalan aspect. This moreover serves to insert a lucid reflection on today's cinema and on the virtues and qualities required of any good director.

INTERVIEW WITH MARC RECHA

During this interview, held in the heat of the election campaign, Marc Recha talks about the political situation in Spain and advocates dialogue as the key to coexistence. He then goes on to recall his childhood in L'Hospitalet, a city mainly inhabited by immigrants, where his family was one of the few to speak Catalan, and his studies at the progressive, open-minded school directed by his grandfather. He later goes on to talk about the time, still very young, when he started directing his first short films before going to Paris to meet some of his favourite moviemakers (Robert Bresson, Marcel Hanoun, Philippe Garrel), even finally living together in the case of the latter two. More or less by chance, he goes on to talk about the producers who proposed that he make a film, hence the birth of *El cielo sube*, based, likewise almost by chance, on Eugenio D'Ors' *La Oceanografia del tedio*, the success of which nevertheless led him into a kind of professional dead end. For seven years his advertising work was, in his own words, his safety valve before shooting *L'arbre de les cireres*, the film that confirmed his skill as a moviemaker but which, however, earned him a reputation of marginal and against the tide from which he has tried to escape. Meanwhile, Marc Recha talks about his problems with the producers, the way he works, his relations with critics in Spain and abroad, particularly in France, and with Festivals. He finally goes on to analyze his two latest works, reveals some of his dreams and hints at some of his upcoming projects, as widely varying as his earlier films.

A FEW YEARS ON. THE SHORT FILMS OF MARC RECHA.

Carlos J. Plaza

Following a short introduction putting in order the moviemaker's short films, the author takes a look at them as a whole. In *El darrer instant* he underlines the use of various cinematographic resources and their as yet incipient nature; in *El zelador*, the use of the sound track; in *La por d'abocar-se*, the concern shown (typical of his subsequent feature films) at the passing of time; and the expressive strength of *La Magiana*. The article closes with a general look at his latest three shorts: *És tard* (a magnificent lesson on film set against the backdrop of a family tragedy), *L'escampavies* (a seafaring tale of brotherly conflict) and *Sobre el pas de dues persones uns anys més tard*, made on commission by the Cannes Festival starring Marc Recha and his mother.

"EL CIELO SUBE"

Having analyzed the birth of *El cielo sube* and Marc Recha's idea of converting the film into a recapitulation of his shorts until then while advocating "poor cinema", the author analyzes the film based on what he considers to be the basic characteristics of his cinema. His one-off experience (his later movies were always in colour) with black and white to give the movie a certain feeling of amateurism and to gain control over one of its features: the limits of light. The constant use of a fragmentary image plagued with inserts. The use of voice over, exemplary in its use as a narrative element. The achievement of a *tempo* which seems to have stopped. Editing serving an interior action, far removed from the clichés of action as traditionally considered. The strict use of meticulous sound. The omnipresence of nature, always merging with the characters in Recha's cinema.

"L'ARBRE DE LES CIRERES"

A quick look at the place to which Marc Recha was relegated by the Spanish critics and how he struggled out of an artistic pigeonhole open this look at the moviemaker's second feature film. The author briefly explains the main outlines of the plot, stressing the importance of landscape in the film and in the life of its characters. A detailed analysis of the first sequence serves to exemplify this assertion, confirming the mastery of the filmmaker and his honesty as a creator, finally certified by the author on analyzing another important sequence of the film.

"PAU I EL SEU GERMÀ"

Jordi Batlle Caminal

Analyzing the first few sequences of the film serves as an introduction to a brief look at its storyline. The author goes on to stress Marc Recha's talent for making serene, parsimonious cinema, taking as much care with the truth of his characters as he does with the portrayal of nature. This basis leads him to compare the director's films with authors like Dovjenko, Godard, Erico, Portabella, Guerin or, above all, with the Iranian Abbas Kiarostami. Finally, the article ends indicating the part played by the film on Marc Recha's filmography and the common points linking them all.

BORDERS AND REFUSE OF A SCHIZOPHRENIC PRESENT: MARC RECHA'S "LES MANS BUIDES"

Àngel Quintana

Toni, the film shot by Renoir in 1934, is the doorway to *Les mans buides*. The crack opened by this movie in the history of cinema, permitting life, the ups and downs of filming to enter moviemaking, has nourished some of our best fictions. Having set the starting point, the author goes on to establish the filiation between this –and other films and other authors– and Recha's film, analyzing the plot of the movie, filmed in a place populated with interior and exterior borders, a sort of no-place. While the attempt to domesticate the chaos of this crossroads through the storyline will cause internal imbalance of narration, it will according to this analysis allow life into the film, thus endowing it with the ambiguity typical of good movies.

OPEN LETTER TO MARC RECHA

Carlos Losilla

In the literary shape of a letter addressed to the moviemaker, the author of the text takes a look back over the reviews received by the work of Marc Recha both in Spain and beyond its borders, thus permitting him to highlight some of the latter's main features, particularly his ability to capture fleeting, passing moments. This last characteristic gives Recha's cinema that feeling of investigation and, hence, the moviemaker's doubts regarding the development of his career and those of the critics when judging it.