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# Abstracts



El puchero hierve

## ENTERTAINMENT CINEMA FOR A COUNTRY IMPRISONED BY ITS PAST

Pilar Martínez-Vasseur

The objective of this article is to analyse the economic, social, cultural and political aspects of post-war France, with particular focus on the world of film. It starts by examining the ideological legitimacy of the Fourth Republic, showing its repercussion on films from the period (strong praise for the Resistance and amnesia when it comes to the Vichy government), going on to look at the changes to have taken place in the French film industry at all levels, particularly that of policy. The article as a whole serves to place new value on the importance of the fifties in the development of cinematography in a France which -despite the Cold War and Americanisation- was capable of creating an industry competitive with the American market, even though, as with the Occupation, it omitted to show the worst consequences of decolonisation in Indochina and Algiers.

## THE GREAT CONSPIRATION

Carlos Losilla

Having drawn a multifarious panorama of post-war France, where the battle between reviews and intellectuals of different ideologies was a lot more confusing than it looks at first glance, the author goes on to analyse various aspects of the reality of these years, when the "young Turks" of the *Cahiers du cinéma*, headed by Bazin, were about to win the fight against their "elders". The contempt for science, the return to a materialism of transcendentalist strain, or the ontological search for the essential are other factors which, in the author's opinion, explain the triumph of modernity represented by the Cahierists and visible in their movies, in their photographic images and in their writings. The article ends by stating that, with more or less success, these "young Turks" were capable of connecting to a certain idea of a France badly injured in the war as a result of its collaboration with the Nazis, hence their rejection of neo-realism and their backing, no matter how paradoxical it may seem, of Rossellini's cinema.

## CHRONICLE OF A DELAYED DEATH

Floreal Peleato

A film based on a good storyline or a film under construction? According to the author, the answer to this dilemma lies in the controversy between classic and modern unleashed on the subject of the scriptwriters and French cinema of the time by Truffaut in his famous diatribe. To better understand the ins and outs of this confrontation, the article starts by examining the relationship between the cinema, theatre and literature during the years in question, going on to analyse the way in which the film review was born (with Bazin, Rohmer or Astruc) given its decisive influence on individual success. The author then makes an in-depth examination of Truffaut's article, underlining the farsightedness, ingeniousness and spitefulness of his opinions. A detailed vindication of some of the works by Aurenche and Bost -which he compares to other movies directed by different members of the *Nouvelle Vague*- brings the article to a close.

## THE GENRES. AMONG THE OLD FORMULAS, THE "CERTAIN TENDENCY" AND GENIUSES APART

Imma Merino

Following a number of comments on the former battle between "young Turks" and the representatives of "papa's cinema" and how we may see it today, the author takes a detailed look at the principle film genres nurtured in France after the post-war period. The article therefore underlines the popularity enjoyed during these years by spy and farcical comedies and the cultural prestige of literary adaptations. She also looks at the success of Fernandel or Bourvil before stopping to take a look at the extraordinary figure of Jacques Tati. Lastly, the author goes over the main adventure and drama movies to end by underlining the growing importance at the time of cops'n'robbers movies, particularly by a director like Jean-Pierre Melville.

## FRENCH DOCUMENTARY FROM THE LIBERATION UNTIL THE NOUVELLE VAGUE

Antonio Weinrichter

It is impossible to analyse the French documentary genre without first of all studying the situation of the industry in the country during the fifties. And that's precisely what the author of the article does before examining the first documentaries by filmmakers like L. Malle, A. Resnais, A. Varda or J. Rouch and underlining the ideological basis found by many of them in the theoretical formulations developed over these years by André Bazin. The increase in documentaries on French colonialism in Algiers or with an obvious political commitment, largely forbidden by the French government, is similarly the object of study while he concludes by underlining the essayistic tone running through many of these works, the historical background of which he also gives.

## WHAT VERSAILLES TOLD US. ROUND OF FRENCH VEDETTES

Jesús García de Dueñas

The author starts by taking a look at the long list of French actors and actresses relegated to a dark corner of the memory while mentioning the names of others who seem for now to have escaped the blight of oblivion. He then goes on to discuss their professional backgrounds, listing the main movies of the time that reflect this subject and books of memoirs in which the actors have inscribed their personal experiences. He subsequently underlines the part played by many of these people during the Occupation and analyses the consequences of this circumstance on the development of their professional careers. A last part lists the frequent love affairs which are also vital to understanding, although from another point of view, the development of French cinema during these years.

## THE END OF THE GREAT FIGURES. AMONG FIRE AND EMBERS

Joxean Fernández

A brief introduction examining the way pre-war French filmmakers behaved during the German Occupation serves as the starting point for an analysis of each one's professional career when the fighting came to an end. The author splits his analysis into three parts, grouping directors into each one according to the stance they adopted under the Vichy government, whether it was collaborationism (Guitry, Pagnol and Gance), a certain eclecticism (Le Chanois, Christian-Jacque and Carné) or opposition from exile (Chenal, Clair, Duvivier, Ophüls and Renoir). An analysis of the work produced by these directors after the Liberation constitutes the basic nucleus of this article, similarly looking at the unequal evolution experienced by each one.

## THE WILD PARENTS. UNUSUAL CAREERS IN THE FRENCH CINEMA OF THE FOURTH REPUBLIC

Imanol Zumalde Arregui

Santos Zunzunegui Diez

Although French movies from the post-war period were largely of the Saturday night type with little aesthetical punch, we mustn't forget the presence of the big filmmakers who made a large part of their work during this period. Like the beads on a necklace, the authors break down and analyse -based on the above-mentioned premise- the meaning of the theory and work methods of Robert Bresson (the role of the actors, the acting, the *mise-en-scène*...), the characteristics of Cocteau's "narcissist cinema" or the groundbreaking tendency of Roquier or Malraux, ending with an examination of the work and style of three key filmmakers from the period: Becker, Melville and Leenhardt.

## TRADITION AS ACADEMICISM

José Enrique Monterde

Having established the differences existing between French and Italian post-war cinema, the author underlines the continuity

existing between French movies from the thirties and forties. The narrative form, star-system conventions, visual forms or sets are other examples of this continuity, are gradually taken apart by the author. Having established this link, the article ends with an analysis of the principal characteristics of post-war French cinema (placing particular stress on its fundamental pessimism) via a quick look at the work of representative filmmakers of the time, such as Yves Allégret, Claude Autant-Lara or Henri-Georges Clouzot.

#### THE DISPUTE BETWEEN CLASSIC AND MODERN OR THE GHOST OF THE TRADITION OF *QUALITÉ*

Ángel Quintana

Endeavouring to make an in-depth analysis of the importance of Truffaut's famous article in the context of the French cinema of the time, the author starts by examining its gestation and the part played while it was being written by Bazin as spiritual mentor of the filmmaker-to-be. The lines of the formal and ideological debate between the different kinds of literary adaptation and between the transposition of its content to the screen occupy the second part of the article, likewise analysing the philosophy of defending "the tradition of quality" followed by Tavernier throughout his professional career. An examination of the state of the industry during those years, revealing the difficulties of accessing direction by the younger contenders, permits us to view Truffaut's article from another point of view without, however, preventing us from appreciating its importance as the backbone in the fall of an already obsolete academic cinema.

#### MEMORY OF A TIME NOT LOST. BACKGROUND TO THE *NOUVELLE VAGUE*

Gonzalo G. Chasco

Deliberately sidestepping the so-called *qualité* filmmakers, the author starts by analysing the career during the forties and fifties of the filmmakers who served as guides to future components of the *Nouvelle Vague*. Thus, the article takes a closer look at the influence of the work of Bresson, Melville, Franju, Astruc or Tati (from the points of view of purity of image, dedramatization, the documentary aspect, *mise-en-scène*, etc.) on these moviemakers while underlining the seed of modernity that was incubating in all of them. A seed moreover to be found in the first short films made by the "young Turks" to whom he dedicates the last part of the text.

#### YVES ALLÉGRET, THE PESSIMISTIC FILMMAKER

Antonio Santamarina

A short list of Yves Allégret's early professional work leads us into a brief analysis of the documentary dedicated to Tenerife, shot by the filmmaker in 1932. The author then stops to examine the moviemaker's *noir* trilogy (*Dédée d'Anvers*, *Une si jolie petite plage* and *Manèges*), underlining the skilful manufacture of the enveloping poetical realism while remarking on the underlying desperate pessimism regarding the human condition and society of the time. The article ends with a brief rundown of the other works on his filmography and a short analysis of *Les Orgueilleux*, with respect to which he underlines the positive recreation of reality and the conductist tone of the narration.

#### CLAUDE AUTANT-LARA. RAGE IN THE HEART

Quim Casas

According to the author, the eclecticism of the literary works chosen for their taking to the screen is the principal feature of the ten films made by Autant-Lara from 1946 to 1948. While the formal stiffness and rigorous adaptation of the original texts are similarly negative characteristics of his adaptations, these are countered by Autant-Lara's talent for capturing the most estimable moments of his literary sources. The author goes on to list several examples of this skill, analysing *Le Rouge et le noir* and *Le Diable au corps* before stopping to examine the last works by

the filmmaker, characterised by their freedom of expression, while demonstrating Autant-Lara's unusual political evolution and inborn talent for controversy.

#### THE PECULIAR CINEMA OF JACQUES BECKER

Jesús Angulo

Saved from the critical reductionism of the *Nouvelle Vague*, the author of this article would have it that Jacques Becker was one of the filmmakers to have had ideas anticipating the movement's success. The text then goes on to analyse the filming problems suffered by the moviemaker during the Occupation while indicating two of the basic characteristics of his style present in these early works: the detailed recreation of reality and the importance of the female characters. The last part of the article analyses films made after the Liberation, earning Becker the title of neorealistic filmmaker the French way. A brief look at the trilogy on couples made by Becker after the war leads to an analysis of the moviemaker's best work -*Casque d'or*, *Touchez pas au grisbi* and *Le Trou*- praised by the author for their verbal laconism and the precision of their *mise-en-scène*.

#### RENÉ CLÉMENT. THE SHIP OF THE DAMNED

José María Latorre

A long list of testimonies, where well-known figures of French cinema advocate post-war French movies and criticise the excessive belligerence of the Cahierist critics with respect to the directors and scriptwriters of these films, opens the author's analysis of the work of Clément, which he divides into two stages: the former dominated by realism, and the latter by eclecticism. He then goes on to examine the principal works of each stage in order to underline the humanistic nature of the filmmaker, his love of freedom and his intelligence on having surrounded himself with a magnificent team of collaborators throughout a filmography of outstanding content including *Jeux interdits* or *Plein soleil*.

#### H. G. CLOUZOT

José Aparicio

Having analysed some of the basic characters of Clouzot's early movies (his penchant for criminal intrigue, his acid impression of the individual and society), the author takes a look at the filmmaker's filmography, emphasising the difference in the way his work was considered then and now, given his current consideration as prestigious moviemaker. While doing this, he underlines Clouzot's getting even with those who accused him of collaborationism in *Manon*, the desperation flooding the luminous images of *Le Salaire de la peur*, the suspense, tainted with humour, of *Les Diaboliques* and, lastly, the excellent documentary, *Le Mystère Picasso*.

#### JEAN DELANNOY. AT THE SERVICE OF THE AUDIENCE

Antonio José Navarro

A brief introduction to the meaning of his cinema of today and a short biographical look at Delannoy -underlining his professional training process- serve as an opening for a series of declarations by the director on his view of the cinematic creation: the importance of American cinema, the part played by music or photography in a film, etc. The author then makes a brief analysis of the controversy between Delannoy and Truffaut, ending with a look at the latter's work, indicating as positive elements of his style the promising start of his films and the way he handles generic conventions, despite their subsequent failure to acquire expressive significance.