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Abstracts



Numax presenta...

SITUATION CINEMA

Carles Guerra

Joaquín Jordá's films could be described as situation cinema. They are inevitably linked to the moment of their birth and to their individual starting points. The Catalan filmmaker pays little attention to brilliance of image, preferring to highlight the debate. He likes the characters who appear in his films, their thoughts and dialogue. That's why we can say that his cinema has no style of image but one of narrative. Jordá's work is heterogenous, strongly marked by its production conditions, different at each moment of trying to get a new movie underway. He has shown that it is possible to make cinema without obeying the industry dictates in a trajectory where documentaries, feature and militant films follow one another down the years. All of this means that he is now a unique, singular filmmaker taken as a reference by many young directors.

THE POLYHEDRIC PERSPECTIVE OF JOAQUÍN JORDÁ

Jesús Angulo

A long look at the circumstances and vicissitudes of the so-called Barcelona School placing accent on the ideological and creative role played by Joaquín Jordá opens this article examining the principle aspects of the moviemaker's work. Following this line of thought and Jordá's frustrated projects, the author points out the experimental slant of *Dante no es únicamente severo* (1967), the political commitment of *Numax presenta...* (1979), the modernity of *Mones com la Becky / Monos como Becky* (1999), or the social controversy caused by *De nens / De niños* (2003), while indicating their common starting block: the filmmaker's ability to criticize, his narrative, formal heterodoxy, the multiplicity of his points of view, his comprehensive consideration of the characters in his stories, etc.

SPECTRES AND MOVIES. THE STUNTED PROJECTS OF JOAQUÍN JORDÁ

Glòria Salvadó Corretger

Few aspects –apart from his movies and texts– explain the evolution of Joaquín Jordá's career as clearly as his unfinished projects, today amounting to almost forty titles. Among them are

documentaries on up-to-date, political (the decolonization of Africa and Angola, North-South differences) or simply urbanist subjects, alongside fictional creations (dedicated to figures as widely varying as Doña Jimena, Saint Ignatius of Loyola or the bullfighter Luis Miguel Dominguín) and screenplays never formalized for either the big or the small screen, including various adaptations of works of renowned prestige. The article looks at them all, indicating the stage arrived at by each one, before going on to give a complete rundown of Jordá's unfinished projects.

"NORMALITY'S NOT MY THING", A LONG MEETING WITH JOAQUÍN JORDÁ

Esteve Riambau, Glòria Salvadó Corretger and Casimiro Torreiro

Skipping from one subject to another in no particular order, Jordá takes a look during this interview at the main aspects of his biographical and professional career in the world of cinema, from his first unfortunate works as a screenwriter and assistant director to his becoming the Barcelona Film School's principal exponent on co-directing *Dante no es únicamente severo* (1967) with Jacinto Esteva. Having taken time to explain his open manner of understanding teaching as a lecturer at the Universidad Pompeu Fabra, Jordá proceeds to provide the interviewers with details of how he goes about putting a screenplay (always understood as living body) together or tackling editing or actors, particularly stressing the meaning of his unusual appearances in his own works. The blurred limits between fiction and documentary (a central concept in his understanding of the cinema) form another substantial part of the interview before it stops to unravel the main themes of his work, largely featuring time and death. Finally, a long look at the filmmaker's unfinished projects and at his likings and contradictions end this in-depth study of Joaquín Jordá's biographical and professional career.