Basic Films of Catalan Cinema

An anthology of Catalan Cinema, from the origins to the present days

Goal: **International diffusion** of our film patrimony. **A New Look**

Target: FIAF Members and Affiliates, Festivals, Museums, Cultural Institutions

Format: **DCP [35 mm for the cinema of the origins]**

Content: 5 programs, **12 sessions, 23 films**. An open project

Languages: **Original Catalan or Spanish versions with English and French subtitles**
Session 1: THE ORIGINS. ATTRACTIONS I SERIALS

*L’hereu de Can Pruna* (Segundo de Chomón, 1904)
*Barcelona en tranvía* (Ricardo de Baños, 1909)
*La secta de los misteriosos* (Albert Marro, 1917)

A satire by Segundo de Chomón, a stroll through the Barcelona of 1909 and an adventure serial illustrate the early days of Catalan cinema.
Session 2: CIVIL WAR IN CATALUNYA. LAYA FILMS: DOCUMENTARIES AND NEWSREELS

*Els tapers de la costa* (Laya Films, 1937)
*Espanya al dia. Edició especial* (Laya Films, 1937)
*Catalunya màrtir* (Laya Films, 1938)

Laya Films was the Catalan Government’s production company during the Second Spanish Republic. Its documentaries were weapons in the fight against fascism.
Session 3: SURVIVAL (I)

*Vida en sombras/Life in Shadows*
(Llorenç Llobet Gràcia, 1948)

An affectionate portrait of a man in love with cinema. Born in the shadow of Lumière Brothers, comes back to life thanks to Alfred Hitchcock.
Session 4: SURVIVAL (II)

**Apartado de Correos 1001/PO Box 1001**
(Julio Salvador, 1950)

Session 5: SURVIVAL (III)

**La piel quemada/Burnt Skin**
(Josep Maria Forn, 1967)

On the Costa Brava of the 60’s the international tourists mix with the immigrant workers, coming from the poorest south of Spain to build hotels. Both suffer from sunburn.
Session 6: THE CITY AS PROTAGONIST (I)

*Los Tarantos* (Francesc Rovira Beleta, 1962)

Romeo and Juliet amongst the Barcelona Gypsies, with the emblematic presence of dancer Carmen Amaya and La Rambla as a stage.
Session 7: THE CITY AS PROTAGONIST (II)

_Noche de vino tinto/Night of Red Wine_  
(José María Nunes, 1966)

A couple sets off on a metaphysical stroll though the old part of the city. A toast from Nunes to the Bohemian side of the Barcelona School.
Session 8: THE CITY AS PROTAGONIST (III)

*Ocaña, retrat intermitent/Ocaña, an intermitent portrait* (Ventura Pons, 1977)

Artist Ocaña as a symbol of homosexual freedom during Spain’s transition to democracy. Ventura Pons’ documentary debut.
Sessió 9: THE CITY AS PROTAGONIST (IV)

La plaça del Diamant/Diamond Square
( Francesc Betriu, 1982)

An adaptation of a novel by Mercè Rodoreda which turns a square in Barcelona into a metaphor for a country’s history.
Session 10: EXPERIÊNCES AND EXPERIMENTS (I)

**Dante no es únicamente severo/Dante is not necessarily harsh** (Jacinto Esteva & Joaquim Jordà, 1967)

The flagship of the Barcelona School, it marries poetry with the Nouvelle Vague, the iconoclastic image with tales from The Thousand and One Nights.
Session 11: EXPERIENCES AND EXPERIMENTS (II)

**Anguish/Angoixa** (Bigas Luna, 1986)

Cinema within cinema. A horror film, but also a reflection on looking and voyeurism.
EXPERIMENTAL CINEMA (1956-1979)

*Forma, color y ritmo* (Josep Mestres, 1956)
*Ballet burlón* (Fermí Marimón, 1961)
*Pintura* (Toni Sirera, 1962–63)
*BíBiCi Story* (Carles Duran, 1969)
*Ice Cream* (Antoni Padrós, 1970)
*Ritmes cromàtics* (Jordi Artigas, 1978)
*Miserere* (Benet Rossell and Antoni Miralda, 1979)
*LA, RE, MI, LA* (Carles Santos, 1979)

From abstract avant-garde to the figurative, from Padrós’ underground to Santos’ music; eight experimental proposals of radical Catalan cinema.
Available: 2016

Partners: Producers, rightholders and filmmakers
Fundació Banc Sabadell

Amb el patrocini de: