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## POLITICS OF CINEPHILIA

An Analysis of the Film Cultural Field in Spain between 1955 and 1967

### Keywords

Film Culture | Cultural History | International Cultural Transfer | Sociology of Culture | Spain | Dictatorship

### DESCRIPTION

This project aims to investigate institutional and discursive aspects of the **Spanish film culture** during a period of cultural change from 1955 until 1967 under the premises of a **dictatorial regime**. With some delay in comparison to other European countries, the Spanish film enthusiasts took part in the developments that prepared and accompanied the spread of the **New Cinemas** all over the European continent. This project wants to analyze specifically how these international developments were received and implemented within a local film culture; a '**cultural field**' with only limited international contacts that was also permanently under the pressures and limitations of the dictatorship.

### RESEARCH GOALS

#### Specific Goals

- **Analysis of processes of international cultural transfer** – especially regarding the discourses present in the specialized film critical production and the films used in the screenings of film clubs. The focus should lie on the textual and institutional analysis as well as in the private networks.
- **Analysis of the institutional function and structure of the National Federation of Film Clubs**. The research will pay particular attention to the following issues: institutional autonomy, promotion of a special film program liberated from the censorship that affected regular films shown in the commercial movie theatres and its ideological orientation

#### General Goals

- **Reframing cinephilia** not only as a French development but also as transnational cultural manifestation that can be found within different political contexts. Particularly, in this case, the study focuses on the political relevance of this cultural field as an alternative to the official cultural politics.
- **Analysis of a cinephilian film culture according to the theoretical frame proposed by P. Bourdieu in his works on sociology of culture and art**. Reconsideration of some of his assumptions under the political circumstances of a dictatorial regime – especially those referring to the autonomy of the cultural fields, their means of acquisition of cultural legitimacy and capital as well as their (in)dependence from political or economic influences

### METHODOLOGY

#### DISCOURSES

Specialized journals. The focus lies on the period 1955-65 and thematically on the following threads of the discourse: the reaction to the emergence of New Waves, the assimilation of (foreign) film critical paradigms and the problematization of the relationship to state instances (debates on censorship, promotion of new filmmakers, etc).  
Libraries: Complutense University, archives of the National film archives and National Library.

#### INSTITUTIONS

The research focuses on the National Film Club Federation, whose documents are to be found in the Archivo General de la Administración,.  
Two important representatives of the film club movement: the University film club at the *Colegio Mayor Ximénez de Cisneros* (belonging to the SEU, the Falangist student organization) and the film club *Vincens* (belonging to the Catholic Church).

#### SOCIAL ACTORS

Interviews with protagonists: film-club activists, journalists, writers, filmmakers. During previous stays of research in Madrid and Valencia, contacts with central nodes of these film cultural networks could already be established.  
  
This first set of interviews should be complemented with expert discussions with scholars already working on similar fields of research.

## Preliminary Studies

This project is conceived as the **last phase of a bigger research programme** that has been carried out at the University of Leipzig since 2010. From 2013 onwards, this programme has also been funded by the **German Research Foundation DFG**. It investigates the **development of different national variations of a trans-European film culture after the end of World War II** and questions traditional historical narratives focused on a mainly French cinephilia also shaping other national traditions.

### TIME SCHEDULE

October – December 2015	January – April 2016	May – August 2016	RE-INTEGRATION PERIOD
<ul style="list-style-type: none"> <li>• Library work: Spanish Film Archives, Spanish National Library, Newspaper-Library at the Universidad Complutense,</li> <li>• Evaluation of the data.</li> <li>• Finalizing the structure of the narrative.</li> <li>• First contacts with the interview-partners</li> <li>• Design of the interviews.</li> </ul>	<ul style="list-style-type: none"> <li>• Visit to the General Administration Archives (Alcalá de Henares, Madrid), film club at the <i>Colegio Mayor Ximénez de Cisneros</i> in Madrid and <i>Vincens</i>.</li> <li>• Visit of the Spanish film archives: Filmoteca Española, Valencia film archives and the Catalanian film archives.</li> <li>• Evaluation of the data</li> <li>• Interviews with contemporary witnesses</li> </ul>	<ul style="list-style-type: none"> <li>• Analysis of the archival data.</li> <li>• Writing up of a first version of the text.</li> <li>• Discussion of the first results and conclusion with colleagues</li> <li>• Repetition of some of the interviews. Confrontation with the research findings after the work in the archives.</li> <li>• Finishing the first draft of the manuscript.</li> </ul>	<ul style="list-style-type: none"> <li>• Contextualization of the results and comparison with the results of the previous research phase regarding the film culture of the German Democratic Republic.</li> <li>• Integration of the Spanish results within a broader research context.</li> <li>• Final draft of the monograph.</li> <li>• Submission of the monograph (Habilitation).</li> </ul>