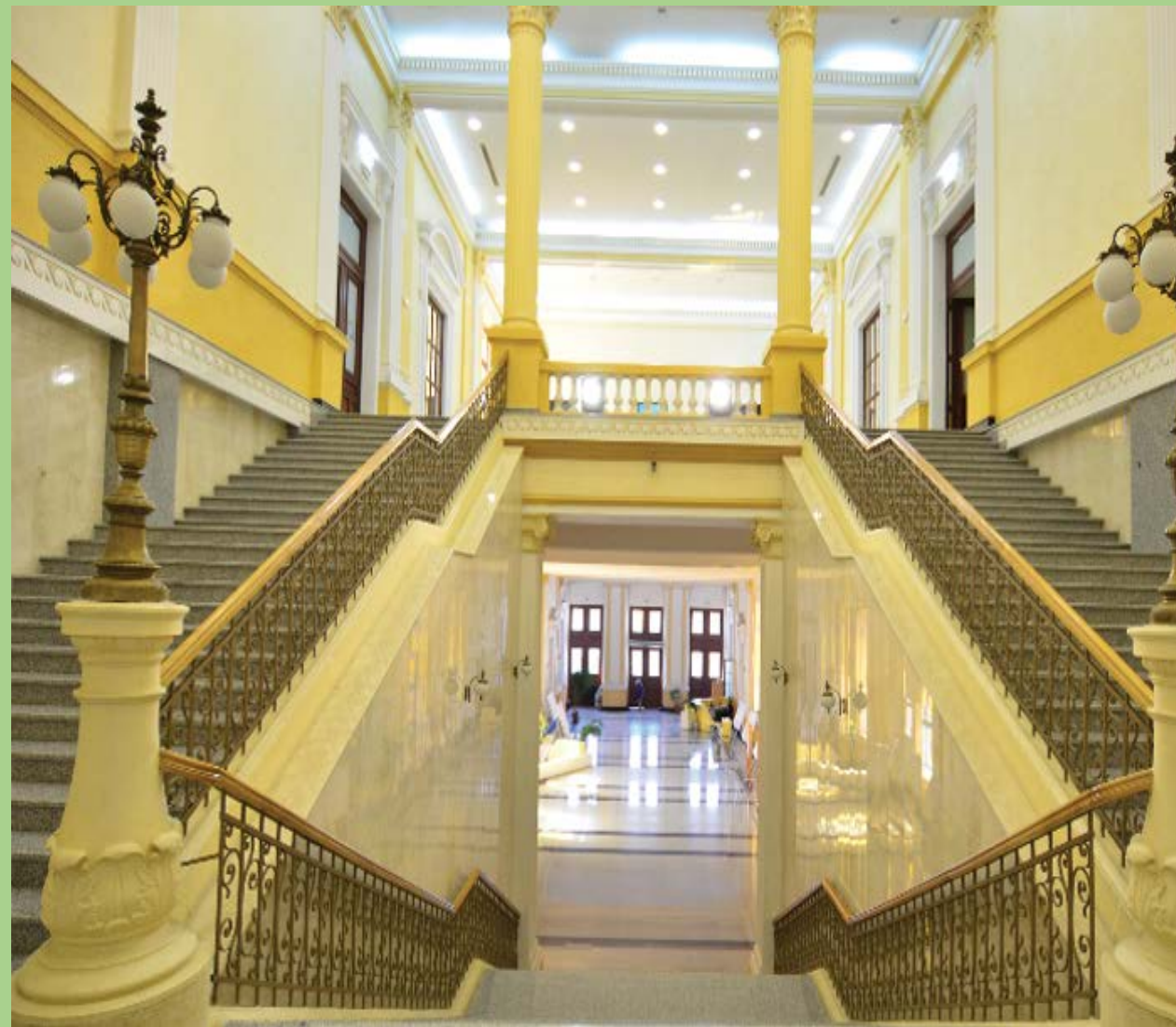




***La Isla Mínima*: Refracting “The Two Spains”**
Brian M. Goss. Saint Louis University—Madrid



Vă mulțumim pentru invitație (din nou)!





***Ya hay un español que quiere
vivir y a vivir empieza,
entre una España que muere
y otra España que bosteza.
Españolito que vienes
al mundo, te guarde Dios:
Una de las dos Españas
ha de helarte el corazón.***

**(There is now a Spaniard
who wants to live, and has started to do it,
between a Spain that dies
and a Spain that yawns.
Little Spaniard who is just now coming
to the world, may God guard you:
One of the Two Spains
will freeze your heart.)**

**—Antonio Machado, *Proverbios y Cantares* (1917),
Number LIII**



Goya's Dual to The Death with Cudgels

1820



Francisco Franco *Is Still Dead*



Spain's Transition (1976-1982)



The 1978 Constitution & the Enablement of Regional Autonomy



ISLAS CANARIAS



The Other Two Parts of Rodriguez' Trilogy: *Grupo 7* & *El Hombre de Mil Caras*





noir influences.





GOBIERNO
DE ESPAÑA

MINISTERIO
DE EDUCACIÓN, CULTURA
Y DEPORTE

Filmoteca
Española



Noir ibérico. Cine negro español

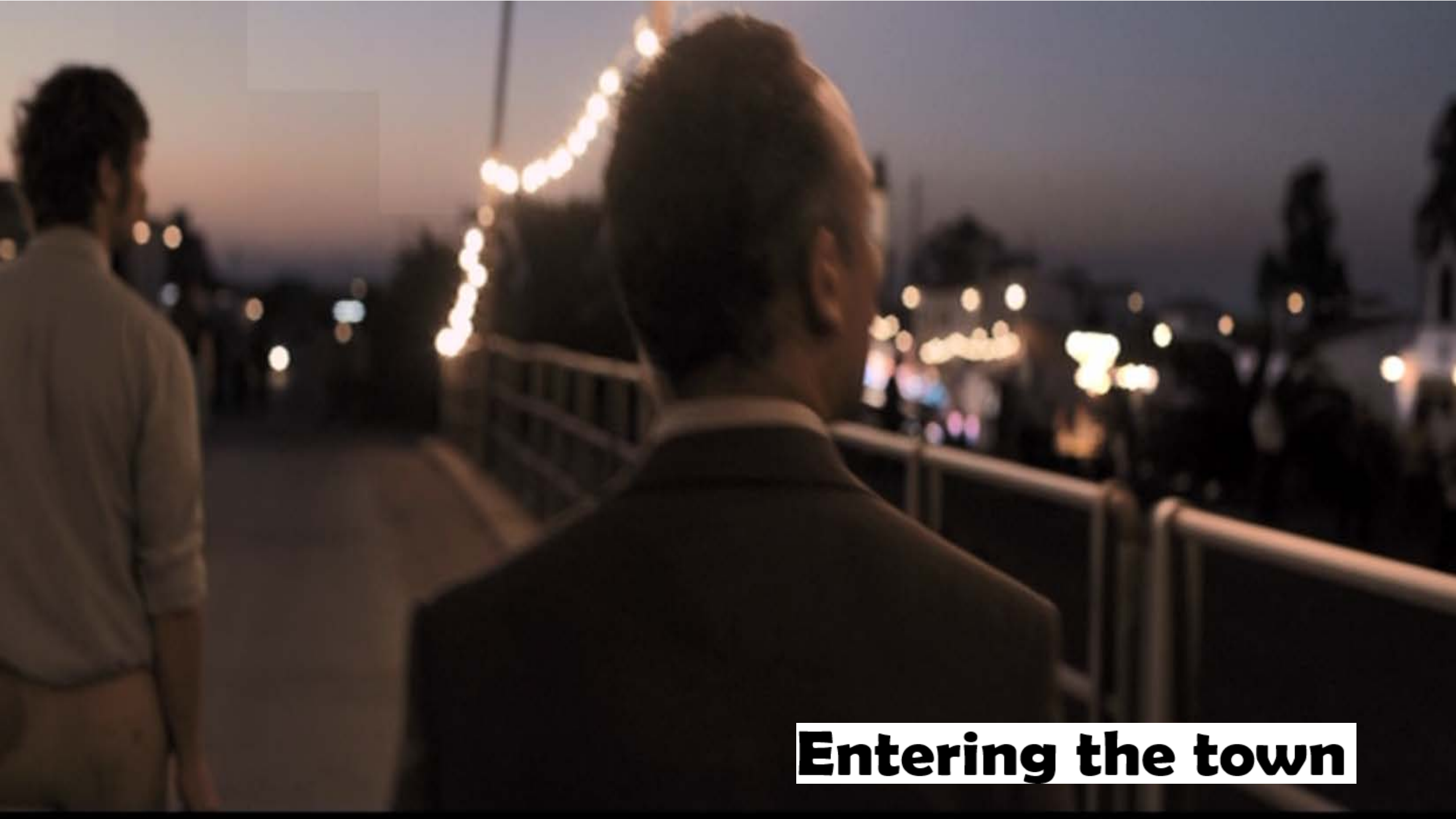


Andalusian Clichés





An Overwhelming Environment ...



Entering the town



A tense encounter

Sublimated aggression

This country isn't a democracy.

Interrogation technique

A man with a mustache, wearing a dark jacket, is shown in profile, pointing his right index finger towards a person behind a metal grate. The person behind the grate is wearing a striped shirt. The background is dark and out of focus, with a bright light source visible.

And a donut or some churros.
Keep them lucid.

What sign of disordered gender relations is **Rocío** exposing / covering?



A close-up, low-angle shot of a person's back. They are wearing a dark, long-sleeved shirt. On their lower back, there is a small, dark, irregular object, possibly a piece of debris or a small animal. The lighting is dim and focused on the back.

Pacto de silencio



We're good, right?



Conclusions from Robin Wood: Film as a Socio-Political Fun-House Mirror

The cinema that I am interested in is not one that attempts to eliminate the basic structures and conflicts of our culture, but one in which they are dramatized, made visible; to dramatize something inevitably reproducing it, but not inertly. Many films *merely* reproduce, and thereby reinforce, but there are also many—the interesting ones, the complex ones, the distinguished ones—that, in reproducing the social and psychic structures of our culture, also subject them to criticism. (1998: 23)

