|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Lorenzo | J. Torres | Hortelano |
| [Enter your biography] | | | |
| Universidad Rey Juan Carlos (Madrid, Spain) | | | |

|  |
| --- |
| **Your article** |
| SAURA, Carlos (4 January 1932, Huesca–) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Carlos Saura, screenwriter and film director, has often been praised as representing the summit of the Spanish post-war filmic universe. His film style throughout his career resembles an elliptical and poetic language, used not just for political reasons, but also out of his modernist willingness to pursue aesthetic innovation. |
| Carlos Saura, screenwriter and film director, has often been praised as representing the summit of the Spanish post-war filmic universe. His film style throughout his career resembles an elliptical and poetic language, used not just for political reasons, but also out of his modernist willingness to pursue aesthetic innovation. His filmography consists of about forty movies that can be divided into three periods in terms of style. The first is exemplified by [*Los golfos*](http://www.imdb.com/title/tt0056034/)[*The Delinquents* (1960)], which was influenced by Italian Neorealism, and [*La caza*](http://www.imdb.com/title/tt0060223/)[*The Hunt* (1966)], an allegory of the Franco dictatorship that uses the codes of the psychological thriller. The second period, with eight films, makes use of “subjective realism” in line with modernism’s rejection of realism. Beginning with [*El jardín de las delicias*](http://www.imdb.com/title/tt0065913/?ref_=fn_al_tt_1)[*The Garden of Delights,* 1970], this period is marked by [*Cría cuervos*](http://www.imdb.com/title/tt0074360/)[*Cria!* (1975)], winner of the Jury Prize at Cannes, and [*Elisa vida mía*](http://www.imdb.com/title/tt0075983/) (1977), a film exhibiting a mannerist and poetic realism. During this period he had a long emotional and professional relationship with Geraldine Chaplin. Finally, in the third period, he pays attention, among others themes, to different Iberian and Latin-American musical styles ([flamenco](http://www.imdb.com/title/tt0113077/), [fado](http://www.imdb.com/title/tt1056422/) and [tango](http://www.imdb.com/title/tt0120274/)). In the early twenty-first century, he paid tribute to two artists related to modernism: Goya in *Goya en Burdeos* [*Goya in Bordeaux*, 1999] and Buñuel in [*Buñuel y la mesa del rey Salomón*](http://www.imdb.com/title/tt0280507/)[*Bunuel and King Solomon's Table,* 2001]. [*33 días*](http://www.imdb.com/title/tt2258237/)[*Guernica 33 Days* (2013)], released in 2014, refers to the thirty-three days that another modernist icon, Picasso, took to finish *Guernica* (1937)*.* Paratextual material <http://www.clubcultura.com/clubcine/clubcineastas/saura/home.htm>  A good dedicated website with many photos (in Spanish) at FNAC cultural website.  <http://cvc.cervantes.es/artes/fotografia/saura/default.htm>  Saura as a photographer.  Saura, C. (1999) *Carlos Saura: La Fotografía,* Madrid: PHotoBolsillo.  ──── (2005) *The Painted Photographs of Carlos Saura. Las Fotografías Pintadas de Carlos Saura*, Madrid: El Gran Caíd.  <http://www.spainisculture.com/en/artistas_creadores/carlos_saura.html>  Official Website of Culture in Spain.  Some full movies in Youtube: <http://www.youtube.com/results?search_query=carlos%20saura%20pelicula%20completa&sm=1>  <http://www.youtube.com/watch?v=JDm3gQSa29o>  Heritage Cinema Video Essay: Carlos Saura’s *Cría Cuervos*.  Lorenzo J. Torres Hortelano  Universidad Rey Juan Carlos (Madrid, Spain) |
| Further reading:  (D’Lugo)  (García Ochoa)  (Gilmore)  (Kinder)  (Lefere)  (Saura)  (Seguin)  (Willen) |