

Reformulating contemplation spaces in Spanish National Cinema

Author: Sara A. Pedraz Poza
Ph D. Candidate
Autonomous University of Madrid
sarapedraz@gmail.com

The aim of this study is to analyze the relations between the work with the soundtrack and the space where the spectator watches a movie. It is necessary to relate this issue with acoustic spaces and psychoacoustics, and performing practices, in order to research how these elements interact and redefine the space in which is situated the spectator.

The Spanish National Cinema has frequently disregarded the work with the soundtrack. But there are many exceptions such as the pioneer José Val del Omar and some recent artists like Eugenia Balcells and Antoni Muntada. These artists, as many others, has worked the sound as an element placed at the same level that images because they consider that the meaning in film emerges from the relation between images and sound. This study tries to join the visual and the aural works in a film and consider both of them as independent parts of an autonomous artwork.

The theoretical framework is based on the Walter Ong sound studies and the relationship between the soundtrack and the audiovision, developed by authors like Michel Chion or Dominique Nasta. At the same time, it is necessary to base the study on the soundscapes Pierre Schaeffer works, Alison Oddey and Barbara Barthelmes theories of spaces as creation places, and the first film theories that considered the anti-narrativity and the asynchronicity as the most effective ways of creating meaning.