

(Re)membering the Madrid Movida: life, death, and legacy in the contemporary corpus

(Re)membering the Madrid Movida: life, death, and legacy in the contemporary corpus.

Garcés, Marcela Theresa (2010)



View/Download file

 [Garcés_umn_0130E_11208.pdf \(1.090Mb application/pdf\)](#)

Persistent link to this item

<http://hdl.handle.net/11299/93899>

Services

[Full metadata \(XML\)](#)

[View usage statistics](#)

Title

(Re)membering the Madrid Movida: life, death, and legacy in the contemporary corpus.

Authors

[Garcés, Marcela Theresa](#)

Issue Date

2010-06

Type

Thesis or Dissertation

Abstract

My dissertation explores the legacy of the Movida, a cultural renaissance that took place in Madrid, Spain from 1976-1986. I examine a series of cultural products that have contributed to the legacy of this fundamental moment in contemporary Spanish history, including museum exhibits, documentaries, novels, and feature films created between 1999 and 2007. I argue that the memory of this moment is constantly evolving, creating a series of narratives about the life, death, and second life of the Movida. The resurgence of commemorative efforts about the Movida serves a number of purposes. In certain instances, the Movida is viewed through the lenses of nostalgia, mourning and melancholia. Generally, the Movida serves as a place of memory on which many people dwell. In other instances, the moment of the Movida is used for the process of working through the past. Other products I consider transform the memory of the past, sometimes offering critical perspectives about how the Movida is remembered via the concepts of pastiche and postnostalgia. Still others utilize the past as an inspiration for the present or the future, creating a "Removida" by mobilizing the concepts of parody and kitsch to engage with the past. My analysis of these products demonstrates that in recent years, the Movida has been "re-membered" and given a new and distinctive form in its second life.

Keywords

[Almodovar](#)
[Cultural Studies](#)
[Documentary film](#)
[Madrid Movida](#)
[Peninsular Literature](#)
[Places of memory](#)

Appears in collections

[Dissertations \[8131\]](#)

Description

University of Minnesota Ph.D. dissertation. June 2010. Major: Hispanic and Luso Literatures, Cultures & Linguistics. Advisors: Ofelia Ferrán, Ana Paula Ferreira. 1 computer file (PDF); vi, 356 pages.

Suggested Citation

Garcés, Marcela Theresa. (2010). (Re)membering the Madrid Movida: life, death, and legacy in the contemporary corpus.. Retrieved from the University of Minnesota Digital Conservancy, <http://hdl.handle.net/11299/93899>.

Content distributed via the University of Minnesota's Digital Conservancy may be subject to additional license and use restrictions applied by the depositor.

The movida madrileña, as it became known, is the youthful expression of fun for a generation throwing off the shackles of fascism. The word movida carries connotations of commotion, uproar, fun, something problematic, and something lively or unexpected. If this definition seems like it carries a few contradictions, don't worry, as they only add to its accuracy. The political freedoms that seemed to have been won following the death of Franco looked, for one afternoon in February 1981, increasingly precarious as Colonel Tejero strode into the parliament and fired into the air shouting 'get on t The contemporary dance of death is the Grim Reaper smoking a cigarette (the harm has already been done) or riding a black steed through city streets and cemeteries, like a horseman of the Apocalypse. Anna Orlikowska brings mediaeval allegory into the 21st century – or rather a computer game. Become a Theatre Master in VR: An Interview with Tale of Tales. There is no death in virtual reality. Players usually have several lives, and even if they do die, they can always restart the game. Terminal Game bucks that trend, reminding us that transience can also be present in the imaginary world. In her video, this multimedia artist uses a theme familiar from a series of 16th-century woodcuts by Hans Holbein.