



El deseo, la frustración y el crimen: Un diálogo entre Luis Buñuel y Carlos Saura [

2024

text (article)

Analítica

: Luis Buñuel and Carlos Saura met in person during the 1960 Cannes Film Festival. From *Belle de Jour* and *Peppermint Frappé* in 1967, the two filmographies developed in parallel, revealing a spiritual correspondence and even a dialogue to the extent that each filmography seemed to influence the other. This phenomenon can be analyzed thanks to the thematic axis of frustrated desire -amorous and/or sexual- that causes violence and leads to crime. This typically Buñuelian theme became Saurian over time, and allowed this young filmmaker to reveal his own poetics. The development of this theme places the Buñuel-Saura artistic relationship between the model of the master-disciple one and that of an equal exchange between two authors, while each filmmaker is involved in a collaboration that has undoubted authorial importance in their works: the co-writer Jean-Claude Carrière in the case of Buñuel, actress Geraldine Chaplin in the case of Saura

: Luis Buñuel and Carlos Saura met in person during the 1960 Cannes Film Festival. From *Belle de Jour* and *Peppermint Frappé* in 1967, the two filmographies developed in parallel, revealing a spiritual correspondence and even a dialogue to the extent that each filmography seemed to influence the other. This phenomenon can be analyzed thanks to the thematic axis of frustrated desire -amorous and/or sexual- that causes violence and leads to crime. This typically Buñuelian theme became Saurian over time, and allowed this young filmmaker to reveal his own poetics. The development of this theme places the Buñuel-Saura artistic relationship between the model of the master-disciple one and that of an equal exchange between two authors, while each filmmaker is involved in a collaboration that has undoubted authorial importance in their works: the co-writer Jean-Claude Carrière in the case of Buñuel, actress Geraldine Chaplin in the case of Saura

: Luis Buñuel and Carlos Saura met in person during the 1960 Cannes Film Festival. From *Belle de Jour* and *Peppermint Frappé* in 1967, the two filmographies developed in parallel, revealing a spiritual correspondence and even a dialogue to the extent that each filmography seemed to influence the other. This phenomenon can be analyzed thanks to the thematic axis of frustrated desire -amorous and/or sexual- that causes violence and leads to crime. This typically Buñuelian theme became Saurian over time, and allowed this young filmmaker to reveal his own poetics. The development of this theme places the Buñuel-Saura artistic relationship between the model of the master-disciple one and that of an equal exchange between two authors, while each filmmaker is involved in a collaboration that has undoubted authorial importance in their works: the co-writer Jean-Claude Carrière in the case of Buñuel, actress Geraldine Chaplin in the case of Saura

<https://rebiunoda.pro.baratznet.cloud:28443/OpacDiscovery/public/catalog/detail/b2FpOmNlbGVicmF0aW9uOmVzLmJhcmF0ei5yZW4vMzYxNDMyMzE>

Editorial: 2024

Tipo Audiovisual: El deseo el crimen correspondencia artística guionista actriz Desire crime artistic
correspondence screenwriter actress Désir crime correspondance artistique scénariste actrice

Documento fuente: Buñueliana: Revista de cine, arte y vanguardias, ISSN 2951-6765, Vol. 3, Nº. 1, 2024, pags.
25-38

Nota general: application/pdf

Restricciones de acceso: Open access content. Open access content star

Condiciones de uso y reproducción: LICENCIA DE USO: Los documentos a texto completo incluidos en Dialnet son de acceso libre y propiedad de sus autores y/o editores. Por tanto, cualquier acto de reproducción, distribución, comunicación pública y/o transformación total o parcial requiere el consentimiento expreso y escrito de aquéllos. Cualquier enlace al texto completo de estos documentos deberá hacerse a través de la URL oficial de éstos en Dialnet. Más información: <https://dialnet.unirioja.es/info/derechosOAI> | INTELLECTUAL PROPERTY RIGHTS STATEMENT: Full text documents hosted by Dialnet are protected by copyright and/or related rights. This digital object is accessible without charge, but its use is subject to the licensing conditions set by its authors or editors. Unless expressly stated otherwise in the licensing conditions, you are free to linking, browsing, printing and making a copy for your own personal purposes. All other acts of reproduction and communication to the public are subject to the licensing conditions expressed by editors and authors and require consent from them. Any link to this document should be made using its official URL in Dialnet. More info: <https://dialnet.unirioja.es/info/derechosOAI>

Lengua: Spanish

Enlace a fuente de información: Buñueliana: Revista de cine, arte y vanguardias, ISSN 2951-6765, Vol. 3, Nº. 1, 2024, pags. 25-38

Baratz Innovación Documental

- Gran Vía, 59 28013 Madrid
- (+34) 91 456 03 60
- informa@baratz.es