

Abstracts for articles on BAMBOLEHO

Federico Bonaddio, King's College London

Bamboleho: The aesthetics and significance of the moment.

Bamboleho is less concerned with plot resolution than with visual aesthetics and the communication of significant moments. More than an exercise in style, *Bamboleho* encourages the spectator's active engagement – aesthetic, poetic, philosophical – with the moment itself, independent of causality and in tension with potentially exclusive social realist readings.

Gary M. Kramer, Independent Scholar

Camerawork in *Bamboleho*

The energized camerawork in *Bamboleho* generates emotion and meaning through its presentation of faces and bodies in motion. The film's nonlinear structure highlights recurring images (sex, chase scenes), shot and edited from different angles, creating visual texture and pleasure. The stylized direction reveals the fantasies and realities of the characters.

Ryan Prout, Cardiff University

Falling Between the Cracks

This article draws attention to, and identifies, the principal landmarks of Barcelona included in *Bamboleho*'s panoramic views. The meaning and history of these monuments add a further dimension to the film: the city's shifting character. How is our understanding of crucial moments for the protagonists informed by the urban backdrop?

Anna-Sofia Lappalainen, Stockholm University

The Power of Structure in *Bamboleho*

A non-linear, circular structure and the repetition of narrative produces an impact on the viewer and keeps the story of *Bamboleho* open to a range of interpretations.

Graciela Michelotti, Haverford College

Calvino's Snails. Fiction, Reality and Memory in *Bamboleho*.

Parallels between humans and animals suggested by the film's poetic language provide a look at Spain's lack of opportunities for generations of children living in the margins. Meanwhile, references to Calvino's novel *The Baron in the Trees* bring up *Bamboleho*'s interest in exploring issues concerning the representation of reality and memory.

Juan Carlos Cruz Suárez, Stockholm University

Beyond Disillusion.

In this article I will attempt to reflect on the way in which *Bamboleho* demonstrates the confinement of certain social groups to the sidelines of any socioeconomic situation valued in terms of success or failure, pointing out the permanent state of disillusionment in which modern victims of economic development are immersed.