

DIALOGUE

---

**RESCUING  
SPANISH  
MODERNITY**

---

A dialogue with

**TERESA GIMPERA**



# TERESA GIMPERA

## RESCUING SPANISH MODERNITY

MARGA CARNICÉ MUR  
ENDIKA REY

The first movie-screen image of Teresa Gimpera was in a photo portrait: a close-up in black-and-white showing her looking off-frame with a caption describing her as a “new victim”. It is the opening to *Fata Morgana* (Vicente Aranda, 1965). A few sequences later, her motionless photographic image appears again, only this time she looks down on her audience from above in a wide shot in the form of a gigantic billboard. Her figure will be immediately cut out by a group of youths obsessed with the model Gim—as her character is called—and only after the theft of her plastic-coated body will we witness the first live appearance of the actress herself in colour: in the middle of the frame, dressed in red and sporting her trademark mane of blonde hair, listening intently to the instructions of a man explaining a mysterious plan. Gim interrupts him to say: “I don’t think I’ll go. I’ve thought about it and I’m staying”.

Barely ten minutes into the film, Gimpera has already gone from surrendering her image to controlling it, from having it stolen to claiming possession of it, from being a potential victim to becoming the likely heroine. Both her portrayal and her refusal stand out for their association of the

actress with a representation of femininity quite different from anything on the Spanish scene of that time: the archetype of the sophisticated, independent woman whose attitude generates a strange yet familiar atmosphere of transgression and modernity. In this sense, in 1969 the Spanish newspaper *ABC* described this new female ideal introduced by Gimpera as a “representative of an emancipated class, European style. Her face and her image, unprecedented in the usual catalogue of film stars, have contributed [...] to the creation of a Catalan female archetype that has effectively replaced the Andalusian woman that completely dominated Spanish cinema in the 1940s and 1950s, and even part of the current decade” (Harpo, 1969: 30). This Catalan woman, inseparable from the city and the idea of Barcelona, of nights at the Bocaccio nightclub and the *Gauche Divine* movement, a mother of three children but with her own freedom, did not limit herself to starring in the alternative films made by her Barcelona School colleagues, as she travelled weekly to Madrid to shoot popular mainstream films, and to the many other countries where she became one of the few essential Spanish faces through

her work in all kinds of international co-productions. The filmmakers she worked with included Suárez, Garci, De Sica, and Erice, and she even did a casting call for Hitchcock. More than 100 titles bear witness to the fact that her film career was no mere accident, even if she herself has always insisted that she is more a working woman than a movie star.

Although we have introduced and considered her here as a voice, Gimpera the actress also gave the Spanish star system “the docile appeal of a face” as a line about the fictitious Gim in *Fata Morgana* describes her. Jean Epstein—who defined photogenicity as what differentiates cinema from the rest of the arts—once said that “only the mobile and personal aspects of things, beings, and souls may be photogenic, that is, may acquire a higher moral value through filmic reproduction” (Epstein, 1989: 339). Teresa Gimpera is a personality imprinted like a stamp on all of her films, one

that transcended her persona to become an icon. Hers is an impossible beauty amplified by filmic reproduction, but also by her particular understanding of cinema. At the same time, she is also an actress that it is impossible to look away from, and a woman who, at close range, still knows perfectly how to make herself seen and heard, in her own words, with a seductive instinct that is not just physical but also intellectual, “above all by using my brain, my tone of voice, warmth and sincerity, and knowing how to get close naturally” (Gimpera, 2003: 33-34). This is exactly what we found when we interviewed her in Barcelona one autumn morning in 2020: the genuine personality of a woman who has lived a thousand more lives than her anonymous contemporaries without ever losing her extraordinary, invisible centre of gravity. It is the mild-mannered, human intimacy of an actress who happily met with us without a mask or mascara. ■

**Image 1. *Fata Morgana* (Vicente Aranda, 1968)**



**In Spanish cinema in the 1960s, you were known for playing sophisticated women. You came from the world of advertising and fashion, Vicente Aranda and Gonzalo Suárez created *Fata Morgana* for you, and after that you effectively appropriated the name of your character in that first film, Gim. Who is Gim and who is Teresa Gimpera? What influence do you think your identity and personality had on your beginnings as a film actress?**

When I started becoming known as an actress and I arrived in Madrid, they wanted to change my name because they said I could never make it big with a name like Teresa Gimpera. They wanted to call me Mari Pili or one of those absurd artistic names they used to give actresses in those days, and I refused. I told them that Brigitte Bardot, for example, was a ghastly name and yet she was having a lot of success in France. I wasn't thinking about making it big, but about myself. The importance of keeping my name is something I value especially now, after all these years. On the other hand, Gim is the name that I often sign with, and I'm also Gim, or Gimpie, to my friends. That's what they called my kids at school, "the Gimpies".

Before making films, I worked in television and appeared in a lot of advertising. I was known as the "girl from the telly". As I've always been a very hard worker and found that I was good at it, I decided to invest in my own image. That was how I met Leopoldo Pomés, who I went to for help to make my image more sophisticated, because he knew his work and I liked him. People think that he discovered me,

but in reality it was the other way round. Perhaps because of all this, I got the on-screen image of the sophisticated woman right from the start, although I would later do things that had nothing to do with sophistication, like horror, the odd art film, or *The Spirit of the Beehive* (*El espíritu de la colmena*, Víctor Erice, 1973), where I appear without make-up.

In any case, I've always said I was an actress by accident. When I was seventeen I thought that I'd never put on high heels or make-up. I was a sporty girl, with a love of the outdoors. I wore plaits in my hair and the thought of sophistication never even crossed my mind. But I started working as a model because everyone told me I was very photogenic, and that is very important. I've had my own agency where beautiful girls have come to train, but beauty is a different thing altogether. Being photogenic has to do with knowing how to look, how to win people over, whether you're laughing, crying, or looking sad. And that was something I could do innately since I was a child.

**Your story is interesting because you've been an actress, but also a businesswoman. You have an awareness of the machinery from the inside, but**

**Image 2. *The Spirit of the Beehive* (*El espíritu de la colmena*, Víctor Erice, 1973)**



**also from the outside. In 1985, you founded your company, Gimpera Models, which is still active, and you've always advocated for the mediating role of the model in advertising, smashing the myth of the model as an object of consumption or a body without a voice. In fact, you often mention your recollection of the first time you had dialogue in an ad and could talk on camera. Do you still remember those first lines? Did you try to take this idea of the model with her own voice into cinema as well?**

I remember it perfectly. It was an ad for stockings. I shot it with Leopoldo Pomés, and I had to say: "Bending down all day for these little devils; just as well Rodiflex stockings have me covered because with their tension band they stretch out first and then shrink back to normal. Rodiflex Platinum stockings!" [laughs]. It wasn't common for models to speak, and I was much more frightened than excited about doing it. Bear in mind that I started out in a film and television industry that was very basic. If you advertised a drink you showed the bottle and pretended to drink it, as if the spectator was stupid. And film sets were very different in those days: there was no make-up artist and you had to bring your own wardrobe. Whenever they called me I always asked: "What is the target audience for this? Middle class, upper class...?". This, for example, was something that I always took the initiative on: to choose my own wardrobe based on the information I was given. I would always take a little suitcase with me with several wardrobe options; people still talk about that suitcase today. Working with me was easy: I had ideas and I contributed things without having to have much explained to me. So ad offers came to me in droves. I did ads for everything, because at that time I had already had two of my three children and I needed the work. They say I appeared on TV more than Franco did, and that might be true. That's why I was already so well known when I started doing films.

One day, after a fashion parade at the Ritz, Gonzalo Suárez was waiting for me at the exit. He

told me that he wanted to write something about me and suggested making a book of photographs that would tell a little of my story. I didn't know him and I thought he was trouble. Some guy waiting for you at the exit to a fashion parade offering such a weird job? But then I found out that Gonzalo was a writer and a journalist, and that book ended up being the screenplay to *Fata Morgana*: the story of a very well-known woman in a city under an atomic threat, but also partly my own story. I'd been offered film roles before, but they were projects that didn't interest me at all. One, for example, was the story of the Spanish national police. *Fata Morgana* was my first film, and it was tailor-made for me, I have to admit.

**The fact that an actress's first film should contain such clear autobiographical elements seems to point to the magnitude of the star as a central pillar of the project. What kind of influence did you have on the process of making that film, which today is considered the major precursor to the Barcelona School?**

At first, the film was being co-directed by Gonzalo Suárez and Vicente Aranda. They paid me what I asked for (in those days they would offer me for a film what I would make on three ads), so I accepted. But shortly after we started, I asked how much it would cost me to pull out [laughs]. I'd never done anything like it. I was used to having a camera in front of me and looking straight into it, and here suddenly in one scene I had to start banging on doors and shouting in St. James' Square, with everyone watching me. I experienced the most awful embarrassment and fear and felt that I didn't have the training for it. Personally, I've always had a complex about not feeling I had enough training. I never took classes in acting, or elocution or anything, and that always makes you feel a little insecure. You go to England and there they teach the actors to do everything: to sing, to dance... But here it was, and still is, a little like "whatever works". When I started acting in films

I felt quite helpless, quite exposed. And on top of it all, I had two directors giving me contradictory instructions. Anyway, when they told me what it would cost for me to pull out I decided to stay, but I did ask to be directed by only one person. That was how Vicente ended up directing. I wasn't happy about it because it had been Gonzalo's idea and they ended up cutting him out of the project. But for a novice like me, being guided by two directors was impossible. I needed to know which direction I should be taking.

**You talk about insecurity and inexperience in your early days, yet the impression given by your presence in your films in the late 1960s is that you were already well established when you started in cinema. Your characters often have your name, Teresa, and that is a feature commonly found in the filmographies of actresses whose personality transcends the roles they play. Do you think that was true in your case?**

It's true that when I started doing films I'd already established the image I would have later, but it wasn't constructed in cinema itself, where I had no experience. On the set of *Fata Morgana* I asked for permission to go have lunch with the lighting technicians because I didn't know what a production manager was. A film has a hierarchy that isn't easy to understand, and I didn't know a thing. I was very used to the camera, but not to moving around and acting in front of it, and I was certainly not used to looking anywhere but directly into it. In advertising you always look at the camera and in films you never do, and that requires a complete change of mentality.

It is true that in those early days of doing films I participated in the creation of the character in the sense that the characters were based on who I already was, women with my style and way of dressing. *Fata Morgana* was me, and then when I started working in Madrid I took my own clothes with me because I didn't like the clothes they had for me. I've always been like that. I've tried to de-

termine my own style and everything I've done has been by myself. I've hardly ever had an agent and the roles I've taken have always been through direct calls. That's why when people have asked me whether I felt like a "female object" I've always said no. In our line of work, they [the directors or producers] are the ones that need you.

**When you received the Nosferatu Award at the Sitges Fantasy Film Festival in recognition of your work in titles like *An Open Tomb... An Empty Coffin* (Casa de las muertas vivientes, Alfonso Balcázar, 1972) and *Creation of the Damned* (El refugio del miedo, José Ulloa, 1974), in your acceptance speech you thanked your family, who you said had given you the physical genes that made you successful. You've always spoken in a very aloof way about your own beauty and you've advocated personal values as essential supports for your work. How do you feel these two aspects combine in the pursuit of an artistic career?**

When I watch myself now in those films I see that I was pretty, but at that time I wasn't really aware of it. It's true that I come from a family with lucky genes, but also with a very good culture. As you get older you realise that intelligence and training are what matter most for any job. My parents were teachers on the Republican side in the Spanish Civil War, and I'm a concentration camp survivor. My mother went to France in 1938 to work as a teacher to fifty civil war orphans. My point in mentioning all this is that I wasn't from the traditional family that would say "my daughter is the prettiest girl in the neighbourhood". I also never had the body of a mannequin, a catwalk model's body, which requires very specific measurements. I used to drive [fashion designer Manuel] Pertegaz mad because I've always been very wide here [points to the torso] and I've got a bust. I weighed 52 kilos and I was slim, but one day when I was wearing a tight corset Pertegaz said to me: "Miss Gimpera, hide the sex appeal, please". I said to him, "Mr. Pertegaz, if you don't like it, I'll leave", because he created his

designs around your body, but he said no, that I should stay, “because the ladies really like you”.

**People have always said that you are an actress who has appealed not just to male audiences but to women as well. When you started working on films, at the age of nearly thirty, you already had a recognised career as a fashion icon, you were married and you had three kids. Do you think your personal circumstances helped women identify with you? Did you have a desire to reach a female audience?**

I’ve been fortunate enough to be popular with all audiences and I think that women did indeed like me. Everyone knew I had three children because I never hid it and I’ve been an honest woman; I never got up to any nonsense. I think that made people see me as a normal, familiar person. I wasn’t aware of any desire to reach a female audience, mainly because I was a very insecure woman. As a child I was insecure because I was skinny; the first catcall I ever got in my life was that I looked like Olive Oil from *Popeye*. I also remember that my father could wrap his thumb and index finger around my arm. And later, when I started working, I had a complex because I thought I’d started in the industry too late. When I started I was 23 or 24 years old and I thought I was too old, that I wouldn’t last two days. There were very young people there and I thought I could never have a career like the one I’ve had. In those days, I was very insecure. In a way I only started living at the age of 35, in the days of the Bocaccio [nightclub].

**Your on-screen persona also draws on your identity as an icon of Barcelona modernity. Not only in relation to the cinema, but especially in the intellectual and cultural context of the so-called *Gauche Divine*, a movement for which you have been considered a “muse”. You have always been recognised as an image of the Bocaccio, thanks to the emblematic photo session by Oriol Regàs, but it is rarely mentioned that you were one of**

**the nightclub’s founders and shareholders. What influence do you think belonging to that cultural context had on the modern characters with a foreign air that you brought to the big screen, especially in the mainstream films of the Franco years?**

More than a muse I like to say I’m the *pubilla* as we say in Catalan [laughs]. Oriol Regàs and I were the first to put money into the Bocaccio. We were lovers in those days, and we were part of an intellectual group made up of people who were all very different, except that we were all anti-Franco. They called us the *Gauche Divine*, and we were also the *gauche qui rit* [the “laughing left”], and the truth is that a place like the Bocaccio helped us all, whether we were pretty, rich or working class. We were all married but not always to the ones we loved. Women could start being sexually liberated thanks to the contraceptive pill and for me that was like really starting to live. We were obsessed with being free, with being able to do whatever we wanted. We could fall in love without fear of ending up pregnant. It was the time that I felt more confident and freer, and it was then that I told myself I was going to be my own boss.

That atmosphere had a big influence on the characters I played in films, on that woman they saw in me that you describe as sophisticated and modern with a foreign air. Living in Barcelona in the 1960s had an influence because there was an incredible transformation, a big shift towards the modern. Then you’d go to Madrid and it was a shock, like being in a different country. Even the Bocaccio there had nothing in common with the one in Barcelona. Here the scene was young, liberated and diverse, while in Madrid it was full of old actors. Even the clothes they wore were more old-fashioned. I suppose that all that meant that in the films I made in Madrid, they saw the mark of modernity in me right from the outset. They often made me speak in French, as if to make it clear that I was a well-travelled and educated woman. I think it’s a little how I was, but also how they



imagined me. For example, they always cast me as a haughty upper-middle-class girl, when I'd never been rich in my life. Somehow outsiders saw me as a model of success. And that's something that has happened to me often, not just in films.

**There is an aura of success in the beauty that you represented in 1960s cinema: female characters in an urban environment, in the workplace and with professional prestige, often contrasting with the limited qualities of the male characters. And in fact it is significant that your career is notable for the diversity of your films, from European co-productions to art films, to the stereotypically Spanish mainstream films or *Españoladas*. In those mainstream films you generally added an element of modern eroticism that was both unattainable and familiar, a kind of Spanish Swede who allows herself to be wooed by the characters played by López Vázquez, or who sees Juanjo Menéndez as the single man of her dreams or Arturo Fernández as the perfect ladies' man. We're thinking here of films like *Cuidado con las señoras* [Careful with the Ladies] (Julio Buchs, 1968), *Novios 68* (Pedro Lazaga, 1967) and *Cómo sois las mujeres* [Oh, You Women!] (Pedro Lazaga, 1968). What were those contrasts like for you?**

It sounds terrible to say it, but I'm not an actress by vocation. All my intellectual friends in Barcelona, who were all very rich and spent all their time partying at the Bocaccio, would complain because I made films that weren't at all sophisticated or intellectual. And I would say to them: "Will you pay me all the money I need every month?". And that was the truth. What I wanted was to work, and although I enjoyed being an actress, my attitude was very pragmatic. That also applied to my performance. They cast me as a murderer? So I'm a murderer. They call me up for a Western? So I'm a cowgirl. Other actresses like Serena Vergano were more selective, but she, for example, didn't do much outside Barcelona. In Hollywood no doubt you could pick and choose, but in Spain you had

to take what was on offer. Working abroad helped me, but I would do it simultaneously with working here: I would shoot a bit of a film in London and another bit in the north of Spain in the same week. That's why I have a hard time remembering some of my films, because I have a heap of titles over an incredibly short range of dates. I made more than 100 films and in very little time. Having three kids and sleeping on aeroplanes, I barely even had time to see my films in the cinema in those days when I was working. So I don't remember everything I've done and sometimes in interviews I have to ask: "Do I die in that film or not?".

[To refresh our interviewee's memory, we recall and view a few scenes together. In comedies, which often deal with the battle of the sexes, her seductive characters depict that international beauty mentioned above, Spanish yet foreign, unattainable for the male characters around her, and yet familiar to the female audience of her generation. In one scene in *The Playboy and His Sprees* (*Las juergas del señorito*, Alfonso Balcázar, 1973), her character, Mónica, an elegant and mysterious painter, attends a male fashion parade to choose a model for her next painting. In a film that depicts the relentless seductions of the Spanish ladies' man, Gimpera's is the only female gaze that reverses the direction of desire as she ends up devouring a helpless Arturo Fernández with her eyes while he poses. As a spectator of her own pleasure in the shot and of herself on the screen from another time, Gimpera offers us a moment of rediscovery and astonishment in response to footage she watches now as if seeing it for the first time, occasionally recognising details of the production and pieces of wardrobe. "It's like watching a dream...". The scene in question leads us into further discussion.]

**How do films that were supposed to be romantic comedies present the relationship between a masculinity as traditional as that of the Spanish "little man" depicted in the comics of the period and a femininity as European and modern as yours?**



Image 3. *Las secretarias* [The Secretaries] (Pedro Lazaga, 1969)

They took off my high heels! I made more films barefoot than with shoes on. My co-stars were usually very short men, and I'm 5 foot 8. But look, they were good actors... Sometimes we only remember them for these films, but they've done some very important things too, like López Vázquez in *The Phone Box* (*La cabina*, Antonio Mercero, 1972). The thing is that because they didn't speak any other languages, they couldn't work abroad and that really limited them. Because I had travelled, I could speak other languages. Travelling is so important. There were other actors like Arturo Fernández, who always tended to play the role of the ladies' man because, of course, he had a style that the others didn't have. A few years ago we worked on television together and I remember the only thing he carried in his pocket was his ID card, so that nothing would mark his slim silhouette. I remember him well; we also played a married couple in the film *Cómo sois las mujeres*, where I start working instead of him and I end up making more money than him. It was a time when women began emancipating themselves and recognising their own importance, and in my opinion, that happened the moment we started working. Most women of my generation did nothing more than get married, have children and

stay at home, and you can tell me what kind of experiences you can have doing that.

Some of your films capture the tension in a way embodied by the women of your generation, between the weight of tradition and the yearning for progress. On the one hand you were an icon of modernity, but on the other you also portrayed a type of femininity consistent with the social constraints of Francoism and the reality of many Spanish women of the time. That tension is expressed in storylines that address conflicts like the rivalry between

women of different generations or taboos like extramarital sex and abortion. In *Las colocadas* (Pedro Masó, 1972), where you play an executive's young lover who has an abortion for love, you are an object of envy for the characters played by María Asquerino and Gemma Cuervo. A similar case is *Las secretarias* [The Secretaries] (Pedro Lazaga, 1969), where you lead a mutiny among the female workers at a company that has decided to fire an old-fashioned secretary (played by Mary Carrillo) who hates you because she cannot compete with your level of training. Through your roles, Spanish cinema seemed to be searching for solutions to the tensions of a change of era and of a generation of women, the generation of Franco's National Catholicism that was resisting its own disappearance and viewing you with hatred, while you look back sympathetically, adopting a supportive, conciliatory leadership role that seems to point to the need for care and solidarity among women. Why do you think Spanish cinema classified you as this type of modern woman and as a leader? Do you think it is an accurate impression of the type of characters you brought to the big screen?

I think they gave me those roles because they saw me that way. It wasn't that I looked for them, but if they wrote those scripts thinking of me it's because I was able to give those characters a freer or more emancipated quality. I remember that in *Las colocadas* my boss got me pregnant, and he was a married man, so I ended up dying in an ambulance because in those days the only thing a character like that could do was die. I must have done it very well because when I finished the scene the whole film crew broke down in tears. I vaguely recall that there was some mention of abortion, in some "mysterious" sequence where I talk to a friend, but the truth is I don't remember very well. There was censorship, but there were also things that could get past it [in the film, abortion is mentioned off-screen]. Maybe they offered me these kinds of roles because they saw me as different from other women. I was married and had kids, but I was also a liberated woman. In those days, people had started talking about divorce and separation, but in reality there were very few people who were actually doing it, and by then I was with Craig [Hill, her second husband]. Maybe I was one of the few separated women with a lover, and it was becoming increasingly clear in the film roles that the female characters wanted their freedom. Because although it was still very difficult to represent due to a question of attitudes, it was there. For example, Gonzalo Suárez and Vicente Aranda were ahead of their time, but they came from a culture that deep down also looked down on or undervalued women. They needed women because they made things pretty, but not because they respected them.

I'd forgotten about those scenes in *Las secretarias* where I declare my solidarity with Mary Carrillo and ask her to be friends; thank you for reminding me. Leadership among women is something I also experienced on the set, when Pertegaz and others gave me roles as leader or spokesperson and I was responsible for giving instructions to the rest of the models. They must

have taken me seriously as a model. There were also times when some actresses would ask me for advice. When I worked with Rocío Jurado on *La querida* [The Beloved] (Fernando Fernán Gómez, 1976), she often asked me about intimate things related to married life. In those days there was a different mentality; she went everywhere accompanied by her mother, and she told me that she could only see her boyfriend in the car. We lived in a constricted world. You have to bear in mind that many women of my age got married around the same time as I did and stayed that way. They didn't have any experience of anything. I had a friend whose father died, and her mother didn't even know how to sign a bank cheque...

**In relation to your conscious and critical point of view on the stories you were asked to act in, as well as your understanding of the machinery of the industry, tell us about the place you had as an actress, generally in leading roles, in the decisions related to your scenes. Did you have decision-making or veto rights in relation to aspects of the script and your characters with the screenwriters or directors? Did you always get all the information on what you were going to do on the film shoot?**

Everything I said was because it was written in the script. Sometimes you could suggest some detail to the director and if he liked it he would include it, but as a general rule you didn't offer your opinion.

In fact, one of the few problems I've had with a producer was a conflict with Pedro Masó over one of the best interviews I've done in my life, which I did with Baltasar Porcel for the newspaper *Destino*. He asked me about the films I had made in Madrid, and I told him that I thought they were terrible, that they all had really stupid scripts. I was delighted with the interview. When it was published I got a telegram from Masó saying: "Teresa, you don't need to come back. Contract cancelled" [laughs]. Masó would make me sign contracts for three films a year without knowing what films I was going to be in. I insisted that he had to let me

read the scripts first, because that was essential for an actor, and he refused. That's why we ended up mad at each other.

Other times, you may find that what you imagine while you're reading the script is different from what the director ultimately looks for in your character. That happened to me on *La ocasión* [The Occasion] (José Ramón Larraz, 1978), which was almost a pornographic film. The script should have been thrown out; it was about a middle-class woman who meets a tall, very handsome hippie and falls in love with him, and this is her first experience of sex. What happened is that later, during filming, everything was a lot raunchier than it was in the script. I discussed it with the director on the set and he said: "Don't worry because I'll cut it out in the editing room". But when I went to Madrid to dub the film he hadn't cut a thing and that was when I said: "it's over". I gave up on cinema and went to Begur, on the Costa Brava, to open a restaurant. When the censors started to lighten up, nude scenes became commonplace and it all went crazy. That's why I stopped doing films. It wasn't because I was embarrassed by the nudity, but rather because of the lack of good taste. Not too long ago I did a nude magazine cover, with perfect lighting. I wouldn't even be embarrassed to strip off now if a good director suggested it. I'm in favour of showing your age and of not concealing the beauty of older people. But what was going on in those days made no sense.

**The era of nudity involved, as you suggest, a poorly managed openness to eroticism. Instead of an advance in the narration of women's desire and sexuality, your experience would suggest the construction of a salacious cinematic image where the actress's body tends to be objectified, even against her will. In the 1970s you had already won the Lady Europa contest and we could say that you were considered a sex symbol. How did you experience the exposure of your body, both inside and outside the industry, in a context**

**defined by the emergence of a sexuality that had been repressed for so long, and in general oriented towards the satisfaction of male desire? Do you think that the weight of long years of moralistic censorship had repercussions as well on audience reception?**

In the profession I was lucky because I've always seen things coming. When I won Lady Europa, the man who ran the festival invited me to dinner—because in those events you were always invited to dinner, not to lunch—and he started touching, asking me how much it would cost, how much money... I ran out. There were also a few occasions when I was offered "help" to get into more important films and I replied that that would be prostitution. At the agency, when we trained girls, we always told them to ignore those kinds of proposals because they're swindles.

As for the audience, I received mainly anonymous letters commenting on what I wore. I remember one that I found very funny. I was doing a television show where I wore a rather low-cut dress and an anonymous person wrote to me saying: "How could you possibly go around showing what only cows are allowed to show?" I also had an unpleasant experience in *Tuset Street* (Jorge Grau, Luis Marquina, 1968). We were filming one night here in Barcelona, on the street Carrer Robadors, with the camera hidden on a balcony. I had to walk through the crowd, and all the men in the street touched my behind. I had to walk into a bar, which is where the production crew was waiting for me, and a prostitute there pulled me by the hair and told me: "Now you're young and thin, but you'll grow old and fat". In any case, the worst thing that happened to me was when I was working as a model and my 10-year-old son was told at school that I was a "whore". I suppose that the boy that told him that must have heard it at home, and that struck me as awful.

In those days there was still censorship, but I never had problems related to erotic content because at that time they really didn't let you do very



Image 4. *Una historia de amor* [A Love Story] (Jorge Grau, 1967)

much. It was the director and the scriptwriter who had the most problems because they were the ones who had to go through the prior screening process and get the censors' approval of the script. There was one director who would make two versions of his films: one for Spain and the other for more open countries, but I never worked with him. As for freedom of expression... Ahh! [sighs] In interviews I did have to pretend and say a bit of what they wanted to hear. Especially in the interviews I did in Madrid. I didn't have too much of a problem with it though, because pretending has always been something innate to me. Even at the beginning of my career, when I had a blow-up at home with my first husband (things I don't want to go into), I would arrive at the studio and they would say to me: "Oh, Gimpera, you're great, you're always smiling!". And I would think: "If you only knew".

**"My job is to smile", says Gim in *Fata Morgana*. You talk about acting and pretending as something innate to you, and you say you've never followed any specific method as an actress, but have you preferred any particular directing approach or filmmaking style that has helped you to take direc-**

**tion? On the one hand, leaving aside the psychological or intellectual work of acting, and considering the actress's agency to be everything related to her image, her voice and her gestures, what effect did being dubbed have on you? In the 1960s and 1970s, direct sound was rare and in a lot of films your characters didn't have your real voice.**

My method has always been totally intuitive. I always say that my brain is in communication with my body, and at every moment I know how to behave, but it isn't something I have to think about; it's automatic. It's intuition and versatility. So when I did a film I hardly ever really put myself into the character. In *Una historia de amor* [A Love Story] (Jorge Grau, 1967), for example, my character was giving birth and I had already had three children by then, but I didn't use my own experience for the film. There were films where the character had more of me in it, like *Fata Morgana*, but I've never seen myself portrayed in any film just as I really am. Directors generally haven't had much trouble working with me because I've always worked a lot by instinct. My expressions came naturally; they didn't direct me to do them, and repeating scenes over and over again was something that happened



to me very rarely. In any case, as I said before, I've always been very insecure about not having any training. That's why I've hardly done any theatre.

As for direction, what I've always liked is having the director in front of me. I've never liked when directors work from the monitor. Maybe it's because I was very used to [working with] photographers. In this sense, Pomés was the one who helped most to get things out of me that I didn't even know I had inside me. A bit like in *Blow-Up* (Michelangelo Antonioni, 1966). I liked directors who encouraged you, and who would tell you if you didn't do it right. Directors at your side, like a guide. There were some who would help you and others who wouldn't. Gonzalo Suárez, for example, was fantastic, because he was also an actor. I also loved Pedro Lazaga: I didn't like the films we did together but as a director he was excellent, always helping, never angry. I've also always really liked working with new directors because they do it with so much excitement and enthusiasm... even if they get it wrong. The worst is working with someone who thinks they know it all.

As for dubbing, in the films I did in Madrid they dubbed me partly because of my accent, because it wasn't Castilian enough. I never worked on a film with direct sound until *The Spirit of the Beehive*, where what I said on the set is what you hear in the film. In those stereotypically Spanish films you mentioned before, I didn't care whether they dubbed me. It was practically a norm by then and I never even thought about it because I'd finish one film and the following Monday I'd start on another. But there was one case of dubbing that did bother me: in *Course Completed* (Asignatura aprobada, 1987), where José Luis Garci dubbed me without telling me. I called him up and said: "When am I do-



**Image 5. *Una breve vacanza* [A Brief Vacation] (Vittorio de Sica, 1973)**

ing the dubbing?" And he replied: "Don't worry, I'll let you know". And then I came upon that strange voice in the cinema... It was my fault for not including it in my contract. I should have put in a clause stating that I had to do my own voice. It's a shame because we rehearsed for a week before filming and it had some really nice dialogue, very *sotto voce*, very intimate. The character was really interesting, a female painter with a young lover. The script was very good, and the film was even nominated for an Oscar. But I was really annoyed. There are a few directors I've worked with, and one of them is Garci, whose real desire, what they would really like, is to be actors. To show off. They really are *prima donnas*. They have a kind of leading-role complex. On the other hand, De Sica, for example, who had been an actor himself, was brilliant. First he would do the scene for you himself, and then you only had to copy it. It was quite incredible. And when we were shooting inside a church, for example, he would start reciting things so that the extras wouldn't get bored and he'd keep everyone entertained.

**It's a shame because the truth is that your character in *Course Completed* was very interesting.**

**There was a whole speech about how quickly life passes and about recognising the image of maturity that really required the actress's own voice. You mention your experience with Vittorio De Sica. You've always said that you've done very few casting calls in your career. One was for De Sica. The other was for none other than Alfred Hitchcock.**

The Hitchcock casting was an incredible story. An American journalist had done an interview with me about beauty and a little column with a picture of me came out in the American press. He was looking for an actress to play Juanita de Córdoba in *Topaz* (Alfred Hitchcock, 1969). I already knew that my accent in English didn't sound South American; it was more Nordic. And after reading the book and doing some research I thought I wasn't right for the part. But I went anyway. Everyone said to me: "Of course, Hitchcock, because you're blonde..." But no. They made me a brunette.

I remember that Milan airport was shut down and I got to Hollywood twenty-four hours late, and I was travelling alone. I was so nervous... On the flight I kept waking up and repeating my lines in English. When I arrived, Hitchcock asked me: "Would you like a coffee?" And I replied that I'd prefer a *carajillo* [coffee with a dash of brandy], but nobody knew what it was [laughs]. I was used to the Spanish film industry, where at most you would get a sandwich, and suddenly I had a car waiting at the door, a "dialect coach" for my English, accommodation at the Beverly Hills Hotel, all first class. The day of the audition there were even stand-ins on the set, which I'd never had before. They assign you one who is your height so you don't get tired. It was also a shock to see the costume designer, Edith Head, this woman who had won so many Oscars. Inside the studios there were a lot of bungalows and costume design had its own one. I went in and I had two brand new dresses to choose from: one maroon and the other yellow. They treated me like a star. Hitchcock came over to make-up and gave orders to give me olive skin and a black wig. And before doing the audition I had to sign a six-movie contract with Universal if I was chosen.

And in the scene, the first thing I had to do was serve a glass of brandy, and that was a baptism of fire because when you're nervous your hands shake. But I got it perfect. Hitchcock came over and gave me instructions after the first take. "And now we're going to do it this way, and this way", until he came right up to me in a close-up. He wasn't especially friendly; he was very cold. When we finished he said: "Thank you very much, Mrs. Gimpera. Have a nice trip home". And then, on the flight back, I got drunk [laughs]. On the flight they started offering champagne and that was how I released the tension. I remember that when we took off I saw all the lights of Los Angeles and my eyes filled with tears. Such a pretty thing, so beautiful... And you know, I've gone back to the city many times, but that memory... Then they sent me a cheque for an amount similar to what I would have been paid to do a film here in Spain. But I'd known beforehand that it wasn't going to work out with Hitchcock. Not for that film, at least.

**How curious that Hitchcock would turn you into a brunette. The women you've played reflect the type of European actress more typical of the French New Wave, but your screen image was sometimes shaped by that idea of the Hitchcock blonde. An example is your portrayal in *The Exquisite Cadaver* (Las cruces, Vicente Aranda, 1969), with that hair bun reminiscent of Kim Novak's in *Vertigo* (Alfred Hitchcock, 1958). Did you have any inspiration for your acting or style when you began your film career? Is it true that you've sometimes been compared to Grace Kelly?**

Yes. In fact, at the time that Grace Kelly got married, I was bold enough to send a letter to the Palace of Monaco, saying that if Ms. Kelly ever wanted to make film again I could serve as a her double because people in the street always told me I looked like her. At that time I wasn't an actress, just a model, but I thought that if I got into films I'd probably find a job. And I got a reply! They said thank you very much, but Her Highness does not intend to return to the screen.

The members of the Barcelona School used to joke with me in the beginning, telling me that I looked like Doris Day. But they said it just to rile me. When I met Craig, he told me that I reminded him of Marlene Dietrich, although he was referring not to her public image, but her private persona. They had been lovers and he'd lived with her for a year, when he must have been around twenty-five and Marlene around fifty. And apparently Dietrich's personality was a lot like mine. I remember he told me that people thought Dietrich was just as sophisticated in real life as she was on screen, but that she also liked to cook, hang around the house, do household chores, things that have nothing to do with the lives of the stars.

**Listening to you gives the sensation that you feel more in tune with art films and defining projects of your generation. What is your opinion on films that are perhaps more marginal but nevertheless ground-breaking and controversial? For example, *Aoom* (Gonzalo Suárez, 1970), which was screened only at the San Sebastián Film Festival and which was praised by Sam Peckinpah,**

Image 6. *The Exquisite Cadaver* (Las crueles, Vicente Aranda, 1969)



**but despised by Fritz Lang, President of the Jury (according to Gonzalo Suárez, he shifted his eyepatch onto his good eye so he didn't have to watch it). It is a visceral film, with constant tracking shots and close-ups on your face that are almost sensual. Did you see yourself as breaking new ground when you worked on films like these?**

Yes, of course. Even though there wasn't any money in them they were much more fun to make. I'm thinking for example of *El hijo de María* [Son of Mary] (Jacinto Esteva, 1973). I played Joseph and Nùria Espert was the Virgin Mary. In the end I took off my jacket and wig and revealed that Joseph was really a woman. I really liked the way films were made in Barcelona. It was a pleasure because you'd be reunited with a world you already knew. For example, in the scene of the last supper, everyone there was a friend of Jacinto's. For that film I signed a contract for a million pesetas if the film made any money, and as it didn't, I never got a cent [laughs].

As for *Aoom*, I'm really glad that you've brought that film up. I feel it was such a shame that Gonzalo didn't have more resources for a good production because the idea was wonderful, but there wasn't any money in that one either. We shot it in Asturias and when we were hungry they'd tell us to pick apples off the trees. In the film Lex Barker played my lover and that's when I realised just how bad some American actors are. It was an improvised, unscripted scene where we had to fight and he was terrified. The whole time he was saying: "I don't know what to say!" I just kept telling him: "Just argue with me!" When I did films like *Aoom*, where I was in front of the camera the whole time and facing all kinds of situations one after the next, I did have the feeling of constructing something based on my own persona; I wasn't just pretending.



In these art films, your characters also tend to attract storylines of collusion and escapism in female characters who seem to want to break out of a backward and repressive atmosphere. In *The Exquisite Cadaver*, for example, you are a wife who reveals her true self and leaves her husband to make friends with Parker (Capucine), the woman who was blackmailing him, and run off with her. In *Una historia de amor*, your character does not judge Sara (Serena Vergano), your sister who is in love with your husband. In these characters there is a certain desire for transgression that is often made possible by the personalities of the actresses. Simón Andreu, the male lead in *Una historia de amor*, spoke recently about working with you both and claimed that "If you didn't tread carefully, they would eat you alive. But it's a pleasure for an actor to be eaten by actresses".<sup>1</sup> What do you think of this assertion of Andreu's and this interpretation of the roles?

What you observe about the ending to *The Exquisite Cadaver* is very interesting; indeed, it could be that my character is a liberated woman who goes off with a friend to punish her husband. I had always interpreted it as a suggestion of lesbian love between my character and Capucine's, but you have given me another way of understanding it that is also feasible.

As for *Una historia de amor*, that film was an experience I loved because after so much sophistication I was playing a pregnant woman, almost without make-up, and with a huge belly. It's something that happened to me again years later in *La guerra de papá* [Dad's War] (Antonio Mercero, 1977), where Mercero wanted me to look like a wreck and he gave me a wig, a bathrobe that was too tight for me, some typical housewife dresses that didn't really fit me... and I didn't care. But going back to what Simón said, I'm grateful for his words, but I find that in *Una historia de amor* my performance was very poor. I was frightened because it was one of my first films and I was working with Serena Vergano, who for me was a genuine actress, recognised in her country, and I felt uncomfortable.

We've spoken about relationships with actors and with directors, but not with other actresses. Throughout your career you've worked with a lot of stars, both Spanish and international. In a highly misogynist historical context, where rivalry between women was encouraged both on and off screen, what were the working relationships established between actresses like? Was there any actress you particularly admired either in Spanish cinema or on the international scene?

I became very good friends with Claudia Cardinale, who co-starred with me in *The Legend of Frenchie King* (Les pétroleuses, Christian-Jaque & Guy Casaril, 1971). I also developed a great friendship with Capucine while we worked on *The Exquisite Cadaver* together. She was a wonderful woman and her suicide was a big shock to [Catalan photographer] Colita and to me. Among Spanish actresses I particularly admired the Gutiérrez Caba sisters, Julia and Irene, and also Emilio, whom I worked with. They were people who came from a family of actors and they knew a lot about acting. I only ever had problems with actresses who were real *prima donnas*. In those cases there really was more rivalry. My relationship with Sara Montiel, for example, was impossible. We worked together on *Tuset Street* and we shot a part of it in the Boccaccio. They had to stop filming because a podium collapsed with Montiel standing on it. They had put too many spotlights on it and it gave way under the weight. She got really angry. She was already annoyed with the lighting they were using on her because Jorge Grau wanted to portray her as an ageing star and they were using a low light that didn't make her look good. Actually, low light doesn't make anyone look good. They ended up firing Grau and replacing him with Luis Marquina. In any case, my problem with Sara was that she had a kind of complex with me. One day we had a scene together and when they were filming her I did my dialogue with her to support her. When it was time to shoot my close-up she left and I had to do the scene talking to the wall. That didn't seem to me to

be what a good actor should do. Apart from being a snub, I think it shows a lack of professionalism.

**Furthermore, Sara Montiel's character in that film, Violeta Riscal, also has a certain rivalry with your character, Teresa. There is a moment where you ask her whether you've met because you think you've seen her before in a hairdresser's, and she replies "well, I don't ever remember you doing my hair" as if to suggest a class difference between your characters and, in a certain way, a difference in terms of the types of stars you each are. In *Tuset Street* she represents El Molino, the music hall that stands for vaudeville's resistance against its own disappearance, and you are the image of the Bocaccio, the freshness of modern Barcelona night-life. Although the age difference between the two of you at the time of filming was not significant, you embody two very different eras—and in a way two very different Spains. Do you agree with this observation? Do you think the star system of that time is very different from today's?**

In *Tuset Street*, Sara Montiel was supposed to be a former star whose career was over, and she refused to play that role. I didn't understand how one of the most important Spanish actresses in the world could have a complex like that. Personally, I think rivalry between women existed then and will always exist, but this was really an absurd rivalry. I've also noticed that lofty and distant attitude in other actresses, like Brigitte Bardot, who worked with me on the film *The Legend of Frenchie King*. You'd say something to her and she wouldn't even answer. She always went around with an entourage of God knows how many people because she couldn't be alone and she would be outraged if they didn't recognise her in a bar. She was a bit unbearable. She put in her contract that she could control all the close-ups in the film, and in the only close-up of me, I look cross-eyed [laughs]. She was very pretty but very insecure and a little stupid, and I've never been able to bear that combination. That's a diva for you; I've never been one myself.

What I admire more about anyone who achieves stardom is privacy. I think that the moment someone sells their personal life they lose all the mystery and prestige and can no longer be considered a true star. In this sense, I really like contemporary stars like Penélope Cruz, a good actress who has made it big in the United States and Italy, and who, in addition to working hard for it, has kept her personal life private. It's one thing to entertain the public and quite another to entertain on TV with nonsense.

The press respected me because I made them respect me. I've never sold anything and in fact I took the magazine *¡Hola!* to court when my son died because they put me on the cover crying, with make-up on, and it was a still-frame from one of my films. It has been important for me to be able to control my image, and I've been very careful with it because I have a family and I believe respect is very important.

**Although you insist that you became an actress by accident, you took part in films of great importance to the history of Spanish cinema. Is there one in your filmography that you feel especially proud of? And one that you regret not having done or having rejected?**

One of the films I feel proudest of is *The Spirit of the Beehive*, which was the hardest role I've played in my whole life. On a day off during filming, Fernando [Fernán Gómez] asked me "Teresa, what are we doing in this film?" Because we didn't understand a thing [laughs]. There was no way that Víctor Erice could explain things to you; he didn't know how to make things clear. I remember him grabbing me and moving me around like a doll and one day I had to stop him and say: "Tell me what it is you want me to do". But the trouble was he didn't know how to explain it to me. I gave him one week more than was in my contract and stayed on to work more days than I had to for free because I could see the poor man was overwhelmed, and it was a film that really was worth making. I'm proud to have done it and I'm thrilled

that it is included in that American book of the *1001 Movies You Must See Before You Die*.

And out of the films I haven't done, I think I regret having turned down the leading role in *Peppermint Frappé* (Carlos Saura, 1967). Now I think about it and say to myself: "What a fool I was..." I had signed the contract, but then I made up a story and said I'd signed onto another film in Rome. In reality, I pulled out for love. Craig was in Italy, and as it was hard to find time together I wanted to go and be with him. Saura and [Elías] Querejeta came to the airport to see if they could get me to change my mind, but they didn't manage it. The truth is deep down I'm very stupid; I often allow my feelings to lead me. Now I think it was an opportunity I had that I missed. But anyway, maybe I would have ended up marrying Saura, like Geraldine [Chaplin] did!

**It is very clear to us from studying your career that there are a lot of female icons of Spanish cinema of the 1960s and 1970s who would not have existed without Teresa Gimpera. It could be said that you opened the door on the representation of a different type of femininity: a woman more in possession of her time, her abilities, and her desire. Do you feel you have reflected a personal style? And if so, do you view yourself as the creator of that style?**

There was a study of advertising that took surveys of upper-middle-class women to find out what they thought of me, and all of them said "Ah, Teresa Gimpera, she's lovely, we really like her, she's fantastic, she's so pretty!" But when they asked them: "Would you like to be a model?" they all replied that they'd love to but that their husbands wouldn't let them. I don't know, I had the good fortune of being free. I've been a hard worker who by luck and by accident was different from most of the women of that time. And deep down I also felt different; I believed I'd lived more. I had travelled, I'd worked on a lot of films internationally, and all of that fills your life in a different way. As for a personal style, I've realised that I've always been very recognisable. In the street everyone still recognises me, so I

guess I've changed but not too much. Now that I'm older it's strange, but I've done the odd audition for roles of my age and it turns out that I'm no good at playing little old ladies. A few years ago I worked on a few episodes of the series *El cor de la ciutat* [The Heart of the City] (2000-2009), but I played myself. Just like I did in *Fata Morgana*, my first film. I guess I'm too Teresa Gimpera...

### **An image of freedom and modernity that women yearn for, but that perhaps they can't attain?**

I have some good times now with women of my age, and sometimes I give them a talk on cinema. We have a great time, but we've had very different lives. A lot of women of my generation can't help but tell me: "I've really envied you your life..." Because while I was doing so many things they were at home, waiting for their husbands, who might have had a lover in some other flat somewhere... anyway. Maybe you're right. Maybe I helped a little to rescue Spanish modernity. ■

### **NOTES**

\* This text is part of the Spanish Government Ministry of Economy, Industry and Competitiveness research and development project "Representations of Female Desire in Spanish Cinema during Francoism: Gestural Evolution of the Actress under the Constraints of Censorship" (REF: CSO2017-83083-P).

1 Quote taken from Andreu, S. (guest) (2020, 8 February). Episode #5.23. Talk: Jorge Grau [TB program]. Quintanar, F. (director). *Historia de nuestro cine*. Madrid: "La 2" TV channel.

### **REFERENCES**

Epstein, J. (1989). Le Cinématographe vu de l'Etna, In H. Alsina and J. Romaguera (eds.), *Textos y manifestos del cine*. Madrid: Cátedra.

Gimpera, T. (2003). *Y se nota por fuera*. Barcelona: Planeta.

Harpo (1969, 9 February). Teresa Gimpera o la sonrisa. *ABC Madrid*, pp. 29-33.

## **RESCUING SPANISH MODERNITY. A DIALOGUE WITH TERESA GIMPERA**

### **Abstract**

Dialogue with the actress Teresa Gimpera about her film career. The conversation examines her connection with the world of fashion, the different cinematographic roles that she played throughout her career, her fit within the various types of archetypes typical of the star system of Francoist and European cinema, as well as her personal trace and authorship while representing a free and modern femininity.

### **Key words**

Teresa Gimpera; actress; Francoism; star-system; modernity; archetypes; eroticism; authorship.

### **Authors**

Margarida Carnicé (Barcelona, 1985) is an adjunct lecturer at Faculty of Information and Audiovisual Media of the Universitat de Barcelona (UB), as well as at Cinema of Audiovisual School of Catalonia (ESCAC). She is a PhD in Communication from Universitat Pompeu Fabra, and she currently collaborates with the R+D Project "Female Desire in the Spanish Cinema During Francoism: Gesturing Evolution of the Actress Under Constraint Censorship" of the research group CINEMA (UPF). She has published at *L'Atalante. Revista de Estudios Cinematográficos*, *European Journal of Women Studies*, and currently collaborates with cultural media such as *Serra d'Or*. Her research interests focus on film and media studies from a gender perspective, with an attention on the role of female performers and the representation of women in mass and popular culture. Contact: mcarnice@ub.edu

Endika Rey (Donostia-San Sebastián, 1983) is a lecturer and researcher at the Faculty of Philology and Communication of the University of Barcelona (UB). With a degree in Audiovisual Communication from the University of the Basque Country (UPV / EHU) and a doctorate in Social Communication from the Pompeu Fabra University (UPF), he is specialized in film studies although he has a multidisciplinary profile from which he has also addressed issues related to political communication or gender perspective. He is part of the R+D Project "Female Desire in the Spanish Cinema During Francoism: Gesturing Evolution of the Actress Under Constraint Censorship" of the research group CINEMA (Aesthetic Research of Audiovisual Media Group) at the UPF and he is part of the group GAMDICOP (Group of Multidisciplinary Analysis of the Political Communication and Discourse) at the UB. Contact: endika.rey@ub.edu

### **Article reference**

Carnicé Mur, M., Rey, E. (2021). Rescuing Spanish Modernity. A Dialogue with Teresa Gimpera. *L'Atalante. Revista de estudios cinematográficos*, 32, 107-124.

## **SALVAR LA MODERNIDAD ESPAÑOLA. DIÁLOGO CON TERESA GIMPERA**

### **Resumen**

Diálogo con la actriz Teresa Gimpera acerca de su trayectoria fílmica. La conversación repasa su vinculación con el mundo de la moda, los diferentes roles cinematográficos que encarnó a lo largo de su carrera, su encaje dentro de los diversos tipos de arquetipos propios del *star system* del cine franquista y europeo así como su sello personal y autoral a la hora de representar una feminidad libre y moderna.

### **Palabras clave**

Teresa Gimpera; actriz; franquismo; *star-system*; modernidad; arquetipos; erotismo; autoría.

### **Autores**

Margarida Carnicé (Barcelona, 1985) es profesora asociada a la Facultad de Información y Medios Audiovisuales de la Universidad de Barcelona (UB) y a la Escuela Superior de Cine y Audiovisuales de Cataluña (ESCAC). Doctora en Comunicación por la Universidad Pompeu Fabra, colabora como investigadora con el grupo CINEMA (UPF) y actualmente forma parte del proyecto "Representaciones del deseo femenino en el cine del franquismo: evolución gestual de la actriz ante la coacción censora". Ha publicado en revistas científicas como *L'Atalante. Revista de Estudios Cinematográficos*, *European Journal of Women Studies*, y escribe en medios culturales como *Serra d'Or*. Sus intereses de investigación se centran en los estudios fílmicos y de los medios audiovisuales desde una perspectiva de género, con especial atención en la autoría de la *performer* femenina y en la representación de las mujeres en la cultura de masas y popular. Contacto: mcarnice@ub.edu

Endika Rey (Donostia-San Sebastián, 1983) es profesor lector e investigador en la Facultad de Filología y Comunicación de la Universitat de Barcelona (UB). Licenciado en Comunicación Audiovisual por la Universidad del País Vasco (UPV/EHU) y doctor en Comunicación Social por la Universitat Pompeu Fabra (UPF), está especializado en los estudios fílmicos si bien tiene un perfil multidisciplinar desde el que también ha abordado temas relacionados con la comunicación política o la perspectiva de género. Forma parte del Proyecto I+D "Representaciones del deseo femenino en el cine español durante el franquismo: evolución gestual de la actriz ante la coacción censora" del grupo de investigación CINEMA (Colectivo de Investigación Estética de los Medios Audiovisuales) así como del grupo GAMDICOP (Grup d'Anàlisi Multidisciplinària del Discurs i de la Comunicació Política) en la UB. Contacto: endika.rey@ub.edu

### **Referencia de este artículo**

Carnicé Mur, M., Rey, E. (2021). Salvar la modernidad española. Diálogo con Teresa Gimpera. *L'Atalante. Revista de estudios cinematográficos*, 32, 107-124.

Edita / Published by



Licencia / License



ISSN 1885-3730 (print) / 2340-6992 (digital) DL V-5340-2003 WEB [www.revistaatalante.com](http://www.revistaatalante.com) MAIL [info@revistaatalante.com](mailto:info@revistaatalante.com)