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# Back to the Future: Towards a Cultural Archive of la Movida

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*Back to the Future: Towards a Cultural*

*Archive of la Movida*

William J. Nichols

H. Rosi Song

In 1981, the pop rock group Radio Futura was proclaiming widely and popularly in “Enamorado de la moda juvenil” that “el futuro ya está aquí” [the future is already here]. The future the song was referring to capture the staggering pace towards change and freedom that Spanish society appeared to have embarked on with the death of Francisco Franco and the end of the dictatorship in 1975. Even the American publication *Rolling Stone* noticed and a report about the “new” Spain appeared in 1985 describing Madrid –a city rumored to be long dead – to be out there “in frock of all night neon glitz, like a whore on the move.”<sup>1</sup> Celebrity biographer Bob Spitz wrote about the urban energy of the moment and even though he could not quite grasp what exactly was going on, he confirmed the presence of “something.”<sup>2</sup> It is within this context we should place what we have come to recognize as *la Movida*, roughly defined as the underground cultural phenomenon of the late 1970s and early 1980s that despite the numerous disagreements its only mention produces, it came to epitomize change and the perceived arrival of modernity in post-Franco Spain.

Linked with a period of prolific cultural and social production that was mainly visible for its alternative streak, the youth and the young artists that became the “face” of this movement personified what Spaniards (and the rest of the world) learned to identify as the insatiable hunger for freedom that a society experiences at the end of a dictatorship. The narrative explaining this period, as García-Torvisco has recently written, resulted in that *la Movida* became the great socio-cultural myth of the arrival of democracy in Spain.<sup>3</sup> But the disagreement about what this

period really represented or produced culturally has not ceased, and in fact, the inability to quite put the finger on what was happening in those years continue to be debated among historians, political scientists, sociologists and cultural critics about the implications of this change – historical, political, social, cultural –and the appropriate assessment of the actual accomplishments or failures of the years that later came to be known as the *Transición*.<sup>4</sup>

This debate can be briefly explained as *la Movida* has been loosely understood as the exciting eruption of energy of a society repressed for so long, one that embraced all the previously condemned social taboos, especially those that had to do with drug use and sex, particularly sexual acts perceived as transgressive like homosexuality or the subversion of traditional gender roles through crossdressing and transgendered identity. This setting also led to instances of creative and fertile artistic activity that started in Madrid but quickly moved to and thrived in other regional capitals. However, because they were largely characterized (especially retrospectively) for their frivolity, bad taste, and excess, the interest in this so-called phenomenon as a cultural movement promptly diminished. Instead, it became fodder for political rhetoric, one that either tried to benefit from its conflation with change or to denounce its excesses from a moralistic standpoint not always separated from political interests. Excluding the name of Pedro Almodóvar (b.1949), who from the beginning has been closely related to *la Movida*, and his films, this movement was hastily dismissed by cultural critics, politicians, and even some of its principal protagonists. As the authors in this collection argue for a better understanding of this cultural phenomenon expanding its definition, challenging general assumptions about its social and political influence and its connection to the social and political transformation that the Spanish society underwent after the end of the Franco dictatorship, what becomes clear is the complexity that surrounds its historical legacy.

Compared to and read against the backdrop of the perceived failures of the Spanish political transition, *la Movida* has been used as evidence of the country's incapacity to purge its authoritarian past. Ironically, as we currently witness the regular commemoration of this movement, the continued emergence of documentaries and archival material from this period, and the organization of related events by both political and cultural entities, its dismissal did not end the discussion around its significance.<sup>5</sup> Rather, it has become an unclosed chapter in contemporary Spanish culture, one that continues to be summoned but fails each time to reach its peace.

To examine *la Movida* has always meant a discussion of the political backdrop of the period, the end of the dictatorship and the transitional years to democracy. It could be argued that the study of Spanish contemporary culture and literature has been mostly characterized through the experience and the aftermath of the Francoist dictatorship that lasted over thirty-five years since the end of the Civil War in 1939. From this perspective, there are two sides of this past that continues to receive critical attention. First, the repression suffered by Spanish society under the authoritarian regime and the mostly unsuccessful struggles against its ideological and political apparatus. Second, the cultural and political change undergone by Spaniards after the disappearance of Franco amid a continued relationship with the country's dictatorial past. The first look into this past often results in a narrative that largely paints a static social and cultural landscape of Spain as a country that remained in a position of backwardness in relation to most of its European neighbors and other societies of the West from the 40s until the early 70s. A situation that resonates with anybody slightly familiar with Spanish history, this view is in fact not limited to modern history, but seems to be irremediably connected to the affairs of this land in varying degrees from very early on, extending as far back as the seventeenth century. In stark

contrast, the other side of this examination into contemporary Spanish history projects a very different and contrasting narrative about its recent past. After Franco's death in 1975, the focus on Spanish society and its cultural production has been overly determined by notions of ideological and social transformation, however real or imagined, postulating a concept of radical cultural and political shift towards freedom and democracy.

On the critical view towards the Francoist past and its continued presence in Spanish society and politics, the theoretical discourses that were privileged were those of postmodernism and psychoanalysis, shaping a narrative that has emphasized the uneven nature of its rather young democracy. Paul Julian Smith, for instance, has characterized this discussion in some academic circles as one that focused on a traumatic reading of the past, in search of repressed signals as proof of the failure of Spanish democracy to overcome its authoritarian past.<sup>6</sup> While the majority of these studies mainly looked at the literary and cinematic production of the period, works by Teresa Vilarós, Alberto Medina, or Cristina Moreiras-Menor also delved into interpretations of Spanish history and society.<sup>7</sup> But as noted by Smith, most of these discussions were done through the theoretical framework of postmodernism (Debord and Baudrillard and the society of spectacle and simulacrum) and the Freudian concepts of mourning and melancholia.<sup>8</sup> An earlier exponent of this viewpoint has been Eduardo Subirats with his seminal book *Después de la lluvia* questioning the modernity discourses around Spain and its post-Franco democracy and later directly tying political transition with spectacle in a later essay.<sup>9</sup> These critical interventions have also become entangled with studies of memory, as historians, activists, and literary and film scholars started to examine the Francoist repression and exploitation of the memory of the Spanish Civil War and the implications of the Amnesty Law of 1977 that has influenced the discourse of amnesia around the war. Studies by Joan Ramon Resina, Jo Labanyi,

Paloma Aguilar, Ricard Vinyes, among others, have not only identified a haunted Spain but have also been critical in the development of a critical discourse around the need for a collective memory about the civil war and the repression it followed.<sup>10</sup>

As capacious as these critical approaches have been, critics like Paul Julian Smith and others have called for a more sympathetic reading of the cultural production of the *Transición*, and in turn, to its political process, focusing on “the less fashionable themes of life, liberty, and the pursuit of pleasure, it not happiness.”<sup>11</sup> This call has not gone totally unanswered, and recent studies have addressed the cultural production of this time, and have paid close attention to cultural geographies, urban studies, and perceptions of the city amid social and urban alliances. Amid notable studies of this period is the examination between the discourse of change and psychoactive drugs done by Germán Labrador while Gema Pérez-Sánchez has offered an insightful view into the close relationship between *la Movida* and gay culture, locating the rise of queer cultural production and queer scholarship within this period.<sup>12</sup> For his part, Hamilton Stapell takes a close look into the role of urban space as generator of regional identity after Franco’s death and the role played by *la Movida* in this process for the city of Madrid.<sup>13</sup> Earlier interest in this period produced chronicles like the one published by José Manuel Lechado and this model has been favored in Spain where attention to these years produced many “stories.”<sup>14</sup> A recent one is about the singer Alaska and the people connected to her world as collected by Rafael Cervera Torres or the chronicle-cum-scrapbook by a punk adolescent named “Joni D.” who follows the development of the punk movement in Barcelona and narrates an underground movement of political and social resistance.<sup>15</sup> One more look into these years, changing the focus from Madrid to Barcelona as the site of cultural and political transformation that leads the path to *la Movida* is narrated in the memoir written around the publication *Ajoblanco* by its founder and

editor, José Ribas.<sup>16</sup> These works, among others, have signaled a renewed critical attention to the political period known as the *Transición* and the cultural phenomenon that took place during these years and, as this collection suggests, there is still work to be done to comprehend the impact and legacy of this experience.

The inability to define the experience of *la Movida* with any precision is perhaps due in no small part to the fact that explanations about the phenomenon have been largely dominated by biographical perspectives, political readings, and state-sponsored celebratory commemorations. As indispensable and compelling as J. L. Gallero's *Sólo se vive una vez* is, the authority that is often invoked in matters regarding *la Movida* because of personal connections feels at times forced, and the affection or rejection that permeate many of these accounts sometimes work against the credibility of these multiple voices.<sup>17</sup> The retelling of this phenomenon subjected by the viewpoint of the personal comes across as a struggle to set a record straight rather than an analysis of the social dynamics that were taking place and were not always directly related to matters of governmental policies.<sup>18</sup> Later fictional recreations as Luis Antonio de Villena's *Madrid ha muerto* also display the rather predominant moralist reading of *la Movida* focusing on its excesses while portraying a destructive hedonism that undercuts the complexities of the cultural period.<sup>19</sup> At the end, the majority of these interpretations have alternately expressed nostalgia about its demise, its energy, or ultimately, pity about its political and market-driven co-option. As the recent 25th anniversary featured in *El País* stated about *la Movida*, “[s]e podría afirmar que murió de éxito” [it could be said that success killed it].<sup>20</sup>

However, despite the narratives about its end and the debate that surrounds it, *la Movida* continues to garner critical attention. More than a decade ago in 1997, a round table discussion was organized by the editors of *Arizona Journal of Hispanic Studies* Susan Larson and Malcom

Alan Compitello about the cultural change that took place in Spain in the 1980s.<sup>21</sup> With the victory of the conservative Partido Popular in the general election of 1996 that ended almost fifteen years of Socialist hegemony under the direction of PSOE, the occasion seemed propitious for a retrospective examination. Called to this task were the creators, contributors and fellow travelers of *La Luna de Madrid*, a weekly publication that was later identified with *la Movida* and is recognized to have played a key role in the cultural transformation that took place in Spain in its journey from dictatorship to democracy. Relying on their previous experience as they unraveled the state of Spanish culture from 1975 onward, the editors hoped that their discussion of the economic, political, and cultural threads of Spanish society would shed a better light into that “slippery and poorly understood phenomenon” which was *la Movida*.<sup>22</sup> While informative and useful in separating the contrasting political and intellectual aspirations that characterized the period, the roundtable became yet another instance in which the mere naming of *la Movida* evolved into a self-referential exercise regarding its own definition.

Regardless of the discussion that the roundtable produced, what was significant about this encounter, was the unequivocal endorsement of cultural studies as a discipline capable of providing the necessary vantage point from which to look into the complexities of the way culture works, changes, is produced and also reproduced. A first look into *la Movida* from this perspective was offered in Helen Graham and Jo Labanyi’s groundbreaking *Spanish Cultural Studies*.<sup>23</sup> Providing a quick definition in the glossary of the volume as a “term applied to the explosion of creative activity, centered around youth culture,” the authors stated in the introduction that its history --specifically Madrid’s *Movida* -- is still to be written.<sup>24</sup> In fact, the references to this explosion scattered throughout the collection can be identified as the initial incursions into the study of *la Movida* establishing some of its themes such as its relationship

with gay and popular culture as well as political change. Five years later, Barry Jordan and Rikki Morgan-Tamosunas in their equally important *Contemporary Spanish Cultural Studies* included more works that expanded the ways *la Movida* is and could be studied in contemporary Spain, revealing a more focused discussion of its relationship with youth culture, queer identity, and the influence of punk aesthetics in Spain.<sup>25</sup> Here the study of post-Franco Spain comes to focus through the lens of postmodernity and the culture of spectacle related to *la Movida*. From this viewpoint, it was seen as a movement quickly co-opted by modernist political projects which then later was identified with their political failures. This position has prevailed and even as recently as in 2012, Emilio Silva, one of the founders of the Spanish collective *Asociación para la Recuperación de la Memoria Histórica* working to recover the bodies of those who were killed by Francoist repression, explained *la Movida* as a smoke screen employed by Spanish politicians. By creating a façade of a modern and progressive Spain to the outside world, they were able to internally suppress any discussion about the Spanish Civil War and its victims.<sup>26</sup>

*Back to the Future: Towards a Cultural Archive of la Movida* is, then, a careful look into the myths that have (and have been) generated from this so-called cultural phenomenon while closely examining the actual events, players, and practices that dominated during the years that followed the end of the dictatorship.<sup>27</sup> Reflecting on the critical readings that exist around *la Movida* and in connection with the more recent work done on this movement and the years of the *Transición*, this volume is the result of the belief that there is still a need to chip away at the dominant narratives that frame this experience as either the entry of a tardy modern identity or as a betrayal to the memory of the victims of the dictatorship. The complicated nature of the relationship that Spanish society maintains with its past also has resulted in, as one our contributors points out, an accelerated fossilization of the past that has encouraged a rather

disciplined view of the country's previous experiences.<sup>28</sup> A way to unveil the underlying construction of this "way of seeing" the past, to borrow from Berger,<sup>29</sup> is to engage with its discourses in order to not only question their claims of veracity, but to dissect them and expose their inner workings for further inquiries. It is with this purpose that we have invited our colleagues to tackle our shared knowledge of *la Movida*, from the stories of its origin as well as those of its aftermath. In this archival exercise, we are reminded of Derrida's characterization of the archive, of its "spectral" nature as it cannot be totally present or absent, but only manifest itself as a continued pursuit of a trace.<sup>30</sup> But as he acknowledges this imperfect and constructed nature, what becomes important is the archive's future-oriented structure which is "what confronts us with a responsibility, an ethical and political responsibility."<sup>31</sup> This confrontation is, after all, what moves us to pay attention to the way we acquire our knowledge of the past. Thus, the essays contained in this collection distinguish themselves from previous contemplations of *la Movida* by overtly considering its appropriation and, at times, overt exploitation by both political and cultural interests. They also acknowledge the importance of recognizing the heterogeneity of the generation that took center stage in the 1980s and whose intellectual aspirations impelled the cultural activities of the time. Far from hagiographic, the essays herein do not overlook the strong layer of elitism that clearly divided those who were able to later achieve mainstream success (artistic or otherwise) and others who were forgotten along the way. Part of this elitism might also explain the usual disregard for the artistic legacies of *la Movida* or even the belief that they do not exist at all as the cultural manifestations of this period have predominantly been low-brow (i.e., music, fashion, comics, etc.). It is not surprising to find, as David Foster points out, reservations about the legitimacy of calling it a cultural movement and to simply regard it as a collection of personalist initiatives.<sup>32</sup> There is still a lack of understanding about how the youth

culture came to the cultural center stage of the late 1970s and early 1980s, and how this group was not so much shaped by politics in Spain but predominantly by popular culture imported from abroad. Despite the isolated image that is often depicted for Francoist Spain, the country was culturally connected to (or at the least conversant with) other European cities as well as with the burgeoning cultural center that New York or San Francisco was becoming in the U.S. As Juan Cueto observes, without pop culture and Spain's new consumer society, it is really hard to explain what has undergone after the late 60s. In his playful words, "España hizo pop" [Spain Went Pop] and this fact was the result of a simple rule: "las dictaduras se llevan fatal con la economía del consumo y cuando ocurren las libertades, dada la presión a la que todo está sometido y la insoportable pesantez del estrés dominante, los países hacen naturalmente pop" [given that dictatorships do not get along with a consumer's economy and given all that they had suppressed along with the unbearable stress of their dominance, when freedom happens the countries naturally go pop].<sup>33</sup>

In *Back to the Future* the notion of subculture (as well as underground culture or counterculture) acquires central place once more notwithstanding the ever present assumption that issues of class or economics hardly mattered in Spain in the 1980s when politics trumped any other social or cultural issue. Even if it is true that Spanish society was enjoying a newfound affluence compared to the past, it did not escape the financial troubles of the late 1970s and 1980s and posted high unemployment numbers to which the youth were especially vulnerable. In fact, the economic crisis of the 1980s that shaped the experience of this generation is reminiscent of the even larger one that looms in today's Spanish youth amid the current crisis and high unemployment rates ravaging the country. The recurring story of internal migration which is part of the account of *la Movida* –that of the youth who moves from the province into the city in

search of his or her dream –does not address the issues of class difference that exist in Spain.<sup>34</sup> Yet it is impossible to ignore the existence of social inequalities in the Spanish society of this time. The absence of a discussion of class in the study of Spanish society is baffling when trying to move beyond the elitist viewpoint that characterizes most explanations about this period. For instance, the oft-cited dark side of *la Movida* and its culture of hard drugs might be more revealing if social disparity is taken into account, especially considering some youth were rescued by families to clean up abroad and return with academic degrees to resume their professional careers (as told in Villena’s novel for example) while others with no prospects or resources faded away. From his standpoint, drug usage cannot only be read as a story of personal weakness and the death toll caused by drugs demands further examination. The other frequently ignored aspect of period is the impact that the AIDS epidemic had in Spanish society. Family privacy and political interests have taken a toll in pushing back the narratives around the illness and are only often referred to within the context of queer studies.

These are some of the question we have invited our collaborators to consider when revising the topic of *la Movida*. Some of them have previously published on this topic and have expressed a positive view of *la Movida* while others who are engaging with the movement’s legacy for the first time are not so quick in offering laudatory remarks about this cultural moment. The volume presents these different readings in four separate sections, opening up once more the study of the period and inviting our collaborators and readers to question the way this cultural period has been articulated discursively, aesthetically, politically, and retroactively. Instead of an archive of *la Movida*, what we have here is a signaling of, as Derrida would say, our desire for one.<sup>35</sup> The impossibility that surrounds such enterprise is what keep us interested and moving ahead, keeping in mind the future-oriented nature of the archive. We start our

collection with the section “Theorizing *la Movida*” where our collaborators engage with this cultural experience not only to revisit the narratives that have conditioned our understanding of it, but also to offer new insights about its critical possibilities. Jorge Marí examines the term *la Movida* as a flexible signifier whose intrinsic connection to its political context has made it the most recognized “symptom” of the disenchantment that marked Spain’s political transition to democracy. Meanwhile, Héctor Fouce looks at the transformation of the cultural landscape after Francoism, and examines the connection between cultural taste and progressive politics.<sup>36</sup> Both Hamilton Stapell and Christine Henseler analyze the role that *la Movida* played in the shaping of cultural references as post-Franco regional politics redefined the political identity of Madrid, especially through cultural experiences centered in youth culture and urban spaces favored by this collective.

The second section, “Peripheral *Movidas* and Media Revolutions,” widens the scope of *la Movida* beyond the borders of the city and capital Madrid, which has been overly identified with this cultural experience. In Alberto Mira’s previously published essay, the centrality of Madrid in terms of dominant aesthetics is challenged through the reading to Iván Zulueta’s work to include Barcelona and American underground filmmakers as sources of inspiration.<sup>37</sup> José Colmeiro explores the cultural production that took place in the 1980s in Galicia, and examines the nature (and breadth) of the so-called *Movida galega*. His view into the creative works of musicians from the region allows him to offer a template of the cultural tensions and anxieties that characterized this period. At the same time, the important role played by music in the cultural and social transformation that took place during *la Movida* is again considered through pop-songs of the time in the work of Jorge Pérez. He invites a new look into the work of the band *Mecano* to find in their music a political edge that deserves scholarly attention. This section ends

with a look at another periphery of *la Movida*, the drug culture that although once central to the identification of the period, has been attenuated over time. As Francisco Fernández de Alba reminds us, the heroin outbreak that occurred during the 1980s decimated a generation of working class youth either by death, incarceration or chronic incapacity. His work helps us distinguish between actual practices in the consumption of drugs and glamorized representations in the media and the so called “quinqui” films and cultural institutions of the time.

Under the heading “Taking Back the City: Politics of Space and Place in Spain,” this section takes a closer look into the connection between urban space and *la Movida*. Susan Larson begins this section by establishing a relationship between “urban” politics and *la Movida* through the study of the controversy surrounding the 1986 renovation of the Puerta del Sol. Her essay reflects on this polemic to theorize about how urban space is used to re-write Spain’s modern identity after the end of the dictatorship. Malcom Compitello’s essay further explores this discussion with an examination of how the graphic novels of the time helped to create the urban values of this cultural phenomenon. Compitello offers a suggestive look into the relationship between real spaces and their imaginary recreation by artists that results in a persistent dystopian image of modern Spain. The causal relationship between the political change after the dictatorship and *la Movida* is inverted in Wert Ortega’s essay, where he reexamines the intersection between politics and cultural production. He looks into the revolutionary elements of this cultural movement, and considers how the individual consciousness that ends up affecting people’s behavior, bringing new values of tolerance and respect for difference, was first produced on the streets. Urban landscape becomes again the center of attention in the work of Pedro Pérez del Solar who examines the comics of *la Movida* and its representation of the city to observe some of the paradoxes of the movement itself. His analysis reveals the tensions between

underground culture and mass media that pervaded the genre of the comic and become emblematic of the contradictions inherent in *la Movida* itself. These four essays represent a new direction in research on the relationship between urban transformations and cultural imaginaries as they have played out in Spain's recent past.

In the final section "Still in the Present: Ghosts of *la Movida*," the essays focus on the way in which the experience of this cultural phenomenon has been remembered and co-opted for political and cultural reasons. William Nichols brings together a reading of the recent recreations and revivals that were staged around *la Movida* to examine the current cultural articulations that revisit this experience and the longing that permeates this look into the past. He considers the contradiction between the counter-culture vibrancy of this phenomenon and the institutionalized vision of it in the present, which not only turns into a narrative about the origin of Spain's modern identity but also recovers a debatable nostalgia about the early years after Franco and their perceived innocence and vitality. Silvia Bermúdez tackles *la Movida* as a cultural process and the way it has created its own cultural archive. Exploring the notion of an accelerated fossilization of the past that works along collective memory and a nostalgic recovery of previous experiences, she looks into how the experience of *la Movida* is ordered, organized, disseminated and disciplined in the Foucaultian sense to present it as a cultural production worthy of preservation for posterity.<sup>38</sup> Paradoxically, this link with the future achieved as an artifact of "antiquity" serves to emphasize the experience of the past as one of the future, of advancement, of modernity. In another essay that looks into the critical approaches to cultural and historical memory in Spain, Jonathan Snyder examines the photographic production of *la Movida*. As an *absence* and *presence* within a site of cultural activity he looks how photography can lend itself to be questioned, rather playfully, on the construction of participation in a (democratic) present

inflected by its past. As Spanish photography constitutes a more diverse artistic panorama than the punk and pop art aesthetics often associated with this movement, Snyder presents a welcomed look into the avant-garde visual language of photography from the period of the *Transición*. Finally, Marcela T. Garcés analyzes two recent documentary films about the legacy of *la Movida*. These films reveal the wide-ranging dimensions and possibilities of the relationship between permanence and metamorphosis inherent in what Pierre Nora has termed *lieux de mémoire*. Garcés examines the “recycling” of this cultural experience as a constant search for identity and meaning through a memory that is not static, but always is being transformed, in a way that *la Movida* has been metamorphosed to the point of becoming almost unrecognizable.

Moving away from the exclusively biographical experience or the identification of further participants and works that belong to *la Movida*, the essays presented in this volume examine the various connections this movement has had within the political and social development of Spain with the hope that it will connect with other counter-cultural or underground movements in future works. It is interesting to note that the works presented in this volume unwittingly reflect Paul Julian Smith’s suggestion to reexamine this period, theoretically moving to cultural geography and, more precisely, to urbanism and the much discussed notion of time-space.<sup>39</sup> They do not express, however, an uncritical appreciation of this period, as each of our collaborators is aware of the debate that has surrounded this period and this movement from the very first time of their identification an important part of Spain’s recent history. At the end, the essays in this collection share many of the topics that have dominated the discussion around *la Movida* and the way it has been co-opted by political, ideological, and cultural interests. What these readings reveal is the way the debate around and about *la Movida* has been, as Bermúdez

argues, ordered, organized, disseminated and disciplined. It is from this archive (or museum), we the editors hope, our reader break free and reconsider what this cultural phenomenon was before it was closed off in the hallways of memory. The same way Dick Hebdige explained the meaning of subculture as something that is always in dispute, we could add that its attractiveness also lies in what we fail to fully understand.<sup>40</sup> *La Movida*, this so-called phenomenon, is certainly far away from solving all of its disputes, but it is this unsettledness what keeps us from turning our heads away.

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*Notes*

1. Bob Spitz, "The New Spain," *Rolling Stone*, June 6, 1985, 33. This article is also available online with photographs by Mary Ellen Mark at <http://www.maryellenmark.com/text/magazines/rolling%20stone/920S-000-002.html>.
2. Ibid.
3. Luis García-Torvisco, "La Luna de Madrid: Movida, posmodernidad y capitalismo cultural en una revista feliz de los ochenta," *MLN* 127.2 (2012): 364.
4. Gregorio Alonso and Diego Munro, *The Politics and Memory of Democratic Transition: The Spanish Model* (New York and London: Taylor & Francis, 2011).
5. Recent examples of the continued production of materials related to *la Movida* are the photographs of Miguel Trillo highlighted in "Estrellas anónimas" (*El País*, August 2011), the documentary *Morir de día* (Dir. Laia Manresa, 2010), the website "La web sense nom" ([www.lwsn.net](http://www.lwsn.net)), and even the series "50 años de..." (<http://www.rtve.es/television/50-de-tve/>) have become rich sources for archival material of the period.

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6. Paul Julian Smith, *Spanish Visual Culture. Cinema, Television, Internet* (Manchester and New York: Manchester UP, 2007).
  7. Teresa M. Vilarós, *El mono del desencanto □: una crítica cultural de la transición española, 1973-1993* (Madrid: Siglo XXI, 1998); Alberto Medina, *Exorcismos de la memoria: políticas y poéticas de la melancolía en la España de la Transición* (Madrid: Ediciones Libertarias, 2001) and Cristina Moreiras Menor, *Cultura herida: literatura y cine en la España democrática* (Madrid: Ediciones Libertarias, 2002).
  8. Smith, *Spanish Visual Culture*, 51.
  9. Eduardo Subirats, *Después de la lluvia: sobre la ambigua modernidad española* (Madrid: Temas de Hoy, 1993) and “De la transición al espectáculo,” *Quimera* 188-189 (2000): 21-26.
  10. Joan Ramon Resina, *Disremembering the Dictatorship: The Politics of Memory in the Spanish Transition to Democracy* (Amsterdam and Atlanta, GA: Rodopi, 2000); Jo Labanyi, *Constructing Identity in Contemporary Spain: Theoretical Debates and Cultural Practice* (Oxford: Oxford UP, 2002) and “The Politics of Memory in Contemporary Spain,” *Journal of Spanish Cultural Studies* 9 (2008): 119–25; Paloma Aguilar, *Memory and Amnesia: The Role of the Spanish Civil War in the Transition to Democracy*, trans. Mark Oakley (New York and Oxford: Berghahn Books, 2002, and Ricard Vinyes, ed. *El Estado y la memoria. Gobiernos y ciudadanos frente a los traumas de la historia* (Barcelona: RBA Libros, 2009).
  11. Smith, *Spanish Visual Culture*, 53.
  - 12 Germán Labrador Méndez, *Letras arrebatadas: poesía y química en la transición española* (Madrid: Devenir Ensayo, 2009) and Gema Pérez-Sánchez, *Queer Transitions in Contemporary Spanish Culture: From Franco to la Movida* (Albany, NY: State University of New York Press, 2007).

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13. Hamilton M. Stapell, *Remaking Madrid: Culture, Politics, and Identity After Franco* (New York: Palgrave Macmillan, 2010). Another recent publication on the topic of *la Movida* is Julia Nolte's *Madrid bewegt: Die Revolution der Movida 1977-1985* (Frankfurt: Vervuert Verlag, 2009).
  14. José Manuel Lechado, *La Movida: Una crónica de los 80* (Madrid: EDAF, 2005).
  15. Rafael Cervera Torres, *Alaska y otras historias de la movida* (Madrid: Plaza & Janes, 2012) and Joni D., *Que pagui Pujol! Una crónica punk de la Barcelona de los 80* (Barcelona: La Ciutat Invisible, 2011). The latter is first published in Catalan in 2010 and quickly translated into Spanish.
  16. José Ribas, *Los 70 a destajo: Ajoblanco y libertad* (Barcelona: RBA Libros, 2007).
  17. José Luis Gallero, *Sólo se vive una vez: esplendor y ruina de la movida madrileña* (Madrid: Ediciones Ardora, 1991). Smith sees this work as a rare example of oral history (*Spanish Visual Culture*, 63).
  18. Smith argues that *Sólo*'s contribution to the understanding of *la Movida* is that the movement, "like the city, was not a thing, but a process, which has always begun" (*Spanish Visual Culture*, 64).
  19. Luis Antonio de Villena, *Madrid ha muerto* (Barcelona: Planeta Nuevas Ediciones de Bolsillo, 2000).
  20. Diego A. Manrique, "Lo que hicimos con la movida," *El País Semanal*, May 1, 2005, 49.
  21. We have ourselves continued this discussion in a special section on *la Movida* prepared for the *Arizona Journal of Hispanic Cultural Studies* in 2009. See William J. Nichols and H. Rosi Song, "Introduction: 'El futuro ya estuvo aquí,'" *Arizona Journal of Hispanic Cultural Studies* 13 (2009): 105-11. The five essays published in this issue and which we are now including in

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this collection are the works by Héctor Fouce Jorge Marí, Alberto Mira, William Nichols, and Silvia Bermúdez. See Héctor Fouce, "De la agitación a la Movida: Políticas culturales y música popular en la Transición española," *Arizona Journal of Hispanic Cultural Studies* 13 (2009): 143-54; Jorge Marí, "La Movida como debate," *Arizona Journal of Hispanic Cultural Studies* 13 (2009): 127-142; Alberto Mira, "The Dark Heart of the *Movida*: Vampire Fantasies in Iván Zulueta's *Arrebato*," *Arizona Journal of Hispanic Cultural Studies* 13 (2009): 155-70; William J. Nichols, "From Counter-Culture to National Heritage: 'La Movida' in the Museum and the Internationalization of Irreverence," *Arizona Journal of Hispanic Cultural Studies* 13 (2009): 113-26; and Silvia Bermúdez, "Memoria y archivo, *la Movida*, Alaska y procesos de arqueología cultural," *Arizona Journal of Hispanic Cultural Studies* 13 (2009): 171-81. We thank the journal for the kind permission to reuse and reprint this material to be included in this book.

22. Malcom Compitello and Susan Larson, "Todavía en *La Luna*," *Arizona Journal of Hispanic Cultural Studies*, 1 (1997): 154.

23. Helen Graham and Jo Labanyi, eds., *Spanish Cultural Studies. An Introduction* (New York and Oxford: Oxford University Press, 1996).

24. Graham and Labanyi, *Spanish Cultural Studies*, 423, vii.

25. Barry Jordan, and Rikki Morgan-Tamosunas, eds., *Contemporary Spanish Cultural Studies*. (London: Arnold, 2000).

26. Oral intervention during q&a time for the morning session at the "II Conference on Historical Memory: ¿Memorias Históricas?" Organized by the Cañada Blanch Centre at the London School of Economics (June 7, 2012). Video of the conference is available in the website of the Centre.

27. We resist the desire to label, categorize or otherwise "define" *la Movida* even if we did offer at the beginning a succinct description of this cultural phenomenon. Rather, this collection

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encourages our readers to consider *la Movida* as a kind of “empty signifier” that has generated much debate, to borrow from Jorge Marí and his chapter in this volume that has inspired nostalgic invocations, especially in the recent years of economic, political and cultural crisis in Spain.

28. Bemúdez, “Memoria y archivo,” op. cit. We include in this volume a translated and revised version of this essay in English.

29. John Berger, *Ways of Seeing* (Penguin: New York, 2008).

30. Jacques Derrida, *Archive Fever: A Freudian Impression* (Chicago: University of Chicago Press, 1996), 84.

31. Derrida, *Archive*, 46.

32. David Foster, review of *Queer Transitions in Contemporary Spanish Culture: From Franco to la Movida* by Gema Pérez-Sánchez, *Hispania* 91.3 (2008): 607.

33. Juan Cueto, “La implosión cultural,” *Cultura y ocio III. Memoria Gráfica de la historia y la sociedad españolas del siglo XX* (Madrid: Diario EL PAÍS, 2006): 8-9.

34. This is, for instance, the core narrative of the musical “Hoy no me puedo levantar” which narrates the period of *la Movida* through the soundtrack of the group Mecano (2005).

35. Derrida, *Archive*, 91.

36. Both Marí and Fouce’s essays were previously published in Spanish in the special section that the editors of this collection prepared for the *Arizona Journal of Hispanic Cultural Studies* mentioned above. Here we include them in a revised English translation.

37. We include this essay in the original English version that was published in the special section of the *Arizona Journal of Hispanic Cultural Studies* in 2009.

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38. Both Nichols's and Bermúdez's essays were originally part of the special section of the *Arizona Journal of Hispanic Cultural Studies*. The latter has been translated into English for this collection.

39. Smith, *Spanish Visual Culture*, 53.

40. Dick Hebdige, *Subculture. The Meaning of Style* (London and New York: Methuen, 1979), 3.

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