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Latin American Cinema

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This survey covers the years 2017 and 2018

1 General

Although studies of Argentine, Mexican and Cuban cinema continue to dominate the Latin American film scholarship, in the past two years, there has been increasing interest in examining the minor cinemas of the region. The expanding local film industries, the new technical trends and the increase in cinematic productions across all Latin America have captured the attention of academics and critics who have devoted their research to explore the lesser-known films of, for example, Uruguay, Colombia and Central America.

Latin America

Two companions to Latin American cinema have been published. *The Routledge Companion to Latin American Cinema*, ed. Marvin D'Lugo, Ana M. López, and Laura Podalsky, New York, Routledge, 2017, xviii + 400 pp., offers a multidimensional approach to Latin American film scholarship, addressing the multifaceted, transnational, transdisciplinary, and transhistorical nature of the Latin American film industry and culture. The editors have divided the book into four sections—Historiographies, Interrogating Critical Paradigms, Business Practices and Intermedialities—and each of these sections features a series of individual and multi-authored essays. The essays open with an editors' introduction that pinpoints common topics discussed in the chapter in question and in other chapters. The volume's strength comes from its comprehensive approach to the study of Latin American film and it is a valuable guide to Latin American cinema specialists and students. *A Companion to Latin American Cinema*, ed. Maria M. Delgado, Stephen M. Hart, and Randal Johnson, Chichester, Wiley, 2017, 546 pp., centres on 'film production, exhibition, and reception in ways that point both to new directions and to the challenges faced in the making and historicizing of Latin American cinema in the twenty-first

century' (1). Juxtaposing academics and filmmakers, the book is aimed at those who work in the film industry and those who write about cinema. The book has five sections: the mechanics of the film industry, documenting and representing identities, the national cinemas of Latin America, new configurations, and a series of interviews with some industry practitioners that showcase insider perspectives on the filmmaking process in the region. The robust chapters provide an excellent overview of modern Latin American cinema.

Evolving Images: Jewish Latin American Cinema, ed. Nora Glickman and Ariana Huberman, Austin, Texas U.P., 256 pp., is a panoramic and well-researched volume devoted to the burgeoning field of Jewish Latin American cinema. The book includes five sections—Alternative Identities, Memory and Violence, New Themes, Diasporas and Displacements and Comparative Perspectives: North and South American Cinema—and a comprehensive Jewish Latin American filmography. The 15 essays that make up the book deal with 'issues of location and dislocation, inclusion and exclusion, individual and communal identities, rural and urban life' (6). The book fills an important gap in the Latin American film scholarship and represents the first step towards a more systematic exploration of this understudied area of Latin American film studies. The volume is an excellent introduction to the field of Jewish Latin American cinema.

Latin American women filmmakers are at the centre of three publications. Traci Roberts-Camps, *Latin American Women Filmmakers: Social and Cultural Perspectives*, Albuquerque, New Mexico U.P., 2017, xix + 180 pp., compares the works of eight women cineastes from Argentina, Brazil, Chile, and Mexico. R.-C. argues that, although the filmmakers belong to different generations, their films share the common thread of transgression and most of them challenge patriarchal views. Internationally well-known directors such as María Luisa Bemberg and María Novaro appear alongside lesser-known filmmakers such as Carmen Luz Parot and Alicia Scherson. *Latin American Women Filmmakers: Production, Politics, Poetics*, ed. Deborah Martin and Deborah Shaw, London, Tauris, 2017, xx + 268 pp., complements R.-C.'s study. Like R.-C.'s book, this collected volume focuses on women filmmakers from Argentina, Brazil, Chile and Mexico, but includes essays on directors from Peru, Venezuela and the Hispanic United States, too. As the title suggests, the chapters address topics that deal with the challenges of film production, the private sphere as a political site, and the poetics of the films by and on women. These three themes connect the chapters, providing a cohesive volume. Isabel Seguí, 'Auteurism, *Machismo-Leninism*, and Other Issues: Women's Labour in Andean Oppositional Film Production', *FMH*, 4:11–36, interrogates the role of women in Andean political film production by focusing on the Bolivian Beatriz Palacios and the Peruvian

María Barea. S.'s article, which is a feminist critique of Latin American political cinema, explains in great detail Palacios's and Barea's commitment to filmmaking. This serves the purpose of challenging the concept of auteurism in the context of Andean cinema as well as bringing women to centre stage. S.'s work is a welcome addition to the growing scholarship on Latin American women filmmakers as well as to political cinema.

Contemporary Latin American Cinema: Resisting Neoliberalism?, ed. Claudia Sandberg and Carolina Rocha, Cham, Palgrave Macmillan, xix + 218 pp., discusses the impact of neoliberal political and economic measures on Latin American filmmaking. Centring on neoliberal narratives, film policies and marginalization, the editors have brought together international scholars to offer timely contributions on shorts, features, documentaries and experimental films made in Latin America since 2010. Essays of note include Rosana Díaz-Zambrana, 'Neoliberal Masculinities in Contemporary Peruvian Cinema: *Octubre* and *El Limpiador*' (43–64); Carolina Rocha, 'Crowdfunding Images of Colombia and Ecuador: International Collaborations and Transnational Circulation in a Neoliberal Context' (153–170); and Walescka Pino-Ojeda, 'Social Cinema in Neoliberal Times: The Macabre Baroque in the Films of Pablo Larraín' (197–213).

Nilo Couret, *Mock Classicism: Latin American Film Comedy, 1930–1960*, Oakland, California U.P., xv + 279 pp., provides an insightful analysis of how Latin American film comedies borrowed and diverged from Hollywood in the period of 1930–1960. C. marries the local with the global to demonstrate that Latin American cinema became classical in ways that differed from Hollywood.

From Filmmaker Warriors to Flash Drive Shamans: Indigenous Media Production and Engagement in Latin America, ed. Richard Pace, Nashville, Vanderbilt U.P., 245 pp., differs from the other publications of this survey. This edited volume, based on the papers presented at the 2015 InDigital Latin American Conference, goes beyond Latin American cinema scholarship because it examines Indigenous engagement with different media—photography, cell phones, the internet, USB flash drives, radio and television. In doing so, P. explains, indigenous people seek to recover the 'sovereignty' of their audio-visual representation. The book sheds new light on an area of Latin American media studies that is growing in noteworthiness.

Ism, Ism, Ism: Experimental Cinema in Latin America, ed. Jesse Lerner and Luciano Piazza, Oakland, California U.P., 2017, 400 pp., is a bilingual collection of essays, historical documents and personal reflections on Latin American experimental cinema. Discussing key films, the book is an outstanding introduction to the scholarship on experimental filmmaking. There is much new material for specialists and newcomers alike.

Carl Fischer, 'Animal Suffering and/As Discourse in 1960s Latin American Cinema', *Studies in Spanish and Latin American Cinemas*, 15:311–329, concentrates on two canonical films from the 1960s: *Vidas secas* (Nelson Pereira dos Santos, 1963), and *La hora de los hornos* (Octavio Getino and Fernando Solanas, 1968). This thought-provoking article argues that the animals appearing in these films become agents of discourse themselves through the editing of the films. The essay makes a point of establishing cross-species continuity between animals and humans through suffering. The editing technique of these films plays a key role in blurring the boundaries between human and animal suffering.

The themes of justice (or lack thereof) and human rights have been captured in two contributions. Sophie Dufays and Pablo Piedras, 'La justicia entre el mito y la historia: tragedia y melodrama en *El secreto de sus ojos* (Juan José Campanella, Argentina, 2009) y *El infierno* (Luis Estrada, México, 2010)', *Bulletin of Spanish Visual Studies*, 2:39–62, look at how melodrama and tragedy offer a view of the justice system in Mexico and Argentina—two countries torn apart by state violence and where political and democratic institutions have proved ineffective to solve the problems affecting society. *Human Rights, Social Movements and Activism in Contemporary Latin American Cinema*, ed. Mariana Cunha and Antônio Márcio da Silva, Cham, Palgrave Macmillan, xi + 262 pp., explores representations of human rights issues in the cinemas of Latin America in the 21st century. Violence, dictatorship, finance, housing, indigenous rights and queer subjectivities are some of the themes addressed in this timely publication.

New Visions of Adolescence in Contemporary Latin American Cinema, ed. Geoffrey Maguire and Rachel Randall, Cham, Palgrave Macmillan, xiii + 228 pp., opens with an informative and well-structured introduction on the portrayal of youth in Latin American films. The volume interrogates how the 'adolescent turn' both informs and reflects the different socio-political realities of Latin America's present historical moment. The editors have brought together international critics to offer perceptive and fresh contributions on adolescents' gender, sexuality, class and politics. The collected volume is a welcome addition to the ever-growing research on youth in Latin American cinema.

The theme of migration has been the interest of two publications. Gabriel Eljaiek-Rodríguez, *The Migration and Politics of Monsters in Latin American Cinema*, Cham, Palgrave Macmillan, viii + 231 pp. delivers an engaging publication that contributes to the increasing scholarship on horror in Latin American cinema. E.-R. connects the horror tradition with discussions on violence, migration, fear of immigrants, and the rewriting of colonial discourses. The volume charts a cinematic cartography of contemporary Latin American hor-

ror films that view the Latin American continent as a space of radical otherness, or monstrosity, and use it for political purposes. The study includes the analysis of zombie and vampire films from Cuba and Puerto Rico; the cinema of Mexican filmmakers Guillermo del Toro, Carlos Enrique Taboada and Jorge Michel Grau; the influence of Asian horror cinema on contemporary Colombian and Peruvian horror cinema; the slasher cinema of Adrián García Bogliano; and the motif of monstrosity in Andean cinema. Jasper Vanhaelemeesch, 'Tracing Borderscapes in Three Recent Documentaries on Central American Migration', *Studies in Spanish and Latin American Cinemas*, 15:65–82, looks at visual configurations of border landscapes and Central American migrant trajectories in three migration documentary films: *De Nadie* (Tin Dirdamal, 2005), *Which Way Home* (Rebecca Cammisa, 2009) and *Who is Dayani Cristal?* (Marc Silver, 2013). V. considers these films as aesthetic and political media that counter the dominant discourse on border transgressors as delinquents. The article shows how the three documentaries decry the dehumanisation of the migrants who try to cross the border from Mexico into the United States.

The Precarious in the Cinemas of the Americas, ed. Constanza Burucúa and Carolina Sitnisky, Cham, Palgrave Macmillan, xxii + 301 pp., is an absorbing volume that opens with a prologue by John King, and continues with an illuminating introduction by the editors. Drawing mainly on Judith Butler's concepts of precarity and precariousness, the chapters of the book engage with the broader debates on the precarious in its global dimension despite commenting on specific national contexts. This approach allows the contributors to give the volume a transnational edge.

Studies in Spanish and Latin American Cinemas, 15, dedicated to Central American cinema, fills an important gap and is very welcome. María Lourdes Cortés, 'Filmmaking in Central America: An Overview' (143–161), outlines the main forms of production in Central America. It discusses genre, cinematography, financing, distribution and educational opportunities. C. has written an original article that provides statistics from across the region, offering a panoramic view of contemporary film institutions and filmmakers as well as an examination of production modes and audience reception in individual countries. Julia González de Canales and Andrea Vargas Cabezas, 'Central American Cinematographic Aesthetics and Their Role in International Film Festivals' (163–186), focus on films produced in the late 1990s and the early 2000s to discuss how contemporary Central American cinema has overcome economic and material limitations and created films that obtained regional and international acclaim. Their article also explores the way filmmakers have changed their aesthetic decisions after having their debut films selected by an 'art-house' film festival. Alfaro Córdoba, 'Can María Speak? Interpreting *Ixcanul/Volcano*

(Bustamante, 2015) from a Decolonial Perspective' (187–202), analyses a film that depicts contemporary Mayan culture. The article argues that the team behind the making of *Ixcánul* contributes to unsettle dominant colonial narratives of indigeneity by reformulating the Mayan cosmovision. C. draws on postcolonial and decolonial frameworks to unpack the structures of colonial power present in the film. He describes how the film's main character, a 17-year-old girl named María, endures and resists physical, linguistic and cultural marginalisation. Valeria Grinberg Pla, 'Against Anomie: Julio Hernández Cordón's Post-War Trilogy: *Gasolina/ Gasoline* (2008), *Las marimbas del infierno/The Marimbas of Hell* (2010) and *Polvo/Dust* (2012)' (203–216), discusses how Hernández Cordón's feature films approach post-war Guatemalan society (a country that still feels the effects of the 30-year civil war) by employing minimalist plots and blending documentary, experimental and traditional fictional cinema. G.P. outlines how this innovative cinematic language questions the anomie caused by the state of exception in Guatemala. María del Carmen Caña Jiménez, 'Symptoms of a Civil War: Affect, Disease and Urban Violence in Arturo Menéndez's *Malacrianza/The Crow's Nest* (2014)' (217–232), proposes to examine *Malacrianza* from a phenomenological approach, drawing on the ideas of theorists such as Vivian Sobchack, Jennifer Barker and Laura Marks. C.J. reads the protagonist's ailments—he suffers from chronic back pain and has psychological afflictions—as manifestations of the impact of civil war and urban violence on the social telos of El Salvador. By analysing the images, the spoken words and the cinematic techniques employed, C.J. suggests that the film invites the viewer to take part in the story through the five senses and not only through the purely scopic. Like the protagonist, the audience experiences the fear of a country that is haunted by its violent past—a past that still afflicts modern-day Salvadorian society. Bértold Salas Murillo, 'Forging Her Path with Her Own Fists: Autonomy and Contradictions of Age, Class and Gender in Florence Jaguey's *La Yuma/Yuma* (2010)' (233–248), focuses on the socio-structural challenges faced by the film's central character, a young woman from a marginal neighbourhood who becomes a boxer. S.M. notes that, because *Yuma* is the first feature-length fiction film made in Nicaragua, by a Nicaraguan, in over two decades, the film marks the resurgence of Nicaraguan cinema. The article examines the representation of intersectional discrimination, in which social asymmetries emerge. S.M. concludes that the story of the female character epitomizes the story of many young Nicaraguans. Liz Harvey-Kattou, 'Performing for Hollywood: Coloniality and the Tourist Image in Esteban Ramírez's *Caribe/Caribbean* (2004)' (249–266), is an interesting study of the asymmetrical power relations between the United States and Latin America. In its effort to attract local and international audi-

ences, Ramírez's film falls into the trap of adhering to Hollywood cinematic and narrative norms, despite appearing to be in favour of claiming national sovereignty on behalf of local communities in Costa Rica. H.-K suggests that while the narrative demonstrates an anti-imperialist stance, the cinematography performs for the tourist and international gaze. She skilfully shows how the film portrays Costa Rica as a virgin place to be 'discovered' by the viewer; how it replicates Hollywood cinema in terms of othering women, Indigenous peoples and Afro-Costa Ricans; and how it replicates the Latino stereotypes perpetuated by Hollywood.

2 Individual Countries

Argentina

Four publications revolve around the manifestation of affect in Argentine cinema. Inela Selimović has authored two contributions. In *Affective Moments in the Films of Martel, Carri, and Puenzo*, Cham, Palgrave Macmillan, x + 263 pp., S. pinpoints that affect serves as the shared aesthetic denominator for capturing the social in the films of Lucrecia Martel, Albertina Carri and Lucía Puenzo. S. discusses the ways in which the tensions between affects and emotions underscore not only the private sphere but also the filmmakers' subtle and politically charged representations of interpersonal realms. To investigate this, S. undertakes a close examination of Martel's *La mujer sin cabeza* (2008), *La niña santa* (2004), and *La ciénaga* (2001); Puenzo's *Wakolda: El médico alemán* (2013), *El niño pez* (2009), and *XXY* (2007); and Carri's *La rabia* (2008), *Géminis* (2005), and *Los rubios* (2003). Her analysis also 'singles out the socio-political contact points among the films in relation to each other, thus providing a unique and multi-layered insight into distinctly imagined approaches to memory (individual, social, and historical), violence (political, emotional, and sexual), and desire (incestuous, homoerotic, and intergenerational) through affect' (3–4). S.'s book is also one of the latest additions to the increasing literature devoted to women filmmakers in Latin American cinema. In 'Coached Feelings and Political Resocializations in Paula Markovitch's *El premio* (2011)', in *The Feeling Child: Affect and Politics in Latin American Literature and Film*, ed. Philippa Page, Inela Selimović, and Camilla Sutherland, Lanham, Lexington, 25–48, S. examines the intersection of affect, feelings, and memory in Markovitch's film. In her perceptive book chapter, S. introduces the notion of 'coached feelings' to refer to the child protagonist's affective potential and links it to her compulsory social adjustments. Cynthia Margarita Tompkins, *Affectual Erasure: Representations of Indigenous Peoples in Argentine Cinema*,

New York, SUNY, xl + 357 pp., analyses the portrayal of indigenous peoples in 15 Argentine films. The films under scrutiny span roughly a century, starting with Alcides Greca's documentary film *El último malón* (1917) and ending with Sebastián Linguardi's *Las pistas-Lanhoyij-Nmitaxanaxc* (2010). Her study revolves around three axes, the political, the aesthetic and the ethic. The political axis sheds light on a new understanding of *argentinidad*, issues of sustainability and the problem of landowning; the aesthetic is concerned with the different styles of cinematic representation across periods and genres; and the ethic includes affect and emotion. Through her volume, T. offers an invitation to decolonization. This book will be equally relevant for scholars of films studies, ethnicity, indigenous studies, Latin American studies and Argentine visual culture. Cecilia Macon, 'Time-Riding: Albertina Carri and the Ironic Affective Presence of the Past', *JLACS*, 27:399–414, engages with Carri's five-screen video installation *Research on Cattle-Rustling*, which was the central component of an exhibition at the Buenos Aires' Parque de la Memoria in 2015. M. claims that, by drawing on the relationship between queer temporality and the impact of theories of affect in different ways of approaching the past, the video installation builds on the concept of futurity. Through the introduction of questions that deal with temporality and affects, the article investigates the method by which it is possible to revise the notion of queer temporality in terms of affect. Of particular importance for M. is the role of futurity as a means to shed light on the tension between hero and victim.

Adolescence and queer representations are the subject of three papers. Matthew D. Jacobs, "'The Past is Never Dead': Youth, Adolescence, and Contemporary *Guerra Sucia* Films in Argentina', *JILAR*, 23, 2017:34–45, concentrates on the recent casting of adolescents in the lead of major Southern Cone films about the so called Dirty War. In analysing Gastón Biraben's *Cautiva* (2003) and Benjamín Ávila's *Infancia clandestina* (2011), J. notes that such an approach brings about a more complete understanding of the region's violent past, and can elicit a powerful emotional response from audiences. Guillermo Olivera, 'The Violence of (In)Visibility: Queer Adolescence and Space in Lucía Puenzo's *XXY*', *Chasqui*, 46, 2017:207–226, has written an interesting piece on queer adolescent subjectivities through an analysis of heterotopian spaces. Drawing on Michel Foucault's work on utopias and heterotopias, O. suggests that heterotopias lend themselves to encounters with the other and otherness, which is precisely what Puenzo's film portrays in the teen-teen bonding. Missy Molloy, 'Queer-Haptic Aesthetics in the Films of Lucrecia Martel and Albertina Carri', *Studies in Spanish and Latin American Cinemas*, 14, 2017:95–111, deals with non-heteronormative social conventions in the works of the two Argentine filmmakers.

Three very interesting and well-researched articles have been published on the legacy of the dictatorial regime that ruled the country from 1976 to 1983. Bernhard Chappuzeau, 'Melodrama y reelaboración del pasado: la memoria de la dictadura militar en el cine argentino coproducido con España', *Bulletin of Spanish Visual Studies*, 2:241–266, reflects on the role of cinema to construct a transnational memory of the last dictatorship in Argentina. To this end, C. analyses *Vidas privadas* (Fito Páez, 2001), *Kamchatka* (Marcelo Piñeyro, 2002), *Roma* (Adolfo Aristarain, 2004), *Hermanas* (Julia Solomonoff, 2005), *El secreto de sus ojos* (Juan José Campanella, 2009) and *Infancia clandestina* (Benjamín Ávila, 2012), all of which are co-productions between Argentina and Spain. Edward Chauca, 'La disciplina de lo visual y lo sonoro: tomas aéreas en el cine argentino', *A Contracorriente*, 15, 2017:79–97, traces the uses of aerial shots in three films about the disappeared, *Garage Olimpo* (Marco Bechis, 1999), *Botín de guerra* (David Blaustein, 2000) and *El secreto de sus ojos* (Juan José Campanella, 2009). The article also addresses the link between the aerial shots and the culture of surveillance that prevailed during the military dictatorship and the administration of President Carlos Saúl Menem (1989–1999). C. reads the aerial shots in at least two different ways: first, he sees them as having a diachronic dimension because they can establish a connection with the foundational narratives of the nineteenth century. Secondly, he maintains that the aerial shots make those elements considered marginal or transgressive disappear from the visual frame, thus bringing about invisibility. Paola Margulis, 'Thinking Transition "From the Outside": An Analysis of the Film *De L'argentine* by Werner Schroeter', *JLACS*, 26, 2017:393–408, does pioneering work as it seems that S.'s political documentary on Argentina's transition to democratic rule has not been analysed before. M. stresses that the film proves that 'the democratic institution continues to hold within itself the seeds of military dictatorship' (403).

Although not entirely focused on the last dictatorship, Jonathan Risner, *Blood Circuits: Contemporary Argentine Horror Cinema*, New York, SUNY, xxvii + 248 pp., devotes part of the study to it. The volume provides an overview of horror film culture in Argentina and beyond. It examines select films grouped according to various criteria: neoliberalism and urban, rural, and suburban spaces; English-language horror films; gore and affect in punk/horror films; and the legacies of the last dictatorship. R. argues that the selection of horror films he studies provide unprecedented ways of addressing the consequences of authoritarianism and neoliberalism in Argentina.

Brendan Lanctot, 'National History, Allegory and the Force of Habit in the Films of Matías Piñeiro', *Studies in Spanish and Latin American Cinemas*, 15:45–64, explores how Piñeiro's films *El hombre robado* (2007) and *Todos mienten*

(2009) critically redeploy foundational figures and rhetorical devices that still shape the dominant narratives of Argentine history. Both films take lesser-known writings of Domingo Faustino Sarmiento as the point of departure for complex plots involving the romantic intrigues of young people in 21st-c. Buenos Aires. L. proposes that Piñeiro's films advance a more porous and more unstable relationship between past and present since history persistently and fragmentarily inform everyday life, and vice versa. The article is a valuable contribution to discussions on national identity, Argentine history and the foundational myths of the Argentine nation.

Sebastián J. Díaz-Duhalde, 'The Visual and the Visceral: Bodily Communities and Visual Communities in Martín Céspedes's *El estómago de la cultura* (2012)', *JLACS*, 26, 2017:321–339, drawing on Animal Studies, offers a reading of Céspedes's documentary that provides two lines of thought. While the first involves the generation of images which appeal directly to the viewer's sensibility, that is, images affecting the body of the spectator, the second encompasses the presentation of collective images or images of groups of people, of livestock, and of lifeless organs or bodies.

Various scholars have paid attention to the representation of *villas miserias*—Argentina's shanty towns. Matt Losada, *The Projected Nation: Argentine Cinema and the Social Margins*, New York, SUNY, xii + 197 pp., engages with the depiction of rural spaces and urban margins in Argentine cinema from the 1910s to the present, arguing that these spaces have remained a central concern of Argentine cinema for more than a century. One of the most notable aspects of the book is the examination of the representations of *villas miserias* in Argentina. Adriana Laura Massidda, 'Conflicting Conceptions of Domestic Space: Shanty Towns and State Housing in Contemporary Argentine Cinema', *JRS*, 18:159–179, compares the films *Villa* (Ezio Massa, 2013) and *Diagnóstico esperanza* (César González, 2013) in terms of portrayals of the domestic space. M. contends that although both films denounce the marginalization of the urban poor, *Villa* celebrates the shanty town whereas *Diagnóstico esperanza* problematizes the relationship between people and their lived environment, questioning the idea of what constitutes a functional society. Rocío Gordon has penned two articles on *villas*. In 'La villa en el cine argentino: Entre el *mainstream*, la distancia irónica y la apropiación', *Chasqui*, 46, 2017:207–226, G. compares different approaches to the cinematic depiction of *villas miserias* in terms of the centre/periphery dichotomy. In 'The *villero* cinema of César González', *Studies in Spanish and Latin American Cinemas*, 15:331–347, G. engages with the cinema of César González, a film director born and raised in the Carlos Gardel *villa* of Buenos Aires, and posits that his films can be seen as an alternative to the dominant representations of marginalization.

Space is the subject matter of three articles. Ana Luengo, 'Buenos Aires como prisión—Paraguay como utopía: Formas de resistencia y la creación de espacios alternativos en *Leonera* (2008) y *El niño pez* (2009)', *RevIb*, 83, 2017:41–55, examines forms of resistance and the creation of space in these films. L. interrogates the space women occupy in Latin American society and argues that in both films women are excluded from a neoliberal society in crisis and are therefore bound to transgress different types of borders. Juan Miranda, '*El secreto de sus ojos*: La creación de memoria a través de espacios semióticos estéticos', *Spanish and Portuguese Review*, 2, 2017:13–23, explores semiotic spaces that contribute to the creation of a collective memory. These spaces are underpinned by the aesthetic use of television in the film, the representation of the gaze in photographs, and the manipulation of the image to convey affect. Juan Sebastián Ospina León, 'The Conventillo, the Department Store, and the Cabaret: Navigating Urban Space and Social Class in Argentine Silent Cinema, 1916–1929', *JLACS*, 26, 2017:377–391, seeks to recuperate an understudied film genre from the 1920s, the *cinédrama porteño*, which portrayed Buenos Aires as a dark bleak city pervaded by mass immigration. The article contends that the *cinédrama porteño* highlighted varying degrees of sociocultural proximity and separation in the urban space.

Eduardo Ledesma, 'Intermediality and Hispano-Argentine Experimental Film: Subverting Media, Transgressing Borders with Super 8', *RHM*, 70:117–141, deals with the comeback of Super 8 films and argues that, despite obvious generational differences, both 1960s and today's filmmakers who shoot on Super 8 address the experience of loss and nostalgia through films that deploy 'impure' media and overlapping temporalities. L. explains that by examining concepts such as exile, time, and memory, these films feature 'how a sense of the past might be produced, archived, and even falsified by combining Super 8 and digital technology, making the format a repository for real and imagined memories' (117).

Jennie I. Daniels, '¿Crimen y castigo? La injusticia y los juicios en dos filmes argentinos', *Chasqui*, 47:195–205, studies the films, *El hombre de al lado* (Mariano Cohn and Gastón Duprat, 2010) and *El secreto de sus ojos* (Juan José Campanella, 2009), to interrogate the representation of justice in them. D.'s interest lies in finding out how the films' characters cope with the ineffective Argentine justice system.

The figure of the child in Argentine cinema continues to raise interest. Javier Cossalter, 'La figuración del niño en el cortometraje documental social y político argentino de los años sesenta y setenta', *Studies in Spanish and Latin American Cinemas*, 15:83–101, focuses on short documentary films and their role in transforming reality. Considering the socio-political effect of including the

figure of the child in the films, C. offers an insightful discussion of the portrayal of marginalised childhood in Argentine society. Geoffrey Maguire has authored two articles on childhood. In 'Of Hideouts and Heterotopias: Children, Violence, and the Safe House in Contemporary Argentine Film', *JRS*, 18:181–203, M. engages with Michel Foucault's work on heterotopia and contends that the liminality of the domestic space in *Kamchatka* (Marcelo Piñeyro, 2002) and *Infancia clandestina* mirrors the heterotopic nature of childhood itself. In 'Playing in Public: Domestic Politics and Prosthetic Memory in Paula Markovitch's *El premio/The Prize* (2011)', *Studies in Spanish and Latin American Cinemas*, 14, 2017:3–21, M. approaches the analysis of *El premio* from the perspective of prosthetic and cultural memory. He suggests that, by affording the child a greater sense of agency within the domestic sphere, Markovitch rethinks the domestic sphere as a site for political confrontation between and within generations.

Bolivia

Jaime Omar Salinas Zabalaga, 'Explorando las fisuras del discurso criollo sobre la nación y la modernidad boliviana en *Wara Wara* de José María Velasco Maidana', *Arizona Journal of Hispanic Cultural Studies*, 21, 2017:49–73, discusses the role of cinema in Bolivia's nation-building process at the beginning of the 20th century. Through *Wara Wara* (José María Velasco Maidana, 1930), S.Z. examines *mestizaje* as the new national imaginary and argues that the film is in line with early 20th-c. liberalism in Bolivia. The article will be of great interest to those studying the interplay between national identity and Bolivian cinema.

Gabriela Zamorano Villareal, *Indigenous Media and Political Imaginaries in Contemporary Bolivia*, Lincoln, Nebraska U.P., 2017, 336 pp., asks 'How does indigenous media add to a prevailing discourse of indigeneity, and how does this discourse permeate indigenous media practices and contents in Bolivia?' (17). Z.V.'s response to this question is a well-researched investigation that explores the affective quality of indigenous video production and distribution in Bolivia as well as the claim of indigenous on national politics. Z.V. witnessed the process of making two films as she undertook fieldwork in Bolivia from September 2005 to December 2007. Key images from the films discussed and the making of the films are reproduced to good effect in this book.

Chile

Pablo Larraín's films have attracted the attention of four critics. Sarah Wright, 'The Muteness of Dogs: Pablo Larraín's *El club* (2015)', *Bulletin of Spanish Visual Studies*, 1, 2017:95–116, explores the killing of dogs in the film as an allegory for other crimes such as the sexual abuse of minors by Catholic priests and the violation of human rights in Chilean society. W. also points out that the mute-

ness and suffering of the dogs act as a critique of the culture of impunity that Chile has experienced since the Pinochet regime. The article draws on Jacques Derrida's essay 'The Animal That Therefore I Am (More to Follow)' and Cary Wolfe's *Animal Rites*. The study offers an insightful view on the asymmetrical relations between human and nonhuman animals. James Harvey, 'Democratic Ambivalence in *Post mortem*', *JLACS*, 26, 2017:539–551, focuses on Larraín's film *Post mortem* (2010), which depicts the events immediately following the coup of La Moneda Palace and the death of President Salvador Allende (1970–1973) from the point of view of a character who is not directly involved in the events. H. argues that this strategy serves the purpose of requiring the active involvement of the viewer in the film. H. situates *Post mortem* alongside the films of the Argentine directors Lucrecia Martel and Lisandro Alonso in that all of them are devoid of ideological references. For H., Larraín's film does not take sides but demands the participation of the viewer in the reconstruction of Chilean history. Amit Thakkar, 'The Perpetrating Victim: An Allegorical Reading of Pablo Larraín's *Tony Manero* (2008)', *ib.*, 26, 2017:523–537, suggests that the violence depicted in the film is an allegory of the actions of the Pinochet dictatorship. To analyse the film, T. draws on theories of allegory developed by Walter Benjamin and Ismael Xavier. Robert Wells, 'Trauma, Male Fantasies, and Cultural Capital in the Films of Pablo Larraín', *ib.*, 26, 2017:503–522, is a thought-provoking study of Larraín's first four feature-length films: *Fuga* (2006), *Tony Manero* (2008), *Post mortem* (2010), and *No* (2012). W. categorizes these films as 'posttraumatic cinema'—a term he borrows from Joshua Hirsch—and pays particular attention to the phenomena of visualization of trauma, male fantasies and cultural capital. The article argues that Larraín's films demonstrate the impossibility of working through Chile's traumatic past inasmuch as contemporary Chilean society is still imbued with injustice, impunity and neoliberalism, all of which are legacies of the Pinochet regime. However, W. also asserts that Larraín's films force his viewers to work through trauma by implicating them in trauma.

Stephen Buttes, 'From Paper to Celluloid and Back Again: Finance and Form in Jorge Délano's Films', *JLACS*, 26, 2017:571–600, brings to light one of the 'forgotten' Chilean filmmakers, Jorge Délano, and the reception of his films before 1950. B. provides a historical account of the role of Délano's illustrated political satire magazine *Topaze* in the development of the early Chilean film industry. The essay argues that a symbiosis developed between *Topaze* and Délano's film *Escándalo* (1940), for while *Topaze* remediated cinema, *Escándalo* remediated the magazine.

Memory is addressed in various studies. Claudia Sandberg, "'Not Like the Stories I am Used to": East German Film as Cinematic Memory in Contemporary Chile', *JLACS*, 26, 2017:553–569, writes an original article on Eastern German

films which deal with the subject of Chile from the aftermath of the 1973 coup d'état to 1989, the year that saw the end of both Pinochet's dictatorship in Chile and the existence of East Germany. Based on a case study, she argues that DEFA (Deutsche Film-Aktiengesellschaft, a state-owned film studio in East Germany) films are 'a productive tool for memory work' (556). S. describes how a group of students from one of the most prestigious universities in Chile reacted to the viewing of two DEFA films, *Die Spur des Vermißten* (Joachim Kunert, 1980) and *Blonder Tango* (Lothar Warneke, 1985), and concludes that these films can be highly productive in an educational context to keep alive the memory of the victims of Chile's dictatorial past. Elizabeth Osborne, 'Sounds of Absence: Aurality and Silence in Chile's *Mi vida con Carlos/My Life with Carlos* (2010) and *El eco de las canciones/The Echo of the Songs* (2010)', *Studies in Spanish and Latin American Cinemas*, 14, 2017:41–57, argues that these two Chilean documentaries from 2010 adapt literary techniques from letters and diaries to the audio-visual format to further the construction of memory. Following Laura Marks's *The Skin of Film*, among others, O. approaches the documentaries as examples of haptic cinema, but interrogating the role of the haptic in film sound. Silence, sound and voice play a key role in these documentaries because they invite the audience 'to occupy the interstices and absences of post-dictatorial and exilic memory' (55). Other contributions to the study of memory are Paul Merchant, 'Spectres of Hierarchy in a Chilean Domestic Archive: Ignacio Agüero's *El otro día*', *JRS*, 18:251–273, who deals with the home as the repository of personal memory; Brad Epps, 'The Unbearable Lightness of Bones: Memory, Emotion, and Pedagogy in Patricio Guzmán's *Chile, la memoria obstinada* and *Nostalgia de la luz*', *JLACS*, 26, 2017:483–502, who examines the relations between neoliberal violence during and after the Pinochet dictatorship, memory, knowledge and emotionality; and María Paz Peirano, "'Domestic Films" Home and Cultural Memory in Tiziana Panizza's Trilogy of Film Letters', *JRS*, 18:227–250, who addresses deterritorialized conceptions of memory and home.

Colombia

Juliana Martínez, "'Making Audible in the Mouth Whereof One Cannot Speak", Spectral Adoptions in Juan Manuel Echavarría's *Requiem NN*', *JLACS*, 27:433–449, suggests that Echavarría's documentary 'highlights how the extension of kinship based on the will to mourn truncates the desire for radical annihilation and silencing that NNs embody; that it mobilises a way to unpack the complex relationship between representational practices, historical violence, and ethical concerns; and that it invites the viewer to reflect on the ways in which the thousands of disappearances caused by the armed conflict make Colombia a haunted country, that is to say, a country that needs to acknowledge, converse

with, and seek justice for its ghosts' (435). The documentary captures the way people from Puerto Berrío—a town situated on the banks of the Magdalena River in Colombia—fish out the remains of victims of violence drifting downstream, bury the corpses and adopt them by giving them a name. M. suggests that the documentary gives the NNS a voice, acknowledges the loss of human life and opens up for mourning. This is a fascinating article that shifts the focus on violence from its epicentre.

Carolina Rocha has written two articles on Colombian cinema. 'Cine colombiano en el siglo XXI. Balance de las coproducciones colombianas con Europa', *JILAR*, 24:123–137, is an overview of Colombian cinema in the 21st century. In her essay, R. focuses on the co-productions between Colombia and Europe in the years 2000–2016 and the influence these co-productions have had on contemporary Colombian cinema. This is an informative piece that provides a panoramic view of the benefits Colombian cinema has obtained from institutions such as Ibermedia and its collaboration with France. R. concludes that co-productions have not compromised authenticity; on the contrary, most of the co-produced films are shot in Colombia, deal with Colombian themes and feature Colombians in the lead. In addition, Colombian films have gained international visibility. 'La productora colombiana Dynamo: ¿Del cine nacional al transnacional?', *Studies in Spanish and Latin American Cinemas*, 15:349–367, revolves around some of the same issues raised in her previous article but the focus shifts to one single production company, Dynamo. R. traces the development of Dynamo from its beginnings in 2006 until 2017, and mentions the films produced, giving details about the performers, the crew and a summary of the plot. The study also examines how state policies have benefitted Dynamo but critiques Dynamo for not always supporting Colombian cinema.

Costa Rica

Although Costa Rican cinema has been mentioned in the Latin American section, two contributions to this cinema are worth mentioning here. Carolina Sanabria, '*Princesas rojas: la memoria traumática y la vivencia clandestina*', *HRJ*, 19:14–28, examines the portrayal of Claudia, the child protagonist of *Princesas rojas* (Laura Astorga, 2013), and the consequences of her parents' active participation in the Nicaraguan revolution. Liz Harvey-Kattou, 'Living Behind Bars: Representations of the Costa Rican Home in Cinematic Works by Hernán Jiménez', *JRS*, 18:205–225, posits a discussion of the home as a prison. Instead of providing comfort and rest, the home in the film is a site of oppression and fear. H.-K. discusses this conception of the home in the documentary *Doble llave y cadena* (2005), and the two feature-length fiction films *A ojos cerrados* (2009) and *El regreso* (2011).

Cuba

Dunja Fehimović, *National Identity in 21st-Century Cuban Cinema: Screening the Repeating Island*, Cham, Palgrave Macmillan, xiii + 281 pp., examines issues of national identity and reveals the diversification of subject matters, genres and approaches in 21st-c. Cuban film. F. suggests that the Chaotic panorama (a term she borrows from Antonio Benítez-Rojo's Chaos theory) of recent Cuban cinema is part of a repetitive and self-referential pattern that is linked to an anxiety over national identity. Engaging with Chaos theory, the volume discusses a selection of films that introduces the reader to the notion of Cuban-ness, acknowledging the relational nature of national identity. After an illuminating introduction in which the author discusses the theoretical framework, Cuban history and contextualises Cuban cinema, the book devotes the following chapters to four key figures, the monster, the child, the historic icon, and the recluse, respectively. The study closes with a conclusion that reflects on the analysis posited in the preceding chapters. The conclusion suggests that the fragmentary nature of Cuban cinema should be read as precarious foundations for the creation of national identity. This book is an excellent contribution to Cuban and, by extension, Latin American cinema, and will be equally relevant for scholars and students.

Studies in Spanish and Latin American Cinemas, 14 (2017) is devoted to Cuban cinema, with articles by young scholars who interrogate historiographical and interpretative paths or grapple with contemporary Cuban visual culture in intellectually stimulating ways. Dunja Fehimović, 'The Appeal of the 'Old School': From *De cierta manera/One Way or Another* (1974) to *Conducta/Behaviour* (2014)' (133–152), compares the social, educational and moral critiques displayed in both films and raises issues of Cuban-ness. Irene Rozsa, 'The Institutionalization of Film Exhibition in Cuba (1959–64)' (153–170), traces the history and legacy of the ICAIC (*Instituto Cubano de Arte e Industria Cinematográficos*). The study reveals that in the early years of the Cuban Revolution, the ICAIC absorbed and repurposed the entire pre-revolutionary infrastructure and institutional formations devoted to film in Cuba and transformed traditional film spectatorship into a revolutionary activity. Sarah Town, 'Cuba Dances: Popular Dance, Documentary Film and the Construction of the Revolutionary State' (171–191), analyses four short documentaries focused on popular dance in post-revolutionary Cuba. She examines how the depiction of popular dance and music in the documentary films was a crucial area of ideological struggle in the construction of a revolutionary state. Bianka Ballina, 'Juan of the Dead: Anxious Consumption and Zombie Cinema in Cuba' (193–213), explores how the zombie popular film, *Juan de los muertos* (Alejandro Brugués, 2011), mediates the ideological transformations in Cuba of the past

two decades through its reformulation of the contemporary global zombie genre. B. also addresses how the film approaches national and transnational audiences through its complex representational strategies. Zaira Zarza, 'Connections and Contestations: Film and Media as Emerging Creative Industries in Today's Havana' (215–235), discusses the concept of creative industries to examine how young entrepreneurs in the new Cuban creative industries are contributing to the transformation of Havana's visual culture and changing previous forms of audio-visual consumption. Nicholas Balaisis, 'Obsolescence, Media and the Global Imaginary: *Thing* Motifs in Cuban Cinema' (237–258), examines the prominence of *things*—tourist trinkets and souvenirs, makeshift home appliances and tools, food commodities, core building materials, and emerging and persistent technologies—in contemporary Cuban cinema and media. In this insightful article, he notes the growing focus on the material landscape of Cuba through attention to objects, things and technologies. B. suggests that *things* in recent Cuban film mirror the appeal to obsolescence and simultaneously recast the global fascination in ways that keep national histories and local specificity. Cristina Venegas, 'Julio's Cultural Mission: A Homage to Julio García Espinosa, 1926–2016' (259–264), has written an essay that pays tribute to the memory of the celebrated Cuban filmmaker, theorist and cultural worker Julio García Espinosa. She outlines the impact his early cultural productions had on his renowned manifesto 'For an Imperfect Cinema'.

Emily M. Baker, 'Art-Mimesis and Political Reality in Juan Carlos Tabío's *El elefante y la bicicleta* and Fernando Pérez's *Suite Habana*', *JILAR*, 24:42–54, employs the concept of art-mimesis to examine *El elefante y la bicicleta* from 1994 and *Suite Habana* from 2003. B. discusses the capacity of film to reflect reality in the context of the economic and political debacles of the 1990s and early 2000s in Cuba. Engaging with the function of mimesis in the Cuban critical text 'The Viewer's Dialectic' by Tomás Gutiérrez Alea, she proposes that while *El elefante y la bicicleta* reflects the Cuban film industry's turmoil of the mid-1990s, *Suite Habana* adapts to the crisis in the form of cheaper production techniques, and a return of revolutionary ideals.

Mexico

The thought-provoking cinema of Carlos Reygadas has brought forth two articles. Samanta Ordóñez, 'Carlos Reygadas' *Batalla en el cielo/Battle in Heaven* (2005): Disarticulating the Brown Male Body from Myths of Mexican Masculinity', *Studies in Spanish and Latin American Cinemas*, 14, 2017:77–94, explores issues of masculinity, with a particular focus on the *mestizo* male body. It sheds light on how the model of *mestizo* masculinity, emerging in the post-revolutionary period, remains prevalent in present-day Mexican society des-

pite its detrimental effects on the lived experiences of actual Mexican males. By paying particular attention to the film's main character, Marcos, the study highlights that brown bodies are treated as material resources and disposable objects for globalized industries. Lucy Bollington, "'The Open Whole Human': Nonhuman Relationality in Carlos Reygadas' Neo-Surrealist *Post Tenebras Lux* (2012)", *Bulletin of Spanish Visual Studies*, 1, 2017:139–160, traces the ways human-nonhuman relationality marks Reygadas's film on the level of representation. B. locates the film within the growing global movement in filmmaking that pays attention to the representation of nonhumans and seeks to displace human exceptionality. She suggests that *Post Tenebras Lux* works as a site through which human and nonhuman worlds touch, align and depart, promoting a vision of transspecies communion and continuity.

Representations of gender are addressed in four publications. Ilana Dann Luna, *Adapting Gender: Mexican Feminisms from Literature to Film*, New York, SUNY, xxii + 290 pp., presents an enthralling volume that examines four film adaptations of feminist literary works: *El secreto de Romelia* (Busi Cortés, 1988) is an adaptation of Rosario Castellanos's short novel *El viudo Román* (1964); *Entre Pancho Villa y una mujer desnuda* (Sabina Berman and Isabelle Tardán, 1996) is an adaptation of Berman's play *Entre Villa y una mujer desnuda* (1992); *Novia que te vea* (Guita Schyfter, 1993) is an adaptation of Rosa Nissán's eponymous novel from 1992; and *De noche viernes, Esmeralda* (Jaime Humberto Hermosillo, 1997) is an adaptation of Elena Poniatowska's short story 'De noche viernes' from 1979. L. explains that she chose these films because they reformulated previously feminist discourse that furthered women's empowerment in the Mexican context and offered alternative voices to the monolithic discourse of *mexicanidad*. She approaches the films as variations of the themes expressed in the original literary pieces and as palimpsests that reinvigorate, update and critique the previous work. Providing a filmography of Mexican films with LGBTQ content, the book is written in an engaging style that will capture the reader's interest from the start. Sofia Rios, 'El estudiante: The Promise and Pitfalls of Mexican Inspirational Cinema', *JILAR*, 23, 2017:248–259, argues that Roberto Girault's feature film, portraying a 70-year old man who enrolls at the University of Guanajuato, seeks to revert to the values and morals of Mexico's past. She explains that in distancing themselves from the portrayal of Mexico as a violence-ridden country, the director and the scriptwriter of the film fell into the trap of representing traditional Mexico as the only viable solution for a hopeful future without pondering that this would mean a regression for gender equality. Lucia Mulherin Palmer, 'Melancholia and Memory in Ciudad Juárez: Lourdes Portillo's *Señorita extraviada/Missing Young Woman* (2001) and the Communal Mourning of Femicide', *Studies in Spanish and Latin Amer-*

ican Cinemas, 14, 2017:367–385, discusses the resistant potential of Portillo's documentary by reading the film as a historically significant feminist text documenting a crucial moment in grassroots women's activism against the gender violence systematically carried out in the border city of Ciudad Juárez. Drawing on Rosa Linda Fregoso's insightful essays on the film and theoretical concepts from Alicia Schmidt Camacho and Laura Marks on memory and melancholia, the article suggests that *Señorita extraviada* can be interpreted as an act of collective mourning, producing a liminal space between presence and absence, life and death. Elizabeth Dorton, 'Trauma, Gender Violence, and Spectatorial Complicity in Michel Franco's *Después de Lucía* and *Daniel y Ana*', *Chasqui*, 47:129–143, drawing on the theoretical framework built by Cathy Caruth and Shoshanna Felman, as trauma theory goes, and the theory of masculinity posed by R.W. Connell, inquiries into the way gender types and expectations may interact with theories of trauma and recovery in Michel Franco's films.

Two publications touch upon issues that address the relation between Mexican cinema and Hollywood. Miguel García, '¿Imaginar el futuro? 2033 y el resurgimiento del cine mexicano de ciencia ficción', *RevIb*, 83, 2017:259–260, traces an outline of sci-fi cinema in Mexico and situates Francisco Laresgoiti's 2033 (2009) within the new paradigm of Mexican sci-fi productions that emulate Hollywood. José Carlos Lozano, Daniel Biltereyst, and Philippe Meers, 'Naïve and Sophisticated Long-Term Readings of Foreign and National Films Viewed in a Mexican Northern Town During the 1930–60s', *Studies in Spanish and Latin American Cinemas*, 14, 2017:277–296, approach the study of Mexican and Hollywood films in cultural and social terms, i.e., surveying the meanings people attach to films and the role cinema-going plays in the everyday lives of viewers. Following the approach of New Cinema History, the study chronicles the response of Monterrey elderly population to films they viewed more than 50 years ago.

R. Andrés Guzmán, 'Natalia Almada's *El velador* and the Violence of Narco-Capitalism', *JLACS*, 26:109–129, is an interesting article about the way filmmaker Natalia Almada deals with drug violence without explicitly representing it in her film *El velador*. For G., the absence of subjective violence in the film draws the viewer's attention to systemic violence.

Lilia Adriana Pérez Limón, 'Documenting Precarity and Other Ghostly Remains: Passivity as Political Practice in Betzabé García's Documentary *Los reyes del pueblo que no existe*', *SLAPC*, 36, 2017:95–107, engaging with Lauren Berlant's and Ann Cvetkovich's work on the politics of affect, considers how neoliberalism affects people in their everyday life. To that end, P.L. attends to García's documentary—a film about three families that live in a town partially submerged under water in Northwestern Mexico. She posits that the townspeople's

precarious attachments create an alternative sociality through their enjoyment of being together in vulnerability. John Waldron, 'Screening Rupture in *El sueño de Lú* and *Los insólitos peces gato*', *Chasqui*, 47:17–31, contends that the representation of death in recent Mexican cinema—as is the case with *El sueño de Lú* (Hari Sama, 2012) and *Los insólitos peces gato* (Claudia Sainte-Luce, 2014)—'shows that traditional rituals have lost their power to shield members of the broader community from traumatic rupture.' (18). However, W. argues, this may bring about a new articulation of solidarity based on shared lack and loss.

Julia Banwell, 'Ink and Identities: The Politics of Bodies and Borders in *Sin nombre*', *HRJ*, 19:3–13, is a welcoming addition to the increasing scholarship on *Sin nombre*. B. draws her attention to the way boundaries are crossed in bodily terms. She addresses the symbolism of water and the role of tattoos and tattooing. While the former may mean either life or death, the latter speaks of belonging and apartness. Elia Hatfield, 'La trata de personas o la industria del sexo a través del cine mexicano', *Chasqui*, 47:144–159, offers an overview of the representation of human trafficking in Mexican cinema. H. explains that stereotypes abound in these films, however, since the 2000s the films started to show the complex network behind the trafficking of people. Another study that deals with migration is Richard Curry, 'The Migration Genre in *La jaula de oro*: Voids and Virtues', *SLAPC*, 36:47–68.

Peru

Adriana Rojas, 'Mother of Pearl, Song and Potatoes: Cultivating Resilience in Claudia Llosa's *La teta asustada/Milk of Sorrow* (2009)', *Studies in Spanish and Latin American Cinemas*, 14, 2017:297–314, addresses postmemory and the themes of transgenerational trauma and resilience in the film. The article provides an interesting reading of Llosa's film that explains the role of resilience in healing traumatic events such as rape. The analysis of the potato as a cultural metaphor constitutes the most noteworthy section of the essay. R. employs the potato metaphor to explain the resilience of the Andean people. Ultimately, the film represents the cultural resilience of the postgeneration in renegotiating their identity after fleeing from mass violence.

Sarah Barrow is the author of the following two contributions. In 'Peruvian Wounds: Children and Violence in the Fiction Cinema of the Chaski Group, *Gregorio* (1984) and *Juliana* (1988)', in *The Feeling Child: Affect and Politics in Latin American Literature and Film*, ed. Philippa Page, Inela Selimović and Camilla Sutherland, 125–144, B. argues that 'these films take the child perspective to show how the "other" might be seen, heard, and understood in a way that served as a counterpoint to official rhetoric that since the 1980s has ten-

ded to conflate youth delinquency with terrorism and that still largely refuses to recognize any link between acute economic inequality and the rise of the Shining Path' (127). Following the work of Christian Metz on the role of the spectator, the study considers how *Gregorio* and *Juliana* provoke visceral and emotional responses in the audience. The study provides a succinct introduction to the Chaski group and their collective filmmaking. It posits that by constructing stories from the point of view of the marginalized child, the Chaski group awakened the dormant consciousness of the audience. The casting of non-professional actors, the on-location shooting, and the blend of cinematic techniques from fiction and documentary all work towards raising the sympathy of the viewer. The main focus of her second contribution, *Contemporary Peruvian Cinema: History, Identity and Violence on Screen*, London, Tauris, xiv + 242 pp., is on the role of cinema in the construction of Peruvian national identity. To this end, B. discusses representations of violence in recent Peruvian feature films, looking into depictions of landmark events, characters and consequences of the conflict between the state and Shining Path. B. focuses on eight films released between 1988 and 2004, and discusses them chronologically taking into account issues such as gender, urban migration, *mestizaje*, indigenous rituals. In this book B. offers a compelling study of Peruvian cinema.

Uruguay

Alberto Ribas-Casasayas, 'Un negocio de mierda: El ensueño monoprodutivo de *El baño del Papa*', *Arizona Journal of Hispanic Cultural Studies*, 21, 2017:75–94, explores the connection between the economics and psychology of poverty as well as the economic history of Latin America. R.-C. argues that *El baño del Papa* allegorises the mono-production economy of Latin America—which has resulted in boom and bust economies—the expectation of foreign income, irrational optimism and neoliberalism by portraying the transformation of the Uruguayan town of Melo before the visit of Pope John Paul II.

Beatriz Tadeo Fiuca, *Uruguayan Cinema, 1960–2010: Text, Materiality, Archive*, Woodbridge, Tamesis, 2017, xi + 180 pp., examines 50 years of Uruguayan cinema from 1960 to 2010 to shed light on the way independent and state-sponsored filmmaking interacted with national and international historical events. Following Homi K. Bhabha, T.F. argues that Uruguayan cinema helps construct the narrative of the nation despite the fact that this cinema does not possess a proper film industry. T.F. expands the idea of cinema by incorporating films made in alternative technologies and including fictions, documentaries and animations. The book is divided into four chapters: the years of crisis (1960–1973), the military dictatorships (1973–1985), the democratic transition (1985–2000) and globalisation (2000–2010). Each chapter offers a historical

contextualization and the analysis of three films in terms of textuality and materiality. This is one of the first English language contributions to the study of Uruguayan cinema.

Venezuela

The two articles on Venezuelan film revolve around queer representations. Gustavo Subero, 'La mirada del imaginario sexodiverso en el cine venezolano reciente', *Bulletin of Spanish Visual Culture*, 2:285–308, focuses on two films, Mariana Rondón's *Pelo malo* and Miguel Ferrari's *Azul no tan rosa*, in order to highlight different views on the narration of homosexual desire in Venezuelan cinema. Charles St-Georges, 'Queer Temporalities in Mariana Rondón's *Pelo malo/Bad Hair* (2013)', *Studies in Spanish and Latin American Cinemas* 15:293–310, argues that *Pelo malo* portrays 'the child as a ghostly figure whose subjectivity is being erased by history rather than representing him as an embodiment of history' (294). Following Kathryn Bond Stockton's concept of 'growing sideways' and considering the figure of the ghostly child, S.-G. skilfully conveys the difficulties that the child protagonist of the film encounters as a social subject marked by his queerness and race. Thus, the figure of the child in *Pelo malo* differs from other representations of children in contemporary Latin American cinema.