

international art in a fluent and relentless dialogue. The book connects the movies with problems that were raised in contemporary international theory and rounds out traditional political readings that praise the work of Cuban artists and their embrace of international and national aesthetics that produce original films that actively engage with their society. The author analyses the use of genres such as melodramas that convey a left-wing message, the dialogue between animated Cuban movies and their counterpart produced by dominant studios, the evolution of the zombie genre, the influence of Spain in co-productions and how national identity was reshaped after the 1990s. These key issues in cinema are strategically introduced with a historical contextualization and thoroughly explained with theoretical support.

In order to offer a multi-focused gaze at the movies and at their conflicting interpretations, García provides different analytic perspectives to understand how some problems are differently measured according to circumstance. He considers international readings that take into account the films' political motivations and the reception on the island to situate movies within the slow process of political opening in Cuban society.

Despite the fact that thematic criteria prevail over a comprehensive history in the design of the book, the contextual reconstruction throughout the chapters works as a valuable historical approach enriched with relevant theoretical problems on art and society. As the book is written for undergraduate students in their first acquaintance with Cuban art and society, its structure works efficiently to provide a vivid and complex image of the development of cinema while the notes allow the students to delve deeper into a variety of relevant questions. The rich body of references that support the historical and criticism analyses also makes the book a great companion with studies in contemporary Cuba.

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***SUMERGIDO: CINE ALTERNATIVO CUBANO/SUBMERGED:  
ALTERNATIVE CUBAN CINEMA, LUIS DUNO-GOTTBERG AND  
MICHAEL J. HORSWELL (2013)***

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*Reviewed by Rielle Navitski, University of Georgia*

This bilingual volume functions both as a catalogue for the travelling festival of the same name (curated by Dean Luis Reyes in collaboration with Miguel Coyula and the authors) and as a standalone introduction to the shifting landscape of Cuban film and video in the twenty-first century. Avoiding binary oppositions between independent productions and the 'official' culture embodied by the Instituto Cubano de Arte e Industria Cinematográficos

(ICAIC), *Sumergido* explores how young filmmakers have broken with the ideological, stylistic and generic traditions of past decades in the midst of a shift to the digital and the lingering economic crisis that dates to the 1990s.

The three articles included in the book similarly serve a dual role as programme notes and reports on the state of Cuban cinema. In 'Notes on the contemporary Cuban audio-visual industry', film critic Juan Antonio García Borrero charts developments in the new millennium, from renewed attention to the work of young filmmakers in the wake of longtime ICAIC director Alfredo Guevara's resignation in 2000 to the erosion of ICAIC's dominant position within the field of Cuban film and video. García Borrero calls for scholars and film programmers outside Cuba to move beyond outmoded conceptions of political filmmaking centred on ICAIC and the New Latin American cinemas of the 1960s and the 1970s, which privilege forms of social realism eschewed by many contemporary Cuban filmmakers in favour of more experimental approaches.

In the second article, *Sumergido* curator Dean Luis Reyes, an ex-professor at the Escuela Internacional de Cine y TV of San Antonio de los Baños (a key provider, along with the Instituto Superior de Arte, of the professional training pursued by many Cuban cineastes today), identifies what he calls the three 'categorical imperatives' driving the transformation of contemporary Cuban audio-visual production. The first is generational (the emergence of a New Wave of filmmakers and ICAIC's attempts to 'rejuvenate' its ranks); the second is technological (the impact of video, both analogue and digital); and the third is thematic/stylistic. Reyes observes that a growing number of Cuban films skirt conventional representations of nation and Revolution in favour of exploring marginalized subjectivities and topics effectively excluded from official discourse, from LGBT issues to censorship. The article weaves readings of works from the festival's programme – particularly Miguel Coyula's 2011 *Memories of Overdevelopment*, discussed in detail – into its account of these ongoing transformations.

In the final article, Coyula himself reflects on the dependence of ostensibly independent cinema on commercial exhibition or festival circuits, advocating for hybrid audio-visual production that avoids conforming to the contemplative 'slow cinema' model that dominates many international festivals, and explores the specific capacities of new digital technologies rather than seeking to duplicate those of film.

*Sumergido* includes detailed credits for film in the festival's programme, divided into six thematic sections – Tropical Mythology, Ruins and Specters, Free Electrons (works that resist classification), the Politics of Memory, the Persistence of a Dream and Postnationalism, Post-cinema – that suggest the shared concerns of the young filmmakers whose work is featured. Although the reader at times keenly feels the absence of the films themselves (which are challenging to access, although a handful can be located online), sixteen colour plates provide a glimpse of the works.

While its brevity means that *Sumergido* acts more as an intriguing provocation than as an in-depth analysis, the book will be of keen interest to scholars and students of contemporary Cuban and Latin American media and culture. Although there are occasional infelicities in the English translations, the texts are vibrant and engaging. The bilingual edition makes the book particularly valuable for use in teaching.

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