

*Cosmopolitan Film Cultures in Latin America, 1896–1960*. Edited by Rielle Edmonds Navitski and Nicolas Poppe. Bloomington: Indiana University Press. 2017. xi + 376 pp.; 40 black-and-white illustrations.

In the colonial and post-colonial context, before and after Latin America was so called and its nations were imagined, significant parts of the territory and its people were participants in what we now call globalization. While this idea is common currency in the fields of History and Literary Studies, most film scholars tend to focus their inquiry on global flows and exchanges over the last two decades of the twentieth century. In fact, there is abundant literature about the crisis of national cinemas and the advent of globalization in the context of the neo-liberal reform of the late 1980s and early 1990s. Breaking away from such a narrow approach, Rielle Navitski and Nicolas Poppe's *Cosmopolitan Film Cultures in Latin America* explains the complex ways in which the emergence, development and consolidation of Latin-American film markets and industries deliberately engaged the multiple expressions of European and North American cinema. This is perhaps the most important contribution of this book: following the seminal work of scholars like Ana M. López (see 'Early Cinema and Modernity in Latin America', *Cinema Journal*, 40:1 [2000], 48–78), it shows the existence of economic and cultural exchanges between metropolitan film-exporting nations and the Latin-American public. To this end, eleven contributors expose the political and ethical implications of the cultural consumption of moving images. These chapters cover more than six decades of film history characterized by radical transformations and, while doing this, carefully reveal the negotiations between the local, the national and the global; the tensions between the popular and the elite; and the exchanges between audiences, critics and distributors.

*Cosmopolitan Film Cultures in Latin America* is divided into four Parts, covering the experiences of early cinema to the second half of the twentieth century. Each Part includes critical essays, as well as primary texts, providing invaluable access to some of the debates that informed Latin-American film culture. This structure is extremely productive. The book functions as a coherent archive of relevant original materials, along with a compilation of critical reflections that contextualize, interpret and expand those primary sources.

The first Part, 'The Silent Era', studies a foundational moment in which a peripheral Latin-American Modernity finds its expression by negotiating a sense of 'the national' under the forces of global capitalism. The topic is explored through the impact of the Lumière Brothers' representatives in Mexico, the reception of Rudolph Valentino in Argentina and the role of early Colombian cinema periodicals. This opening section offers an illuminating view of early distribution, exhibition, reception and film criticism. The second Part, 'The Interwar Period', explores the role of print culture in the mediation of national audiences, Hollywood cinema and international modernism. The formation of a national and cosmopolitan taste appears as a contentious process that transcends American influence. It includes Soviet cinema and multidirectional flows of aesthetics, techniques and technicians, filmmakers and critics. The third Part, 'The Golden Age of Latin American Film Industries', continues the discussion of transnational counterpoints in Latin-American film culture, during a period of growth and expansion. These chapters challenge any monolithic understanding of power relations in the industry and become more nuanced. Authors consider the coexistence of domestic and local productions on Mexico's screens, the impact of immigrant technicians in Argentina and the hybridization of styles to navigate, or even play with, market forces. The last Part of the book, 'The Afterlife of Moving Images', explores alternative genealogies and undercurrents informing Latin American cinema. Chapters range from funding pedagogical practices in Cuba to the consumption of science fiction and horror in Mexico. These closing essays reinforce the general purpose of *Cosmopolitan Film Cultures in Latin America*: to think about transnational flows of moving images in terms that challenge our traditional temporal framework (the last two decades of the twentieth century), and power dynamics (North/South dominance).

*Cosmopolitan Film Cultures* is a timely revision of current debates in the field of Film Studies. It offers a new understanding of moving images in Latin America as the result of negotiations of national agendas, cosmopolitan impulses and transnational flows of cultural commodities and capital.

LUIS DUNO-GOTTBERG

*Rice University, Texas.*

JORGE PÉREZ, *Confessional Cinema: Religion, Film, and Modernity in Spain's Development Years, 1960–1975*. Toronto/Buffalo/London: University of Toronto Press. 2017. xi + 260 pp.; 6 illustrations.

Complementing recent critical insights into the persistence of religion as a cultural determinant in contemporary Spain, Jorge Pérez's *Confessional Cinema* makes a compelling argument for a more nuanced reassessment of religion's socio-political function during Spain's development period (1960–1975) even as the Francoist regime worked to recast itself as a secular and modernizing force.

The discussion around religion in Spanish culture has already been re-energized in recent years through studies such as William Viestenz's *By the Grace of God: Francoist Spain and the Sacred Roots of Political Imagination* (Toronto: Univ. of Toronto Press, 2014) and Elizabeth Scarlett's *Religion and Spanish Film: Luis Buñuel, the Franco Era, and Contemporary Directors* (Ann Arbor: Univ. of Michigan Press, 2014). Pérez's study further enriches this discussion by addressing some of the limitations in existing approaches to confessional cinema and by resituating often overlooked popular genres at the heart of that conversation. Specifically, Pérez challenges the pervasive conflation of Catholicism with cultural repression and political backwardness, critiquing reductive approaches that frame religion as incompatible with Modernity. The very thorough Introduction lays the historical and theoretical foundations for the study's main arguments by highlighting the ideological rift that characterized the relationship between the Catholic Church and the Francoist regime in the 1960s following the *aggiornamento* of the Second Vatican Council. This newly uneasy relationship between Church and State is key to understanding the complexities of Spain's path to economic modernization as well as the function of confessional cinema in navigating these changes. These films helped to construct the image of a modern state driven by rational, technocratic impulses but still fundamentally characterized by its Catholic traditions, while also often providing cinematic vehicles for dissident values.

In the first chapter, 'Lighting Sainthood in the Time of Technocracy' (38–77), Pérez insightfully distinguishes between the hagiographical films of the early post-Civil War years and those produced in the 1960s after the introduction of key changes to global Church policy through the Second Vatican Council. Identifying these later hagiopics as a 'hinge film genre' (40), Pérez demonstrates how the diversity of values they represented reflect the conflicting ideologies of Spain's 'decenio bisagra' as the regime transitioned from its autarkic to its technocratic period. Through detailed analysis of technical devices, Pérez shows how these hagiopics 'constructed models of sanctity that were expedient to normative agendas of the regime', but were by no means 'a closed system of fixed meanings' (59). While hagiographic lighting conventions in the 1961 films *Rosa de Lima* (dir. José María Elorrieta) and *Teresa de Jesús* (dir. Juan de Orduña) constructed a racialized ideal of pure Spanish womanhood, the co-opting of similar techniques in José Luis Sáenz de Heredia's *Franco, ese hombre* (1964), unintentionally produced a zombified rather than sanctified image of the dictator. Moreover, Pérez demonstrates how in later