dangerous manipulation of a populist mob to serve certain capitalist interests. The story the book tells and the characters it develops are consistent with Taniguchi's explanation, but it neglects to prove that case within the narrative.

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In Cosmopolitan Film Cultures in Latin America, 1896–1960, Rielle Navitski and Nicholas Poppe bring together work by eleven scholars that provide a fresh take on how diverse film cultures in Latin America developed in dynamic relationship with U.S. and European influences. The essays are complemented by a wonderful selection of primary sources drawn from those used by the authors in support of their arguments. Navitski and Poppe frame the volume as an antidote to a film historiography that has long opposed the cultural imperialism of Hollywood to the nationalist imperatives of Latin American film production. The time period covered underlines a move away from the New Latin American Cinema of the 1960s—an era to which the region's film cultures are too often reduced in general film histories. While the transnational turn in cultural studies informs their editorial work, Navitski and Poppe employ the term cosmopolitan to emphasize the “political, ethical, and even utopian dimensions of cultural exchange” with the particular goal of rethinking a model of cultural modernity that places Hollywood at its center (p. 5).

The eleven chapters accomplish this goal admirably, often by illuminating the irreconcilable tensions of nationalism with the realities of transnational flows of cultural commodities and individuals in pursuit of opportunities to assert their own understanding of the new world wrought by the rise of capitalism. There is little here on film industries per se; rather, the authors emphasize discursive aspects, although each piece is well grounded in archival research. Part one addresses the silent era with chapters on the arrival of the Lumière Cinématographe to Mexico (Aurelio de los Reyes), another on how Colombian film periodicals promoted the Italian cinema in support of local elite cultural tendencies (Juan Sebastián Ospina León), and a third on the reception of Rudolph Valentino in Argentina (Giorgio Bertellini). Part two moves to the interwar years and their attendant political polarization. This is reflected especially in essays by Sarah Wells, who details Latin Amer-
ican responses to Soviet cinema, and Andrea Cuarterolo, who examines the cinematic work in Argentina of modernist photographer Horacio Coppola. Navitski explores the ambiguous role played by Spanish-language film magazines published in the United States in mediating between Hollywood-as-hegemon and the local cultures of Latinos and Latin Americans.

Part three takes on the “Golden Age” of cinemas in Argentina and Mexico, with essays by Poppe on cinematographer John Alton’s work in Argentina, Ignacio Sánchez Prado on what the film offerings in Mexico City during a single week in 1950 might tell us, and Jason Borge on the “Bad Neighborism” of the hybrid and low-brow mambo films of the era (p. 271). Finally, Part four concludes the volume with two suggestive reflections on how developments of the 1950s would influence the rise of more radical cultural responses in the 1960s and later. Irene Rosza analyzes the significance of Cuban film journalist and pedagogue José Manuel Valdés-Rodríguez, especially the film course he developed at the University of Havana; and Colin Gunckel re-reads the so-called Mexploitation cycle of Aztec-themed horror and sci-fi films for their resonances with experimental film and with the centrality of Aztlán—the mythical homeland of the Aztecs—for the Chicana/o movement.

A compelling feature of this volume is the way in which the essays tend to reinforce each other. One finds, for instance, a recurrent theme of pedagogy across mentions of cine-clubs, critical debates, formal instruction, but also self-taught innovation. This constitutes a salutary reminder that film meaning is determined more by the spectator than by the author. If there are lacks here, they are no doubt due to the inherent eclecticism of edited volumes. One might wish for more material on Brazil or a better attention to Spain as a particularly important node of connection for the film industries of Spanish-speaking Latin America. The volume nevertheless succeeds in reorienting us towards a deeper understanding of Latin American modernity.

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Miguel Alemán, President of Mexico from 1946 to 1952, gained at least two posthumous road prizes while cruising on the governmental power road to reach the presidency. One award he would flamboyantly applaud, the other he would