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*Cineastas emergentes: Mujeres en el cine del siglo XXI* ed.

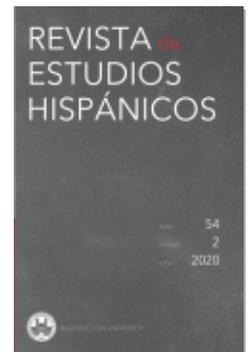
by Annette Scholz, and Marta Álvarez (review)

Dona Kercher

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(Review)

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and walk among the gathered natives produces a more nuanced ethnographic account. While, for Rodríguez, the ship-bound observer is essentially always a distant spectator to events on shore, Alarcón's coming to shore marks a shift towards a more direct engagement with the inhabitants of the Colorado River that manifests itself in a new attention to the tactile and auditory senses in his account: "yo me acerqué a ellos y los abracé . . . encomendando a mi intérprete que les hablase . . . y para saber qué tipo de comida tenían, les mostré mediante señas que teníamos ganas de comer" (135). As he feels the embrace of native peoples and attempts to reconcile their otherness through material exchange and dialogue, they come into sharper focus in his discourse. It is precisely the richness of Alarcón's ethnographic information that makes his account so important. This richness comes about in part thanks to Alarcón abandoning, if only briefly, the privileged vantage point of the ship-bound observer. Scholars must not ignore the ship-bounded situatedness of the observer that Rodríguez so convincingly describes, but they should not essentialize an observer or text based on their underlying mode of transportation. What Alarcón's account reveals is the way these opposing rhetorical vantage points overlapped in ways that makes clear the need for a less binary framework of rhetorical analysis.

While not the first translation back into Spanish of Alarcón's voyage, this new edition does complement and even surpass the 2004 translation edited by Julio César Montané Martí. What the new edition lacks are the transcriptions of key historical documents, such as the written instructions given by the Viceroy Antonio de Mendoza to Alarcón, included in the 2006 edition that help to contextualize the voyage in the political and social environment of sixteenth-century Mexico. As a whole, Rodríguez's new critical edition alongside her introductory study are an ideal supplement to classes on travel writing and the early colonial Americas that wish to reflect seriously on the impact of sailing and the ocean on written accounts. I certainly expect to return to this text in both my teaching and research in the years ahead.

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**Scholz, Annette, and Marta Álvarez, editoras. *Cineastas emergentes: Mujeres en el cine del siglo XXI*. Iberoamericana–Vervuert, 2018, 305 pp., includes DVD.**

This eclectic yet substantial collection of essays stands out within a trend of a steadily growing number of books on women filmmakers. The book is organized into four parts of differing lengths: an introduction, critical overviews, and essays on Spanish and Latin American filmmakers. The editors and individual authors position their work as a political act of affirming the place of women in the cinematic canon. A range of essay genres is represented—from manifesto, to statistical analysis, to interpretative articles on specific films. Unique aspects of the volume are the attention to women animators as well as to "other cinema," understood here as primarily independent documentaries from various Hispanic markets; thus the essays' range expands the notion and appreciation of film. Furthermore, the inclusion of a DVD of nine short films with accompanying lesson plans for instructors

in both Word and PDF compliments the essays or can be used alone as a textbook as suggested below.

The book's editors clearly explain the book's structure and its unique future-oriented focus on emerging, as opposed to established, women filmmakers. "Emerging" is loosely defined as filmmakers who have begun their careers in the last five to ten years but whose reputation is not yet totally consolidated. The substantial introduction nonetheless reviews exemplary recent criticism on more well-known female auteurs, by among others, Arranz, *Cine y género en España: una investigación empírica* (2010); Zecchi, *Desenfocadas. Cineastas españolas y discursos de género* (2014); Feenstra, Gimeno Ugalde, and Saartigen, *Directoras de cine en España y América Latina. Nuevas voces y miradas* (2014); and Zurián, *Miradas de mujer: cineastas españolas para el siglo XXI (2000-15)* (2017). However, the individual essays seldom establish genealogies with two notable exceptions. One is Juana Suárez's chapter on Colombia. While most of the Latin American chapters focus on the films of the emerging directors, Suárez's approach differs as she contextualizes the same by noting the effect and connections between younger and pioneering directors in Colombia. She moreover broadens her focus to call out the prominent role of women producers and details their contributions. A second exception is Begoña Vicario's essay on animated shorts that briefly surveys the production of sixty Spanish women short filmmakers like herself, with relatively scant commentary. She notes that, in order to make a living in an underappreciated field, most practitioners also teach. She credits the Spanish university system for playing a huge role in the development of the field by offering courses on animation. Further emphasizing the precariousness of the field, Vicario observes that most animators have spent time abroad for study or work, and may currently remain there, by choice and/or necessity. This complicates the neat categorization of the book.

The essays' generic eclecticism may, at times, lead to an uneven level of interest for some readers. One of the unifying threads is the collection's attention to forecasting trends. The statistical analysis of participation in the Spanish film industry by Annette Scholz, for example, includes data on current practitioners, as well as film students, noting that there are more female students than male now who study production and artistic design. At the same time, Scholz notes her frustration over the lack of sufficient, long term data that would follow the students to see if they were able to exercise their fields of study or not. This essay, which foregrounds statistics, also includes excerpts from interviews of current Spanish women filmmakers who describe not only personal instances of discrimination they have experienced in their careers but also their preoccupation with family/work balance. Most other essays also include citations from similar interviews with practitioners, a valuable resource in the volume.

Elena Gimeno Ugalde, coauthor of *Nuevas voces y miradas. Directoras de cine en España y América Latina* (2014), introduces the series of individual essays on Latin American cinemas, comprising roughly half the book, called ". . . a la otra" or "to the other shore," which is entirely focused on national cinemas, of Argentina, Mexico, Chile, Colombia, Cuba, and Paraguay, respectively. This organization roughly approximates an arc of relative financial support and visibility, as well as

industrial strength, as Argentina represents the country where women filmmakers have come closest to reaching gender parity and where they enjoy the most State support for cinema, to Paraguay, the country with the most precarious situation for filmmakers in general. As Gimeno Ugalde herself notes, this approach leaves out many other rising national cinemas. Likewise, strong transnational currents that had led many filmmakers to forge their careers elsewhere are acknowledged in all the chapter profiles of individual cases, most prominently in the case of Cuba, but this transnationalism is not addressed as a common thread in the overall section. Julia Kratje and Fernanda Alarcón's essay on Argentinean cinema stands out as an exemplary guide, with comprehensive summaries introduced by descriptive titles and exploring interpretative clues to specific films by major filmmakers; the essay, moreover, makes relevant connections to the DVD selection as well.

Although the volume includes the aforementioned DVD, a gem of a resource, it is not always sufficiently integrated with the anthologized essays. In several instances, either different films of the DVD short's director are highlighted and interpreted, without reference to the included DVD short (in the case of the Paraguayan Paz Encina), or the selected short is only given cursory mention (in the case of the Spanish animated short *Amar*). In the latter case, the pedagogical guide more than compensates as it is extensive and helpful in understanding this challenging and innovative film's aesthetics and themes, which range from racial and ethnic tensions, to migration and mental health. In general, the shorts and essays could have been more closely aligned to maximize the book's potential use in a film course. Since the shorts address a range of contemporary topics, such as immigration, generational conflicts, ageism, femicide, and political disappearance, the DVD could serve as a text for a contemporary culture course. While the main themes are listed in the individual pedagogical guides to each short, it would have been useful for these themes to have been highlighted in the book's introduction, or in an appendix.

In terms of language courses, the DVD and pedagogical guides are oriented to European teaching standards; the levels recommended for classroom use correspond to CEFR (Common European Framework of Reference). Most shorts are designated appropriate for the B1-B2 levels, some for C2. These correspond roughly to ACTFL (American Council on the Teaching of Foreign Languages) proficiency guidelines of intermediate mid, through advanced mid. Although the DVD shorts offer options for subtitles in Spanish, English, and German, the pedagogical guides are entirely in Spanish, which may limit their use. Nonetheless, the guides, which, for the most part, were developed by different authors than those responsible for the country specific essays, are a great resource for teachers, both at the high school and college level. Sometimes the grammar points covered do not correspond to the difficulty level of the short; for example, a review of *ser* and *estar* is suggested for the Mexican short *Impresiones para una máquina de luz y sonido*, which is supposed to be for advanced level students due to the topic of violence and the disappeared. The DVD and pedagogical guide are uncommon aspects of the book that enhance its value for acquisition by both individuals and libraries.

In sum, it is difficult to overstate the importance of the contribution to the field of cinema studies of *Cineastas emergentes*. The bibliographical references throughout *Cineastas emergentes* are ample and alone justify this volume. The extensive descriptions of individual films fulfill the volume's goal of making the production of women filmmakers visible. Hopefully, this publication will lead to more discussion of the same in subsequent criticism, and more screenings in other venues, particularly in the global classroom.

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**Selimović, Inela. *Affective Moments in the Films of Martel, Carri, and Puenzo*. Palgrave Macmillan, 2018. 263 pp.**

As affect continues to gain momentum as a hot topic in film and media studies, Selimović's timely monograph takes the ongoing conversation in unique and thoughtful directions, resulting in an important contribution not only to the field at large, but also to Argentine cinema, particularly where women filmmakers are concerned. While, individually, Lucrecia Martel, Albertina Carri, and Lucía Puenzo have received considerable academic attention as innovative directors whose work has significantly impacted the aesthetics and thematics of New Argentine Cinema, Selimović's study brings them into dialogue through the lens of affect, one that is nuanced and well-researched. Marked by prolonged silences and an often-muted emotional dynamic between characters, the slow narrative style associated with these films may not appear at first glance to lend itself to such a study.

The diegetic worlds of Martel, Carri, and Puenzo prove, however, to be apt sites for teasing apart affect from emotion, at which point, through careful analysis, the central role of the former as a narrative strategy becomes apparent. In her study, Selimović demonstrates how shifting affective dynamics between characters result in a recalibration of subjectivities that point to wider social and historical coordinates through which subjectivity is articulated. The book's architecture is designed to facilitate a methodical study of multiple works from all three filmmakers in order to provide "multilayered insight into distinctly imagined approaches to memory . . . violence . . . and desire . . . through affect" (4). While many of the films at hand may, in keeping with the general tendencies of New Argentine Cinema, seem tightly focused on individuals, the author illustrates how the complicated "emotional relations" between individuals "tend to expose the social complexities associated with gender, race, sexuality, and class . . . engendering anew critiques toward the well-known and persistent sociopolitical and cultural ills in the Argentine context" (10).

Building on the foundational work of Deleuze and Guattari, Foucault, Podalsky, and other scholars regarding affect, cinema, and power, Selimović establishes the framework of her study in her beginning chapter. In doing so, she also introduces a *modus operandi* that will remain nearly constant throughout the entire book, which consists of briefly and frequently referencing highly diverse theoretical texts (along with the occasional cultural text) at opportune moments in her analysis.