

senta un excelente estudio, original y pionero, de una nueva forma –también en expansión– de hacer estudios visuales. En definitiva, cada capítulo de *The Insubordination of Photography: Documentary Practices under Chile's Dictatorship* expone diferentes instancias de dicha expansión y ofrece acercamientos novedosos a la teoría visual ya canónica y al estudio de imágenes fotográficas documentales.

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Verónica Cortínez (ed.): *Fértil provincia y señalada: Raúl Ruiz y el campo del cine chileno*. Santiago de Chile: Editorial Cuarto Propio 2018 (Ensayo/Cine). 265 páginas.

“Chile, fértil provincia y señalada / en la región Antártica famosa / de remotas naciones respetada/ por fuerte, principal y ponderosa; la gente que produce es tan granada / tan soberbia, gallarda y belicosa/ que no ha sido por rey jamás regida / ni a extranjero dominio sometida” (Alonso de Ercilla y Zúñiga, *La Araucana*, 1589). Almost 430 years after publication, these famous verses of *La araucana* (1589) inspire Verónica Cortínez’s title (and epigraph) of her new book *Fértil provincia y señalada* (2018). Building on this reference, Cortínez and the seven authors she gathers depict the fertility and renown of the Chilean artistic soil. But while these scholars and artists attest, in an Ercillian way, to the remarkable character of Chilean cinema and one of its major figures, Raúl Ruiz, their contributions are not

limited to the construction of a modern epic. Subtitled *Raúl Ruiz y el campo del cine chileno* and divided into two sections respectively “Primera parte, Raúl Ruiz: un chileno en el mundo” and “Segunda parte, Fértil provincia: el mundo chileno en el cine”, *Fértil provincia y señalada* is above all an invitation to dialogue.

A dialogue between Chile and the world. Through the eight contributions of the book, the necessity of understanding Chilean cinema as an actor that inspires and is inspired by the cinemas of the world instead of as an imitative art (“algo de ‘el fin del mundo’”, p. 15) is made clear. Already in the first contribution, Manfred Engelbert highlights the dialectic exchanges between Europe and Latin America. Similarly, the last chapter by Eugenia and Margarita Poseck Menz concludes with the difficulties but also rewards associated with the choice of the “margin” over the cinematic canon of the global entertainment industry. And the presence of Raúl Ruiz (1941–2011) as a common thread with his controversial French identity as ‘Raoul’ and omnipresent use of indirect comments or “guiños” about Chilean culture, participates throughout the book in a constant *va-et-vient* between Chile and the world.

A dialogue between the arts. While focusing on Chilean cinema, *Fértil provincia y señalada* also offers a valuable inter-disciplinary approach to the Chilean art scene of the last 60 years. In addition to laying out the context of the ‘Nuevo Cine Chileno,’ the Cine experimental of the Universidad de Chile or the Cine club of Viña del Mar, Cortínez’s book indeed examines not only cinema (fictional and documental), but also sound,

music, and literature. In “Las funciones del plano según Raúl Ruiz”, for instance, Verónica Cortínez extends her analysis of Ruiz’s “Six Functions of the Shot” to include the correlation of shots with “ruido inoportuno” (p. 87). Given Ruiz’s own fascination with music and his often-meticulous instructions regarding the music in his films (see, for instance, *Three Lives and Only One Death* 1996, or his work with Jorge Arriagada in general), and given that little existing research analyzes Ruizian soundtracks, this contribution is particularly innovative. From the study of shots and sound, the reader is then guided through a detailed musicological analysis of Violeta Parra’s musical composition for Sergio Bravo’s documentary *Mimbre* (1957) by Claudio Guerrero and Alekos Vuskovic, and a contribution based on Ruiz’s literary works *El espíritu de la escalera* (2013) and *Diario* (2017) in Roberto Castillo Sandoval’s chapter “Cuatro guiños para Ruiz”.

A dialogue between the authors. Fértil provincia y señalada transmits the entente of its authors. Mutual references (mostly about Raúl Ruiz), mentions of a continuous correspondence (to Cortínez and Engelbert, from Littín to Engelbert, etc.), quotations of each other’s works (Guerrero and Vuskovic quote Engelbert, Coville quotes Littín, etc.), and several implicit allusions or “guiños” (about food, the sea, dreams/reality, and other themes dear to Ruiz), in addition to attesting to Cortínez’s excellent editorial work, resonate as a beautiful tribute to the Chilean cinematic scene, and one of its dearly missed members: Raúl Ruiz. Miguel Littín’s contribution, especially, with his text “La Amistad es un misterio insondable”, fondly re-

members his “impulsivo e impredecible” friend with “grandes ojos curiosos y desconfiados” and “señas de la madrugada en su rostro de niño” (pp. 121-122).

A dialogue between the authors and the readers. Cortínez’s latest book invites the reader to become, like Ruiz’s “espectador activo”, an active reader as each of the eight contributions resonates like a call to fulfill remaining holes in the field (or “campo”) of Chilean cinematic soil/studies. In “El cine chileno en el contexto mundial: Raúl Ruiz en Locarno”, Manfred Engelbert wonders why, when several studies question the Latin American interest in European cinema, European curiosity about Latin American cinema has rarely been the focus of academic interest. Analyzing the reception of *Tres tristes tigres* at the Locarno Festival in 1969, he demonstrates how Ruiz’s movie was actually in phase with the intellectual effervescence of the late sixties in Europe. In the author’s words: “El éxito de Ruiz se debe a la coincidencia para nada fortuita de un cuestionamiento generalizado de los sistemas políticos del mundo occidental con una voluntad creadora y crítica de producir y fomentar un cine de protesta social en ambos lados del Atlántico y hasta en las costas del Pacífico” (p. 25).

After Engelbert’s argument for a strong intellectual connection and dialogue (“relación dialógica, dialéctica”, p. 67) between Chile and the rest of the world, Verónica Cortínez pushes the analysis of *Tres tristes tigres* further. Through a detailed close-reading of Ruiz’s movie, she demonstrates the often neglected necessity of considering the film theorist *alongside* the director as she proves the application of his most famous theories—the “Six

Functions of the Shot”, and his rejection of the “Central Conflict Theory”— in his early work such as *Tres tristes tigres*, even before their formulation in *Poética del cine* (1995). Her argument, sustained by personal interviews, careful close-analysis of several shots and their soundtracks, as well as comprehensible tables and images, clearly illustrates one of the most difficult but fundamental aspects of Ruizian cinema: the autonomy of the shot.

Following Cortínez, Roberto Castillo Sandoval offers another overlooked key to understanding Ruiz’s cinematic thinking through his analysis of Ruizian “guñíos”. These “marginalia” or implicit games of (mostly Chilean) references, he argues, are not just displays of nostalgia, but hints present in the soundtrack, scenario, and images for the spectator to connect. After identifying Ruizian guñíos in several movies (*Tres tristes tigres*; *Nadie dijo nada*, 1971; *El techo de la ballena*, 1982; *Las tres coronas del marinero*, 1983; *La ciudad de los piratas*, 1983; *La recta provincia*, 2007) and literary texts (*El espíritu de la escalera* and *Diario. Notas, recuerdos y cosas vistas*), he offers an interpretation of the references as challenges from the Chilean director to an active spectator/reader and an invitation to a cinema more ambiguous and open to the proliferation of meanings and emotions.

As a continuation, Miguel Littín’s memories of his friendship with Ruiz, in “La Amistad es un misterio insondable”, through the narration of both of their debuts at the Festival de Viña del Mar and misadventures in exile brings closure to the first section of the book. This firsthand testimony, which invites the reader behind the scenes of the première of *Tres*

tristes tigres and Ruiz’s creative routine (“[d]iscutíamos, a veces escribíamos”, p. 122) then introduces the second section of the book “Fértil provincia: el mundo chileno en el cine” that focuses on the creative process of 6 Chilean artists: Sergio Bravo and Violeta Parra, Patricio González Colville, Paulo Vargas Almonacid, and the sisters Eugenia and Margarita Poseck Menz.

In “*Mimbre: Sergio Bravo y Violeta Parra*”, Claudio Guerrero y Alekos Vuskovic study the “gestación” of the images filmed by Sergio Bravo and musical improvisation by Violeta Parra for the documentary *Mimbre*. Through instructive tables, images, and musical scores, the authors analyze together for the first time what is often defined as the precursors of both Nuevo Cine Chileno and Nueva Canción Chilena and highlight, therefore, the scarcity of studies about Chilean film music.

Patricio González Colville, on the other hand, stresses the lack of cinematic interest in religious practices in rural areas (“la cultura religiosa rural”, p. 169). In “Religiosidad campesina en el Maule: la ceremonia del angelito”, he focuses on the “velorio del angelito”, a tradition from Cardonal, in the region of the Maule, that he captures in the last thirty minutes of his documentary *Penitentes* (2008). While recalling for the reader the creative process behind these rare images, his reflections on cinema and how to transmit oneiric images remind one of Ruiz’s obsessions with the real and the dream-like (see, for instance Cortínez and Colville’s chapters or what Engelbert and Cortínez define as “caligarismo realista” in *La tristeza de los tigres y los misterioso de Raúl*

Ruiz [Santiago de Chile: Cuarto Propio 2011]). To emphasize this connection, Colville mentions Ruiz's *Días de campo* (2004) and *La recta provincial* (2007) as inspiration, while also drawing on several recurrences of the term "viaje" to characterize the similarities between "imágenes oníricas narradas" and "secuencias filmadas" (p. 184) – a term that Ruiz also uses in his *Poética del cine* (Santiago de Chile: Ediciones Universidad Diego Portales 2013) to describe what he defines as a "shamanic cinema" (p. 96).

In "Luchando por el derecho de un suelo para vivir: Cine documental regional y memoria histórica", Hernán Delgado pursues Guerrero, Vuskovic and Colville's interest in rural culture and raises the question of cinema's "responsabilidad social" (p. 201). Focusing on Paulo Vargas Almonacid's documentary *Ni toda la lluvia del sur* (2010) about the massacre of Puerto Montt (or slaughter of Pampa Irigoin), he questions the role of documentaries in the construction of historical memory before concluding as follows: "No hay que olvidar que el Estado posee los recursos para instalar una conexión directa entre el cine documental y la educación, particularmente cuando nos encontramos frente a una sociedad digital y absolutamente permeable a lo visual y hacia lo kinestésico" (p. 218).

Finally, in the last contribution of the book "CineSin: Navegando en los márgenes", Eugenia and Margarita Poseck Menz bring together the already-mentioned thematic of the global and the rural, their European heritage and fascination about the margin, while also providing the reader with a glimpse of what occurs behind the scenes. The creative process is

too often kept secret, they argue. And by sharing the making of their long feature film *Cielo de agua* (2018), they hope to inspire other marginalized directors. In their words: "quizás sí podamos marcar una nueva manera de afrontar el reto cinematográfico que motive a aquellos que sucumben en la imposibilidad de sacar adelante sus proyectos" (p. 234).

In conclusion, between friendship and academic rigor, Cortínez's latest book weaves (and the references to "tejido", "tapiz", "red" and other figures in network are numerous in *Fértil provincia y señalada*) first-hand experiences and scholars' analyses into what appears as a fertile field of cinematic studies/Chilean artistic soil where each furrow/contribution nourishes one another like the "surcos al vivir" of Violeta Parra's song (p. 18). Highly recommended to cinema, music, and visual arts aficionados, or anyone willing to participate in a dialogue about the agri-culture of Chilean artistic soil.

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Anja Bandau / Anne Brüske / Natascha Ueckmann (eds.): *Reshaping Glocal Dynamics of the Caribbean: Relaciones y Desconexiones. Relations et Déconnexions. Relations and Disconnections*. Heidelberg: Heidelberg University Publishing 2018. 508 páginas.

The 32 contributions in this volume are based on a conference held in Hannover, Germany, in 2015. The volume is highly