

hagiopics religion had begun to feature as a dissenting factor, at odds with the regime and instead embracing the progressive values of the Council. *El señor de La Salle* (dir. Luis César Amadori, 1965) offers an illuminating case study as the saintly protagonist rejects the excesses of the aristocratic class into which he was born to dedicate his life instead to promoting educational equality.

Both the second and the third chapters explore religious subgenres of the popular ‘comedia del desarrollismo’. In ‘Praying for Development in the Post-Vatican II Comedies’ (78–117) Pérez warns against approaching these films as a monolithic block, highlighting the genre’s internal contradictions as they promote the state’s technocratic turn while also embracing the socially progressive values of a Church transformed. His overview of the subgenre, and particularly the analysis of the 1967 *Sor Citroën* (dir. Pedro Lazaga), illustrate sensitively how these comedies constructed a particularly Spanish brand of Modernity by showing members of religious orders i.e., the agents of traditional Spain, to have internalized the regime’s new economic agenda. The following chapter, ‘Gender and Modernization in Nun Films’ (118–52), homes in on the representations of religious women within this subgenre. Here, he argues that while the nun films of the late 1960s also offer an appealing image of Spanish modernity, their treatment of gender was marked by conservative reaction to women gaining increased independence and taking on more active roles in society.

In the final chapter of the book, ‘Narratives of Suspicion: Religion in the Nuevo Cine Español’ (153–98), Pérez explores Luis Buñuel’s anti-clerical legacy in the work of some of the subsequent generations most critically acclaimed *auteurs*, Basilio Martín Patino and Carlos Saura. Having demonstrated in the previous chapters that by the 1960s the Church was no longer decisively aligned with the regime as a repressive and anti-modern force, the discussion here explores how the engagement with religion in these widely admired films is shaped more by the cultural memory of the postwar ‘crusade Church’ of the 1940s than any social reality of the 1960s. Pérez finds a counterbalance to these anachronistic interpretations in the period’s middlebrow cinema, offering a highly original analysis of the representation of the Opus Dei in three films of the late-Francoist period and revealing a surprising degree of ambivalence towards the organization and its ethics, on the part of director Jorge Grau in particular.

Confessional Cinema poses a timely challenge to the unexamined secularism that all too often frames religion as an exclusively regressive social force and blinds us to the nuances of its role in social development across different cultural contexts. The range and depth of the technical analyses make this book an exciting read, enhanced further by some very engaging if not always convincing analogies (the extended discussion of Franco as a zombie is fascinating but could be briefer). Pérez’s work is not only significant in that it reaffirms the significance of many forgotten and dismissed popular films, but that it convincingly impresses on the reader the continued importance of the sacred in the modern world and the exciting potential of studies that bear this in mind.

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Fértil provincia y señalada: Raúl Ruiz y el campo del cine chileno. Edición de Verónica Cortínez. Santiago de Chile: Editorial Cuarto Propio. 2018. 265 pp.

Fértil provincia se ordena en torno a un doble objetivo. La primera parte ofrece una lectura recontextualizada del trabajo cinematográfico de Raúl Ruiz, en tanto la segunda está dedicada al documental de ‘la provincia’. La cita del título al poema épico *La Araucana* (1569–1589), el cual

documenta la conquista de Chile, destaca la condición periférica que éste ocupaba en la empresa colonial. No obstante, lo que el volumen rescata es la 'fertilidad' de dicha provincia, proponiendo así una doble reivindicación: no sólo es Ruiz un cineasta que desde su provincialidad participa en el mundo e influye en él, sino que desde dicha fertilidad se continúa participando de los 'affairs' globales.

El libro se inaugura con un análisis de Manfred Engelbert, quien nos adentra en el ambiente cultural de la Europa de la década de los 60. Tomando como epicentro el premio recibido por Ruiz en el Festival de Locarno (Suiza) en 1969, la erudición del análisis no escatima en datos ni anécdotas para describir a una Europa atrapada en la Guerra Fría; consumida en rencillas ideológico-estéticas que poco hacían por promover un cine que ofreciera otras miradas a dicha condición claustrofóbica. En tal contexto, Engelbert sostiene que el reconocimiento a Ruiz en este festival confirma hasta qué punto su lenguaje fue visto como una fuente de innovación, insistiendo en que fue él quien influyó en el arte europeo, y no al revés.

Esta re-contextualización es complementada con el análisis de Cortínez sobre las teorizaciones de Ruiz en torno al plano cinematográfico. Cortínez destaca que es la obra de arte la que adelanta la reflexión estética, no estando por ello al servicio de una teorización *a priori*. Esta perspectiva permite apreciar no sólo la autenticidad del trabajo creativo; de qué modo es la inteligencia estética la que ordena la obra fílmica, sino que corrobora además que su originalidad deviene—precisamente—de no estar dictada por preceptos pre-fabricados. Así, la ambición de Ruiz de que a través de los recursos fílmicos dados el espectador pueda convertirse en 'creador', no resulta en absoluto insulsa.

El análisis de Castillo re-sitúa a Ruiz en su más íntimo contexto sociocultural e intelectual, es decir, en lo absorbido y aprendido en la provincia. Esta dimensión micro no se contradice con la estética mayor analizada por Cortínez, pero sí requiere de una cierta complicidad, la cual Castillo describe como 'guiños', una suerte de coquetería cultural. Su análisis nos devuelve a un Ruiz campechano, 'con su acento de chileno antiguo' (103), embelesado con la métrica de la poesía tradicional. Nos lo acerca, desde su universalidad, hacia lo rural pueblerino, quedando por ello afiliado con la vanguardia telúrica de Pablo Neruda, o de Violeta Parra.

Esta 'intimidad' se cierra con las confidencias afectivas de Miguel Littin, compañero generacional de Ruiz. Su relato evoca las ansiedades que en los 60 los asediaban para gestar en Chile un cine revolucionario que dialogara con aquél de los vecinos, y de qué modo en dicha búsqueda sus caminos creativos se bifurcaron, no así los afectos. En el exilio que los reunió, Littin rememora su encuentro con los exiliados portugueses y griegos, y la hermandad tácita entre ellos, y los costos que ello les traía en términos de seguridad. Así, la gran hazaña europea de Locarno se cierra con el relato tierno y dolido de Littin ante la inesperada muerte de Ruiz el 2011.

La segunda parte se inaugura con el análisis de Claudio Guerrero y Alekos Vuskovic del que se considera en Chile obra fundacional del cine etnográfico, *Mimbres* (1957), de Sergio Bravo, filme que contó con la colaboración de Violeta Parra en la música, mediante lo cual los autores destacan las alianzas entre el movimiento de la Nueva Canción Chilena y el Nuevo Cine. Se aborda además el cine documental de autor realizado en Valdivia/Madrid por Margarita y Eugenia Poseck, quienes desde una poética arraigada en el entorno natural valdiviano, apuestan por un lenguaje de la sobriedad para exponer la visión que de dicha 'provincia' poseen los descendientes de alemanes. El cine de memoria cultural que rescata patrimonios de la región de El Maule es analizado por Patricio González Colville, director asimismo del film analizado, *Penitentes* (2008). El cine de memoria política es abordado por Hernán Delgado en su análisis de *Ni toda la lluvia del sur* (dir. Paulo Vargas Almonacid, 2010), el cual documenta la matanza a pobladores que en 1969 participaron en una toma de terrenos en la ciudad de Puerto Montt, la misma en la cual en 1941 nació Raúl Ruiz. De este modo el volumen regresa a Ruiz a sus orígenes, al tiempo que pone a dialogar esta cinematografía chilena 'menor' (en sentido Deleuziano) con búsquedas estéticas mayores. El

círculo de la memoria cultural necesariamente se cierra con la memoria política, donde confluyen las estéticas analizadas.

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Telling Migrant Stories: Latin American Diaspora in Documentary Film. Edited by Esteban E. Loustaunau and Lauren E. Shaw. Gainesville: University of Florida Press. 2018. ix + 339 pp.

This volume, as expressed by the editors in their Introduction, responds to the significant rise of Latin-American migration during the last five decades, and the need to share the many and varied visual and spoken stories of migrants in order to better understand the migratory pattern of Latinos to the US. This book is timely and relevant in that it acts as a counterbalance to the Trump administration and its 2017 Zero Tolerance policy towards migrants. It does so by providing a collection of essays and interviews engaging with seventeen documentaries released between 1962 and 2014, which offer a counter-narrative to the mainstream US depiction of Latin-American migrants. The book is therefore an attempt to contribute to a greater understanding of migration from Latin America, in order, potentially, to change attitudes of mainly US-based English-speaking readers towards migrants. These essays reflect on how this flow of people travels ‘across borders, their strategies of adaptation, their journeys, and cultural preservation, their agency in the face of policies and legal systems that attempt to render them powerless’ (2). The essays offer substantial evidence for how the documentaries achieve this goal. The majority of the ten contributors defend the documentary form as the most appropriate vehicle to represent Latin-American migrants and their struggles.

Part I, ‘Enacting Politics of Place in the Diaspora’, explores how four documentaries promote understanding, empathy and compassion, and how they achieve these objectives through an interweaving of rational and affective discourse, or ‘affective turn’ as Lauren E. Shaw calls it in the case of *Harvest of Empire* (dir. Peter Getzels & Eduardo López, 2012). This section also looks at rhetorical forms and strategies in a politics of inclusion and humanization as described by Jared List who uses Giorgio Agamben’s ‘bare life’ philosophy to explore ‘deportability’ in *AbUsed* (dir. Luis Argueta, 2010) and ‘collective memory’ in *Sin país* (dir. Theo Rigby, 2010). Thomas Piñeros Shields uses Charles Tilly’s ‘contentious performances’ framework alongside gender analysis to describe how *The Vigil* (dir. Jenny Alexander, 2014) becomes a site of political resistance through devotion to the Virgin of Guadalupe. The most detailed analysis of film stylistics in this first section is carried out by Loustaunau in his examination of *Los invisibles* (dir. Mark Silver & Gael García Bernal, 2010) and *De nadie* (dir. Tin Dirdamal, 2005). Using Stella Bruzzi’s theories as a starting point, he analyses the relationship between the committed documentary filmmakers of *Los invisibles* and undocumented migrant mothers from Honduras and El Salvador. He follows their journey aboard the network of freight trains known as ‘La Bestia’ that migrants use to reach the US-Mexico border, and describes ‘migrant motherhood as a defiant form of human agency’ (91). In his study of *De nadie*, Loustaunau looks at the ‘textual strategies’ migrants use when talking about their journeys and experiences in order to challenge acts of extreme violence.

Part II, ‘Remembering Past and Present Lives’, opens with an analysis by Ada Ortúzar-Young on three documentaries about the Pedro Pan Children’s Exodus, when 14,000 Cuban children migrated alone to the US between 1960 and 1962. The second chapter is an in-depth cinematographic analysis of the film *Abuelos* (dir. Carla Valencia Dávila, 2010) by