

Camacho ha logrado escribir un libro que permite nuevas entradas de estudio a la obra de Martí y que explora con profundidad un tema que había sido tratado de modo episódico por la crítica.

MARIE ESCALANTE  
*University of Pennsylvania*

STEPHANIE DENNISON, ED. *Contemporary Hispanic Cinema: Interrogating the Transnational in Spanish and Latin American Film*. Woodbridge: Tamesis, 2013. 244

The meaning of the word “transnational” is deceptively simple. According to the Merriam-Webster Dictionary, the combination of the prefix *trans* (across, through or beyond), and the root *national*, combine to form an adjective meaning “extending or going beyond national boundaries” (m-w.com). Used as a noun, “a transnational” is understood to be a “foreign, multinational or international” corporation (m-w.com). However, questioning the apparent clarity of meaning conveyed by the term, the essays compiled in *Contemporary Hispanic Cinema: Interrogating the Transnational in Spanish and Latin American Film*, scrutinize the implications of the term “transnational” as it applies to film practices. By teasing out the complexity of the term, the essays create a foundation upon which to trace the transnational aspects of film financing, production, distribution, exhibition and aesthetic practices.

Moving beyond a simplistic understanding of the term itself, the essays probe the implications of specific transnational film practices that have developed, for the most part, as a result of economic globalization and the fiscal austerity that it has propelled. As a result, there has been an increased need for co-production funds and initiatives in order to ensure the financing of costly film projects. Funds and initiatives aimed at Spain, Portugal and Latin America, such as *Programa Ibermedia* and *Cine en Construcción*, have helped to fill the funding gap by offering opportunities for Latin American directors and producers to secure financing as well as artistic support and mentoring. Furthermore, the contacts and recognition gained through participation in international film festivals have, overall, proven to be successful, albeit with caveats, facilitating the completion of many award-winning transnational productions.

The first five chapters of the volume constitute a comprehensive exploration of the term transnational as it applies to contemporary filmmaking of the Hispanic world. Each chapter offers a unique perspective on the multiple facets of the concept, delving into the financial and cultural

links forged between the film cultures of Spain, Portugal and Latin America. In chapter one, "National, Transnational and Post-national: Issues in Contemporary Filmmaking in the Hispanic World," Stephanie Dennison sets the tone for the volume by defining the parameters of the interrogation to which the transnational will be subjected. She begins by historicizing the terms Hispanic and Latin American, revealing that counter to the flow of global capital between nations runs the counter current of postcolonial legacies and neocolonial tendencies, a topic further elucidated in chapter five. A significant and welcome contribution by Dennison is to pull the film cultures of Portugal and Brazil into her analysis of contemporary Hispanic filmmaking. The distinctions that Dennison draws between the Lusophone and Hispanophone industries are nicely complemented by the last chapter in the volume dedicated solely to co-productions in Brazil. Readers specifically interested in Brazil will not want to miss chapter nine, "Finance and Co-Productions in Brazil," by Alessandra Meleiro, which provides a detailed and well-documented study of production funding mechanisms and the capacity and shortfalls of the Audiovisual and Rouanet laws to incentivize production.

In chapter two, "Redefining Transnational Cinemas: A Transdisciplinary Perspective," Libia Villazana provides a particularly useful analysis that breaks down the "multivocal" strands of transnational cinema into three interrelated categories: the distinction between the terms transnational, international, and multinational; the emerging cultural spaces being carved out by the dual processes of "transnationalism from above" (practices of the elite players-studio executives, politicians...) (36), and "transnationalism from below" (pirating practices); and the influence of transnational communities of Latin American directors who have lived and worked in exile.

In chapter three, "Deconstructing and Reconstructing 'Transnational Cinema,'" Deborah Shaw suggests that the lack of specificity with which the term transnational is often used calls for a more systematic approach to understand transnational cinema cultures and to tease out the national and the transnational strands. To this end, Shaw proposes fifteen categories that can be used in analyzing transnational films. Taken together, chapters four and five, "Ibero-Latin American Co-productions: Transnational Cinema, Spain's Public Relations Venture or Both?" by Tamara Falicov, and "Building Latin American Cinema in Europe: Cine en Construcción/Cinéma en Construction," by Nuria Triana Toribio, proffer in-depth explanations of the function of Spain's Programa Ibermedia, a co-production fund, and Cine en construcción, "a competition created and based within film festivals" (93), respectively. Both Falicov and Triana Toribio trace the strengths and weaknesses of these two entities,

commenting on how they have reacted and adapted to criticism over time, in particular to culturally sensitive issues such as the perceived perpetuation of neo-colonialist processes (102).

Chapter six, "Pedro Almodóvar's Latin American 'Business,'" by Marvin D'Lugo, focuses primarily on the aesthetic practices used by Almodóvar and his production company, *El Deseo*, to create filmic narratives of cultural reencounter between Spain and Latin America. The idea of reencounter extends to *El Deseo*'s investments in the work of Latin American directors such as Guillermo del Toro and Julia Solomonoff. Sarah Barrow's "Transnational Film Financing and Contemporary Peruvian Cinema: The Case of Josué Méndez" (chapter seven), and Catherine Leen's "The Silenced Screen: Fostering a Film Industry in Paraguay" (chapter eight), both offer excellent analyses of Peruvian and Paraguayan films, respectively, as well as providing informative overviews of the challenges faced by the film industries in these countries.

All the essays in the volume are by accomplished Latin American film scholars whose knowledge and familiarity with the subject matter is on display in their highly informative essays. The strength of this volume lies in its cohesiveness around the central focus of interrogating the transnational in film. After reading the essays, students and scholars will undoubtedly envisage new avenues of research that this foundational volume will stimulate.

GEORGIA SEMINET  
*St. Edward's University*

ENRIQUE GARCÍA SANTO-TOMÁS. *La musa refractada. Literatura y óptica en la España del Barroco*. Madrid/Frankfurt: Iberoamericana/Vervuert. 2014. 339 pp.

En un libro cuyo título anuncia una exploración novedosa y apasionante, Enrique García Santo-Tomás nos adentra por los meandros que recorre la óptica en la cultura española del Barroco. O, tal y como lo formula su autor, este volumen "explora el impacto que tuvieron en la España del Barroco los avances en óptica logrados bajo el marco de la denominada 'Revolución científica' del siglo XVII" (25). El objetivo explícito de este trabajo es poner en relación el lenguaje científico - especialmente el vinculado a la óptica - y el lenguaje literario. Para ello se presta atención a "textos y autores que incorporaron referencias a las aplicaciones del cristal en la disciplina de la astronomía desde su paulatina transición de lo tolemaico a lo copernicano" (25).