

Despite its somewhat dense style, the book is an important contribution to the controversy on race, nation and place in Mexico, and will be instrumental for further research on Mexican identity. The study of divergent types of discourse - essay, journalistic writing and fiction - as Lund's sources for his interrogations and discussions is impressive and gives the book a broad scholarly reach. This also shows the authors's flexibility and familiarity with a wide range of writings on Mexico - no doubt, the result of many hours of intense research. This is a good contribution to Latin-American scholarship.

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ALEJANDRO MARTÍNEZ. *Actualidad y vigencia del Barroco*. Madrid: Verbum. 2014. 101 pp.

Focused on three of the twentieth century's most prolific Cuban authors, Alejo Carpentier, José Lezama Lima and Severo Sarduy, Alejandro Martínez, in this slender volume, makes an important contribution to the infinite dialogue on the place and meaning of the Baroque in the Latin American aesthetic through a comparative reading of each author's critical and creative work. Much like centuries of human immigration to the New World, Martínez argues, the Baroque too "ha experimentado una naturalización," that has created a very American expression of what began as a European response to the Reformation (13). Yet, the New World Baroque, as Carpentier maintained, does, in many ways, predate the arrival of Europeans to the New World: "Nuestra arte siempre fue barroco" (Carpentier quoted; 56).

Martínez opens his study with an overview of the history of the Baroque in Spain, tracing its beginning from the works of Lope de Vega and Góngora well into the seventeenth century where the ordered world of the past was giving way to uncertainty, disorder, and chaos (22). He does an excellent job of highlighting how the unique challenges of Spain in the middle of the seventeenth century although negative in origin would help to produce many of the most familiar characteristics of the Spanish Baroque including the centrality of the individual, the search for new expressions, the transitory nature of life and even the individual's "place" in this ever more chaotic and perpetually changing world.

In Chapter Two, Martínez explains how as the Baroque was losing force in the Old World, it began to take root in Latin America where it would thrive for the better part of the seventeenth century. By the dawn of

the 1800s, however, much of Latin America was involved in the wars of Independence, the definition and redefinition of nations and borders, and the creation of new modes of experience and expression. Artistic ties to Europe were ignored or forgotten as these new countries sought to create and consolidate national identities unencumbered by their shared colonial pasts. Still, as both Spain and Latin America entered the twentieth century, the Baroque would again surface on both sides of the Atlantic, where its revival impacted a wide array of artists, musicians and writers. One of the most influential intellectuals of this renewed appreciation, would be the Catalan writer, Eugenio d'Ors whose treatise titled simply, *Lo Barroco* (1935), became one of the most significant writings on the Baroque. D'Ors believed the Baroque was the “revalación del secreto de una cierta *constante* humana,” that existed outside of any particular history or place (quoted; 51). The diffuse, dynamic and chaotic nature of the Baroque, however, also means that it is impossible to definitively describe it and/or its multiple manifestations.

While d'Ors, for instance, refers to the contemporary Baroque as “el Barroquismo,” in Latin America it is often described as “el Nuevo Mundo Barroco,” or even “el Neobarroco.” It is to this plethora of meaning and expression within Latin America that Martínez next turns in Chapter Three as he discusses the aesthetic and artistic Baroque of Carpentier, Lezama Lima and Sarduy and the renewed baroque expression as “un índice de identidad cultural” (55). Basing his discussion on essays about the Baroque by each author, Martínez highlights points of contact among the various works and divergences. Carpentier, Lezama Lima and Sarduy share a conviction that the Baroque is a natural outgrowth of the New World experience. So too they see the Baroque in ahistorical terms, much like d'Ors, arguing instead that the New World Baroque, at least, is outside of conventional delimiters of the space/time continuum. Carpentier, for instance, contended that both Modernism and Marvelous Realism were simply “rebirths” of the Baroque in uniquely New World terms (58). Lezama Lima, meanwhile, traces the origins of his Neo Baroque to pre-Colombian times adding that it was the encounter between the autochthonous and the European forms of the Baroque that resulted in “un arte de la contraconquista” (61). Of the three, Sarduy's profound explanation of the Baroque through the use of Johannes Kepler's cosmology is both the most ambitious and original discussion of how and why the Baroque is such a fitting expression of New World identity. Focusing on Kepler's use of the elliptical rather than circular orbit, Sarduy argues that the decenter nature of Kepler's cosmology, “tiene profundas repercusiones ideológicas” in the New World including “la inarmonía [y] la ruptura de la homogenidad” (64).

In Chapter Four, Martínez analyses three novels: *Concierto barroco* by Carpentier, *Paradiso* by Lezama Lima, and *Cobra* by Sarduy. For each, he reads the novel within the context of the individual author's Baroque aesthetic, highlighting the instances of disorder, chaos and disregard for convention. Of the many features of the New World Baroque that Martínez discusses, the importance of transculturation is key. Transculturation was, of course, first proposed by yet another prominent Cuban, Fernando Ortiz. In 1990, Antonio Benítez Rojo, in *La isla que se repite* ties Ortiz's concept to the philosophy of quantum theory, which, interestingly enough, shares much with the Baroque aesthetic especially in terms of diffusion, digression and chaos. In Sarduy's *Cobra*, Martínez finds the strongest evidence of this Latin American Baroque that involves a sense of "el exilio y la recuperación," both disorienting and regenerative (90).

The book closes with Chapter Five, which is both a summary of and a discourse on the present state of the Baroque in Latin America. Martínez concludes that beginning in the 1980s, the Latin American Baroque took yet another turn toward a new expression of identity and creativity which resulted in a critical questioning of Modernism especially in relation to "los desarrollos desiguales del continente hispanoamericano" (96). Ultimately, Martínez's critique reminds us that in Latin America the Baroque is more than just an artistic movement. Its fluxuations, repetitions, diffusions and continually new creations are woven into the experience and expression of Latin American identity on many levels.

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CAROLINA ROCHA AND GEORGIA SEMINET, EDS. *Screening Minors in Latin American Cinema*. Lanham: Lexington Books, 2014. xx + 203 pp.

Screening Minors in Latin American Cinema, a collection of twelve essays, studies the intricate representations of children and adolescents' subjectivity, agency and self in contemporary Latin American films. If these editors' last collection of essays, *Representing History, Class and Gender in Spain and Latin America: Children and Adolescents in Film* (2012), broadly focused on children as "focalizers," with allegorical tendencies toward their intimate and broader social settings, *Screening Minors* principally engages the socio-cultural, economic and political complexities of young selves in the making. *Screening Minors* is an innovative interdisciplinary collection that brims with relevant theoretical perspectives, heterogeneous