

Overall, Crumbaugh and Santiáñez successfully accomplish their goal of providing an English anthology of Spanish fascist texts, which fills the gap and can be utilized by scholars as a primary source to understand this part of Spanish history as well as the country's role in the global history of fascist governments. Furthermore, the book's substantial introduction puts forward a solid historical overview of the topic, thus making a strong contribution to fascist studies in the Spanish context. The book also comes at a time when Spain is increasingly coming to terms with its grim past, as it has plans to establish a Truth Commission to investigate human rights violations from the country's fascist era. This anthology can aid the truth commission process (specifically for the commission's international, non-Hispanic partners) as there is no reconciliation without truth, and there is no truth without good and accessible primary sources. Ultimately, *Spanish Fascist Writing* enables English speaking scholars, teachers, and investigators to study the case of Spanish fascism in depth.

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MAR DIESTRO-DÓPIDO. *Film Festivals: Cinema and Cultural Exchange*.
Cambridge: Legenda, 2021. 227 pp.

Film courses have become a staple in departments of foreign languages and literatures, supporting instruction in a variety of ways. While film is mainly considered in this context as a cultural artifact that supports language instruction and which showcases historical, social, and political issues, or which provides examples of the adaptation of literary works, less attention has been paid to issues surrounding the production, exhibition, and promotion of films. In this respect, film festivals have become important cultural activities and the object of recent scholarly research.

This book offers an interesting view of the inner workings, cultural politics, economic conditions, and social contexts in which film festivals operate. It examines three case studies: the *Buenos Aires Festival Internacional de Cine Independiente* (BAFICI), the San Sebastian Film Festival, and the BFI London Film Festival. A chapter is devoted to each event. In each case, the author relies on a sociocultural and comparatist approach, informed by solid scholarship as well as interviews with participants directly involved in the organization of the festivals. Her own position as researcher and film critic (as a regular contributor to the British film magazine *Sight & Sound*) gives her a unique perspective to examine the multifaceted phenomenon of film festivals.

The Introduction provides a review of the subject, referencing the works of important scholars such as Dina Iordanova, Marijke de Valck, and Cindy Hing-Yuk Wong. It examines in detail the cultural and political contexts in which film festivals are organized. The author highlights the “complexities of the exchanges and trading ... that require the collaboration of the multiple sectors involved in the running of festivals, funding bodies, corporate sponsors, filmmakers, programmers, etc. and the impact that these have on the film industry” (2). She examines the film festival’s transnational nature, its religious connotations as a public event, its role as incubator of cultural capital, and its links to tourism and commerce. Other issues she dwells on include: the close links between event and location; cinephilia as a force that motivates the public to attend and organizers to program film festivals; the “festival film” as an effect of “a globalized art-house aesthetic” in Tamara Falicov’s words (4); and the impact of new technologies as a challenge to traditional forms of exhibition, among others.

Chapter 1 is devoted to the history, structure, cultural impact, and challenges of BAFICI, founded in 1999, just before the worst economic crisis in Argentina’s modern history. Relying on the testimony of the festival’s directors and other participants, Diestro-Dópido provides an informative and engaging overview of this cultural event. The author uses as foil the Mar del Plata International Film Festival, established in 1954, setting up a comparison between a mostly commercial and celebrity-driven event, and BAFICI’s cinephilic and (putatively) independent status. She follows the intersecting trajectories of the Festival and the rise of the New Argentina Cinema, which saw the emergence of a generation of outstanding directors such as Pablo Trapero, Diego Lerman, and Lucrecia Martel, who created some of the most exciting films hailing from Latin America.

Chapter 2 examines the San Sebastián International Film Festival (or Donostia Zinemaldia), founded in 1953 in the context of the political and cultural struggles of the Basque nation during Franco’s dictatorship. The author documents the trajectory of the festival since its inception as a tool for touristic promotion, to its recent elevation as one of the most important events of its type in the world. The chapter shows how economic interests and political considerations determined the establishment and consolidation of the festival, which formed part of the effort to try to insert Spain within the global economy in the 1950s. In this regard, the event participates in the “transnational hybridity” that characterizes both the economy and culture in times of globalization. The chapter tells a compelling story of the cultural politics that directors, programmers, and filmmakers had to navigate in the face of government censorship and conservative mores. San Sebastián, like other festivals then and now, aims to strike a balance between the entertainment aspect of such events, with

their performative, glitzy side, and the artistic considerations that focus on the quality of the films. Chapters 1 and 2 will be of great interest to students and scholars of Hispanic cinema.

Chapter 3 traces the origins of the London Film Festival and reflects on the paucity of historical studies on it (in contrast to the cases of BAFICI and San Sebastián). The author analyzes the label “Festival of Festivals” that was adopted by the organizers of the event. Alluding to the London Film Festival’s (not always clear) identity, the phrase “Festival of festivals” gave it a sort of definition, because it showcased films that had already won awards in other events. The chapter also refers to the tensions among organizers and stakeholders with regard to a dichotomy that defines cinema itself, namely, its status as industry and as art.

In the Conclusion, the author ponders the question of the future of film festivals, given the multiple, and somewhat disparate, constituencies they cater to. New ways of distribution and a changing audience profile are also challenges. Arguing that the experience of attending a film festival is not the same as just watching movies, she asserts that they still fulfill a need by providing an important cultural space that both gathers and creates communities, from organizers and filmmakers to film critics and the general public. Well documented and profusely annotated, the book is a welcome contribution to the field.

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ENRIQUE GARCÍA SANTO-TOMÁS. *Signos vitales. Procreación e imagen en la narrativa áurea*. Madrid/Frankfurt am Main: Iberoamericana-Vervuert, 2020. 364 pp.

Signos vitales. Procreación e imagen en la narrativa áurea, del investigador Enrique García Santo-Tomás, es el segundo volumen de una trilogía dedicada al estudio de tres disciplinas científicas en la ficción de los Siglos de Oro: astronomía, medicina y mecánica. No obstante, la monografía se centra en el aspecto particular de la medicina que actualmente se denomina obstetricia. A través de una amplia y pormenorizada investigación, el autor analiza la doble vertiente de la procreación, biológica e intelectual, señalando el traslado semántico de las metáforas reproductivas a la creación artística. En diálogo con la crítica literaria y las “medical humanities” permite reflexionar sobre el control de los cuerpos y de la fertilidad femenina, en una época en la que se va paulatinamente