

At the end of the introductory materials, Peale and González Martínez turn to the features of the three extant seventeenth-century published editions consulted in the preparation of their critical edition. They also catalogue and provide a rationale for the types of editorial interventions they make to the text to provide a consistent and comprehensible edition for a current audience. Generally, these follow expected criteria, such as normalizing antiquated orthography to align with modern conventions, adding punctuation, signaling asides with parenthesis, and noting scene changes in the margins based on the entrances and exits of characters.

In the play text itself, the editors have followed the formatting practices typical of previous volumes in the *Ediciones críticas* series. The distinction made between footnotes (to convey textual variants) and explanatory endnotes is a logical method for streamlining readers' efficient use of these extratextual elements, but consulting the endnotes, every few verses in some passages, can become unwieldy. But ultimately that is a minor quibble; overall, Peale and González Martínez deliver a critical edition that significantly enriches the reading of Vélez de Guevara's *La conquista de Orán*.

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JORGE PÉREZ. *Fashioning Spanish Cinema. Costume, Identity, and Stardom*. Toronto: U of Toronto P, 2021. 265 pp.

This monograph is a detailed meditation on fashion in the Spanish cinematic context, casting a broad web to connect it to everything from questions of identity such as gender, sexuality, race, ethnicity, class, and nationhood to its impact on everyday practices. It represents a unique contribution to Peninsular Spanish film studies scholarship that has generally paid little attention to the importance of costume and fashion. Moreover, Pérez seeks a holistic view of all the work that goes into the creation of a film, arguing for increased recognition of each role performed by both the crew and the cast.

Composed of an introduction, five chapters formulated as case studies, and a conclusion, the book is purposefully non-comprehensive. Rather, it seeks to examine certain key moments in Spanish cinema that allow for an interdisciplinary dialogue between fashion and cinema. Pérez provides new insights and elegantly re-contextualizes previous scholarship to shed light on how film costume and fashion assist us in reassessing assumptions about many aspects of the latter.

For instance, Pérez gives credit to costume – which to him, is not synonymous with fashion – and the ways it serves to drive a film's narrative. The consideration of behind-the-scenes labor of costume designers who strive to create realism in films, making their narratives believable, is notable because this invisible work often goes unnoticed in an industry where directors are given most of the credit for films. Conversely, the author also describes times when costumes may call attention to themselves for the wrong reasons when they fail to create verisimilitude. He provides well explained, theoretically grounded examples of costumes with a narrative purpose, such as La Agrado's fake Chanel suit (*Todo sobre mi madre*, 1999), one of many instances of Pedro Almodóvar's intentional use of both knockoffs and major international designers in his oeuvre.

In Chapter 1, Cristóbal Balenciaga, a designer often overlooked in both couture and cinema scholarship, is recognized as being far ahead of his time in dressing women of diverse ages and body types such as Isabel Garcés. The focus on the Basque couturier's innovations and the analysis of occurrences when his garments became independently significant in films such as *Ídolos* (Florián Rey, 1943), *Lola Montes* (Antonio Román, 1944), and *Mi último tango* (Luis César Amadori, 1960) is fascinating since they helped to hispanize the image of actors like Conchita Montenegro and Sara Montiel. Through Pérez's intricately constructed arguments, we see that clothing is absolutely essential to cinema.

Theoretical and critical perspectives are artfully woven into Pérez's work, in which he interacts with scholars of cinema and fashion and openly asks for more discussion on topics such as distinctions between fashion and costume (Nadoolman) and the power of haptic visuality (Marks), where spectators experience a kind of tactile eroticism through their viewing experiences. The ongoing discussion about the negative connotations of fashion as a capitalist commodity (Adorno, Horkheimer) or mechanical reproduction for the masses (Benjamin) is questioned as Pérez discusses in Chapter 2 that Coco Chanel did not believe imitations of her work took away from it, but rather furthered her innovative view of the relationship between the original and the copy. In this respect, Chanel would have delighted in La Agrado's suit and its relationship to her speech in *Todo sobre mi madre* regarding authenticity being achieved when we most closely resemble the version of ourselves about which we have dreamt. The comparison of Almodóvar to Chanel is also compelling, as is Pérez's feminist reading of Chanel suits in *Los abrazos rotos* (2009) being a symbol of female empowerment.

Chapter 3, "Men in Underwear in Spanish Cinema" creates awareness of an aspect of men's fashion that contrasts with the more obvious implications of women's undergarments. Indeed, as Pérez contends, men's

underwear onscreen has been the subject of comedy (as in the international cinematic context), but also erotic contexts that illuminate the changing landscape of sexual politics in Spain in recent decades as well as the global market for male underwear. Pérez thus does well here and elsewhere in contextualizing Spain within the international fashion and film “scenes.”

Chapter 4 addresses the fashioning of the immigrant Other by looking at sub-Saharan males, Caribbean women, and Central and Eastern Europeans in Spanish cinema. This chapter asserts how, in the spirit of Stuart Hall’s work, some groups are racialized and made hypervisible by employing garish colors and tight clothing that over-sexualize them, in contrast with the Spanish characters whose clothing is more restrained and subdued, evoking Richard Dyer’s study *White* (1997). Drawing from yet another field, Pérez engages with Appadurai’s “ethics of possibility” to provide a hopeful view of films like *Princesas* (2005) which help model interracial kinship in part through sharing clothes and fashion secrets.

Chapter 5 elucidates why the red carpet matters in terms of how Spanish actors gain agency from their offscreen public images. Examining stars like Victoria Abril, Penélope Cruz, Eduardo Casanova, and Brays Efe, Pérez argues for the reinvigoration of film stardom, which is ever-expanding due to the influence of the way stardom plays out on the Internet in various forms. Pérez skillfully describes stars who wield the red carpet strategically to create and modify their images, demonstrating the power of social media to proffer them some agency in a sea of misinformation. In his examination of a cadre of younger stars from globally successful Spanish television series like *Élite* (2018) and *La casa de papel* (2017), the emphasis on the ways in which their media savviness contributes to the proliferation of aspirational images and styles that are imitated worldwide opens the door for more scholarly inquiry. The author posits that we need novel ways of theorizing the way multiple media participate in a “transmedia ecology” (208).

Pérez’s writing is thoroughly stylish, as he accessorizes his arguments with knowledge of a vast variety of fields, grounding himself in Spanish Cultural Studies, and ultimately demonstrating his multidimensionality as a scholar and his ability to not only “look sideways,” as in Pamela Church Gibson’s words, but everywhere, while encouraging other scholars to do the same.

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