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The Projected Nation: Argentine Cinema and the Social Margins by Matt Losada (review)

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cal characteristic of this genre of academic writing and that the editors of this volume do this Cervantine anniversary justice by tying varied themes together with surprising coherence. The volume is well-researched and includes a wealth of contributions from well-known Cervantine and Golden Age scholars. In short, it is a collection of essays that presents value for graduate students and well-established scholars alike.

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Losada, Matt. *The Projected Nation: Argentine Cinema and the Social Margins*. SUNY Press, 2018. 220 pp. ISBN: 978-1-4384-7063-4.

Matt Losada's survey study of the social geographies of Argentine cinema is a truly impressive achievement. Combining anthological knowledge of Argentina's cinematic canon with a solid command of film-analytical method as well and a deft capacity to put close-readings of individual works within wider contexts, including the shifts in production and distribution these respond to, *The Projected Nation* will become a major reference on the history of Argentine cinema. The book's selection and organization of the primary corpus is guided –admirably– by an interest in the role of (both urban and rural) scenarios that cinema inherited from literature's foundational fiction of the nation-state.

Chapter 1, on representations of marginal urban and rural spaces in feature films of the first decades after 1900, offers fascinating insights into the way in which the new medium's adaptations of *gauchesca* characters and storylines also rearranges these in terms of emergent new national-popular alliances, different from those of turn-of-the-century literary *criollismo*. Perhaps the role of circus and theater as intermediaries between literary and filmic version of the gaucho repertoire could have been explored in more depth here. Yet, altogether, the chapter offers a comprehensive and erudite overview of Argentine silent cinema, often also including very knowledgeable readings of individual films' allegorical dimensions aimed at the mass audiences of Buenos Aires' 'peripheral modernity'. The chapter's final section on Alcides Greca's *El último malón* (1916) offers particularly compelling and nuanced reading of the way the latter calls on (and frequently also anticipates) a heterogeneous array of genres, thus also countering prevalent discourses of national modernity and progress and their casting of indigenous and mestizo subjects as barbaric remnants from another time.

Chapter 2, on films of the 1930s and 1940s, rightly sides with Matthew Karush's characterization of classic studio cinema as targeted at popular audiences and thus as invested with less symbolic capital than foreign imports, which were being watched by urban literate publics (M. B. Karush, *Culture of Class. Radio and Cinema in the Making of a Divided Argentina, 1920-1946*. Durham, NC: Duke University Press, 2012). This focus on the sociology of film audiences might have ben-

efited from more extensive references to the literary field's more complex responses to the new medium: after all, writers such as Horacio Quiroga, Roberto Arlt and Jorge Luis Borges voraciously watched and reviewed both foreign and vernacular productions. Paying close attention to the spatial rhetorics of classic studio cinema, Losada analyzes here the emergence of a new form of cultural cartographics: his brilliant discussion of the deployment of synecdoche and asyndeton in Sebastián Naón's *Nobleza gaucha* (1937) —a loose adaptation of nationalist poet Leopoldo Lugones's homonymous epic— is exemplary in this respect. This subsection of the chapter is important also for the attention it pays to seldom-discussed early 'independent' works, including poet-dramatist Leonidas Barletta's *Los afíncaos* (1941).

A particularly compelling section discusses a series of 1930s studio productions in the context of State-driven 'national development' projects: Manuel Romero's *La rubia del camino* (1938), Arturo S. Mom's *Petróleo* (1940) and Mario Soffici's comedy classic *Kilómetro III* (1938), are being read here benefiting from the insights of cultural geography and literary topoanalysis alike. Moving on to Carlos Hugo Christensen's *Con el diablo en el cuerpo* (1947), Losada shows how, from very early on, the rules of metropolitan genres such as the screwball comedy were also being subverted in Argentine cinema by proto-*auteurist* gestures. The final section, section "From *Arrabal* to *Villa*", discusses the emergence in the 1950s of new scenarios of urban marginality, combining a nuanced understanding of the first *villero* films' spatial politics with contextual background on the apogee and overthrow of Peronism as well as the shift in production models from the project of an industrial, studio-based cinema of the 1930s and 1940s to more artisanal and *authorist* modes of filmmaking.

Chapter 3 offers an innovative discussion of the 'inquisitive gaze' which, emerging in late-Peronist *villa*-set films, is subsequently traced by Losada to the film-school trained arthouse cinema of David José Kohon and Rodolfo Kuhn as well as to the documentary school founded by Fernando Birri at Santa Fe, before moving on to the militant films of Fernando Solanas, Octavio Getino or Gerardo Vallejos and to the ethnographic cinema of Jorge Prelorán. Also included here are readings of near-forgotten works such as Eva Landeck's *Gente en Buenos Aires* (1973). In a provocative move against more orthodox film-histories, Losada also shows the presence of 'inquisitive' elements in the commercial, and politically conformist, Isabel Sarli vehicles made by Armando Bó throughout the Sixties and Seventies, or in Enrique Carreras's near-simultaneous series of films featuring teenage idol Palito Ortega. Thus, Losada contends, the notion of 'inquisitive gaze' productively complicates binary oppositions between mainstream and 'countercinema' as defended at the time by the theorists of *Third Cinema* or the *Grupo Cine de la Base*. Rather, he argues, the crisis of the studio era's narrative models also produced a break with the prescriptive identity templates of *costumbrismo* that impacted in different ways across the cinematic spectrum.

The fourth and final chapter, on the 'New Argentine Cinema' of the millennium years, overall follows the more established readings of this already well-studied body of works. In terms of its spatial politics, this most recent wave of films is rightly characterized as re-deploying —but thus also modifying and challenging—

the ‘inquisitive gaze’, which it redirects towards the new cartographies of a crisis-stricken rural and urban Argentina before and after the 2001 economic default. Overall, then, *The Projected Nation* presents a compelling, authoritative new reading of Argentine film history thanks to its deft combination of archival substance and critical competence.

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Martin-Estudillo, Luis. *The Rise of Euroskepticism. Europe and Its Critics in Spanish Culture*. Vanderbilt UP, 2018. 256 pp. ISBN: 978-0826521941.

Luis Martin-Estudillo’s book is a welcome addition to the discussion on Euroskepticism, which has grown exponentially since the rejection of the European Constitution (2004) and, more pointedly, after the economic crisis of 2008. This book is part of an ambitious trend in Hispanic literary and cultural studies to approach not just a literary corpus, but a historical subject or problem in all its complexity. In this case, the issue of Euroskepticism is central to any discussion of contemporary Spain: the historical period of the post-dictatorship in which we still live (1975-2019) has been fundamentally shaped by Spain’s admission to the European Union (1986). A 200-year period of separation triggered by Spain’s imperial decadence and France and Britain’s hegemonic rise at the end of the 18th century finally came to a close in 1986 with the Spanish European membership, which was apparently endorsed unanimously by the entire country, but it had many forgotten dissenting voices. Martin-Estudillo’s book explores the history of those voices that dissented regarding the necessity or desirability of this union, starting in the early 20th century through what he calls “the topology of Spanish Euroskepticism: modernity, gender, and location” (7). His approach is historical or archaeological and, in this respect, successful.

The introductory chapter covers the origins and formation of the initial separation at the end of the 18th century and the discourse that shaped it, Orientalism, as well as later additions such as “The Prescott’s paradigm” of Spanish imperial decadence (16) all the way to the present.

The two chapters of the first section, entitled “Europe on the Horizon,” are an intellectual history of 20th-century Spanish Euroskepticism leading up to the end of the Franco dictatorship. The author analyzes separately the intellectuals in exile (Unamuno, Zambrano, Ferrater Mora, and Aub) in chapter 1, and those who lived under the dictatorship (Giménez Caballero, Ortega y Gasset, Ridruejo) in chapter 2, which, in a final section, also includes poets such as Gimferrer, Carnero, Colinas, Panero Jr., and other lesser canonical writers such as Azcona and Umbral.

The second and last section of the book, divided into three chapters, covers the contemporary period from the end of the Franco dictatorship to the economic crisis of 2008 and its aftermath. In chapter three, Martín-Estudillo studies the work of