

Although the book gravitates towards cultural studies and political theory, the plurality of voices and disciplines lends it a productive methodological and theoretical diversity. However, it also displays differing and sometimes conflicting understandings of precarity, which is by turns economic, ecological, ontological, cultural, philosophical and political. While indeed a 'timely' intervention, it is the concept's (and the book's) timeliness that begs to be interrogated, as proven by Gómez López-Quñones's provocatively critical contribution. He critiques a particular narrative implicit in an ontological understanding of precarity, one that melancholically fetishizes victimhood and identification with the victims of precarization. His challenge is a thoughtful rejoinder to an obsessive, sometimes melancholy consideration of time and the current moment, in this collection. Do we mourn a security that never existed but in an imaginary detachment of modernity and the violence of capital? Is precarity (seemingly specific to our time) not the norm of rather than the exception to modernity itself? And if so, what material interventions do those affects encourage or discourage? Precarity might not be our present nor our long-term future but rather our current uncertainty about a future so immediate that it may collapse into the now. These essays help us work through the ambiguities, amphibologies and shortcomings of our precarious times.

Typos ('abalaran', 19), slip-ups ('11M' instead of '11S', 129), anacolutha ('el éste', 340) and an inconsistent bibliographical apparatus tarnish the text. Because *La imaginación hipotecada* is an important book, thorough copyediting would be appreciated should it be reprinted.

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**NO SE ESTÁ QUIETO: NUEVAS FORMAS DOCUMENTALES EN EL AUDIOVISUAL HISPÁNICO, MARTA ÁLVAREZ, HANNA HATZMANN AND INMACULADA SÁNCHEZ ALARCÓN (EDS) (2015)**

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*Reviewed by Maribel Rams, University of Massachusetts Amherst*

In the new millennium we have witnessed an unprecedented proliferation of new documentary films produced on the margins of the Hispanic film industry, as well as significant and ongoing innovation in the development of documentary forms. Mainly, non-fiction cinema has become more subjective and experimental, and it has made its way into film festivals and movie theatres. Not surprisingly, literature on documentary film in Hispanic countries is growing at a rapid rate but still limited. Some of the most significant studies are *Imagen, memoria y fascinación: Notas sobre el documental en España*

(Torreiro, Cerdán and Català 2001), *Al otro lado de la ficción: Trece documentalistas españoles contemporáneos* (Cerdán and Torreiro 2007) and *Doc 21: Panorama del reciente cine documental en España* (Sánchez Alarcón and Díaz 2009). This engaging and accessible volume edited by Marta Álvarez, Hanna Hatzmann and Inmaculada Sánchez Alarcón offers an insightful take on the current state of the research, and broadens the contributions of previous studies by delving into new concepts and approaches to Hispanic documentary production.

As the title suggests, *No se está quieto: Nuevas formas documentales en el audiovisual hispánico*, this volume focuses on the changing nature of documentary filmmaking practices, and aims to offer an overview of the diverse new documentaries produced in the Hispanic context. The documentary films discussed in the book range from works by established filmmakers such as Basilio Martín Patino and Alberto García-Alix to works by emerging ones such as Carla Subirana and Andrés Duque. This volume also examines a diversity of works such as a counter informative television broadcast, short films, and transmedia and interactive documentaries. Likewise, the nature of the articles included varies from academically rigorous texts by scholars to impressionistic notes by filmmakers.

This set of nineteen articles by scholars and creators involved with documentary films is accompanied by a compelling introduction from the editors, which maps and rethinks the Hispanic documentary of the twenty-first century. Along with the introduction, the editors contribute to the volume with solidly researched, detailed and insightful articles: Marta Álvarez writes on María Cañas' audio-visual works, Hanna Hatzmann on Andrés Duque's filmmaking, and Inmaculada Sánchez Alarcón on Carla Subirana and Albert Solé's first-person documentaries.

The book is divided thematically into five parts subdivided into interrelated topics: 'Constelaciones', 'Cada persona, un documental', '(Des)territorializaciones', 'Expansiones' and 'Militantes'. The book's wide array of case studies reflects an expansive scope: from first-person documentary films, the so-called Novo Cinema Galego, the interactive documentary, to the new militancy that offers the found footage. In the first three articles by scholars Josetxo Cerdán, Miguel Fernández Labayen, Elena Oroz and Antonio Weinrichter, *No se está quieto* examines the alternative strategies of production and exhibition of the experimental documentary films beyond Spain's film industry – self-production, low budget, festivals, museums, cultural centres and Internet venues, along with the existing relations between the compilation film and the recent performative turn.

Interest in first-person documentary in Spain and Latin America is greater than ever with the advent of accessible filmmaking equipment and online exhibition sites. At the same time, there is an increasing tendency to grasp historical knowledge through the personal involvement of the filmmaker with the subject. The second part, 'Cada persona, un documental', presents an enquiring and fresh view of the contemporary first-person documentaries, and approaches a range of practices such as filmic correspondence, audio-visual self-portrait, familiar archives, and performative documentary. What is particularly suggestive and engaging is the reflection of Alejandro Alvarado and Concha Baquero on the ethical concerns raised when framing one's identity, family bonds, silences and secrets in their performative documentary *Pepe el andaluz* (2013).

The third part, '(Des)territorializaciones', approaches new representations of space, such as the 'utopic spaces' in Andrés Duque's imaginary documentaries,



the 'liminal spaces' in the transnational new Galician cinema, and 'empty spaces' in short films of Juan Millares Alonso and Sergio Oksman. Drawing on the idea of Hito Steyerl that new documentary images and archives trigger emotions, affects and identification, Hanna Hatzmann discusses Duque's creative process as an example of the new paradigm of 'feeling document' or critical documentary. Duque expands Hatzmann's article by including his personal notes on Frelimo cinema, which inspired his film *Ensayo final para utopía* (2012).

The articles by Roberto Arnau Roselló and Arnau Gifreu-Castells, in the fourth part of the book, 'Expansiones', provide the terminology to describe new documentary forms produced in the past decade: the hypertextual narrative of the *webdoc* and interactive documentary (*i-doc*). The well-researched article by Gifreu-Castells focuses on the role of Barret Films in the production of the interactive, expanded, and transmedia documentary in Spain. In a different vein, Guillermo G. Peydró presents an enquiring and novel view of documentary about artwork. According to him, the essayistic and intertextual approach provided by the audio-visual tools help to expand and disseminate the critical and complex knowledge of the art historians from a present-day viewpoint.

The last part of the book, 'Militantes' seeks to explain the relationship between contemporary documentary filmmakers and political commitment, beginning with Teresa Delgado Criado's analyses of the Colombian counter informative television broadcast *Contravía*, an alternative hybrid format that mixes debate, report, documentary and interactive online tools that allow the spectators to add new information. The declaration of intentions and perspectives of the video artist María Cañas, as on other occasions, emphasizes the political dimension of her recycling, reinterpretation, and sampling of the accessible audio-visual material. Perhaps the novelty of Cañas' statement included in this volume is that she highlights her feminist revision of the patriarchal images of 'bad girls' from the mass media, which overlaps with Judith Butler and Beatriz Preciado's theorizations. This latter issue is further explored by Marta Álvarez's essay on the militancy of Cañas in documenting and denouncing the current economical and political crisis in Spain and the Andalusian stereotypes.

Ultimately, drawing together contributions from scholars and practitioners, employing a variety of critical approaches from documentary film studies, and encompassing both national and trans-national perspectives, this collection investigates the diverse practices grouped under Hispanic experimental documentary films. Overall, this multidisciplinary volume on current developments in documentary provides comprehensiveness and promotes the field beyond its restrictive categorizations as genre, and beyond the prevailing debate on the limits between documentary and fiction.

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