Also by Ann Davies

ALMODÓVAR

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THE TROUBLE WITH MEN: EXPLORING MASCULINITIES IN EUROPEAN AND HOLLYWOOD CINEMA *(co-edited with Phil Powrie and Bruce Babington)*

Spain on Screen

Developments in Contemporary Spanish Cinema

Edited By

Ann Davies
Newcastle University

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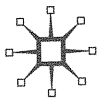

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To Vanessa Knights, in memoriam

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The original impulse for the symposium – and for this volume – arose from a joint collaboration between myself and my colleague Dr Vanessa Knights. We intended to provide this symposium as one academic focus for the 2008 ¡VAMOS! Latin and Lusophone cultural festival held every two years in Newcastle/Gateshead. Tragically, Vanessa died before the festival and symposium took place. I have no doubt that delegates and contributors, as well as staff in the School of Modern Languages at Newcastle University, will share in my wish to dedicate this volume to her memory.

Ann Davies

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1

Introduction: The Study of Contemporary Spanish Cinema

Ann Davies

The past two decades have seen a rise to greater prominence of Spanish film studies as part of a wider upsurge of interest in foreign-language film that goes beyond the canonical cinematic movements such as Italian neo-realism and the French New Wave, and more recently has begun to look beyond canonical and arthouse films to study popular cinema, genre and commercial cinema and the industry that goes with these, and in addition how the general public – as opposed to the film scholar – experiences Spanish film. This chapter traces the developments in the field and highlights the implications for Spanish film study, before presenting the papers that are to follow, suggesting how they exemplify some of the current trends in the cinema, and how they also draw attention to the aspects of Spanish cinema that today's students and scholars need to be aware of, opening up these specificities to the student and scholar for further interrogation.

Although it has rapidly developed a substantial body of writing, a reasonable core of scholars committed to the study of Hispanic film (some of whom contribute to this volume), dedicated university courses and more recently its own journal (*Studies in Hispanic Cinemas*), Spanish film studies is still in its infancy if we go by calendar years – a recent upstart addition to the established national cinema canon of American, French, German, Italian and British cinemas and so on. Spanish film studies is not alone in this. There is some irony in that, just as more and more voices are raised in chorus to proclaim that national cinema as a concept is now defunct, there are a plethora of books and journals dedicated to film production from countries outside the canon mentioned above, countries across Eastern and Western Europe, the Middle East and Africa, South America, Oceania and Asia. Thus one of the key elements in studying Spanish cinema today is precisely the fact that more

and more academic scholarship is dedicated to a very slippery concept that runs the risk of undermining this academic field even as it grows. The academic uncertainty over the viability of the concept of a national cinema is paralleled by – and in part fuelled by – industrial developments that blur the parameters of a Spanish film scene. Admittedly, the boundaries of the Spanish industry were never so well defined as to prevent interchange with other national film industries, so that even during Franco's dictatorship US cinema was readily accessible, while cineastes were aware of film movements in Europe and beyond, such as Italian neo-realism that fed into both the dissident Salamanca declarations of 1956 and the officially sanctioned if somewhat controversial *Surcos* (Furrows, Nieves Conde, 1951). But today the question has become more prominent. In her recent overview of Spanish cinema, Núria Triana Toribio raises the very notion of what Spanish cinema exactly is in an era of international co-production that has contributed to the decline in favour of the concept of a national cinema. Triana Toribio uses as illustration the successful Spanish director Alejandro Amenábar's film *The Others* (2001), which used Spanish crew and outdoor locations but was shot in English using Anglophone actors, in particular Nicole Kidman (Triana-Toribio, 2003, pp. 162–3). He is not alone in doing this: others directors who have made a name for themselves through making English-language films include Isabel Coixet and Jaume Balagueró, although the latter has received great acclaim for his recent Spanish-language horror feature *[REC]* (2007). However, the uncertainty over the viability of Spanish film as a definable concept does not simply arise from the question of co-production but from the ability of Spanish cinema to survive as a viable entity that has an audience. While many critics and scholars, particularly in Spain itself, perceive a crisis in Spanish cinema, Josep Lluis Fecé and Cristina Pujol go further, saying that in fact there is no crisis in Spanish cinema because Spanish cinema does not exist beyond the minds of the industry and the academics. The crucial missing element, they feel, is the fact that audiences in Spain are not interested in their own national cinema, and keep away from it in droves (Fecé and Pujol, 2003, pp. 164–5). Is a film a film if nobody watches it? In fact, the question of audience preference is more complex than this, while there often seems to be a residual pessimism on the part of Spanish critics whenever they are faced with their own product, of which more below. Nonetheless the issue casts some doubt over whether or not the term Spanish cinema is merely an empty signifier.

But this very confusion over the field of study may be one of the factors contributing to research in Spanish cinema. If the uncertainty has

increased, so have the possibilities for profitable scholarship: more and more films are deemed worthy of study, while the self-reflexivity of the field has of necessity increased the academic output. When Spanish film first began to come to the attention of Hispanists in any concerted way, the study of film reflected to some degree the parallel study of literature: there was a canon of great directors such as Buñuel and pioneers of the *nuevo cine español* (New Spanish Cinema) such as Carlos Saura and Víctor Erice, drawing on an allegorical style that hinted at opposition to the Franco regime then in power; directors who commanded much of the attention that scholars were willing to pay to film. Even as Almodóvar's films began to impinge on and reshape the understanding of Spanish cinema's potential, he could still be co-opted in the canon and set on university film courses. In pointing this out I by no means intend to disparage the work that has been achieved under this framework. For example, one of the key texts on Spanish cinema that appeared in English in the 1990s is Peter Evans's edited collection *Spanish Cinema: the Auteurist Tradition* (1999), which among other things widened the range of directors considered worthy of consideration. More recently Manchester University Press has launched a series of monographs on individual Spanish and Latin American directors which again serves to broaden and deepen the field. Despite a recent move towards the study of popular cinema and its reception, which I go on to discuss below, august arthouse figures such as Buñuel still provide new interpretations – for example, Julián Daniel Gutiérrez-Albilla's recent *Queering Buñuel* (2008). The Spanish critical corpus – reviewers and writers for journals such as *Dirigido por* and more recently, *Cahiers du cinéma España* – still frequently use the director as a pivot on which to base discussion of Spanish cinema. As Evans notes, directors still occupy a 'Janus-faced status as the mediators as well as the shapers and purveyors of meaning' (Evans, 1999, p. 4). While Spanish cinema studies no longer confines itself to the creation of and study of a canon of worthy film directors, directors continue to be a focus that allows for extrapolation of meaning, although nowadays the field includes a discussion of directors that would never have been considered in former times, while auteurial study is not confined to the text as a standalone item but incorporates cultural and industrial context that includes the use of DVD extras, film festival materials, publicity campaigns and so on.

Nonetheless, changes in the wider field of film studies, and the impact of cultural studies, suggested the limitations of the canonical approach. A greater awareness of film studies more generally alongside an understanding of the debates and developments that have taken and

are taking place in the wider field, have begun to enlarge the practice of Spanish film studies beyond representation to take into account how films are made, the techniques used, the industrial imperatives, the role of stars and producers, and so on. A wider filmic reference is also needed as Spanish films themselves quote and nod towards more and more filmic and cultural texts from beyond Spain's borders. Spanish star studies, to take one example of this expansion, received its seminal work in Chris Perriam's *Stars and Masculinities in Spanish Cinema* (2003), and various articles on individual stars have followed his lead. While for the most part Spanish stars in Spain hardly have the high profile afforded to American stars in the USA and internationally (Penélope Cruz might be an exception), Perriam argues for a star stable of sorts (p. 3), and the perceived upsurge of filmmaking coming from new directors in the 1990s has been accompanied by an accomplished roster of actors such as Cruz and Javier Bardem but also (in no particular order) Jordi Mollá, Paz Vega, Eduardo Noriega, Leonor Watling, Fele Martínez, Ernesto Alterio, Natalia Verbeke and so on. Given the fact that some stars criss-cross from arthouse to more commercial products and back again, the study of stars provides a convenient way of wiggling around the problem of adherence to an auteurist canon; but they also problematise and break down the boundaries of the very categories of arthouse and popular. As the need to uphold a canon becomes less imperative, new synergies can be uncovered between different genres and different audiences, through the stars, directors and crew who work on these films (as Sally Faulkner has found in the case of 1960s Spanish cinema: see Faulkner, 2006). The move towards star studies ironically coincides with a rediscovery of the director as himself (rarely, herself) a star of sorts, following the earlier theorisation of Timothy Corrigan (1991) that posits the director as an industrial rather than artistic phenomenon, in which the director's persona can derive from publicity just as much as from the unifying artistic vision that lay at the heart of earlier conceptualizations of auteurism. Thus the director can become a star like the stars – Almodóvar is the preeminent example in the Spanish case – and researchers must now draw on not only the films themselves but also interviews, gossip columns, feature pieces and DVD commentaries in their study of the work of a particular director.

More recently, scholars have begun to look in more concerted detail at genre cinema. In early studies of Spanish film, comedy, *cine social* (social realist cinema) and surrealism were lumped together in a chronological approach that may have used generic labels as subsections but which did not pay detailed attention to genre theory. That has now

changed. Individual essays on Spanish horror are now appearing (in particular the seminal article by Willis on contemporary Spanish horror: Willis, 2004) that reflects the increasing prominence of this genre both nationally and internationally. Film noir and thrillers have also received attention (see the chapters by Stone and Davies in Spicer, 2007; also Davies, 2005). Genre has also acquired its own dedicated volume of essays (see Beck and Rodríguez Ortega, 2008). In a related move, we find cross-fertilisation between Spanish film and studies of gender and race. Scholars are now paying due attention to representations of immigration and race in contemporary film, of which Isabel Santaolalla's *Los otros* (2005) is in the vanguard, while for gender we have a plethora of articles and chapters plus a dedicated volume in English (Marsh and Nair, 2004). While much of the latter material may also dovetail with a continued interest in social realist cinema that has always figured to some extent in a Spanish film 'canon', it can also speak to other, newer areas of Spanish film studies such as stars, popular and global cinema. These moves, too, contribute greatly to the complication of our understanding of what Spanish film studies is: they also enrich it enormously.

The wider filmic reference, both in terms of viewing Spanish cinema in the context of filmmaking globally, and in terms of Spanish film scholars drawing on theoretical concepts from film studies and cultural studies more generally rather than simply carrying out close analysis, is in turn having an impact of where research on Spanish cinema is carried out, and by whom. Spanish cinema as a separate field began mostly in departments of Hispanic Studies in Anglo-American universities, although dialogue with departments of film was also initiated. And to some extent this is still the case. In a further irony, Modern Languages departments, in the UK at least, are often those responsible for carrying out general film programmes for students at undergraduate and postgraduate level, since such departments often contain the highest number of scholars dedicated to film – French, Spanish, Italian and so on. But as a result such scholars are often also responsible for delivering modules on film theory and technique regardless of a film's nationality (my own institution, Newcastle University, follows this practice in part). Some scholars of foreign-language film, however, have found homes in film studies departments. Their published research, while featuring in journals and books with a Hispanic Studies focus, is now also appearing in film journals such as *Screen* and *Sight and Sound*, while edited collections on aspects of film studies include chapters dedicated to Spanish cinema. All this suggests a shift towards a more

seamless integration of Spanish film scholarship and expertise with film studies more generally (as well as with Hispanic studies more generally). In a similar way, Spanish films can be found on general film curricula alongside English-language productions. The wider frame of reference is also to be found at an industrial level. If, as I mentioned above, Spanish film scholars find themselves a little disconcerted as to where to place films like those of Amenábar, Spanish directors and stars are gaining recognition in the global film industry. Cruz and Bardem have both earned their Oscars for performances in English-language films (though they have also received nominations for Spanish-language ones). And while subtitles still appear offputting to Anglophone audiences, directors are making internationally acclaimed films in Spanish as well as English (*El laberinto del fauno* (Pan's Labyrinth, del Toro, 2006) and *El orfanato* (The Orphanage, Bayona, 2007) being the obvious examples): the success of Latin American directors (such as Guillermo del Toro with *El laberinto*) also serving to boost the Hispanic film presence in global film. If it is hard to fence off Spanish film as a separate area of study today, it is still clearly possible to perceive a Hispanic presence that calls for comment and study.

This allows us therefore to study the co-productions mentioned earlier with greater comfort as part of the remit of Spanish film studies, identifying, discussing and negotiating elements linked to the Spanish industry and Spanish cultures without the need to claim a film as entirely or predominantly Spanish. Co-productions run counter to any latent desire on the part of the academic to draw neat lines round the field of study, and European funding of such films has given rise to a disparaging term for them, namely Europuddings, where any local specificities disappear in a glutinous European mess. The phenomenon is not uniformly bad, however, and co-productions not only offer more opportunities for funding production but also allow an interchange of personnel and locations that can be artistically valuable, creating further layers of meaning that may fudge but not necessarily eradicate specific national cultural elements as far as these can be determined. However, this cinematic border crossing is not simply confined to co-production. The rise of co-productions has also dovetailed with an emphasis on transnational cinema in which Spanish film plays its part; and the phenomenon has caused discussion in the academic field. It is not simply the supposed turn towards Hollywood film-making on the part of more recent film directors: while influence and avowed quotation from Hollywood – and parody – well predate the 1990s (think, for instance, of the parodied Western in Luis García Berlanga's *¡Bienvenido Mr. Marshall!*

(Welcome, Mr. Marshall) of 1952), there is traffic from Spain headed towards Hollywood. But there is also traffic between Spain and Latin America, in particular Mexico. This transatlantic turn in Spanish film studies has brought to light some of the more uncomfortable implications for the blurring of national boundaries. Paul Julian Smith, for instance, talks of the use of Spanish actresses in Mexican and Argentinian films as a 'traffic in women' (2006, p. 165), and further comments: 'The dangerous liaisons depicted in *Amores perros* and *Y tu mamá también* might [...] be read symptomatically as replaying the missed encounters of two cinematic suitors in the production arena: Mexico, the darling of Latin America, and Spain, the painted lady' (p. 172). The emphasis on the transnational does not necessarily free us from the trap of a national cinema either: 'hybridity [...] is not necessarily a breaking free of the boundaries and binds of the national construct' (Perriam *et al.*, 2007, p. 4), and the transnational still has the national buried within it. There is still the spectre of Spain as the old colonial power, and transnational co-productions and distribution are useful in part precisely because it helps foster the film industry at the national level.

Smith also notes that 'it seems likely that the licensed heretics González Iñárritu, Cuarón, and their friend and colleague Guillermo del Toro will become the new orthodoxy' (Smith, 2006, p. 174). We could even argue, at a stretch, that a little reverse colonisation is going on in the Spanish film industry, as Guillermo del Toro appropriates Spanish stories from the Civil War and refashions it so that, in a historically anachronistic way, the left defeat the right (in *El laberinto del fauno*, 2006). Many would not see it that way, though: there is a sense of mutual benefit as Almodóvar's production company El Deseo produced *El laberinto* while del Toro himself produced Bayona's *El orfanato*. Smith's comments are nonetheless a timely reminder that not all such interchange is necessarily benign; and that indeed the roots of this interchange rest on a history of domination, oppression and colonialism. Hispanic film scholars nonetheless have new opportunities to tease out these transatlantic relations, and their role is enhanced precisely because Spanish film studies can no longer be considered a separate field from film studies and Hispanic studies more generally, any more than the Spanish industry can be thus separated. In a comparison with French cinema, José Luis Castro de Paz and Josetxo Cerdán argue that: 'La historia del cine francés es parte de la Historia del Cine, la historia del cine español, sigue siendo la historia del cine español' ('the history of French cinema is part of the History of Cinema; the history of Spanish cinema continues to be the history of Spanish cinema': 2003,

p. 37). Such a remark ignores the fact that French cinema can be local (indeed, parochial) as well as global; but I would in any case argue that current industrial trends, towards coproduction and the portability of stars, styles and genres, serve to complicate, although not necessarily invalidate, their perspective as far as contemporary Spanish cinema is concerned at least.

The remit of Spanish film studies has also expanded and merged with the wider area of visual studies, so that Spanish film is no longer hermetically sealed from other related areas such as television, and this is valuable considering the crossover between the two media of entities such as stars and actors to name only the most obvious. One of the pioneers in Spanish television studies is Paul Julian Smith, who links his interest in Spanish television with his reclamation of emotion as having moral and political resonance in our understanding of visual cultures (Smith, 2006, p. 9), and who also links his exploration of visual artefacts to the wider debate inaugurated in Spain and beyond concerning historical and cultural memory (p. 12). In such a context it becomes possible to compare, say, *Hable con ella* (Tak to Her, Pedro Almodóvar, 2002) with the TV series *Cuéntame cómo pasó* (Tell Me How It Happened), as Smith does in his first chapter (pp. 14–28). For many years film studies in general kept itself carefully separate from media studies: the situation in Hispanic visual studies now suggests an increasing convergence (see Smith, in this volume). Smith's emphasis on emotion and nostalgia in his book likewise indicates an awareness and acknowledgement of things formerly dismissed as kitsch, feminine and thus unworthy of scholarly attention. We have thus clearly come a long way from older forms of canon formation which presuppose a sense of 'the best' in the field: a film no longer has to make a case for itself as a work of art before we can confront its myriad moral, social and political meanings. Nor is film itself fenced off from other media.

The interest in television studies also derives from a concerted move away from auteurism and canon formation to popular cinema and audience reception. Rob Stone observes somewhat wryly: 'it can seem as if the study of filmmaking has been replaced by the study of film-watching to the extent that voyeurism, once a cornerstone of Truffaut's testimonial to Hitchcock's auteurism, has become the prerogative of the audience' (Stone 2007, p. 5). As with the wider field of film studies, so with Spanish film studies: popular cinema – films audiences actually want to watch as opposed to those that critics and academics assign canonical status to – has now moved to the heart of current Spanish film studies. There are many specific reasons for this, including

a worthy desire of many academics to refuse to see themselves and film critics as the ultimate arbiters of good taste and artistic credibility, the impact of cultural studies in which artistic criteria and canon formation were no longer essential to the selection of cultural texts, and the incursion of more specific modes of cinema study such as stars and genre cinema. One reason for a reluctance to focus on the popular at an earlier stage in the history of Spanish film studies was an association of arthouse cinema of the Franco era with oppositional filmmaking and thus resistance to the regime: 'academic studies were reluctant to deal with cinema as popular entertainment as a result of the emphasis placed on its social and political values by intellectuals brought up in a tradition of anti-dictatorship ideology' (Mira, 2005, p. 1). As Mira goes on to note, the emphasis on political criteria meant a blindness to 'the more than evident pleasures of some films whose only fault was to be made without taking a stance in political clashes' (9). Scholars are now, however, working to redress this balance, with volumes that squarely address popular film (in particular Lázaro-Reboll and Willis, 2004) and studies of popular rather than arthouse directors (such as Buse et al., 2007). Moreover, as academic attention in Hispanic studies more generally turns towards questions of the recuperation of memories of the Spanish Civil War and the Franco era (see, for instance, Colmeiro, 2005, and the special issue of the *Journal of Spanish Cultural Studies* 'The Politics of Memory', 2008, as well as Gutiérrez-Albilla in this volume), Spanish film studies finds itself in step with wider trends in Hispanism, trying to tease out the role of film in the persistence of and the recuperation of memory (to say nothing of its corollary, forgetting). An example of this is the project to record audience memories of cinema-going in the Franco era (see Labanyi, 2005).

The emphasis on audience reception of popular vehicles can, however, ignore the contradictions of the approach. Writing of Hollywood cinema, Ava Preacher Collins observes that, 'the "folk" save tainted, commodified mass culture by wrenching it bodily from the corrupt realm of commodification, rearticulating and circulating it within the valorized realm of everyday experience' (Preacher Collins, 1993, pp. 93–4). She goes on to note that the valorising of the audience, while overcoming the division between high and low art (with the legitimising of the former):

> is also dangerously essentialist, romanticizing the daily cultural experience of subcultural groups, ignoring the contradictory relations of cultural power that relegate these groups to subcultural status in the

first place. Such a view does not usurp or even significantly challenge the foundations of canonical power; the readings and the meanings that these subcultural groups make may express resistance, but a resistance that is contained within the marginalized, dispossessed position these groups occupy, which appears more a site of capitulation to existing power structures than struggle, or true democratic process (Preacher Collins, 1993, p. 94).

Those in Spanish film studies who use an audience perspective are not necessarily intending to do – or indeed result in doing – what Preacher Collins suggests; and questions concerning the commodification of mass culture in the Spanish context are not necessarily the same – although the fact that Spanish audiences watch more Hollywood films than Spanish ones strikes more than a note of caution. Nonetheless the audience is one element in a complex nexus of reception and interpretation that surrounds the film text, and it does not necessarily have to be the ultimate arbiter. One puzzling note in the adoption of an audience studies approach is the claim sometimes made that audience views – the real man or woman in the street – are somehow more factual than those interpretations of films scholars disparagingly described as 'literary', even though audience views are themselves interpretations that are no less valid than the scholarly ones but no more so either. Since the scholar then goes on to interpret the audience interpretations, the audience may at worst become no more than a convenient alibi or smokescreen behind which scholarly activity goes on much as it did before. Alternatively, the audience becomes a sop to the scholar's conscience: an audience analysis sounds more worthy than, say, a psychoanalytic close analysis of a film. Thus, somewhat counter to the division between political and non-political texts posited by Mira above, politics still motivates the turn to the popular. In addition to all this, academic study of Spanish popular films may sometimes be guilty of co-opting popular texts to the elite, since the rarefied theoretical approach sometimes used makes the discussion inaccessible to all but trained scholars. But perhaps the greatest risk in adopting research approaches that emphasis popular experience is the rosy hue that can envelop the whole enterprise and against which Preacher Collins warns. It becomes all too easy to assume that because popular cinema carries with it the potential to subvert and resist dominant ideologies, this is what it inevitably does. There are conservative and reactionary cases to be made as well (as occurs, for example, in Leonard, 2004). In the end, the emphasis on the audience will take its place as a useful approach to film that affords us valuable insight into one way of negotiating with the film text and context, but which is not the only or the sole authoritative approach to take. As noted by Jim Collins, Hilary Radner and Ava Preacher Collins, no single critical approach can be comprehensive, and to argue for one approach to the exclusion of others is, as they put it, to foreclose rather than develop our understanding of film (Collins *et al.*, 1993, p. 2).

The emphasis on audiences and popular film suggests that we have come to the opposite extreme from where Spanish film studies started out, and thus that the field has developed rapidly and widely in the last twenty years. The comparative speed with which it has developed is a necessary corollary of the fact that it started out late in comparison with other national cinemas, and has been able to profit from the elaboration of theories and ideas elsewhere, eluding problems and dead ends encountered by previous scholars. But having done this, it now has the luxury to begin to reflect on itself. This introduction has aimed to lay out some ground on which to carry out some of this self-reflection, by highlighting a few of the salient trends and current potential pitfalls that now confront us, including both the possibilities and the problems caused by the increasing difficulty of delineating the field and defining any borders – and of transgressing them.

We need at least to appreciate that the label 'Spanish film studies' still means something, and still directs us to specific films, directors and stars, but these can no longer be ring-fenced and sharply – divisively – distinguished. In an era when many now question the validity of talking of a Spanish national cinema, we do not need either to abandon the enterprise or alternatively fight desperately to define something explicitly and specifically Spanish about each film we study in order to justify the exercise. The increased awareness of industrial imperatives, of the need to consider the role of stars, of genre and niche marketing, and of the transnational and transatlantic traffic in film goods, services and personnel, means that Spanish film studies has become a porous entity but a field that can still be discerned if less easily defined. If as individual scholars we select a particular path of research we must still be aware of others not taken: if we wish, explicitly or implicitly, to construct a film canon we must still be aware that other canons can be constructed on other principles. Contemporary Spanish film studies, the subject of this volume, is in particular a moveable feast. It functions not so much as an enclosed academic space but as a nexus or crossing point that in itself shifts. As a field it is heterotopic as Foucault would have it, when he talks of 'the disconcerting effect of the proximity of

extremes, or, quite simply, with the sudden vicinity of things that have no relation to each other; the mere act of enumeration that heaps them all together has a power of enchantment all its own' (Foucault, 1994, p. xvi). With contemporary Spanish film studies we can still permit ourselves to be enchanted by the label, but also be enchanted by our very disconcertion at the profitable hybridity of concepts and approaches than we can find in our field.

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The discussion to this point has aimed to offer a general survey of thought and theorisation on Spanish cinema to the date of writing, an overview of where we have got to in the field. The contributors to this volume proceed from this point to move forward those elements of debate they see to be crucial as Spanish film studies develops further in the twenty-first century. The first two essays in the collection start from questions of definition of what a national Spanish cinema might or should be, given the industrial developments that have seen some divergence between what academics write about and what Spanish audiences go to see. Barry Jordan in his piece addresses issues touched on above concerning the mismatch between those Spanish films that are made (and more particularly, subsidised) and audience expectations. Since government subsidy for cinema is underwritten by the Spanish taxpayer, questions can be and are asked as to whether Spanish people should pay for films they do not want to go to see. Jordan teases out the strands of the debate through the interventions of the independent producer Pedro Pérez, who dithered as to whether Spain was producing too many films, the public letters of director Alex de la Iglesia, who took the newspaper *El País* to task for its recent negative stance towards Spanish cinema, the attacks on the industry by *El País*'s chief film critic Carlos Boyero, and scholar Román Gubern's analysis of current production. Jordan concludes by reviewing the prospects for Spanish cinema under the recent *Ley de Cine* (Cinema Law) of 2007, inclining to the belief that, after years of domination by director-led cinema, the balance is beginning to tilt in favour of the audience.

Rob Stone also takes the *Ley de Cine* and audience share as elements in his essay on short films in the contemporary industry. Drawing on the time and movement images theorized by Deleuze, Stone claims the short film as another form of time-image that contrasts to the dominance of the movement image in mainstream cinema. While the time-image was to be found in earlier canonical Spanish works, contemporary

time-images have only reappeared with the rise in Spanish cinema of films about slackers, in which many shots and sequences are precisely about wasting time rather than using it 'profitably' (and the latter word may ironically underscore the ways in which time-wasting is antithetical to a capitalist position embraced by the movement-image). This is paralleled by the rise of the short film, readily available on YouTube and as DVD extra material, and explicitly acknowledged in the 2007 *Ley de Cine*. In implicit response perhaps to the concerns raised about government subsidies as outlined in Jordan's chapter, Stone argues that easily uploadable and downloadable short films are cheap enough not to need subsidy, while nonetheless garnering a word-of-mouth audience who relish the idling – the contemplation of time itself – embraced by directors in an era when time has, as Stone points out, become more precious than money. Jordan and Stone's chapters speak to many of the issues touched on in the opening discussion; not only the question of national cinema and canon formation which which we began but also more recent developments in the field including the increasing focus on audience studies with which the overview ended. Whereas Jordan explores the downbeat reaction of sectors of the Spanish film industry to subsidised films, Stone posits a more positive response to the situation by both directors and audiences. The two essays taken together demonstrate how we might explore further questions of the current state of the Spanish film industry: commercial considerations clearly have more weight and commercial viability is coming increasingly to the fore to provoke questions as to what films are made and why, but there are also other ways of framing the debate that go beyond the popular as that is which is commercially successful.

If Jordan and Stone address issues to do with a national industry and audience reaction, the next chapters pick up on moves away from the study of canonical directors to genre but also to gender, one of the newer frames of reference that, as stated above, have shifted the focus away from canonical texts. Paul Julian Smith also continues his pioneering approach to Spanish visual studies that has fast become, as noted above, an integral part of the field, through his comparison of a TV series and a film, both dedicated to the life of the Spanish Saint Teresa. The differences between the two vehicles derive in part, in fact, from the differences of the two media employed, Smith argues. Drawing on George F. Custen's theory of the biopic, he examines the 1984 television series *Teresa de Jesús* and Ray Loriga's 2007 film *Teresa, el cuerpo de Cristo* (Teresa, the Body of Christ). Both versions raise questions concerning authenticity and the extent to which Teresa could be regarded

as a feminist, questions addressed by Smith in his analysis. The lush visuality of the film contrasts with the austerity of the TV series, a contrast further emphasized by the former's greater emphasis on Teresa's recourse to emotion and imagination: the TV series, on the other hand, offers a more egalitarian and populist Teresa appropriate to the medium. Ultimately, neither version can claim to be the definitive biopic of the saint: what the comparison reveals is that both media have an equal stake in striving for authenticity and a positive portrayal of a remarkable woman and are equally restricted in the industrial demands of the specific medium at the time.

Ann Davies also takes up questions of genre and gender in her analysis of the recent film *El orfanato*, and draws on genre theory rather than the Spanish socio-political context in order to argue for a conservative reading of this particular offering from horror. She takes up the theories of Barbara Creed and Carol Clover to argue that, in *El orfananto* and arguably in Spanish horror elsewhere, women are now those who police their own behaviour, functioning as pursuing heroine in search of the monster, who happens to be herself. With this approach Davies coincides with recent interest in looking at Spanish cinema specifically in terms of genre, within which the study of horror has had a marked emphasis in keeping with contemporary successes in Spanish horror production. Her use of horror theories aims in part to look away from the notion of Spanish cinema simply as a text from which a Spanish reality can be read off and towards other theories deriving from film studies in which Spanish film texts can be perceived much as other national cinematic texts can be, a move away from Spanish cinema as national cinema and nothing but. In this sense, then, her chapter points back to question of a hypothetical national cinema but also the question of audiences and the potential for conservative as well as subversive readings of popular film. Her interest in specific genre theories, alongside Smith's in his chapter, points to the increasing convergence of film studies in general with the specifically Spanish field, a convergence that Chris Perriam will also demonstrate in his chapter.

Continuing with an emphasis on gender, Santiago Fouz-Hernández pushes the notions of the auteur into its more uncomfortable reaches with his study of the role of women in the sex scenes of Bigas Luna's films. In doing so he demonstrates that study of the auteur continues, as described earlier, but is no longer concerned with canon formation so much as integrating auteur studies with other research frameworks. Bigas Luna is best known for his Iberian trilogy of *Jamón, jamón* (1992), *Huevos de oro* (Golden Balls, 1993) and *La teta i la lluna* (The Tit and the Moon, 1994), but Fouz-Hernández reaches beyond this well-trodden ground to the director's more recent – and less well known – films, with a primary focus on *Bambola* (1996). The principal focus of interest for Fouz-Hernández is to discover whether the excessive straight masculinity that this and other Bigas Luna films offer, allows any possibility for identification for female and gay audience members. In this he draws on recent theories of spectatorship such as Vivian Sobchack's 'carnal third term' or Patricia MacCormack's 'cinesexuality' to explore how Bigas Luna's famous *machos* can become a pleasurable locus of desire for non-hegemonic audiences: thus Fouz-Hernández offers an intriguing hybrid of auteurism and spectator theory. He concludes not only that female pleasure is possible with films such as *Bambola* but that prospects have improved for Bigas Luna's female characters as subjects rather than objects – not necessarily something to be credited to the director, but to the shifts in Spanish society around him. Fouz-Hernández's use of spectatorship theory draws us back once again to questions of the audience, demonstrating further theoretical approaches in addition to those of Stone and Jordan: his chapter reflects the increasingly complex advances Spanish film studies has made beyond the assessment of artistic merit, that nonetheless continues to see value in older research frameworks such as auteurism.

With Chris Perriam's chapter we move to another developing field, star studies, that is already hinted at in Fouz Hernández's essay which includes discussion of Bigas Luna's interaction with his female actors, and which Perriam himself did much to foster through his seminal book *Stars in Contemporary Spanish Cinema* (2003). In his chapter in this volume, Perriam also taps into the scholarly concerns about transnational traffic between cinemas discussed above in his case study of recent films by the actor Javier Bardem. Although the films considered in Perriam's essay – *Goya's Ghosts* (Forman, 2006) and *No Country for Old Men* (Coen and Coen, 2007) – are English-language vehicles, Perriam traces links to a specifically Spanish aspect of Bardem's star persona, his political and social commitment, demonstrated by his support of particular social causes as well as of the Prime Minister José Luis Rodríguez Zapatero. While the first film aligns Bardem with a pivotal upheaval in Spanish history, the second, set in the region of the US border with Mexico, nonetheless has particular resonance for those acquainted with Bardem's back catalogue. Once again the disputed question of national cinema is raised with the consideration of Bardem as national or transnational star: it would seem that he both is and is not. Perriam's essay shows how the transnational in the Spanish film industry is

being increasingly foregrounded, but simultaneously it implies that the notion of the national has hardly been superseded.

Finally, Julián Daniel Gutiérrez-Albilla concludes by considering two questions now coming to the fore in Spanish cinema debate, the role of the documentary and the use of cinema in the recuperation of memories of the Spanish Civil War, taking as an example Jaime Camino's documentary *Los niños de Rusia* (The Children of Russia), about the children (of Republicans) who were evacuated to the Soviet Union for their own safety, and who were then not allowed to return to a Francoist Spain for a good many years. By focusing on one particular scene, Gutiérrez-Albilla illustrates how the spectator is drawn from a position of distance to trace the traumas of past experience to which the interviewees of the film bear witness. He argues that the documentary has the capacity to go beyond its association with a realist aesthetic in order to bear emotional and ethical witness with which we as the audience can empathise.

If the first part of this introduction surveyed key developments and trends to date, these essays, taken together, suggest not only a continuity with much of the history of Spanish film studies, including the changes in approach and focus that that history has encompassed, but also some of the ways in which the field of study may move forward into a new century. In this the essays do not aim at comprehensiveness, which would in any case be impossible: they are not a direct complement to the history described in the first section of this chapter. But they extend the debate on the core issues of what Spanish cinema actually is, where its boundaries lie and where it might nonetheless transcend those boundaries. They also demonstrate the way in which these issues are coming to be integrated seamlessly with other frameworks of study – the director, the star, genre, gender, audience and history – which themselves also inform each other. These concerns ricochet round the essays gathered together here to form a contemporary portrait of our field of study as one of profitable flux, where each contributor takes the opportunity to deploy one of more of these newer frameworks which have come to the fore in the field. My overview of the ways in which Spanish film studies ended with a suggestion that we should relish the heterotopic nature of the field. In their own essays, the contributors here do not necessarily and explicitly subscribe to my viewpoint on this score. But taken together these essays respond to the critical juncture in Spanish film studies as we align concerns with audience and the popular alongside other concerns, the complex nexus of reception and interpretation to which I referred above. They celebrate the hybrid nature of the field as it now is.

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