

than an architect. Downey's important contribution was to grapple with questions that too many modernists left unanswered: the interconnection between changing technology, communications and the built environment.

This volume would have been even stronger if the editors/organisers emphasised and deconstructed a selection of themes, including the poetics of art/design frontiers, high vs. low art, architecture and the environment, and the impact of foreign architects. Since the collected essays, apart from the first three, are generally specialised narratives, often about one or two designers in one city, and a single building or project, the reader may not be able to grasp the larger significance of the book's collective messages. Indeed, a concluding chapter might have tied these loose ends together. The volume could have also been enriched by more illustrations, or, at least, larger black-and-white images. These would have added greater depth to the visual art/architecture narratives. That said, this is a lively and readable volume that Latin Americanists interested in art, architecture and cities will want to have in their libraries.

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Verónica Cortínez and Manfred Engelbert, *Evolución en libertad: el cine chileno de fines de los sesenta* (Santiago, Chile: Editorial Cuarto Propio, 2014), Vols 1 & 2, pp. 975 + 2 DVDs, pb.

Scholars who write about Latin American cinema have often overlooked Chilean productions. The reasons for this include the small number of films produced (in comparison with Argentina and Mexico) for example, and the fact that many Chilean films have been lost. Yet in the last few years, there have been renewed efforts to find, recover and restore many Chilean films, resulting also in a number of recent studies on the subject. This book is an example of this trend, aiming not only to situate Chilean films within Latin American productions, but also to highlight their particularities.

From the late 1950s onwards, a group of young filmmakers began experimenting in Chile. This group later became members of the New Chilean Cinema movement in the late 1960s. In their two-volume study, Cortínez and Engelbert set out to understand this movement from a new perspective, focusing on socio-cultural processes and looking beyond political affiliation and the aesthetics of the times. They do this by presenting what David Bordwell has called a 'piecemeal history': an in-depth study of eight Chilean films by eight different directors, filmed and premiered between 1965 and 1970.

The title, which makes reference to the slogan that Eduardo Frei used in his 1964 presidential campaign *Revolución en Libertad* ('Revolution in Liberty'), provides a historical context. According to the authors, Frei's cultural policies constituted the background for these filmmakers, who were encouraged to be creative, regardless of their political affiliations. In this way, the cultural, political and social context allowed for experimentation in Chilean cinema (no other moment in Chilean cinema history has shown as much variety as these few years). The sets out to rethink Chilean cinema history by concentrating on films that are often forgotten or underrated by scholars, as well as pairing films that are often considered incomparable. According to Cortínez and Engelbert, the films analysed in this book are unique: they all

clearly come from different directors with their own particular views. Yet all the films constitute a reflection of society and a medium to put forward views on Chile and the Chilean identity.

The book is organised in nine chapters. The first two provide a methodological and theoretical framework and historical context. These two chapters position the book within the dialogues between film scholars and cinema historians, thus placing it within the existing literature on the subject. The two chapters also explain the fact that the films and filmmakers discussed in the rest of the book did not magically appear in the 1960s.

The next six chapters focus on one or two films at a time: chapter 3 looks at *Largo Viaje* and *Valparaíso mi amor*; chapter 4 discusses *Morir un poco*; chapter 5 tackles *Ayúdeme usted compadre*; chapter 6 centres on *Tres tristes tigres*; chapter 7 analyses *El chacal de Nahueltoro*; and finally, chapter 8 studies *Tierra quemada* and *Caliche sangriento*. Each of these lengthy chapters presents an in-depth study of the film(s) under consideration. Mixing different methodological approaches, the authors draw from biographical information about the filmmakers, details regarding the films' conception and production, and the reception of each film. Each chapter ends with an analysis of the film(s), which divides the them into segments to offer a comprehensible and organised examination. Chapter 9 presents a conclusion to the study.

The authors of the various chapters criticise the preconceptions surrounding Chilean cinema, which they describe in the first two chapters. The argument that cinema historiography needs to look beyond political affiliation and take economic, social and political processes into consideration appears constantly throughout the book. In fact, it is one of the justifications for focusing on such a small period of time, thus avoiding the mistakes of general histories. In order to analyse the films better, it was also vital to consider the underlying processes affecting the director and the conception of the film. Cortínez and Engelbert aim to place these films in their socio-cultural context, considering not only the aesthetics, but also the historical processes that resulted in these films. In their own words, they are 'explaining an artistic practice as a sociocultural practice' (p. 51).

The book has tremendous value because of the amount of information that it presents. However, some of its arguments become repetitive, reappearing constantly throughout chapters and therefore losing strength. Moreover, although the authors do their best to guide the reader through the films they are analysing, dividing them into segments cannot replace actual viewings; thus, some of the aesthetic analysis becomes 'lost in translation'. Fortunately, the book includes DVDs of *Ayúdeme usted compadre* and *Tierra quemada*.

The book sheds light on the process of making these films as well as the reception of each production. As a result of thorough research, each chapter gives a detailed description of how the films were received by both critics and audiences, looking at press reactions at the time of the premières and at the views of critics and scholars since then. Furthermore, the book offers a fresh perspective on Chilean productions of the late 1960s, including in the canon a few films that had been ignored, either due to being upstaged by other films, or because of political and aesthetic prejudices.

This study edited by Cortínez and Engelbert invites the reader to rethink and challenge preconceptions about Chilean films. The authors also develop analyses that, by using different methods, bring out new ways of understanding cinema history.

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