

Ruiz [Santiago de Chile: Cuarto Propio 2011]). To emphasize this connection, Colville mentions Ruiz's *Días de campo* (2004) and *La recta provincial* (2007) as inspiration, while also drawing on several recurrences of the term "viaje" to characterize the similarities between "imágenes oníricas narradas" and "secuencias filmadas" (p. 184) –a term that Ruiz also uses in his *Poética del cine* (Santiago de Chile: Ediciones Universidad Diego Portales 2013) to describe what he defines as a "shamanic cinema" (p. 96).

In "Luchando por el derecho de un suelo para vivir: Cine documental regional y memoria histórica", Hernán Delgado pursues Guerrero, Vuskovic and Colville's interest in rural culture and raises the question of cinema's "responsabilidad social" (p. 201). Focusing on Paulo Vargas Almonacid's documental *Ni toda la lluvia del sur* (2010) about the massacre of Puerto Montt (or slaughter of Pampa Irigoín), he questions the role of documentaries in the construction of historical memory before concluding as follows: "No hay que olvidar que el Estado posee los recursos para instalar una conexión directa entre el cine documental y la educación, particularmente cuando nos encontramos frente a una sociedad digital y absolutamente permeable a lo visual y hacia lo kinestésico" (p. 218).

Finally, in the last contribution of the book "CineSin: Navegando en los márgenes", Eugenia and Margarita Poseck Menz bring together the already-mentioned thematic of the global and the rural, their European heritage and fascination about the margin, while also providing the reader with a glimpse of what occurs behind the scenes. The creative process is

too often kept secret, they argue. And by sharing the making of their long feature film *Cielo de agua* (2018), they hope to inspire other marginalized directors. In their words: "quizás sí podamos marcar una nueva manera de afrontar el reto cinematográfico que motive a aquellos que sucumben en la imposibilidad de sacar adelante sus proyectos" (p. 234).

In conclusion, between friendship and academic rigor, Cortínez's latest book weaves (and the references to "tejido", "tapiz", "red" and other figures in network are numerous in *Fértil provincia y señalada*) first-hand experiences and scholars' analyses into what appears as a fertile field of cinematic studies/Chilean artistic soil where each furrow/contribution nourishes one another like the "surcos al vivir" of Violeta Parra's song (p. 18). Highly recommended to cinema, music, and visual arts aficionados, or anyone willing to participate in a dialogue about the agri-culture of Chilean artistic soil.

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Anja Bandau / Anne Brüske / Natasha Ueckmann (eds.): *Reshaping Glocal Dynamics of the Caribbean: Relaciones y Desconexiones. Relations et Déconnexions. Relations and Disconnections*. Heidelberg: Heidelberg University Publishing 2018. 508 páginas.

The 32 contributions in this volume are based on a conference held in Hannover, Germany, in 2015. The volume is highly

varied in its languages and its approaches: The contributions, which are in English, French, and Spanish, come from both the social sciences and the humanities, spanning disciplines such as linguistics, literary studies, anthropology, and urban studies. Some of the chapters, particularly Annika McPherson's chapter describing the terminological shift from "postcolonial" to "decolonial", speak to the entire volume. While some of the contributions, such as Ralph Ludwig's chapter on current linguistic perspectives in the Romance-language Caribbean, give an overview of a subfield of Caribbean Studies, others zoom in on one or two particular artists or sites, such as Adriana López-Labourdette in her chapter on Cuban visual artist Douglas Pérez and Puerto Rican author Mayra Santos-Febres, and Johannes Bohle in his chapter comparing conceptualizations of sustainability in two sites in Fort-de-France. The volume thus also combines theoretical conceptualizations with possible concrete, activism-led solutions. What is particularly convincing here is the way the book gestures outward: Links embedded within the text enable the reader to watch videos of the activists cited in Esther Figueroa's chapter on protests against bauxite mining in Cockpit Country, Jamaica, or to listen to an interview with Haitian writer Kettly Mars. The different approaches are tied together by the "Framing" chapters opening sections 2, 3 and 4, which help the reader navigate the wide array of topics and highlight common themes within the section. (Programmatically, these framing chapters are each in a different language, thereby explicitly foregrounding each of them once.)

In addition to the volume's focus on relations and disconnections within the glocal, a common theme is the state and institutional history of Caribbean Studies in Germany, including *socare* (Gesellschaft für Karibikforschung e.V.), foregrounded, for example, in Ineke Phaf-Rheinberger's chapter on fluid geographies between Africa, Latin America and the Caribbean.

Despite these through lines, one productive way of reading the book is to dip in and out of it. Rather than circling one topic, as some edited volumes do, this one enables the reader to either read widely, getting a bird's eye view of the field, or to create connections through the volume themselves. There are some minor weaknesses— using "insular" as a metaphor for narrowness, as the editors do in their introduction when they describe Caribbean Studies as "a field of dynamic, yet at times insular knowledge-production", is unfortunate in a volume focused on the Caribbean and the ways in which the local and global are entwined and the literally insular is not in fact insular. But this is counteracted by Daniel Graziadei's contribution, which argues against the assumed insularity of islands. Overall, the volume's case for Caribbean Studies is convincing, since the book itself seems to embody not only what the present of the field looks like, but what it could look like in the future: a field which, though diverse in its occupations and expansive in its outlook, has an ever-changing, shared point of focus.

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