

Book Proposal (I.B. Tauris): *The Politics of Performance in Contemporary Spanish Cinema*

1. PROJECT DETAILS

Title

The working title of the proposed monograph is *The Politics of Performance in Contemporary Spanish Cinema*.

Brief Description of the Project

Performance saturates several aspects of contemporary life, including business, warfare and, most notably, culture. Within the cultural sphere and specifically in the context of cinema, performance proves a problematic object of investigation due to its elusive and ephemeral character. In contemporary Spain, cinematic depictions and deployments of performance take their lead from films produced under Francoism, such as *¡Bienvenido, Mister Marshall!* [*Welcome, Mister Marshall!*] (Berlanga, 1952) in which a small Castilian town and its inhabitants transform themselves into a stereotypical Andalusian town and residents for the benefit of some passing North American dignitaries. Films such as this employed performance as a technical, conceptual and narrative trope to question and subvert the strictures and structures of the Francoist regime, facilitating subaltern political practices and transgressions. Contemporary cinematic works utilise this polemical paradigm of performance in diverse ways, drawing upon the politically subversive undercurrents established by left-wing filmmakers such as Berlanga in order to critique the current political derision of performance as profession and of the culture industry more generally. This is a tactic deployed both by well-established renowned Spanish directors, such as Pedro Almodóvar whose depiction of performance in its myriad forms could occupy an entire monograph in its own right, and by lesser-known filmmakers, such as Achero Mañas who has not only vocally publicised his decision to cease his career due to the increasingly challenging conditions faced by filmmakers in Spain, but who also vociferously critiques the state of contemporary Spanish politics and, in particular, its systematic demolition of the culture industry, notably through his Twitter account. Despite this prevalence of performance and its intertwining with politics in contemporary Spanish cinema, there has to date been no monograph interrogating the politics of performance in this context. This monograph, the first single-authored analysis of the technical, conceptual and narrative functions of performance within the cinematic sphere in the specific socio-historical context of contemporary democratic Spain, addresses this void, seeking to answer the following questions: What is performance and what is its role in contemporary society? To what extent does performance facilitate political critique? How might performance constitute a form of political activism?

Despite its focus on one specific national context – that of Spain, this monograph has significant cross-cultural appeal. While the specificities of the politics of performance in the contemporary Spanish context are hugely important to the analysis of the case studies selected, the book also proposes that the myriad manifestations of performance as political is extrapolable and applicable to other contexts and circumstances, tracing and situating the politics of performance beyond the specifics of the current Spanish landscape. The cinematic corpus crosses various borders, comprising works spanning diverse genres and modes (melodrama, comedy, silent cinema, documentary) and of varying critical and commercial success both within and beyond Spain. Many of the films selected for analysis, including *Ocaña: Retrat intermitent* [*Ocaña: An Intermittent Portrait*] (Pons, 1978), *Jamón, jamón* (Bigas Luna, 1992), *Todo sobre mi madre* [*All About My Mother*] (Almodóvar, 1999), *Hable con ella* [*Talk to Her*] (Almodóvar, 2002) and *Blancanieves* [*Snow White*] (Berger, 2012), constitute case studies on Hispanic Cinema modules in universities throughout the world. The project combines the exploration of canonical films by established filmmakers, such as Pedro Almodóvar, with the examination of recent box-office sensations, such as the hugely popular *Ocho apellidos vascos* [*A Spanish Affair*] (Martínez Lázaro, 2014), and lesser-known works, including films by Fernando León de Aranoa and Achero Mañas, notably yet to receive significant critical attention. With this methodology, the monograph will appeal to an audience already familiar with the key cinematic texts of contemporary Spain while simultaneously drawing attention to Spanish cinematic production hitherto neglected. Furthermore, works analysed test and trouble the borders and boundaries of Spanish

national identity, both from internal and external perspectives, both diegetically and extra-diegetically. In this way, the text participates in a wider movement within the discipline of Film Studies to think through the transnational, global and universal stakes of contemporary cinematic production. The inclusion of films that deliberately problematise conceptualisations of a unified, singular Spanish cinema and Spanish nation contributes to the wider aim of the book: to establish cinematic production itself as a performance upon local, national and global stages. This facet of the work explicitly underscores its relevance not just for those working on Spanish cinema within the discipline of Hispanic Studies, but also for scholars of Film Studies more generally.

Interrogating the pervasiveness of performance and the plurality of its permutations in Spanish cinema since the 1950s until the present day, the aim of this book is to emphasise the thus far neglected political significances of performance and performers in contemporary Spanish cinema specifically and in contemporary Spain more generally. My main contention is that the technical, conceptual and narrative functions of performance within the cinematic sphere underscore the political thrust of cinematic performance specifically and of cinema more broadly in the context of a democratic Spain that has systematically denigrated the cultural sphere through a series of destructive policies and budget cuts. Moreover, the interlocking of performance and politics is crucial within the current political landscape in Spain, most notably with the grass-roots emergence of Podemos and this party's appeal to performance and performative, for instance through their use of social media channels, such as Youtube, by which to disseminate information regarding their views and policies or through their use of the Ghostbusters theme when the leaders march on stage at political rallies. Nowhere is this more apparent than in the recently-released documentary *Política, manual de instrucciones* [*Politics: A Handbook*] (León de Aranoa, 2016), motivated by a desire to document this developing political movement that presents a stark challenge to the established two-party system that has dominated politics in contemporary democratic Spain. The book begins by exploring cinematic depictions and deployments of performance that questioned and subverted the strictures and structures of Francoism and its legacies before shifting focus to contemporary cinematic production. Organised thematically, the book undertakes an examination of the diverse ways in which performance is positioned as a political vehicle, analysing, in turn, the diegetic deployment of performance to produce polemical portraits of the past; the constitution, deconstruction and reconfiguration of identities as performative and intersectional; the concept of metaperformance whereby films diegetically and self-reflexively engage with performance; and, finally, the cathartic and therapeutic properties of performance for both performers and spectators. By focusing on this prominent yet neglected facet of contemporary Spanish cinema, this book produces a new panorama of the field, establishing performance as a core component of Spanish cinema, culture and society, crucial to understanding the dynamics of current politics in Spain.

Why Does A Book Need To Be Published On Your Proposed Topic?

As the first single-authored monograph focused on the concept of performance in Spanish cinema, this book constitutes a timely and essential addition to the field. The absence of any monograph in either English or Spanish scholarship centred on the significance of performance in contemporary Spanish cinema to date underscores the urgency of this publication. It forms part of an emerging research interest amongst English-language scholars of Spanish cinema, evidenced by the forthcoming edited collection *Performance and Spanish Film* (Manchester University Press), by earlier shorter-form works by authors such as Isolina Ballesteros (2009), Alfredo Martínez Expósito (2004) and Alice MacDonald (1998), and by discussions of performance within the wider contexts of gender, sexuality, stardom and the body in monographs by Santiago Fouz Hernández and Alfredo Martínez Expósito (2007), Tatjana Pavlovic (2003) and Chris Perriam (2003). Furthermore, given the current pervasiveness of performance in contemporary society more generally, the book project contributes to a broader emerging field, drawing upon, and adding to, existing theoretical studies of performance, in particular screen performance, as a political act, such as the recently-published *Performance* by Diana Taylor (2016). This evolving interest in the concept of performance develops within the wider theoretical context of performativity which has shaped and framed contemporary understandings of identity in its

myriad forms, thus demonstrating the appeal of this monograph beyond the fields of Hispanic cinema scholarship in particular and Hispanic Studies more generally.

How Will It Differ From Others In The Area?

Performance Studies in the context of contemporary Spanish cinema scholarship is an emerging area of interest and there has been little material published thus far in this field. Besides the forthcoming edited volume *Performance and Spanish Film* (Manchester University Press), there are, to my knowledge, no other book-length studies in English or Spanish of this topic. What differentiates my book from existing scholarship is its primary focus on the technical, conceptual and narrative significances of performance, and its interrelations with the current political landscape, in the context of contemporary Spanish cinema, culture and society. Existing works that might be considered competition do not focus specifically on performance and its significance in contemporary Spanish cinema, instead considering it as just one component in a constellation of themes and ideas. More broadly, although a neglected area of scholarship, there are a number of studies focusing on the concept of screen performance, which I have also listed below. These titles do not attend, as my book does, to the nuances of screen performance in relation to the political and socio-historical particularities of contemporary Spain.

What Competition Will It Face?

Existing works that consider, among other aspects, performance and its significance in contemporary Spanish cinema include:

- Ballesteros, Isolina “Performing Identities in the Cinema of Pedro Almodóvar” in *All about Almodóvar: A Passion for Cinema*. Eds. Brad Epps and Despina Kakoudaki. (Minneapolis: University of Minnesota Press, 2009), 71-100. \$75.00 (Library Cloth)/\$24.95 (Paperback).
- Deveny, Thomas “Child’s Play: Juvenile Meta-acting in Spanish Cinema” in *Cine-Lit 2000: Essays on Hispanic Film and Fiction*. Ed. George Cabell-Castellet. (Corvallis: Cine-Lit Pubs, 2001), 144-54. Currently Unavailable New.
- Fouz-Hernández, Santiago and Alfredo Martínez Expósito *Live Flesh: The Male Body in Contemporary Spanish Cinema* (London: I. B. Tauris, 2007). £68.50 (Hardback)/£17.99 (Paperback).
- MacDonald, Alice “Performing Gender and Nation in ¡Ay, Carmela!”. *Journal of Iberian and Latin American Studies* 4.1 (1998), 47-59. £26.00.
- Martínez-Expósito, Alfredo “Visibility and Performance in the Anti-Gay Sexy Spanish Comedy: No desearás al vecino del quinto (1970)” in *The Space of Culture: Critical Readings in Hispanic Studies*. Ed. Steward King and Jeff Browitt (Cranbury, N. J.: Monash Romance Studies, 2004), 12-28. Hard Copy Currently Unavailable/£12.79 (E-book).
- Perriam, Chris *Stars and Masculinities in Spanish Cinema: From Banderas to Bardem* (Oxford: Oxford University Press, 2003). £89.00 (Hardback).

Existing scholarship focusing on the concept of screen performance include:

- Brewster, Ben *Theatre to Cinema: Stage Pictorialism and the Early Feature Film* (Oxford; New York: Oxford University Press, 1997). Currently Unavailable New/Available Second-Hand from £44.20 (Hardback)/£13.95 (Paperback) on Amazon.
- Dyer, Richard *Stars* (London: BFI Publishing, 1998). Currently Unavailable New/Available Second-Hand on Various Websites from £19.76.
- Eberwein, Robert *Acting for America: Movie Stars of the 1980s* (New Brunswick, N. J.: Rutgers University Press, 2010). £72.00 (Cloth)/£26.95 (Paper/E-book).

- Hurt, James *Focus on Film and Theatre* (Englewood Cliffs, N. J.: Prentice-Hall, 1974). Currently Unavailable.
- Lovell, Alan and Peter Krämer (eds.) *Screen Acting* (London; New York: Routledge, 1999). £45.14 (Hardcover)/£22.53 (Paperback)/£21.40 (Kindle Edition).
- MacNab, Geoffrey *Searching for Stars: Stardom and Screen Acting in British Cinema* (New York: Cassell, 2000).
- Naremore, James *Acting in the Cinema* (Berkeley: University of California Press, 1990). \$69.99 (Paperback)/\$33.99 (E-Book).
- Riis, Johannes “Naturalist and Classical Styles in Early Sound Film Acting”. *Cinema Journal* 43.3 (2004), 3-17. Available Online With Appropriate Journal Subscription.
- Springer, Claudia and Julie Levinson (eds.) *Acting: A Modern History of Filmmaking* (London: I.B. Tauris, 2015). £58.00 (Hardback)/£14.99 (Paperback).
- Waugh, Thomas *The Right to Play Oneself: Looking Back on Documentary Film* (Minneapolis: University of Minnesota Press, 2011). \$82.50 (Library Cloth)/\$27.50 (Paperback).
- Zucker, Carole (ed.) *Making Visible the Invisible: An Anthology of Original Essays on Film Acting* (Metuchen, N. J.; London: The Scarecrow Press, Inc., 1990). Currently Unavailable New/Available Second-Hand on Various Websites from £61.22.

How Will It Fit In With Other I.B. Tauris Publishing?

The publication of this monograph with I.B. Tauris would be particularly fitting given the vibrant and dynamic works published within the subject of Visual Culture at the press. The book complements those published within the Behind the Silver Screen series, notably the recent *Acting: A Modern History of Filmmaking*, with its focus on the ‘larger view of a film’s “life” from development through exhibition’ and the ‘variety of artists, technicians, and craftspeople in front of and behind the camera’. Of particular significance in this regard is the emphasis on ‘Actors, who are costumed and made-up, speak[ing] the words and perform[ing] the actions described in the script’. The book would be well-placed within the Tauris World Cinema series with its exploration of cinemas ‘in terms of their own contexts and traditions – as experienced by contemporary multicultural audiences worldwide’. It complements texts within the field of Hispanic Studies already published within this series such as Rob Stone and María Pilar Rodríguez’s *Basque Cinema: A Cultural and Political History* and Gus Subero’s *Queer Masculinities in Latin American Cinema: Male Bodies and Narrative Representations*.

What Is The Market For This Book? Are There Any Secondary Markets?

The proposed manuscript is a scholarly monograph aimed at academics and researchers in the field but also appropriate for students of Spanish cinema and culture in particular, as well as of cinema more generally. Some of the films included as case studies, notably *Ocaña: Retrat intermitent* [*Ocaña: An Intermittent Portrait*], *Jamón, jamón*, *Todo sobre mi madre* [*All About My Mother*], *Hable con ella* [*Talk to Her*] and *Blancanieves* [*Snow White*], are texts widely studied in Hispanic Studies syllabi in universities around the world. The book will also be of interest to film scholars and students beyond the field of Hispanic Studies given my application of cutting-edge film theory to the works in question. While the monograph as a whole offers a new perspective of the landscape of contemporary Spanish cinema and constitutes a coherent narrative addressing the myriad aspects of performance and its intersections with politics, each case study and chapter will also stand in isolation.

Given the current pervasiveness of performance and its relevance in various fields, this scholarly monograph will by no means be confined by disciplinary boundaries but will rather engage a diverse and far-reaching audience, including scholars and students of performance, performativity, cinema and the visual arts most broadly. Though focused on the specific geographical area of Spanish cinema, this monograph will not only appeal to scholars and students of Spanish cinema and of Spanish cultural studies given that a number of the films analysed constitute objects of study for those working on cinema beyond the context of

Spain, notably those by renowned filmmaker Pedro Almodóvar whose arthouse reputation and oeuvre, in many ways, transcends national boundaries. The case studies selected deliberately trouble the borders and boundaries of Spanish cinema insofar as they engage with intranational conflicts through a focus on distinct autonomous regions within Spain. *Blancanieves* [*Snow White*] and *Ocho apellidos vascos* [*A Spanish Affair*] are noteworthy examples here, contending with fractious identity conflicts between Spain and Catalonia, Spain and the Basque Country/Andalusia respectively. In this regard, the project has transnational and interdisciplinary reach and significance and thus will additionally prove of interest to scholars and students of transnational cinemas and cultures. Furthermore, the book will interest film scholars and students through its technical analysis of, and application of contemporary film theory to, Spanish cinema. The marketability of this book also extends to Spanish-speaking audiences due to the lack to date of any single-authored monograph in either English or Spanish dedicated to this topic. A translation of the book into Spanish at a later date would thus merit consideration.

The key subject areas for this monograph are Spanish cinema, Spanish cultural studies and cinema studies more generally. The use of the text would be appropriate on university modules focused on Spain, Spanish History, Spanish Cultural Studies and Spanish Cinema. While these are too numerous to cite in detail here, examples include contemporary Spanish cinema modules taught at Durham University (Final Year), the University of Kent (Stage 2), King's College London (Level 5), University of Warwick (Year 2-3) and at Bangor University (Postgraduate), as well as modules such as 'Volver: Screening the Past in Spanish Cinema' (University of Exeter, Level 3) and 'Spanish Film Under Franco' (University of Exeter, Level 2). The monograph would also prove useful on modules analysing European Cinema, World Cinema, Transnational Cinema, Global Cinemas, Melodrama, Comedy, Silent Cinema and so on. Again, while these are too numerous to list in full, examples include the 'Global Cinema', 'Transnational Identities' and 'Global Cinema and Culture Theory I and II' modules taught at the University of Stirling, the 'Issues in Global Cinema' module (Level 4) at the University of Sussex, the 'Global Cinema Cultures' module (Level 5) at Kingston University London or the 'Global and Transnational Cinema' module (Level 6) at the University of Gloucestershire.

What Is The Estimated Length Of The Work?

The estimated word count for this monograph, including preface, acknowledgements, notes, bibliography and appendices, is 80,000 words.

If Your Book Is To Carry Illustrations, Please Specify How Many a) In Colour b) In Black/White?

24 in total, preferably in colour. Illustrations will be screenshots from the DVD versions of films cited and will therefore be covered under 'fair use'.

What Is The Intended Date of Completion?

Submission of completed manuscript by end of **July 2018**.

2. PROPOSED CONTENT

While the proposed monograph rehistoricises contemporary Spanish cinema through the lens of performance, it is arranged thematically, rather than chronologically, in order to highlight trends and tendencies with regard to performance and cinema that transcend temporal demarcations.

Introduction: A Political History of Performance in Spanish Cinema

The introductory chapter begins by outlining the theoretical parameters of the text, establishing the centrality of performance as a key paradigm for understanding contemporary culture, politics and society. In order to do so, I engage with both Spanish

cinema and Film Studies scholarship to date with a focus on performance (Allbritton, Melero and Whittaker forthcoming; Ballesteros 2009; Dyer 2004; Dyer 1998; Fouz Hernández and Martínez Expósito 2007; Lovell and Krämer 1999; MacDonald 1998; Martínez Expósito 2004; Naremore 1988; Pavlovic 2003; Perriam 2003; Zucker 1990). Positioning performance as a device primarily concerned with political subversion, my principal claim concerns the cinematic deployment of performance within the diegesis of a film, as well as the tensions this engenders extradiegetically. With this in mind, I turn my attention to the specific cultural context upon which this book focuses, giving an overview of the contemporary political landscape in Spain. I concentrate on the extent to which the Spanish culture industry has suffered in recent years at the hands of brutal funding cuts and discriminatory governmental policies under the rubric of austerity, such as the 2012 increase in tax from 8 to 21 percent for a range of cultural activities. In this section, I focus on emerging interrelations amongst performance and politics, evidenced by recent documentaries such as *Política, manual de instrucciones* [*Politics: A Handbook*] (León de Aranoa, 2016) and *Metamorphosis* (Pérez Cáceres, 2015) detailing the rise of political parties Podemos and Barcelona En Comú respectively. I then turn to the extradiegetic resonances of the politics of performance in contemporary Spain, providing a survey of the ways in which prominent figures in this industry, including actors such as Javier Bardem and his family, as well as Juan Diego Botto and Aitana Sánchez Gijón, engage with this political denigration of the cultural sphere. In short, I foreground the pivotal position of cinematic performers themselves as important political spokespeople in contemporary Spain.

The next section of the Introduction turns to the diegetic deployment of performance within the cinematic sphere in Spain, tracing the historical roots of the contemporary political thrust of performance, in terms of its technical, conceptual and narrative functions, to films produced under the strict surveillance of Francoist censorship that sought to counter the official narratives of the regime. In so doing, I contextualise performance in Spanish cinema under Franco as carnivalesque, insofar as it facilitates a ‘temporary liberation from [...] the established order’, a ‘suspension of all hierarchical rank, privileges, norms and prohibitions’ (Bakhtin 1984: 10). By framing performance as carnivalesque, directors ideologically opposed to Francoism were able to, I argue, engage in transgressive political critique without fear of repercussions in the context of the dictatorial regime. In other words, performance itself offered a façade for political subversion, transgression and revolt. To support this line of argumentation, I address films produced under Franco that engage performance to elude censorship and subversively critique governing paradigms of cultural identity. Key case studies are *¡Bienvenido, Mister Marshall!* [*Welcome, Mister Marshall!*] (Berlanga, 1952) and *Cómicos* [*Actors*] (Bardem, 1954).

The estimated word count for the introductory chapter of this book is 8,000 words.

Chapter One: Performing Pastness

Chapter One scrutinizes the ways in which performance is diegetically deployed in order to produce polemical portraits of the past in contemporary Spanish cinema. Through violence, hyperbole and hysteria, the selected case studies undercut previous cinematic portraits that paint a glossy, unproblematic and Manichean vision of Spanish history. In this way, the chapter does not just explore performance as an individual act, but also investigates the ways in which cinema itself performs, specifically through the examination of the cinematic revisioning of twentieth-century Spanish history. All produced around the end of the first decade of the twenty-first century, each film reflects on a distinct aspect and period of twentieth-century Spanish history: the pre-Franco period of the 1920s; the bookend moments of the Francoist regime (1937/1973); and the Transition to democracy following the death of Franco in 1975. The perverse portraits of the past depicted in the films analysed emerge by means of performances as narrative components and/or characters who are themselves performers, interrogating the interrelations amongst the diegetic performances of the characters and the extra-diegetic performances of the actors who play them. Close readings of the films attend to specific cinematographical techniques through which these interrelations emerge, including the interaction between characters/actors and the camera/audience – a formal trope that recurs throughout the distinct chapters and case studies explored in this monograph.

Blancanieves [*Snow White*] (Berger, 2012), *Balada triste de la trompeta* [*The Last Circus*] (de la Iglesia, 2010) and *Los amantes pasajeros* [*I'm So Excited!*] (Almodóvar, 2013) are the case studies upon which this chapter focuses.

As a silent black-and-white film set in the 1920s, *Blancanieves* [*Snow White*] renders the past mute and colourless, providing a stark contrast with period works, such as *Belle Époque* (Trueba, 1992), that aestheticise and romanticise Spain's troubled twentieth-century history. Recasting the character of Snow White as a flamenco-dancing, bull-fighting protagonist named Carmen, *Blancanieves* [*Snow White*] reconfigures the fairytale narrative and applies it to the pre-Franco Spanish context, revealing, in the process, the extent to which both Francoism and period films depicting the regime rely on the stifling of non-conformist voices.

Continuing this focus on non-conformity, *Balada triste de la trompeta* [*The Last Circus*] is a hyperbolically hysterical portrait of performance and violence under Franco. Centred on the diverse members of a circus troupe, the narrative concentrates on two perverse clowns, representative of the two Spains, and their rivalry, filtered through their competition for the affections of the lead female performer in the circus. Set in the palindromic historical moments of the Civil War (1937) and the late Franco years (1973), the climactic conflict of the film takes place in the *Valle de los Caídos* [Valley of the Fallen] – the resting place of Francisco Franco – with the historical monument becoming a dramatic stage upon which the final confrontation takes place.

Finally, *Los amantes pasajeros* [*I'm So Excited!*] aesthetically and narratively revisits the period of the Transition, framing the contemporary crisis against the backdrop, and as a consequence, of the injustices of the political shift from dictatorship to democracy that occurred at this time. Of particular interest in this film is the lip-synched performance of Gloria Gaynor's 'I'm So Excited' by the three camp air stewards mid-flight. Pitched as a means of distracting the unsuspecting passengers from the news that a technical fault has occurred onboard and that they will not, as a result, reach their destination, this episode underscores the way in which performance is often deployed politically in order to divert attention from injustice, wrongdoing and even corruption.

Dialogues between past and present, individual and society facilitated by performance in these works not only establish the paradigm for the remainder of the text, but specifically pave the way for the in-depth consideration of the interplay between the personal and the social through the concepts of performativity and intersectionality that occurs in Chapter Two.

The estimated word count for Chapter One is 13,000 words.

Chapter Two: Performing Identities

Chapter Two unpacks the performativity, and intersectionality, of structuring categories of regional, national and gender identity in theatrical and quotidian, heteronormative and queer contexts. The key concern of this chapter is the manner in which contemporary Spanish cinema epitomises the collapsing of distinctions between performance and reality, artificiality and authenticity. By attending to the constructedness, and thus de-/re-constructability, of identity categories, Chapter Two posits contemporary Spanish cinema as a site in which identities are constituted, deconstructed and reconfigured. Performativity has become an important theoretical paradigm for interpreting cinematic representations of gender, sexuality and national identity both within and beyond the Spanish context. The unique approach of this chapter is its reevaluation of the framework of performativity within the paradigm of performance and politics established in this monograph as crucial to alternative filmmaking in twentieth-century Spain. This is exemplified by its reconsideration of canonical films and filmmakers within this particular context alongside more recent works yet to obtain significant academic attention.

Jamón, jamón (Bigas Luna, 1992), *Ocho apellidos vascos* [*A Spanish Affair*] (Martínez Lázaro, 2014), *Todo sobre mi madre* [*All About My Mother*] (Almodóvar, 1999) and *Todo lo que tú quieras* [*Anything You Want*] (Mañas, 2010) comprise the case studies examined in this chapter.

The primary intersection explored in cult film *Jamón, jamón* is that of nationality, gender and sexuality. Focusing on the figure of the Spanish macho, the film uncovers the superficiality of Spanish national identity by emphasising the performativity of heteronormative masculinity, as well as the undercurrent of homoeroticism that underpins it. In short, Spanish macho identity is shown to be a fragile façade.

Box-office phenomenon *Ocho apellidos vascos* [*A Spanish Affair*] similarly investigates the conjunction of national identity with heteronormativity, the plot motivated by the forthcoming nuptials of its lead characters – each from distinct autonomous regions within Spain, specifically Andalusia and the Basque Country. My analysis centres on the wedding ceremony and the ensuing marriage as performances, in light of Eve Kosofsky Sedgwick's rereading of Austinian performativity (2003). I also consider the nationalising and unificatory function of the wedding and marriage in the context of Spanish history, exploring to what extent this gesture is successful in the aforementioned film. If performance in *Jamón jamón* unveils Spanish macho identity as a fragile façade, the same effect occurs in *Ocho apellidos vascos* [*A Spanish Affair*] in relation to the heteronormative couple and the performativity of the wedding/marriage.

Both *Todo sobre mi madre* [*All About My Mother*] and *Todo lo que tú quieras* [*Anything You Want*] reconfigure the heteronormative family unit by stressing the performativity of femininity, particularly in relation to the maternal. To a certain extent, the films function as mirror images of one another. The former denounces the need for the patriarchal and traditionally masculine father figure, who is unveiled, as the film progresses, as a drug-addict and HIV-positive transsexual. The family unit configured in *Todo sobre mi madre* [*All About My Mother*] emphasises instead the role of women and female solidarity, highlighting the importance of both maternal and sisterly bonds between women, including the transsexual father. Conversely, *Todo lo que tú quieras* [*Anything You Want*] foregrounds the centrality of the father figure within the heteronormative family unit, as the paternal protagonist becomes both father and mother to his young daughter after the untimely death of his wife/the child's mother. Motherhood becomes a performance that can be enacted through hair, clothes, make-up and an altered voice.

Ultimately, the four films considered in this chapter engage the performativity of gender as a means of collapsing distinctions between performance and reality, artificiality and authenticity. And it is precisely these interrelations of performance and reality, artificiality and authenticity that link these films to the works and conceptual framework of metaperformance studied in Chapter Three.

The estimated word count for Chapter Two is 13,000 words.

Chapter Three: Metaperformances

The films considered in this chapter are themselves specifically about performance, centering not solely on the creation of a performance – such as the staging of a dancing show or the making of a film – but also on the processes through which these works come to fruition. Each case study pivots precisely around the notion of performance within the diegesis, unveiling and meditating on the behind-the-scenes exertions that facilitate artistic performances and the creation of artistic works. I term this metaperformance. Through this theoretical lens, Chapter Three teases out tensions between diegetic and non-diegetic performances, interrogating the significances and nuances of screen performance – a concept often overlooked in the field of Film Studies, both in the Spanish context and more broadly.

Works examined are *Carmen* (Saura, 1983), *Familia* [*Family*] (León de Aranoa, 1996), *La mala educación* [*Bad Education*] (Almodóvar, 2004) and *También la lluvia* [*Even the Rain*] (Bollaín, 2010).

Carmen details the inner workings of a dance group preparing to stage a flamenco-infused retelling of the story of the eponymous gypsy. The focus of the film is not, as one may expect, the final triumphant performance of the work within the diegesis, but rather the behind-the-scenes efforts of the troupe as they prepare for the show. A further layer of performance occurs as the lives of the main characters begin to echo the work in which they are performing, revealing the investment performers make in their craft as well as the heightened tensions between performance and reality in the lives of performers.

Continuing this focus on intersections amongst performance and reality, *Familia* [*Family*] centres on a lonely middle-aged man who hires a company of actors to perform the role of his family. This is not immediately disclosed to the spectator but is rather revealed gradually as the diegetic actors are pushed to their limits by their increasingly demanding and difficult director, meaning that their performances slowly unravel over the course of the film. Rather than focus on performance in theatrical or artistic contexts, *Familia* [*Family*] posits the heteronormative family unit as a performance by steadily revealing its dysfunctionality. In so doing, the film explores the relationship between reality and representation through a family that – in the vein of René Magritte's pipe in *The Treachery of Images* – is not a family, but rather a representation of a family.

Also studied in this chapter are *La mala educación* [*Bad Education*] and *También la lluvia* [*Even the Rain*], both of which engage with the framework of metaperformance through the incorporation of a film-within-a-film. In the former, the film-within-the-film functions similarly to the case studies analysed in Chapter One, constituting a means by which to revisit and rewrite a troubled and traumatic past. *La mala educación* [*Bad Education*] combines a series of complex flashbacks intertwined with scenes from the film-within-the-film as it is in the process of being shot in order to slowly uncover the ugly truths that contaminate both past and present within the diegesis of the film. The relationship between performance and reality is further complicated by the much-publicised and much-discussed autobiographical slant of this film. *También la lluvia* [*Even the Rain*] similarly interrogates the film-making process through self-reflexivity, engaging film-making as a means to explore a problematic past and its impact on the present. But while the past tackled in *La mala educación* [*Bad Education*] is one in which the main protagonists were actively involved, *También la lluvia* [*Even the Rain*] takes on a heavy history of imperial and colonial legacies. Despite their differences, each of these works emphasise the potency of performance, and film-making specifically, as a means of addressing problematic politics and policies in both the past and the present, paving the way for the discussion of the cathartic and therapeutic possibilities of performance that takes place in Chapter Four.

The estimated word count for Chapter Three is 13,000 words.

Chapter Four: Performance as Catharsis and Therapy

The relationship between performance and death rests at the core of each of the case studies selected for analysis in Chapter Four. How does Spanish cinema represent the role of performance in relation to practices of mourning? How do the chosen films engage with the significance of performance, for both performers and spectators, as a means of coming to terms with the death of a loved one? To what extent can death itself become a performance? Addressing these questions, Chapter Four emphasises the cathartic, therapeutic properties of performance for both performers and spectators in works, spanning distinct genres, that diegetically and diversely draw out this theme. This chapter underscores the extent to which performance constitutes a site of communication facilitating corporeal and emotional connections whilst also intimating the perilous potential for miscommunication that performance can engender. Rather than a straightforward and celebratory affirmation of performance then, the works explored in this chapter highlight the ambiguousness of performance.

The key case studies of this chapter are *Ocaña: Retrat intermitent* [*Ocaña: An Intermittent Portrait*] (Pons, 1978), *Hable con ella* [*Talk to Her*] (Almodóvar, 2002) and *Noviembre* [*November*] (Mañas, 2003).

Through a series of intimate interviews with its eponymous protagonist, documentary *Ocaña: Retrat intermitent* [*Ocaña: An Intermittent Portrait*] posits performance as a means through which to come to terms with death. My rereading of the film – a cult text associated with the hedonism of the creative cultural explosion following the death of Franco – through the lens of performance and its cathartic, therapeutic properties constitutes a fresh perspective on a work that has, for the most part, been praised as a celebratory, postmodern product of post-Franco Spain in contemporary Spanish cinema scholarship.

Hable con ella [*Talk to Her*] centres on the performing body and its significance when rendered still and inert, performing only in the sense of mechanical corporeal functions. Framing this focus is a paradigm of spectatorship in which performer and spectator, both diegetically and non-diegetically, become fused together in an ethically problematic pas-de-deux that accentuates the aforementioned ambiguousness of performance.

My final case study, *Noviembre* [*November*], features a group of creative youngsters who seek to unveil the revolutionary potential of performance by means of independent and interactive street theatre, which ultimately leads to the death of an individual mid-performance. Blurring the lines between performance and reality, artificiality and authenticity (as seen in the case studies of Chapter Two) and bordering at times on the politically incorrect, their revolutionary street theatre exposes the threat carried by performance and artistic production in general, which, for the reasons explored throughout this monograph, heralds the political potential to challenge, subvert and transgress the status quo.

By concentrating on the political potential of performance as outlined in *Noviembre* [*November*], the book returns full circle to the intersection of politics and performance in contemporary Spanish culture, comparing ‘Atentado’, one of the performance pieces represented in the film in which the group enact a street shooting that results in criminal charges being brought against troupe members, to the recent *Títeres desde abajo* (“Puppets from Below”) scandal, whereby two young puppeteers were charged with glorifying terrorism in Madrid in February 2016 because of the content of one of their performances. This episode provoked outrage amongst the very figures cited in the Introduction as being politically-involved and -engaged in the context of contemporary Spain.

The estimated word count for Chapter Four is 13,000 words.

Conclusion: The Politics of Performance

In the Conclusion, I draw together the main claims of the text, underscoring the political potency of performance in its plurality of permutations in contemporary Spanish cinema. I trace this current potential to counter-cultural filmmaking currents under Franco, as evidenced in the work of filmmakers such as Luis García Berlanga and Juan Antonio Bardem, arguing that contemporary filmmakers draw upon their predecessors’ deployment of performance as a means by which to critique governing paradigms of identity, at the level of both individual and society. I contend that in the case studies explored in the text, performance engages representations of the past, of identity, of artistic production and of spectatorship in order to subvert and transgress official political narratives, producing instead an alternative framework through which to understand contemporary society in Spain.

The estimated word count for the Conclusion is 6000 words.

Bibliography

- Allbritton, Dean, Alejandro Melero and Tom Whittaker (eds.) *Performance and Spanish Film* (Manchester: Manchester University Press, forthcoming).
- Bakhtin, Mikhail *Rabelais and His World*. Translated by Helene Iswolsky (Bloomington: Indiana University Press, 1984).
- Ballesteros, Isolina "Performing Identities in the Cinema of Pedro Almodóvar" in *All about Almodóvar: A Passion for Cinema*. Eds. Brad Epps and Despina Kakoudaki. (Minneapolis: University of Minnesota Press, 2009), 71-100.
- de Beauvoir, Simone *The Second Sex* (London: Random House, 2014).
- Brewster, Ben *Theatre to Cinema: Stage Pictorialism and the Early Feature Film* (Oxford; New York: Oxford University Press, 1997).
- Butler, Judith "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." *Theatre Journal* 40.4 (1988): 519-31.
- Butler, Judith *Gender Trouble: Feminism and the Subversion of Identity* (New York; London: Routledge, 1990).
- Butler, Judith *Bodies that Matter: On the Discursive Limits of Sex* (New York; London: Routledge, 1993).
- Butler, Judith *Undoing Gender* (New York; London: Routledge, 2004).
- Deveny, Thomas "Child's Play: Juvenile Meta-acting in Spanish Cinema" in *Cine-Lit 2000: Essays on Hispanic Film and Fiction*. Ed. George Cabell-Castellet. (Corvallis: Cine-Lit Pubs, 2001), 144-54.
- Dyer, Richard *Stars* (London: BFI Publishing, 1998).
- Dyer, Richard *Heavenly Bodies: Film Stars and Society*. 2nd Edn. (Oxon; New York: Routledge, 2004).
- Eberwein, Robert *Acting for America: Movie Stars of the 1980s* (New Brunswick, N. J.: Rutgers University Press, 2010).
- Fouz Hernández, Santiago and Alfredo Martínez Expósito *Live Flesh: The Male Body in Contemporary Spanish Cinema* (London: I. B. Tauris, 2007).
- Hurt, James *Focus on Film and Theatre* (Englewood Cliffs, N. J.: Prentice-Hall, 1974).
- Lovell, Alan and Peter Krämer (eds.) *Screen Acting* (London; New York: Routledge, 1999).
- MacDonald, Alice "Performing Gender and Nation in *¡Ay, Carmela!*." *Journal of Iberian and Latin American Studies* 4.1 (1998), 47-59.
- MacNab, Geoffrey *Searching for Stars: Stardom and Screen Acting in British Cinema* (New York: Cassell, 2000).
- Martínez Expósito, Alfredo "Visibility and Performance in the Anti-Gay Sexy Spanish Comedy: *No desearás al vecino del quinto* (1970)" in *The Space of Culture: Critical Readings in Hispanic Studies*. Ed. Steward King and Jeff Browitt (Cranbury, N. J.: Monash Romance Studies, 2004), 12-28.
- McKenzie, Jon *Perform or Else: From Discipline to Performance* (London; New York: Routledge, 2001).
- Naremore, James *Acting in the Cinema* (Berkeley; Los Angeles; London: University of California Press, 1988).
- Pavlovic, Tatjana *Despotic Bodies and Transgressive Bodies: Spanish Culture from Francisco Franco to Jesus Franco*. (Albany: State University of New York Press, 2003).
- Perriam, Chris *Stars and Masculinities in Spanish Cinema: From Banderas to Bardem* (Oxford: Oxford University Press, 2003).
- Riis, Johannes "Naturalist and Classical Styles in Early Sound Film Acting". *Cinema Journal* 43.3 (2004), 3-17.
- Riviere, Joan "Womanliness as Masquerade" *International Journal of Psychoanalysis* 10 (1929): 303-13.
- Sedgwick, Eve Kosofsky *Touching Feeling: Affect, Pedagogy, Performativity* (Durham, N.C.; London: Duke University Press, 2003).
- Springer, Claudia and Julie Levinson (eds.) *Acting: A Modern History of Filmmaking* (London: I.B. Tauris, 2015).
- Taylor, Diana *Performance* (Durham, N.C.; London: Duke University Press, 2016).
- Waugh, Thomas *The Right to Play Oneself: Looking Back on Documentary Film* (Minneapolis: University of Minnesota Press, 2011).
- Zucker, Carole (ed.) *Making Visible the Invisible: An Anthology of Original Essays on Film Acting* (Metuchen, N.J.; London: The Scarecrow Press, Inc., 1990).

3. TABLE OF CONTENTS

Introduction: A Political History of Performance in Spanish Cinema

Chapter One: Performing Pastness

Chapter Two: Performing Identities

Chapter Three: Metaperformances

Chapter Four: Performance as Catharsis and Therapy

Conclusion: The Politics of Performance

4. SAMPLE CHAPTERS

Please find attached one sample chapter from the proposed monograph and one published article.

5. SUGGESTED ACADEMIC REVIEWERS

PROFESSOR ANN DAVIES, CHAIR, SPANISH AND LATIN AMERICAN STUDIES

Spanish and Latin American Studies, University of Stirling, Stirling, Scotland, FK9 4LA

Telephone: +44 (0)1786 467546

E-mail: ann.davies@stir.ac.uk

DR. SANTIAGO FOUZ HERNÁNDEZ, SENIOR LECTURER, HISPANIC STUDIES

School of Modern Languages and Cultures, University of Durham, Elvet Riverside, New Elvet, Durham, DH1 3JT

Telephone: +44 (0)191 334 34

E-mail: santiago.fouz@durham.ac.uk

6. CV

Please see attached documentation.