

a True Story: Latin American History at the Movies. Thomas Holloway's piece on *Aguirre, the Wrath of God* is one of these. The essay is sharp, encouraging readers to ponder the multiplicity of identities historical characters assume and presenting a primary source to convey voice through different means than film. The process for deciding which essays to carry over from that book to this one is not always clear to the reader, but the pieces are uniformly stimulating, lending themselves to classroom assignment if students are watching a specific film discussed in the book. In fact, one could easily imagine the table of contents of this volume serving as a kind of syllabus for a course on Latin American history in film.

Teaching history through film presents distinct challenges and opportunities. Films, after all, render people in the past in vivid terms, making it easier for some students to engage with the processes, structures, and interpersonal dynamics that shape history. In his chapter "History, Autobiography, and Truth in Euzhan Palcy's *Rue Cases-Nègres*," author Mohamed Kamara notes that "in a sense, every representation is fictitious!" (137). Films are texts, and engaging with them in a serious way requires some discussion of the form as well as the context in which they were produced. Therefore, for an edited collection like this to work, the films discussed must be notable for their technical qualities as well as their historical character. They should not be just movies about history but *good* movies about history.

Stevens is to be commended in that regard for his curation. Latin America is a wellspring of smart, innovative, and moving cinema. Readers of the book will certainly think of their own suggestions for films to be discussed, perhaps in future editions of this book—Lucrecia Martel's *Zama* and João Jardim's *Getúlio* spring immediately to this author's mind—but this impulse is a feature of the book's lively and substantive treatment of both Latin American history and film.

Hampden-Sydney College
Hampden-Sydney, Virginia
apagliarini@hsc.edu

ANDRE PAGLIARINI

NARRATIVES OF BLACKNESS IN BUENOS AIRES

Black Legend: The Many Lives of Raúl Grigera and the Power of Racial Storytelling in Argentina. By Paulina Alberto. Cambridge: University of Cambridge Press, 2022.
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Paulina Alberto has written a book about the stories of the celebrity Raúl Grigera and the narratives of Blackness in Buenos Aires Argentina during the nineteenth and twentieth centuries. Using Grigera's life, the book uncovers the various ways that blackness was created and curated during the twentieth century—one of the few studies about Afro-Argentine history in English that explores that period. Using sources such as

police records, property records, photos, historical maps, hospital records, Black newspapers, baptismal records, census data, and various cultural newspapers, newsletters, and magazines that carried articles about Raúl Grigera, Alberto's book leaves no stone unturned. It is an exemplar of meticulous and careful research.

Her book is divided into six chapters. It is a microhistory of Grigera's life and a social political and cultural history of the racialization of blackness. The first phase delves into Grigera's ancestors. These two chapters, appropriately named "Ancestors 1850–1880" and "Community 1880–1900," provide a crucial social and economic context of the nineteenth century in the mist of gradual abolition. Within these two chapters, Alberto dismantles common myths of "black disappearance" and methodically pinpoints the house in which Grigera's ancestors lived. This was a great find, and it is a testament to her thorough research. The "Community" chapter further undertakes the analysis of the black press to reveal a vibrant Black community amid institutionalized whitening.

The next two chapters, "Youth (1900–1910)" and "Celebrity (1910–1916)," focus on Grigera's stay at the Marcos Paz "home" and his rise to fame. He had a short stint at Marcos Paz, a state-run reformatory for abandoned or delinquent male minors. His admission to this reformatory spoke to the larger criminalization of blackness that was taking place. Forced into the home by his father, he remained there for 13 months.

The chapter "Celebrity" focuses on his rise to fame, a period during which he became known as the *murciélagos*—the creator of the night. The backdrop of his celebrity—the larger success of Argentina's achievement of whiteness during the period—made Grigera a rarity and fulfilled one of the narratives of the last remaining Black Argentines. The chapters "Defamation (1916–1930)" and "Death (1930–1955)" recount the later stages of Grigera's life. In the Defamation chapter, he becomes associated with *niños de bien* who take advantage of Grigera's simplicity—or possibly Grigera himself plays into these stereotypes. Various journals publish cartoons or comics to further perpetuate his buffoonery.

Within the larger political atmosphere of the presidencies of Hipólito Yrigoyen (1916–22; 1928–30), the word '*negro*' became popularized and started to move beyond racial terms and toward "ways of being." Grigera's wayward buffoonish behavior further confirmed that his blackness was more of his character and less of his race. The "Death" chapter details his stay in Colonia's hospital and his death in July 1955. This sad chapter elicits emotion as it details the death of a person and Black erasure. It was during this rise of Peronism that meanings of blackness made the disappearance of blackness complete.

The epilogue makes a quick reference to "Obaca," a black character parody, who rose to fame during Barack Obama's presidency. Centering on the twenty-first century, which in this context is one of parody and sarcasm, Alberto provides an opening to the next narrative of blackness in Argentina.

However, I do question Alberto's choice to explain her archival access and personal identity in the epilogue. Since she has already provided this information in the introduction, it is repetitive here and distracts the reader from an otherwise brilliant epilogue. Nevertheless, this biographical microhistory, which speaks to the stories of blackness in Argentina, was both clever and entertaining, and Alberto's ability to uncover so many details about Raúl Grigera's life is to be commended. Experts and the general public would enjoy this book.

University of Texas at El Paso
El Paso, Texas
ededwards@utep.edu

ERIKA DENISE EDWARDS

FEMINISM AND AFRO-CUBAN WOMEN

Black Women, Citizenship, and the Making of Modern Cuba. By Takkara K. Brunson. Gainesville: University of Florida Press, 2021. Pp. 278. \$80.00 cloth. doi:10.1017/tam.2023.17

En una época signada por el creciente interés académico y político por el feminismo y por los sectores afrodescendientes en América Latina, el libro de Takkara Brunson resulta una muy buena noticia.

Ante una historiografía hegemónica que ha invisibilizado el rol político intelectual de las mujeres en general y afrodescendientes en particular, en América Latina, Brunson se ha propuesto releer la historia de una etapa clave de Cuba poniendo a las mujeres afrocubanas en el centro de la escena. Así, con un estudio sumamente riguroso, rico y muy bien documentado, Brunson nos presenta una narrativa original en la cual aquellas mujeres que tradicionalmente han sido relegadas al olvido o a roles meramente secundarios, pasan a ocupar un lugar clave, un papel protagónico en una lucha incesante por la emancipación y la igualdad.

El libro aborda un extenso período de 1886 hasta 1959. Una etapa crucial y convulsionada en la historia de Cuba, signada por múltiples y complejos procesos: la abolición de la esclavitud, la continuidad de las lógicas racistas, la segunda guerra de independencia, el neocolonialismo estadounidense, la dictadura de la Machado, revolución de 1933 y la hegemonía de Batista, hasta los albores de la revolución. Sin lugar a dudas este período ha sido sumamente estudiado, pero pocas veces de la forma original y novedosa en que Brunson lo aborda. La autora hecha luz a esta etapa mostrando, desde una perspectiva crítica e interseccional, el accionar de las mujeres afrocubanas en la búsqueda de crear su propio destino.

Tomando como eje distintas figuras emblemáticas y diferentes movimientos, Brunson estudia lo que llama las prácticas de ciudadanía de las mujeres afrocubanas, entendiéndolo como un colectivo amplio y complejo. Múltiples y diversas estas acciones implicaron un