

Across a broad spectrum of media, markets, and national contexts, self-reflexivity continues to be a favored narrative mode with wide ranging functions. In this book Amago argues that, in addition to making visible industry and production concerns within the film text, reflexive aesthetics have a cartographic function that serves to map the place of a film (geographic and cultural) within the global cinemascapes, and thus to bring into sharper relief images of the national. Focusing on films in the contemporary Spanish context that in some way reflect back on themselves and the processes of their own production, that purposefully blur the distinction between reality and fiction, or that draw attention to the various modes of cinematic exhibition and reception, Amago proposes ways in which these movies can be employed to understand Spanish national cinemas today as imbedded within a dynamic global system.

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