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Trace and Defamiliarization  
in Contemporary Documentary  
(V́ctor Erice and Eloy Enciso Cachafeiro)

*Cristina Moreiras-Menor*

*The project changed a lot from its first draft but I think the works' fundamental features, the initial impulses or desires upon which it was based, remained. There were basically three such desires: to film on a geographically defined border but above all to film on the border of cinematic language; to work with the Galician language from a plastic and musical perspective; and to search for a documentary essence by working with nonprofessional actors.*

–Eloy Enciso Cachafeiro, *Arraianos*<sup>1</sup>

*I belong to a generation for whom film was primarily the testimony of life and also an element of resistance. That has been my culture, and I'm still part of it. Today it may be minoritarian, but minoritarian not as a result of the creators' will, but as a result of how the whole commerce of the filmmaker is organized.*

–Irene Hernández Velasco, “Interview to V́ctor Erice”<sup>2</sup>

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Translated from the Spanish by Travis Williams.

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In this chapter, I would like to offer a reflection—through an analysis of documentary film—on local and regional memory and temporality. Specifically, I would like to reflect on modes of temporality that differ from those articulated in the historiographical account that is formed, traditionally, through a historical framework that is more interested in the representation of the historical world than in aesthetic form. In traditional documentary, this commitment to historical and to cultural memory establishes a linear chronology in which the temporal index is perceived as one temporality taking the place of another, always in a linear path, advancing continuously toward a future that remains perpetually beyond the present. I propose, by contrast, that we address the types of temporality and historicity represented by documentary films that, while maintaining the conventions of the genre, are constructed from *memory*—whether individual or collective, historical or cultural—as a contemporary experience. As a result, they open themselves through narrative and/or cinematographic devices (which is to say, through aesthetic form) to an alternative, an-*other*, experience of historical time. The past, the prior event, ceases to be in such documentaries the exclusive protagonist of the historical. Instead, inscribed in their form is the mark of a historicity that is open in its relationship to the contemporary moment. Through this paradigm, the documentary films I am interested in reflect on a representation of memory that places them within the frame of *critical regionalism*, a concept and practice that we, as cultural critics, borrow from the geographer and scholar of architectural space, Kenneth Frampton.<sup>3</sup> They are documentaries, then, that abandon historiographical reason for a temporalizing dynamism that brings into play a historicity that is alternative to that to which documentary film has made us accustomed. In these documentaries, one perceives that the central interest is less the exploration of the event itself than its temporality, less the objective information they provide than the staging of their own narrativity, always through an account that is not constructed historiographically, but rather from an experience of the present that is always in relation—politically and ethically—to other temporalities. All of this is carried out in such a way as to make evident a new temporal reason that distorts, and even breaks, the historiographical “truth” of the documentary account. We can speak, then, of the presence, in these documentaries, of a cultural memory that is as much *of the present* as it is of the past, a cultural memory whose horizon is oriented toward the possibility of reading new ways to narrate the temporal specificity of the documentary

account and of the historical event, through an active present that is perceived, in its structure, as always inhabited by the past and, perhaps, by the future.

Critical regionalism proposes a genealogical, deconstructivist alternative to the traditional historiographic project, which—as already suggested—is based on the archival compilation of knowledge, a linear construction of time, as well as a singular conception of objective truth. In contrast to the historiographical, the critical regionalist project brings together and makes visible in its staging, a diversity of temporalities that function simultaneously on different narrative and experiential levels, the ultimate objective being the recuperation of that which is left behind in the form of residues and traces. The interpretative task in the analysis of documentary composition makes these residues visible as such and, without forgetting the specificities of the past, it inscribes them into the experience of the documentary account itself. A duality thus emerges in these forms of documentary narrative which is contained in the account's own historicity, thereby rendering its contemporaneity, its own present, constituted as much by the moment of composition as a documentary object as it is by the moment at which the spectator views the place at which historical signification erupts. The recognition of these remnants and their intervening role in a project of historicization of the present open the experience of the latter to a radical critical consciousness that allows us to register the memory of the past, or the memory of the experience of the past, as an intrinsic part of the present, which itself becomes, in this way, a historical event. *Nothing is lost*, then, in the critical regionalist project, given that this practice entails a critical interpretation of reality that involves the disarticulation of the homogeneous historical narrative in such a way as to expose it to its own contradictions and inconsistencies. To re-signify these accounts means confronting them with a process of defamiliarization produced by the effect that results from the coexistence of the vernacular (the known and familiar) with the universal (the foreign and strange). According to Frampton, “the strategy of critical regionalism ... depends upon maintaining a high level of critical self-consciousness,”<sup>4</sup> in such a way that:

The specific culture of the region—that is to say its history in both a geographical and agricultural sense—becomes inscribed into the form and realization of the work. This inscription, which arises out of “in-laying” the building into the site, has many levels of significance, for it has a capacity

to embody, in built form, the prehistory of the place, its archeological past and its subsequent cultivation and transformation across time. Through this layering into the site, the idiosyncrasies of place find their expression without falling into sentimentality.<sup>5</sup>

From this, it can be deduced that a critical regionalist project specifies—on the basis of a reason that is antagonistic to sentimentalism and nostalgia—the composition of a present structure as a temporality in which the representation of “true” historical time accumulates remnants and their layered transformation throughout history. For critical regionalism, the truly historical moment is that in which, from a genealogical perspective in which *nothing is lost*, and therefore in which nothing is obsolete, the past aligns itself with the present in the moment in which form (of the story, of the construction, of the aesthetic form, etc.) allows for the visualization of the different layers of accumulation of residues over time. In the interpretative frame of critical regionalism, the present, which is to say the moment of interpretive *production*, of genealogical deconstruction, emerges in the moment of “the awakening of a not-yet-conscious knowledge of what has been” in such a way that mythology (the tale, fiction, etc.) ceases to be mythology, dissolving into the “space of history.”<sup>6</sup> This is the point at which the documentary account encounters its historical index. A critical regionalist project makes the truly historical meaning of the event erupt through its aesthetic form and narrative, not to present a sentimental history of loss and disappearance of the past, nor to offer a narrative of an objective and distant past, but rather to establish a critical structure (the narrative that we could call historical memory, cultural memory) that allows us to discern, in the form of bursts or eruptions (and *not* in the form of a totalizing and homogeneous narrative in the style of the national account), the different layers and levels over which the process of disappearance and reappearance occurs. This allows the viewer to discern that which disappearance/re-appearance renders visible as a residual element, in such a way as to convert the narrative of the past into an-*other* event whose comprehensibility is always contained in the simultaneity from which it has emerged and in that which is to come, propelled by the narrative event itself. In other words, critical regionalism presents us with historical fullness to the extent that it transforms an event considered past and gone into one that exists as much in the past as it does in the present and future.

The kind of contemporary documentary that interests me is conceived and presented as a device that is destined primarily to construct a critical edifice whose historical character, that is, its mark of historicity, emerges in the interstice at which documentary form (ethnography, *cinema vérité*, social space, historical archive, etc.) and aesthetic form (language, the use of light, sound, and movement) converge to form the ultimate significance that will be unveiled, through interpretative collaboration, by the spectator. In the end, it is in the image itself, constructed by the different narrative and technical devices of the documentary, that there emerges an aesthetic politics, or what I would call the power of the image destined to cause the properly historical (though anti-historicist) significance of the account to come forth.

To show how this critical historicity is formed I will reference various documentaries highlighting, as concrete examples, a documentary from the Galician director Eloy Enciso Cachafeiro titled *Arraianos*, and the recent half-length documentary by Víctor Erice, *Vidros rotos*, which is included as a part of Pedro Costas's film, *Centro histórico*. However, work from directors as emblematic as Jaime Chávarri, José Luis Guerín, Isaki Lacuesta, or Mercedes Álvarez, and as young as Lois Patiño, Gabriel Peydró, Luis López Carrasco, or Ramón Lluís Bande among others, fits this paradigm of the critical regionalist documentary. Indeed, all these directors, with works such as *El desencanto*, *En construcción*, *La leyenda del tiempo*, *El cielo gira*, *Costa da Morte*, *Variaciones Guernika* and *La ciudad del trabajo*, *El future*, or *Equi y n'otru tiempu* (to name only a few), participate in my opinion in a project of a politics of memory that is regionalist and that goes well beyond the simple recuperation of the past in the national-pedagogical mode of knowing and archiving history. These directors demonstrate in contrast a profound relationship between form and content which is indispensable in the aesthetic and political task, since they obligate the active participation of the spectator whose presence renders possible the significance of the documentary account. In other words, this is not the type of documentary that can be enjoyed passively, receiving information or realist imagery that purports to be transparent or true. Quite the opposite, in these documentaries, the information comes folded, un-deciphered, in a heap of stories that the spectator must unfold through her own interpretative work. The critical regionalist projects of Erice, Lacuesta, Álvarez, Enciso, Patiño, Bande, Peyró, and Guerín thus conjoin the labor of the producer with that of the spectator, in the process averting the nostalgic or sentimental,

and as such disaffected, gaze in order to assemble through the mediation of cinematographic form a stage in which constellations of knowledge (present in the scenes and images of the documentary but also made invisible in and by its aesthetic form) acquire all their political and transformative potentiality. These documentaries seek to ascribe and record, to name for history, that which the historical account forgets, and they do so with the intention of de-monumentalizing knowledge in order to make it once again part of the personal or collective contemporary experience of the specific region in question.

Take *Vidros rotos*. This half-length film is presented, alongside three other documentaries, as part of a film titled *Centro histórico*, which was commissioned by the Portuguese city of Guimarães in celebration of being named European Capital of Culture in 2012. In addition to Erice's film, Aki Kaurismäki's *O tasqueiro*, Pedro Costa's *Sweet Exorcist*, and Manoel de Oliveira's *O conquistador conquistado*, were included. *Vidros rotos* presents and recovers several testimonial stories through which workers relate their experiences of events in the history of a textile factory established in the nineteenth century in the Portuguese city, and closed, traumatically, in 2002, leaving more than two thousand employees out of work. Framing the film is a large photographic mural that presides over the room where the camera records these testimonies, which begin to take life through the camera's movements (its zooms and intense close-ups), identifying individuals and groups that were always present but made invisible by photographic immobility and distance. Behind the worker, as he or she speaks, the camera captures in the form of an omniscient presence, and as a phantasmatic background constructed with rapid movements and fades during the credits, the enormous black-and-white photograph of the former workers of the same factory seated in a cafeteria, either looking at the camera and, consequently, looking at the contemporary spectators of the film (at us, the viewers), or looking at an unknown point in space. The process of historicization and politicization contained therein (the indexical quality of the photograph situates us fully in the realist mode of the nineteenth century, always in perfect continuity with the presence of the testimonies of the contemporary workers) emerges from this superposition; that is, from this movement between the presence of the workers from two centuries ago in the photograph and the accounts of the workers seated in front of a completely still camera to which they speak directly (a camera that remains in close proximity to the subject, often

framing the entire body, attentive at all times to the detail of the worker's body). Wherever they are looking, however, the gaze of the workers photographed in the nineteenth century expresses pure devastation, intersecting in an absolutely unsettling way with the gaze of the spectator who listens to, or prepares to listen to, the testimony of the workers that have just lost their jobs. During the opening credits of the film and at its end (in other words, before and after the oral testimonies), the camera carries out a series of zoom movements that capture in intense close-ups the bodies gathered and grouped around the multiple cafeteria tables, frozen now by the flash of the photographer's camera. Through these camera movements, these unidentifiable mass-subjects become perfectly individualized subjects, with identifying traits, with gazes full of affect, their expressions frozen, staring, horrified, and sad, in endless pain. They become the echo of what we are about to hear and what we have just heard. The photograph, in its intersection with the camera as Víctor Erice moves it, brings the former workers back to life through movement and focus in such a way that, along with the contemporary language of the testimonies, these devastated faces present themselves to us revived by the camera and, now, also staring directly at the contemporary spectator. The critical regionalist project is located here, in the interstice that emerges from this encounter between a photograph that had remained static until the moment it entered Erice's camera, and this camera reconstructing the history of the factory's workers via foregrounding and the fixed shot. Here—through the confluence of the gaze of the workers (former and present), and the convergence of the frozen time of the photograph with that of the occurrence of the testimonies, in a radical simultaneity in which the contemporary meets past and future—the camera becomes the disquieting locus at which historical temporality erupts, where the historicization of photographic silence is produced. The temporalization of the photograph—we could say following Derrida—opens up, through the movement of the camera, to a time that is non-contemporary to itself, producing as a consequence a political and historical reason that radically transforms the history of the textile factory in Guimarães.<sup>7</sup> It is thus an assemblage, as it is understood by Deleuze and Guattari, that produces the temporalization and the historicization of a forgotten story in this film: "An assemblage is not a set of predetermined parts ... that are then put together in order or into an already-conceived structure ... Nor is an assemblage a random collection of things, since there is a sense that an assemblage is a



whole of some sort that expresses some identity and claims a territory. An assemblage is a becoming that brings elements together.”<sup>8</sup>

Through the movement of the camera, the history of the workers and the layoffs of 2002 are projected onto the history of labor in general, and the history of the textile factory in particular, alongside that of the devastation and violence to which the workers were subjected. By the way of Erice’s camera, the time has come to relate that alternate history, which has been excluded from the historical account, frozen in the paralysis of historical time, and which—as the film shows—has condemned the experiences and memories of its protagonists to pure oblivion.

*Vidros rotos*, like *Arraianos*, *Costa da Morte*, *En construcción*, or *El cielo gira*, is politically and aesthetically committed to historicize experiences that have not been recorded by history and that, in their accounts, are finally bringing into play a political reason thanks to which the workers of the factory, those depicted in the photograph, can give visibility to the ontological traces of the workers that speak in front of the camera, as they occupy the same space and the same experiences as those workers a century before. The collapse into each other of the narrated account of the present-day workers and the silent account caught in the body language and gaze of the photographed workers suggests a rupture in the historical time of development and the superimposition of the two stories onto one another in a temporality of suspension, in the temporality of the image retained both in the camera’s lens and in the spectator’s retina. This represents a violent break with any sense of comfort that would have been afforded us by the distance of the photograph and the individualization of worker experience. The historical archive (which, in this case, is a photographic testimony and testimonial account) ceases to be an objective historical account, transforming itself instead into an experience intensely affected by the most pressing contemporaneity now opened up to the wounds of the historical event and to the collective experience. As a result, we could say that Erice’s camera also captures, through the specific experience of the workers of the Río Vizela textile factory in Guimarães, that of thousands of others who, in the urgency of present crises, do not have access to an account of their own histories.

From this practice, which I have come to refer to as critical regionalism, inevitably emerges a politics that intervenes in history, space, temporality, the subject, and society; a politics linked to what I would like to call an ethics of defamiliarization. We see it in Guerín, in Álvarez, in La Cuesta, and many others. But above all, I believe, we see it in a Galician

documentary that brings us the daily lives of the inhabitants of La Raya, on the Galicia-Portugal border. *Arraianos*, produced in 2012, is a highly aestheticized documentary, or docudrama, that portrays the daily reality of the working lives of the inhabitants of a Galician village, Couto Mixto, located in the Ourense region of La Raya, on the border between Galicia and Portugal.<sup>9</sup>

This region is identifiable by the type of Galician dialect spoken by the protagonists of the film as well as by the title, which situates us firmly in this region through the use of toponymy. *Arraiano* means inhabitant of La Raya, but it also refers to border identity, to a place between spaces, between regions, between languages, between temporalities. The *arraiano* is also fundamentally a subject who, according to popular culture, resists the idea of the border as a fixed and immovable space and, as in Xosé Luis Méndez Ferrín's stories, creates instances and experiences that traverse the border, opening it to its double-condition as a dividing and unifying line—always, at each moment, transgressive.<sup>10</sup> The documentary *Arraianos*, in addition to its portrayal of the residents of La Raya, depicts a scenario in which the crossings of its characters and their stories are not only spatial, but also historical, mythical, and cultural. The film's screenwriter Manuel Sende tells us: "Border narration, these borders understood both geographically and stylistically, the search for vestiges in the place provoked the desire to explore and play with those abstractions (identity, border, utopia, ethnographic authenticity, myth itself or socio-historical traces) through aesthetic, formal, illuminating, subtle, or non-standard parameters."<sup>11</sup> In this story of a remote village located in the forests between Galicia and Portugal moments of fiction, provided by the recitation of the dramatic script *O bosque*, coexist with the daily lives of the villagers, *los arraianos*, who are converted into actors portraying their own lives. Reality, myth, and dreams merge. *Arraianos* is a film about time, memory, work, and above all, life "in-between."

Indeed, the most provocative crossing, the most unsettling *arraiano* transgression in the documentary is without doubt the mixing of ethnographic content and the existentialist dramatic script that the villagers recite impassively, without modulation or acting, and which constitutes the only language spoken throughout the film. They recite this script from the play *O bosque*, written during the dictatorship and published in 1977 by the Galician playwright Jenaro Marinhas del Valle.<sup>12</sup> The effect of hearing these rural, possibly illiterate farmers recite without acting, without body language (they are inexpressive, as if they were

portraying trees or rocks), without linguistic tone is intensely unsettling but it reflects the director's desire to "film the words so that they are like rocks and the rocks like words."<sup>13</sup> The script does not have any contact with the quotidian reality that the camera puts in front of the spectator, as its substance is imbued with poetic elements, philosophical, or existential allegory constituted around considerations of time, memory, and progress. Through the representation of the forest as an existential space through which life passes, the script "ends up transforming itself into an autochthonous *Waiting for Godot*, a stranded ship of fools, [nurtured by a] combination of thought, political action, lyricism and the conception of the theater as a journey."<sup>14</sup> Meanwhile the most quotidian labors and moments of rural life are made visible through an intensely ethnographic and beautifully filmed image of the farmer (faces, hands, arms worn by the weather, by solitude, work, and poverty). In this way, *Arraianos* is crossed by the visual representation of the harsh, working reality of the protagonists (who as already mentioned are not true actors, but rather actual villagers), and by the staging of a dramatic work recited without performative stridency, un-acted we could say, distant from the daily reality of its characters but at the same time, deeply rooted in the narrative that the documentary portrays of the *arraiano* world. The cinematographic image, in its endless and intense close-ups, in its still photos, in its foregrounding and its full shots, constructs at once an intimate, familiar human landscape and an existential, ontological, geographical landscape in which these characters encounter their language, their being, their place in the world. Out of this, and out of their *arraiano* nature, they seek and encounter sense in the world. In this way, also, the documentary finds its meaning in the "hybridization," (as its writer would say), "between daily life and representation; in the definitive romance of the encounter with immediacy, the link to non-fiction."<sup>15</sup>

Through the de-familiarizing coexistence of reality and documentary realism (the actions of the farmers), fiction, and dramatic language (the recitation of a literary work, the musicality of the language), and historical and existential space (La Raya and the forest), the film outlines, in a persistent, deliberate, and repetitive way within the framework of the documentary form, a historical and political reason that reclaims time, memory, and being-in-the-world as the elements in which the transformative potentiality of the filmic text is located, through an encounter with an historical event traced into the folds of the Galician landscape that is as realist as it is allegorical, as mythical as it is historical. This aesthetic

of defamiliarization, this form open to memory and to the more compelling presence that emerges in the critical regionalist project, constructs temporalities and memories that are, themselves, *arraianas*, which is to say: Uncertain, chronologically ruptured, but with which, in an existential and ontological way, the subject that is not recorded by the historical account becomes subject-for-history. This process of defamiliarization has its origin in what Freud called “the uncanny” (*unheimlich*), which he describes as “in reality nothing new or alien, but rather something that is familiar and old-established in the mind that has become estranged only by the process of repression.”<sup>16</sup> “An uncanny effect,” he continues, “is often and easily produced by effacing the distinction between imagination and reality, such as when something that we have hitherto regarded as imaginary appears before us in reality, or when a symbol takes over the full functions and significance of the thing it symbolizes, and so on.”<sup>17</sup>

*Arraianos* and *Vidros rotos*, therefore, opting for an aesthetic of the uncanny and the unsettling, produce in their documentary form, through the movement of camera and of testimony, through a feeling of defamiliarization in the spectator, an opening and an exposure to both the limit at which historical and mythical time collapse, and the boundary at which the otherwise familiar and reassuring relationship between reality and fiction, between aesthetics and politics, is destabilized. Ultimately, they open themselves to a temporalizing political reason by which true historical narrative, as Benjamin showed us, is produced always and only when the past provokes in the present a moment of critical arrest, of conflict, and the present, exposing the past to its radical historicity, inscribes itself as the truly historical moment of experience and of the event.<sup>18</sup> The documentary films of Víctor Erice and Enciso Cachafeiro interweave the memory of the working worlds of the textile factory and of the *arraiano* countryside into their aesthetic form and imagery, and in this interweaving—through camera movement, through the spatialization of time and the temporalization of space, through the interaction between camera, space, and actors, through the technical devices, the language, and the combined effect of all of these things—we re-encounter the truly historical dimension of the critical regionalist documentary. Montage, as Benjamin, would say, or the residual presence of the past in the present, as Frampton and the critical regionalists would put it, harbor the productive and transformative potentiality that erupt in the historicist gaze of the “historian” toward the region. Benjamin proposed “to assemble large-scale constructions out of the smallest and

most precisely cut components,” to obtain a non-totalizing and fragmentary understanding of the event that leads one “to discover in the analysis of the small, individual moment the crystal of the total event ... To grasp the construction of history as such ... in the structure of commentary.”<sup>19</sup>

Therefore, and as is apparent in the conception and staging of *Vidros rotos* and *Arraianos*, this is a matter of working with a principle of reflection and self-consciousness that does not allow the spectator to forget that she is participating in a *staging*. Through this technique, the traces of presences past, the layers, and residues that are now present but are not able to be seen in the totalizing gaze, are made visible again, and each one of these becomes, through its montage, the structure of the commentary. The account or story narrated in the two films opens itself, therefore, to a dialectical image of history that arrests historical time in the moment of its passing. *Arraianos* and *Vidros rotos*, through their techniques of estrangement and defamiliarization and as motors of documentary montage disrupt the certainty and existential comfort of the spectator, and through this disruption, in this discomfort, they realize their *critical regionalist* political and historical potential.

## NOTES

1. “El proyecto cambió mucho desde su primer borrador; pero pienso que las líneas fundamentales del trabajo, los impulsos o deseos primeros en que se basaba, se mantuvieron. En este caso eran básicamente tres: filmar en una frontera en un sentido geográfico pero sobre todo en un sentido de lenguaje cinematográfico; un trabajo del idioma gallego desde un punto de vista plástico y musical; y la búsqueda de una esencia documental a través de un trabajo con actores no profesionales,” “La celebración del viajero,” *Arraianos*, inner sleeve documentation.
2. “Yo pertenezco a una generación para la que el cine fue sobre todo el testimonio de la vida y también un elemento de resistencia. Esa ha sido mi cultura, y sigo en ella. Hoy día quizás sea minoritaria, pero minoritaria no por la voluntad de los autores sino por cómo está organizado todo el negocio del cinematógrafo,” Hernández Velasco, “Interview to Víctor Erice.”
3. Needless to say, I am not referring here to the Galician regionalism that is attached to the historical and political processes that Galicia went through in the nineteenth century; nor am I reflecting on the program of national regionalism that was present during the nation building processes of this part of the Iberian Peninsula. Critical Regionalism,

as Frampton understands it, is a strategy to bring to the surface the historical memory of a geographical site. Indeed, he affirms, “The fundamental strategy of Critical Regionalism is to mediate the impact of universal civilization with elements derived *indirectly* from the peculiarities of a particular place. It is clear from the above that Critical Regionalism depends upon maintaining a high level of critical self-consciousness ... It is possible to argue that in this last instance the specific culture of the region—that is to say, its history in both a geological and agricultural sense—becomes inscribed into the form and realization of the work. This inscription, which arises out of ‘in-laying’ the building into the site, has many levels of significance, for it has capacity to embody, in built form, the prehistory of the place, its archeological past and its subsequent cultivation and transformation across time. Through this layering into the site, the idiosyncrasies of place find their expressions without falling into sentimentality,” Frampton, “Towards a Critical Regionalism,” 26. In his elaboration of Frampton’s concept, Fredric Jameson states that the “region,” “in this aesthetic program is very different from sentimental localism ... Here it designates not a rural place that resists the nation and its power structures, but rather a whole culturally coherent zone (which may also correspond to political autonomy) in tension with the standardizing world system as a whole. Such areas are not so much characterized by the emergence of strong collective identities as they are by their relative distance from the full force of global modernization, a distance that provided a shelter or an eco-niche in which regional traditions could still develop,” Jameson, *The Seeds*, 191.

4. Frampton, “Critical Regionalism,” 23.
5. Frampton, “Critical Regionalism,” 29.
6. Benjamin, *The Arcades*, 458.
7. I am referring here to the reflection on temporality that Derrida offers in *Specters of Marx*, and that allows him to conceptualize his notion of temporality “out of joint.”
8. Stivale, *Kindle Locations 2001–2004*.
9. Eloy Enciso Cachafeiro, in an interview with Enrique Aguilar, explains what an “arraiano” is for him: “los que viven en A Raia, no sólo en la frontera sino también en el territorio que la circunda; son personajes que no sabemos si viven en un lado o en otro de la frontera. Tiene que ver precisamente con una convivencia entre dos territorios, entre un mundo más cotidiano, de la realidad física, y un mundo más ligado a la imaginación, a las leyendas y los mitos. La idea [en el filme] era mantener esta convivencia.”
10. I have also reflected on the concept of *arraiano* and Critical Regionalism in my essays “Regionalismo crítico y la reevaluación de la tradición en la España contemporánea,” and “Galicia Beyond Galicia: *A Man dos paiños* and the End of Territoriality.”

11. “Narración fronteriza, entendidas esas lindes tanto geográfica como estilísticamente, la búsqueda de vestigios en el lugar incitaba a explorar o jugar con esas abstracciones (identidad, frontera, utopía, autenticidad etnográfica, el propio mito o el poso sociohistórico) por medio de parámetros estéticos, formales, esclarecedores, sutiles, no estandarizados,” José Manuel Sande, “Lo cotidiano y la representación,” *Arraianos*, inner sleeve documentation.
12. Jenaro Marínhas do Valle (A Coruña 1908–1999) was a renowned Galician author whose primary interest was theater. As a dramatist, he was the author of *A serpe* (1952), *A revolta e outras farsas* (1965), *O bosque* (1977), and *Ramo cativo* (1990). As a poet, he published *Lembrando a Manuel Antonio* (1979), and as a narrator he wrote *A vida escura* (1987). He was an active participant of the intellectual life of Galicia and was a member of the Irmandades da Fala and of the Real Academia Galega (between 1978 and 1990).
13. “La celebración del viajero,” *Arraianos*, inner sleeve documentation.
14. “acaba por transformarse en un *Esperando a Godot* autóctono, barco de los locos varado, alimentado por la conjunción de pensamiento, acción política, lirismo y concepción del teatro como viaje” José Manuel Sande, “Lo cotidiano y la representación,” *Arraianos*, inner sleeve documentation.
15. The completed quotation says: “Esa hibridación entre lo cotidiano y la representación forma parte, desde su comienzo, del proyecto, y crece durante el rodaje. En concreto, el segundo romance facilitará el romance definitivo del encuentro, la inmediatez, el vínculo con la no ficción, clave absoluta del filme resultante,” José Manuel Sande, “Lo cotidiano y la representación,” *Arraianos*, inner sleeve documentation.
16. Freud, *Collected Papers*, 396.
17. Freud, *Collected Papers*, 398.
18. See Benjamin’s “Thesis on the Philosophy of History.”
19. Benjamin, *The Arcades*, 461.

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