

De ultramodernidades y sus contemporáneos. By Luis Rebaza Soralez. Lima: Fondo de Cultura Económica, 2017. 384 páginas.

Como un “descenso al subsuelo” y una “contracción al interior” (346) describe Luis Rebaza Soralez el resultado de la construcción de un modernismo peruano contemporáneo, desde la década de los veinte hasta finales del siglo pasado. A través de un amplio recorrido por tradiciones y géneros artísticos, debates intelectuales y un corpus que incluye novelas, poesía, cartas, ensayos, artículos en revistas y performances, *De ultramodernidades y sus contemporáneos* examina las maneras en que lo nacional deviene un aspecto constitutivo en el proyecto estético de un grupo de artistas peruanos que busca inscribirse en una modernidad cultural global. Saliendo de esquemas lineales o generacionales (solo “relativamente útil en lo pedagógico” [23]), Rebaza Soralez propone en vez una mirada “reticular”, multidireccional y diacrónica en torno a los proyectos artísticos y teóricos gestados por un grupo diverso de agentes culturales. Entre estos, el autor incluye poetas tales como Emilio Adolfo Westphalen, Blanca Varela y Xavier Abril; el pintor Fernando de Szyszlo; los arquitectos Héctor Velarde y Emilio Harth-Terré; el escritor y etnólogo José María Arguedas; y el poeta, novelista y artista conceptual Jorge Eduardo Eielson. Más que una lectura pormenorizada de sus propuestas estéticas, *De ultramodernidades y sus contemporáneos* ofrece, en cinco capítulos de variada extensión, una aproximación a las interacciones y tensiones (no siempre resueltas) entre lo local y lo universal que afloran en las producciones de estos artistas.

Rebaza Soralez emplea el término “ultramodernidad” esbozado por Eielson en 1946 y que busca definir aquel momento del *modernismo europeo* como el escenario donde trazar las redes de emergencia, contacto y apropiación creativa que se entrelazan a lo largo del texto. Ultramodernidad sirve tanto como instrumento de periodización así como metodología conceptual. Esto permite a Rebaza Soralez aseverar no solo que el modernismo europeo llegó a la periferia, sino también que la periferia fue tan central como Europa en la producción cultural modernista. Como concepto de periodización, el ultramodernismo, para Rebaza Soralez, sería el tercer periodo del modernismo peruano, el cual habría pasado por tres momentos históricos: el primero, hasta la década de los 1930s; el segundo, en los 1940s; y desde finales de dicha década, el último. Sin establecer etapas o generaciones fijas, esta periodización sugiere un movimiento hacia el hallazgo y la incorporación de una identidad nacional, específicamente indígena y nacional dentro de las redes cosmopolitas a las cuales los mencionados artistas buscaban pertenecer. En este proceso, la primera etapa estaría marcada por un mestizaje étnico que ve en lo indígena o “primitivo” parte esencial de la modernidad peruana; la segunda, por un proceso de borramiento de lo indígena que daría lugar a un Perú más cosmopolita y occidental; y el tercero, el ultramoderno, a partir de una vanguardia que, según Rebaza Soralez, propiciaría Eielson

y una obra artística y performativa en que lo nacional se inserta en lo universal.

Como arriba he sugerido, más que como movimiento evolutivo, esta periodización funciona como aparato metodológico para leer las formas cómo artistas peruanos participaron en los debates del modernismo y buscaron localizar lo específicamente peruano en estos. Cada capítulo del libro encuadra un momento y un espacio de esta búsqueda, tomando como objeto de estudio la producción ensayística y estética de cada artista dentro del más amplio entramado modernista. En el primer capítulo, el autor indaga en la participación de Abril y Westphalen en una red de revistas modernistas (“Small Magazines”, en términos de Ezra Pound), escritas desde el exilio durante los veinte y treinta, y mediante las cuales ambos gestionan el lugar de lo autóctono peruano en lo universal. Por ejemplo, para Abril y Westphalen, el “inconsciente colectivo” del Perú debe hallarse en un lenguaje poético a la vez local y universalmente compartido. Esto no se limitará al ámbito de la poesía. De hecho, el segundo capítulo demuestra cómo estos mismos procedimientos se inscribieron en coordenadas artísticas paralelas, como la desmaterialización del arte y los orígenes de la performance. Comprendiendo desde la búsqueda de un urbanismo auténticamente peruano en los treinta y cuarenta (en las intervenciones de la Agrupación Espacio y la revista *El Arquitecto Peruano*), hasta la obra plástica de Eielson de los cincuenta y sesenta (en particular una serie de esculturas grotescas que el artista propone enterrar en Lima), este capítulo se centra en cómo los debates sobre un modernismo nacional/cosmopolita se formularon también a partir del espacio físico peruano en sí.

Así, la búsqueda de lo nacional emerge como estrategia para un posicionamiento dentro de una corriente modernizadora y modernista a lo largo del siglo XX. En el tercer capítulo, se retoma el debate sobre la arquitectura desde algunos ensayos de Arguedas de la década de los cuarenta sobre los muros incaicos del Cusco; en estos, se evidencia la cada vez mayor preocupación del autor por una aproximación al mundo andino a través de lo documental y antropológico, y no solo lo literario. Estos textos, señala Rebaza Soralez, revelan un lado poco reconocido del pensamiento arguediano, en tanto demuestran que, en consonancia con el espíritu modernizador de esta década, Arguedas veía en estos muros un antecedente a la arquitectura racional y moderna favorecida por algunos de los arquitectos peruanos del siglo veinte. Esto implicaría para Arguedas, y en una lectura no poco polémica, una “desindigenización” de la arquitectura en tanto, en una línea acorde, se debería construir edificios modernos sobre estos muros. Así, emerge una disonancia entre cómo la crítica literaria suele leer a Arguedas, como ferviente defensor de los pueblos originarios y sus manifestaciones culturales, y las propuestas modernizadoras del autor que implican cierta “desaparición” de lo indígena. En el cuarto capítulo, Rebaza Soralez muestra cómo en los sesenta el pintor Szyszlo utilizó el mito del Inkarrí (el retorno triunfal del

Inca Rey) para aunar la cosmovisión andina con una modernidad revolucionaria contemporánea. La figura del "heroico caminante andino" sería para el pintor la manera de pensar lo indígena como parte de un futuro universalista basado en lo peruano. El último capítulo retoma los debates de los previos y los explora nuevamente en referencia a la obra conceptual y performática de Eielson. En el quehacer artístico de Eielson, lo local y lo transnacional, lo milenarista y lo moderno, conviven; de esta manera, el artista encapsula aquella tercera etapa donde lo nacional se ve inserto ya en lo cosmopolita, es decir, representa una suerte de resolución del proceso modernista peruano. En la obra de Eielson, según Rebaza Soruluz, logran coexistir un espíritu nacional con la modernización vanguardista europea, tal como se deja ver en su teorización sobre los textiles precolombinos y los desiertos de la costa peruana.

Si bien Eielson ocupa un lugar central en el libro, *De ultramodernidades y sus contemporáneos* debe leerse, más que a partir de artistas individuales, desde los debates y los desplazamientos que estos ocupan y forman como parte de un proceso modernizador. La construcción reticular del texto fomenta una lectura a través de ideas en vez de sujetos o cronologías exactas. Esto, en su forma misma, refleja las idas y venidas entre los distintos procesos artísticos y las estrategias para concebir un modernismo nacional peruano en línea con la modernidad occidental. En ocasiones, esta aproximación, quizás necesariamente, deja algunos elementos sin profundizar: este el caso de la sección dedicada a la poeta Blanca Varela, de por sí la más escueta y menos integrada al resto del libro. Con Varela, se introduce la esfera del género a estas redes modernistas, pero la discusión acaba en este breve apartado. Dicho tratamiento tangencial sugiere un espacio propicio para un análisis más detallado que, sin embargo, no se resuelve en este libro. Por otra parte, la aproximación reticular genera ciertas ambigüedades con respecto a la terminología utilizada; si bien, como señala el autor, esto se debe a que términos como "modernista," "contemporáneo" y "ultramoderno" tuvieron distintos usos y funciones en diferentes momentos del modernismo. Esto hace necesaria una reflexión constante del momento histórico y la etapa del modernismo sobre el que centra el análisis en los distintos apartados del libro de Rebaza Soruluz.

Esta lectura no poco exigente, empero, recompensa en tanto brinda una mirada a la vez sutil e iluminadora hacia ciertos fenómenos artísticos que, desde una crítica literaria más tradicional, perderían sus complejidades y aun contradicciones. Se trata, a la vez, de una propuesta desestabilizadora de paradigmas esquemáticos que leen la producción cultural peruana a través de dicotomías entre lo tradicional y lo moderno, lo puro y lo comprometido, o lo local y lo cosmopolita. Finalmente, se debe recalcar cómo Rebaza Soruluz dialoga con críticos literarios y culturales, antropólogos, politólogos e historiadores, tomando de sus diversas lecturas críticas para leer al proceso modernista peruano en sus coordenadas tanto teóricas como históricas. Si bien no es este el propósito principal del libro, la contextualización de

las etapas del modernismo en el entramado político del período— marcado por los gobiernos de turno y el rol del APRA— vislumbra caminos sugerentes y prometedores para exploraciones futuras, de distinto enfoque disciplinario. Por la agudeza de su análisis y la extensión su mirada, *De ultramodernidades y sus contemporáneos* es una entrega innovadora y estimulante tanto para los estudios culturales peruanos del siglo XX como para el análisis del desarrollo del modernismo a nivel global.

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The Cry of the Renegade: Politics and Poetry in Interwar Chile. By Raymond B. Craib. New York: Oxford UP, 2016. xiii+271 pages.

In October 1920, a massive funeral procession in honor of Chilean poet and activist José Domingo Gómez Rojas wended its way through the streets of Santiago. Gómez Rojas died in jail at the age of twenty-four after enduring months of privation and torture. Admired posthumously by literary giants, such as Pablo Neruda and Enrique Lihn, today Gómez Rojas's iconographic status continues to inspire artists and activists. The circumstances that gave rise to his political commitments and writing, however, are less well known. Over four chapters snugly bracketed between two accounts of the poet's funeral, Raymond Craib proposes to rescue Gómez Rojas from martyrdom, "a historiographical fate" as lonely as oblivion (6). In telling the story of Gómez Rojas and members of his circle, Craib also creates a vivid portrayal of their urban milieu, a rapidly changing Santiago rife with class conflict and social inequality, yet also generating new social movements and innovative forms of literary and artistic expression. This is a haunting and moving work anchored around several well-crafted historical figures who are individuated among a broad cast of "anarchists and aristocrats, students and teachers, poets and prosecutors, and cops and Wobblies" (5). Though engaging and plot-driven enough to be read in one sitting, *The Cry of the Renegade* also invites more sustained, contemplative, and non-linear reading.

Craib gracefully unfolds the eventful four-month period leading up to Gómez Rojas's death, from July through October, 1920, when coalitional movements to combat hunger and poverty in Santiago had amassed substantial popular support, and a series of violent confrontations ushered in a widespread campaign of government repression aimed at the eradication of the anarchist left and alleged subversives. With a narrative structure combining elements of the golden-age detective story and modernist novel, Craib develops the setting and key events of this history through multiple passes over a map of central Santiago, each of which deposits layers of detail that illuminate print shops, trade union offices, schools, clubs, cafes, movie theaters, train stations, and tenement housing. The office of the FECh (Chilean Student Federation) serves as a prominent

point of orientation in the many maps featured in this book. Without overstating the ease of building solidarity movements, Craib demonstrates that Gómez Rojas's Barrio Latino neighborhood and the omnipresent misery experienced by the urban poor were a crucible for the formation of "meaningful alliances" (70) among students, laborers, and some tradespeople and professionals.

Following the opening account of Gómez Rojas's funeral procession, Chapters One and Two flesh out the important geographical and institutional coordinates of leftist Santiago, as they introduce us to several important figures on the scene, including Casimiro Barrios Fernández, an organizer who was deported to Peru just as the government was unleashing its assault against the left, and the Gandulfo brothers, Juan and Pedro. The former was a student and gifted surgeon, and the latter a law student, who was cornered by violent nationalists and commanded to "kiss the Chilean flag" during an all-out assault on the FECh at the hands of a mob that included sons of the aristocracy, the so-called "golden youth" (76). Chapter Three describes how, in the wake of the destruction of the FECh, special prosecutor José Astorquiza acted swiftly to carry out raids of suspected subversives. Though Astorquiza emerges a powerfully unsympathetic figure in this study, and is still widely believed to be responsible for Gómez Rojas's death, Craib is also careful not to cast him as a convenient villain, by noting that Astorquiza's authority derived from his empowerment by elite social actors and state institutions. Chapter Four examines the imprisonment of some members of Chilean left, and the agonizing death of Gómez Rojas. Craib's prose is simply elegant and complemented by copious endnotes and careful source work, so that each sentence is imbued with a depth of research and theoretical reflection. The following description of Gómez Rojas's prison cell, for example, combines factual details about the physical features of the cell with subjective language that focalizes this setting through Gómez Rojas's perspective, evoking his deteriorating state in captivity:

Gómez Rojas suffocated in shadow and murk. Little light penetrated the barred and grimed window with his cell, six strides in length and three in width. An ominous gloom rose from the gray floor, hung from the ceiling, and seeped from the damp walls. Colors were limited to muted variations on iron and unwashed rock, equal parts sinister and melancholic (132).

The endnote for these lines remits the reader to a *fin-de-siècle* history of this facility and journalistic partisan accounts about Gómez Rojas's imprisonment.

Craib presents anarchism and student activism as serious and purposive movements with a longstanding legacy in Chile. In the press of the 1920s, caricatures of agitators and subversives rehearsed racist stereotypes of Bolsheviks as "foreign, male, and dark-skinned" (30), while overlapping representations of anarchists depicted them as bomb-throwing, mad-eyed assassins, who reck-

lessly engaged in impulsive direct actions. Student activists, meanwhile, were further dismissed as naïve, impudent, and immature. To the former portrayals, Craib counters that the strategies adopted by Gómez Rojas, Barrios, the Gandulfos, and others were more discursive and performative than militant: "Self-described anarchists sought myriad ways to agitate and organize, often preferring the word to the deed. Cultural centers, literacy programs, printing presses, theater performances, and public discourses in key parts of Santiago were standard tools for organizing and for social transformation" (101). The title of Craib's work takes its name from "Renegación," a poem by Gómez Rojas that appears in its entirety toward the end of the book (134-35), as a homage to the poet, coalition-builder, humanitarian, and even spiritual visionary.

The currents of anarchism that Craib describes coalescing in Gómez Rojas's Santiago were more elastic than doctrinaire—several of his subjects floated in and out of anarchist affiliations or maintained multiple affiliations. This was "a capacious Left" (61) that identified with care for the poor and marginalized and social justice. It gathered adherents through conversations in cafes, bars, and union halls, and also through the urban contact zones shaped by maritime trade, immigration, and internal migration to the capital. Although the historical protagonists of this book were "sedentary radicals" (12), they regarded themselves as "citizens of the world" (12), and their world was vast, connecting them to diverse global Marxist and anarchist movements, as well as the International Workers of the World.

Literacy is one common denominator that binds Craib's protagonists. Students and laborers alike were orators, translators, publishers, and readers of Spengler, Trotsky, González Prada, Ingenieros, Tolstoy, Unamuno, Gorki, Dostoyevsky, and Ortega y Gasset, Dewey, Ibsen, Maeterlinck, Kropotkin, Bakunin, Malatesta, Marx, and Stirner (60-61). The government, meanwhile, confronted their internationalist outlook with xenophobic patriotism. Exploiting the anti-Peruvian sentiment in Chile dating from the War of the Pacific (1879-1883), the government campaign against leftists opportunistically cast foreignness, and especially Peruvianness, as inherently criminal, itself a form of treason. Those who survived Astorquiza's purge were often expelled from the nation or exiled to remote islands. Casimiro Barrios, unfortunately, disappeared shortly after being met by authorities upon his return to Chile, following a period of exile in Peru and Bolivia.

In his Epilogue, Craib shows that the anarchist movements of the 1920s have been directly influential on subsequent generations of leftists, including Salvador Allende, an admirer of Juan Gandulfo. In 1960, the anarchist printer Julio Valiente, who also appears in this study, was approached to produce a memoir by historian Marcelo Segall Rosenmann. Segall Rosenmann went into exile after the coup that brought Pinochet to power, and though his own book about the Chilean left remained incomplete, Segall Rosenmann's personal archive was eventually deposited in the International Institute of Social History in Amsterdam, where it provided some of

the basic sources for Craib's study. Craib notes that the FECh also survived and regrouped in the years following Gómez Rojas's death, and it reemerged once again in 1984 to play a role in the movement toward democracy preceding the 1988 plebiscite. Today, the organization is not only extant, but also a significant arena of revitalized anarchism: "In 2013, the FECh membership elected a new president: Melissa Sepúlveda. For the first time since the years of Juan Gandulfo and José Domingo Gómez Rojas, an anarchist led the FECh" (180). One thread of continuity that appears to carry over from the 1920s to the present is a "general sense that liberal democracy [is] the problem" (62), insofar as its institutions are insufficient to ensure socio-economic equality and inclusion in the urban and national arenas.

By contextualizing contemporary leftist and student movements in Chile within a legacy that Gómez Rojas helped to create, Craib delivers Gómez Rojas from martyrdom to contemporaneity. In the end, Craib elects to remember Gómez Rojas through his poetry. Citing John Berger, he writes, "Poems...bring a kind of peace. Not by anesthesia or easy reassurance, but by recognition and the promise that what has been experienced cannot disappear as if it had never been" (161). A compact history with a huge reach, Craib's work opens a window onto future studies that might create new maps, ones charting the paths of anarchist writings from Santiago across the boundaries of nations and generations.

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After Human Rights: Literature, Visual Arts, and Film in Latin America, 1990-2010. By Fernando J. Rosenberg. Pittsburgh: University of Pittsburgh Press, 2016. 296 pages.

After Human Rights is an ambitious and important examination of recent creative cultural production within the contemporary human rights context in Latin America. Drawing on political, cultural, and critical theory advanced by intellectuals such as Arendt, Benjamin, Althusser, Rancière, and Agamben, author Fernando J. Rosenberg provides a complex reading of works created in the recent turn of the century, when much of Latin America proclaims an end to dictatorships and civil wars and a transition to democracy and justice. For Rosenberg, this period, roughly 1990-2010, is *after* the illusion of human rights' emancipatory, revolutionary potential has waned [and/or, in Rosenberg's words, "after the triumph of global capital with human rights as its official moral consciousness" (9)], and at the same time *after*, that is *pursuing*, human rights as a path, tool or potentiator of justice. Analyzing an impressive array of creative cultural products from Mexico, Colombia, Argentina, Peru, Brazil, Uruguay, Chile, and Guatemala, Rosenberg carefully blends theoretical reflections with superb critical readings (especially of the visual arts and films he studies) to advance both a keen, nuanced critique of

current human rights discourse and practice in Latin America and a hopeful vision of human rights' potential.

With Chapter 1, "After Human Rights," Rosenberg elaborates the theoretical framework that grounds his analyses of Latin American novels, artwork and films; underlying this framework is a central thesis that "human rights and neoliberal common sense share common ground that neither exhausts the emancipatory possibilities of human rights nor exempts neoliberal politics of blatantly ignoring basic rights" (1). Thus, this chapter engages in a rich dialogue with a diverse complex of critical theorists and legal scholars in order to elaborate the correlation and collaboration of international human rights rhetoric, market forces and tastes, and legal frameworks that mark the two decades of focus in this study. Namely, Rosenberg traces the global trajectory of human rights law and discourse and how their operation in Latin American contexts in the 20th century develops into a "soft human rights agenda" complicit with global capitalist, neoliberal agendas. His fundamental intention in the remainder of the study is to "highlight how some works of visual or verbal art might undo this alliance to advance the possibility of a raw, emancipating human rights impetus, not just merely in sync with *homo economicus* but embodying a desire of justice that is not exhausted in purely defensive human rights rhetoric" (12). At the center of Rosenberg's examinations is the questioning of how human rights discourse is wielded in contemporary "post-conflict/post-violence" political contexts (which are certainly beyond neither conflict nor violence) and of how literary and visual artistic works might simultaneously reveal the problematic alliance of human rights agendas with global capitalism and point to alternative quests for justice.

The next two chapters focus on narrative fiction. Chapter 2, "Literature Between Rights and the Possibility of Justice," juxtaposes Rulfo's canonical *Pedro Páramo* (1955), with two recent Colombian novels, *La multitud errante* (2006) by Laura Restrepo, and *La virgen de los sicarios* (2004) by Fernando Vallejo, as vastly different "attempts to narrate the problem of the foundation of political community" (31). By contrasting the latter two novels with *Pedro Páramo*, published four decades earlier, Rosenberg demonstrates an evolution of a particular understanding of (human) rights and principles of justice. Chapter 3, "Global Fictions, Truth and Reconciliation, and the Judgement of History," examines what Rosenberg terms "novels of truth and reconciliation," produced during transitional justice processes in their respective countries but with transnational, market-driven outlooks. The novels examined, by Jorge Volpi, Alonso Cueto, Santiago Roncagliolo, Carlos Franz, and Horacio Castellanos Moya, "satisfy the global imaginary of post-politics—that is the mobilization of human rights toward the final overcoming of insurmountable political disagreements" (63). Rosenberg argues, however, that the novels reveal the limits of this transitional justice paradigm.

Chapter 4, "Exhibiting *The Disappeared: Visual Arts and Auratic Distance*," unpacks an exhibit at the North Dakota Museum of Art (and subsequent touring show) of Latin American artists whose

work centers on lived experiences under the dictatorships, internal conflicts, and civil wars that marked much of Latin America during the 20th century. Rosenberg is particularly interested in the curation of these works for external audiences, who do not have a personal connection to the lived violence, for whom state terror was wrought upon others. By examining these artworks in this context, Rosenberg seeks to “address the ethics of identification at a distance, also dwelling at the hearth of human rights activism, that is assumed in the circulation of cultural commodities” (94). Drawing heavily on Benjamin, as well as others such as Huyssen, Rancière, Butler, and Agamben, Rosenberg reads not just the works themselves but their curation, citing their “international circulation as both producing a particular kind of visual commodity, while at the same time opening up a particular kind of politics after human rights (in both senses of temporarily following and in pursuit of), as the commodity might also offer a glimpse at collective aspirations” (97).

Chapter 5, “Judicial Documentary, Evidence, and the Question of Technology,” interrogates the linkage of “human rights documentaries” and judicial evidence and problematizes the role of the media and documentary evidence in the pursuit of justice, as well as that of the documentary filmmaker as human rights activist, creator and steward of evidence, and pursuer of justice. Analyzing two documentaries on Guatemala, *Granito: Or How to Nail a Dictator* (2011) by Pamela Yates and *La Isla: Archivos de una tragedia* (2009) by Uli Stelzner, along with the US-Mexican *Presumed Guilty* (2008) by Roberto Hernández and Lydia Negrete, Argentinean *El Rati Horror Show* (2009) by Enrique Piñeyro and Brazilian *Juizo* (2007) by Maria Augusta Ramos, Rosenberg asks, “can the judicial documentary perhaps present evidence beyond its submission to a legal logic, to invite an experience of the real that, while advancing a critique of a legal apparatus, also hints at a different notion of justice...?” (125).

The final two chapters highlight the concept of interpellation which, Rosenberg suggests in Chapter 1, is not limited to Althusser’s conception but rather admits Dussel’s elaboration of interpellation as a “speech act uttered from an exteriority to the system of domination, and thus an inconceivable, unexpected site of enunciation that questions common sense, the sense around which a political community organizes itself, by making the community accountable for its exclusions” (28). Among the exclusions to be accounted for are the street children highlighted in the films examined in Chapter 6, “After Interpellation I: Police Violence and Spectacle in José Padilha’s Films,”: the documentary *Ônibus 174* (2002) and feature films *Tropa de Elite* (2007) and *Tropa de Elite: O Inimigo Agora É Outro* (2010). Chapter 7, “After Interpellation II: Artistic Performance and Police Collaboration,” moves from a compelling analysis of an iconic photograph by Martín Chambi, where a policeman performs an interpellating authority for the camera, to contemporary video and performance art that entail artist-police collaborations. Drawing on Negri, Rosenberg argues that “if these collaborations bring up, expressed in police power, the essential antagonisms inherent to the idea of rights (from artistic freedom to freedom of movement, from

the right to due process to the right to be treated with dignity, etc.) in the idea of col(labor)ation lies another possibility—that is cooperation as an altogether different productive force and social bond” (179), which may be, in part, a “common vulnerability” (198).

The elegant and persuasive Epilogue reaffirms the book’s recurrent assertion that “human rights are internal to legal logic but at the same time radically at odds with it” (199). The cultural products that most intrigue Rosenberg capture that variance, and here he turns to Patricio Guzman’s exquisite 2010 documentary *Nostalgia de la luz* in a desire to “suggest a potential for human rights thinking attuned to the crisis of the present” (200) and to ultimately gesture towards a nonhuman rights whose planetary dimension Rosenberg deems “central to human rights all along” (209). By attending to the *after* (not “post-”) of human rights, to its faults and its limits, to its longing and its potential, *After Human Rights* offers a significant and original contribution to the growing corpus of works that study the confluence of human rights discourse and artistic expression in Latin America. Rosenberg’s theoretical reflections and critical readings have given us an essential model with which any future studies must contend.

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Public Pages: Reading along the Latin American Streetscape. By Marcy Schwartz. Austin: University of Texas Press, 2018. 286 pages.

Marcy Schwartz’ book is a prime example of the fruitful directions literary scholarship can take when it rigorously embraces interdisciplinary thinking and ventures into fields such as cultural history, anthropology and sociology. At a critical time when scholars and institutions find themselves incessantly defending the often-unmeasurable importance of cultural life and practices, Schwartz draws from rich and multiple sources to show that literary reading is not only alive and well in many Latin American cities, it is a practice that often lies at the core of civic engagement.

Public Pages is composed of five chapters, each of which studies public reading programs established since the start of the 21st century in cities in Colombia, Chile, Argentina, and to a lesser extent Brazil, Peru and Mexico. Schwartz analyzes campaigns and proposals that promote collective literary reading in public urban settings as part of a visible and shared practice. Throughout the chapters, a broad spectrum of civic initiatives related to literary reading come to life. Schwartz intricately traces shifting allegiances and tensions between writers, organic intellectuals and both municipal and federal governments in Latin America. In the introduction, the author details the contested place of reading—and books—in Latin America since independence, offering a comprehensive overview of theoretical reformulations of the public sphere by Rama, Lefebvre, de Certeau and Warner, while anchoring them in the specificity of Latin

America. She also nods to other important reading initiatives that border with the scope of this book, such as rural literary programs, international book fairs and online practices of reading.

The first two chapters focus on large institutional projects that involve municipal governments and international organizations. Both chapters show how promoting reading as a public—and shared—activity aims to change how cities are imagined, how public spaces are occupied, and how citizens relate to one another. Chapter One covers the reading campaigns that accompanied the UNESCO designation as World Book Capitals of both Bogotá (2007) and Buenos Aires (2011). Schwartz illustrates how each reading campaign built on the international visibility provided by UNESCO to further distinct local objectives. For Bogotá, that implied publishing and circulating books as well as sponsoring workshops to encourage a wide range of city-dwellers to participate in creative activities. These activities, which aimed to be broadly inclusive, sought to foster sociability in a city fragmented by decades of violence. In the case of Buenos Aires, the city chose to build on its already well-established reputation as a literary capital. Chapter Two relates public reading to urban infrastructure and transportation in Bogotá and Santiago. *Libro al viento* and *Santiago en 100 palabras* were well-funded initiatives that distributed free books in buses and metros with the aim to combat violence and revitalize urban engagement. Both encourage the reclaiming of public transport as a space that can be inhabited communally and creatively, where commuters and citizens have the agency to shape how urban spaces are practiced.

The following three chapters focus on grassroots initiatives that draw on literary reading as a response to specific political and economic crises. In all three case studies, promoting spaces for reading, developing alternative publishing sources, and fomenting collective performances of reading are a form of community activism geared toward the exercise of civic agency. Chapter Three considers how neighborhood organizations promoted public reading as a response to the Argentine economic crisis of 2001-2002. Community associations in Buenos Aires occupied abandoned spaces and transformed them into spaces for culture, while also circulating newsletters that published literary works by both established and local writers. Chapter Four studies the works of Eloísa Cartonera in Argentina, as well as other *cartonera* initiatives in Peru, Brazil and Colombia. The *Cartonera* collectives publish books in hand bound and painted cardboard, cheaply printing work by authors both marginal and established, and engaging vulnerable urban populations in creative and remunerated labor. By reaffirming the material, rather than monetary value of books, and by placing emphasis on the process of reusing and recycling, the *Cartonera* presses explicitly question the conception of literature as high culture. Printing cheap and unique book-objects serves as a springboard for activism and outreach. Chapter five explores the collection and recirculation of books that were banned during the last Argentine dictatorship (1976-1983). Works that were formerly read clandestinely and at great personal risk are now freely accessible to the public, in some

cases in spaces that were former detention and torture centers. Different forms of performance based pedagogy encourage visitors to interact with the material while reflecting on the effects of censorship and the means to undermine it.

Schwartz convincingly proposes that public literary reading programs function as a means to counteract the erosion of public culture and space that occurs in neoliberal times. But while this objective is undoubtedly intrinsic to many of the examples detailed here, it remains difficult to analyze the long-term effect of such recent initiatives. How will their disruptive and energizing impact be sustained long-term? The contemporary nature of the material Schwartz gathers also leads to other unresolved questions. Could such reading programs have been successful in a society where neoliberalism was not established? Or to take it further, in what ways are some of these programs driven by the very conditions of neoliberalism they aim to counteract? How can they work both against—and alongside—the neoliberal political sphere in the long-term? For sure, there is an enormous difference between the transnational mining company Minera Escondida financing the “Santiago en 100 palabras initiative” and the grassroots Cartonera publishers, yet reading these programs alongside one another makes such broader questions unavoidable. It would be fascinating if Schwartz were to revisit the vast material she amassed for this book some ten years down the road to grapple with these questions with greater hindsight.

Rich in details and examples, exhaustively researched and engagingly narrated, *Public Pages* is an example of cultural studies at its most rewarding. I could see several chapters being successfully assigned in both advanced undergraduate courses and graduate seminars, especially—but not solely—for courses that foster community initiatives. This is clearly the work of a mature scholar who has dedicated years of research to a project that is driven by both intellectual, professional and personal concerns. Schwartz’ book succeeds in making visible a transnational push toward the valuing of literature as a key to civic participation and social change. It reveals the big picture of literature in Latin America today in its most tangible—and necessary—form.

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Delirious Consumption: Aesthetics and Consumer Capitalism in Mexico and Brazil. By Sergio Delgado Moya. Austin: University of Texas Press, 2017. 285 pages.

In an attractive proposal that traces the ways in which commodity discourse informs the practices of art and poetry, Sergio Delgado Moya looks at the decades between the 1930s and the 1990s in Mexico and Brazil. His goal is to show how avant-garde artists “embrace and resist... the consumer moment in the history of late

capitalism" (2), but he also points to the ways in which the thingness of the commodity object itself appeals to both a mass public and a circle of elites. The focus then falls on David Alfaro Siqueiros, the Brazilian concretos, Octavio Paz, and the experiments of Lygia Clark (and to a lesser extent, Hélio Oiticica and Lygia Pape). We should note from the start that the text is much wider and more significant than a set of single author/artist studies. To our advantage, Delgado Moya engages fully with the cultural and commercial processes in which these figures are immersed such that their artistic production is set within the framework of metropolitan expansion and architectural design, the bustling streets of the city, and the rise of mass media production that attracts artists in Latin America. Behind it all is the question of how a markedly enhanced consumer culture in Latin America captures the imagination of artists and writers in order to create a distinctive style in visual art and poetry.

Following the Frankfurt school, early Benjamin in particular, and with a demonstrated admiration for Crary, De Certeau, García Canclini, and Taussig, Delgado Moya takes for his premise the idea that art and commodity culture overlap. Indeed they do, but that is not the novelty of his proposal. After all, art always wrestles with the materials around it and as such transforms the visible in order to give voice to subliminal desires. Art's challenge, as Benjamin would tell us, is to express what ordinary language can't say; to provoke thought where blatant ideology fails us; to speak the unspeakable; and to exceed the concept of exchange value, leaving a surplus of meaning that engenders thoughts, feelings, or sensations that haven't been determined a priori. In that way, art is not tethered to commodifiable ideas. Rather, its excess is its power. And here the intensities of art speak to untapped desire. There's a paradox, of course, since advertising also takes from art. In shorthand, we could say that Don Draper of "Mad Men" understood this only too well: while figuring out how to capitalize on the hidden desires of the masses, cloaking a naked sales pitch under a great coat of high design, he—like others in his trade—reversed the borrowing system between commodities and art to show us that advertising in its crowning achievement could sear the imagination and become an art object in itself.

There are gems in this book: Siqueiros in Hollywood in the 1930s and his cautious regard for the spectators of mural art; or the discussions of architecture in Mexico and Brazil. Delgado Moya also gives us wonderful materials to pursue: a minor essay of Siqueiros on the art of distraction; texts by Augusto de Campos in the Sunday supplements; the magnificent writings by Octavio Paz on media and technology; or Lygia Clark's lectures on art and architecture that give a clue to her aesthetics of framing. All of this is welcoming as it is urgent. It reminds us that culture is produced in context, in cities, between the walls of buildings, on the avenues that map out a metropolitan center; and that artists learn from each other with a deep consciousness of place and community. It is an art of perceiving the city, interacting with it, and regarding space and location as central to the creative project.

Delgado Moya insists on the ways advertisements and billboards try to capture attention and the ways that this call for attention is repeated in avant-garde endeavors. He thus sustains that the avant-garde's pitch for attention is modeled on commercial strategies to entice the public to consume. I'm not completely certain of this claim, but think rather that art captures attention in order to lead us to detail and hue, to sensitize us to patterns of rhythm or the repetitions and breaks of colors that at first seem arbitrarily splashed on the artist's canvas. And for this, art doesn't need to borrow from advertising to advance a creative pursuit. In recent years, much critical prose has been spilled over the matter of attention—recall Sharon Marcus and Steven Best's discussion of "surface readings" (2009); Fredric Jameson's *The Antinomies of Realism* (2013); and most recently, Dora Zhang who continues this discussion by tracing the advantages in fiction of description over narration (2014). Their work of course is predicated on the role of attention as both training for aesthetic pleasure and for the requirements of work. Attention then is not just for blind consumption, but serves to educate the senses, to teach us to undermine conventional wisdom that guides us and makes us dull.

Fascination is another topic that Delgado Moya raises. Here, we enter the realm of mimetic illusion and enchantment—the tricks evoked by nineteenth century magic that drew the interest of the avant-garde. Delgado Moya sees in fascination what we otherwise would call the power of creative art and language, dispensing with all notions of "usefulness" to engage with the freeplay of signifiers often on the sidelines of reason. The third category that Delgado Moya evokes is replication (in the context of Octavio Paz), to show our capacity to respond to the fetishized objects and to answer consumerist models of language with the gratuitous innovations of words. Finally, he stakes out the home as the central place where the debates about consumer capitalism are heard, sustained, or de-bated. I'm not sure that feminist critics would entirely agree with Delgado Moya's model of the home as a space for "passivity and coercion" with respect to the homemaker's control over consumable objects, nor would all readers choose to see the role of the homemaker at the center of domineering consumption. But his reading of Lygia Clark gives us food for thought when he proposes her version of the domestic space as the site for resisting or transforming commodities in order to reach a prediscursive "feeling" for a sense of the thing. Her crossing of production and consumption in a single object is an alternative to the one-way street of consumption alone. Delgado Moya here gives us a variation on what we know about the liberating effects of art insofar as it circumvents usefulness and defies the status quo, and finds in public and private spaces alternative ways to think about function and form.

We are studying here a history of consumption and commodity capitalism, but we also confront the ways in which artists take a sense of the commodified object and are able to turn it into a luminous form. This of course isn't new. We saw it only too well in the avant-garde of the 1920s and it reappears again in the neo-ob-

jectivism of the Argentine poets of the 1990s who reflected not so much on the sense of the thing, but also on the art of sensing. It is also part of a broader phenomenological approach to the arts that entered Latin America in the 1950s through figures such as Mario Pedrosa in Brazil (whom Delgado Moya mentions) or the *Contorno* group in Buenos Aires. The power of Merleau Ponty is a chapter yet to be written in our history in order to help us track the ways in which material objects enter the cultural imagination, structuring a perceptual field and giving us the basis for a theory of experience that defines art and the sentient self. Delgado Moya's book moves us in that direction, and renews the energies of visual and literary materials that continue to arouse our attention.

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Acoustic Properties: Radio, Narrative, and the New Neighborhood of the Americas. By Tom McEnaney. Evanston: Northwestern UP, 2017. 313 pages.

Tom McEnaney's book centers on two concepts: "acoustic properties" and "narrative acoustics." Narrative acoustics refers to "a new kind of writing that was also a practice of listening" (6) in which realist novels after radio "mobilize their own strategies to speak to, for, and as the people" (8). "Acoustic properties" refers to the relationship between sound (primarily via radio, but also via phonograph, graphophone, and tape recorder) and material "real property" as it emerges in literary works and radio broadcasts originating in the United States, Cuba, and Argentina from 1932 to 1982 (186). McEnaney argues that this intersection of sound and writing produces a "new neighborhood" of the Americas informed by, but not easily mapped to, Roosevelt's Good Neighbor Policy and its aftermath. The transmediality of writing and listening allows authors and activists to engage the politics of property at the local, national, and global levels. In addition to engaging meaningfully with contemporary critical debates in Sound Studies and contextualizing his arguments with detailed histories of radio in the Americas, McEnaney performs close readings of literary works by John Dos Passos, Carson McCullers, Raymond Chandler, Richard Wright, Manuel Puig, and Ricardo Piglia; as well as radio plays and programs by Orson Welles, Robert F. Williams, Félix Caignet, and Severo Sarduy.

McEnaney's book is a compelling example of how interdisciplinary, comparative work generates new perspectives. Latin Americanists will likely be familiar with the Cuban and Argentine cases—the use of radio in Puig's narratives, for example; or Sarduy's decolonial engagement with radio and voice—but the book's hemispheric and sound studies frame provokes new ways of thinking about them. The concept of acoustic properties specifically, and the fruitful discussions of sound technology, race, and property in the United States—particularly in Chapters 3 and 5—suggest new

ways of thinking about marginality, voice, and popular resistance in Latin America. The fact that radio airwaves cross state borders itself opens traditional publics and counterpublics to new configurations.

Chapter 1, "On the National Hookup: Radio, Character Networks, and U.S.A.," situates John Dos Passos's "sound portraits" as the site of a new narrative acoustics engaged with the political use of voice made possible by radio. The New Acoustics—exemplified by Radio City Music Hall and NBC—supposed the sound of space could be eliminated by radio, making possible Roosevelt's neighborly fireside chats. But its seemingly local focus ignored the multinational network of corporate and government-sponsored radios that supported "the national hookup." Within this context, Dos Passos's affectless, homogenizing tone "creates the people's voice by narrating every individual as if he or she were the instantiation of the public," even as it risks falling into political ventriloquism (49).

Chapter 2, "The Sound of the Good Neighbor: Radio, Realism, and Real Estate," argues that Raymond Chandler and Carson McCullers developed transmedial techniques that focused the "reality effect" not on things but on property. While radio, particularly Orson Welles's program on Latin America, *Hello Americans*, represented listeners as "good neighbors," these works challenged private property by focusing on neighbors eavesdropping and overhearing. Implicitly dialoguing with Brecht's concern with radio as one-way communication, McEnaney theorizes one Chandler character as enacting a "de-acousmatization," as her radio voice precedes her apparition in person; and a deaf mute in a McCullers novel as "embody[ing] radiophonic populism" as his interlocutors project their desires on him (73).

Chapter 3, "Struggling Words: Public Housing, Sound Technologies, and the Position of Speech" addresses the "fugitive voice" in Richard Wright's works, which dialogue with slavery's legacy by both engaging the idea that the gramophone captures black voices and turns them into commodities, and participating in debates with Zora Neal Hurston over how to represent dialect in writing. McEnaney also discusses Wright's attempt to broaden his critique of race to a postcolonial commentary by going to Argentina in 1951 to film *Native Son* (*Sangre negra*). US censors silenced portions of dialogue and prevented the original version from being screened in the US, Europe, and Latin America, thus illustrating how sound technology continues to capture black voices in transnational contexts.

Chapter 4, "Tears in the Ether: The Rise of the *Radionovela*," extends to Cuba the "radio de acción" around US business and political interests in property. Presenting the *radionovela* as an instance of North American soft power, McEnaney discusses the aural construction of *afrocubanidad* in Eusebia Cosme's performance of Félix Caignet's "writing in *bozal*" and vocal *costumbrismo* in his popular *radionovela*, *El derecho a nacer* (131). He also explores Castro's turn to Radio Rebelde as a means of combating the commercialization of radio that had previously curtailed Eduardo Chibás's attempt at provoking rebellion through on-air suicide.

Chapter 5, "Radio's Revolutions," continues the previous chapter's discussion on race and sound in a transnational context by uniting Robert F. Williams's struggle against segregation in the US via *Radio Free Dixie*, broadcast from Cuba, with Severo Sarduy's anticolonial radio plays. Engaging with linguistic anthropology and Frantz Fanon's approach to radio, McEnaney suggests vocal tone and timbre in Sarduy's *Los matadores de hormigas* create a social register that realizes Sarduy's project of dissolving the I, even as other sounds unwittingly stereotype rebels as primitive.

Chapter 6, "House Taken Over: Listening, Writing, and the Politics of the Commonplace in Manuel Puig's Fiction," explores the "mimesis of mediation," a "second-order realism," through which Manuel Puig incorporates the listening ear into literature, much as the neorealists he critiqued did with the visual in film (179). McEnaney claims Puig's sampling of radio speech, tango and bolero lyrics, gossip, and immigrant and *lunfardo* voices goes against Borges's understanding of national and universal literature to create "an aesthetic of the 'commonplace'" (187). Finally, the conclusion of McEnaney's book productively considers Ricardo Piglia's treatment of cassette tapes in *La ciudad ausente* and how "the turn to tape restructures the idea of the radio network" (214).

Acoustic Properties carefully navigates the divergent perspectives that mark the trajectories of cultural studies in the US and Latin America, two contexts informed by development and imperialism, but with vastly different results. By taking the overall frame of sound and/as property as a means of addressing how, through radio, the economic and racial disparities in the United States intersect with (neo)colonialism in Latin America, McEnaney offers a refreshing network of convergences that tunes our ears to the many silences around both literature and Latin America that, with a few notable exceptions, are still too often present in Sound Studies today.

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Tropical Riffs: Latin America and the Politics of Jazz. By Jason Borge. Durham, NC and London: Duke University Press, 2018. 266 pages.

Jazz has often been called the foremost contribution of the United States of America to the realm of art and culture. To be sure, it has been an abiding presence—live, via sound recording and film, and in hearts and minds across the globe. The international spread (and diversification) of jazz in its various styles (hot, swing, big band, bebop, hybrids) has been the subject of studies over the years but none delving deeply into manifestations in Latin America. Jason Borge admirably modifies this configuration on the side of broad-based cultural critique. His approach encompasses a range of discursive genres related to popular-musical phenomena: cinema (both Hollywood and Latin American), poems, stories, novels, *crónicas*, graphic

art, occasional bureaucratic documents, interviews, and journalism, in addition to academic scholarship. The spirit is comparative (cf. the venerable rubric "Literature and the Other Arts") and inter-American. While the elaborations of the book depend on archival research to fortify the main operative mode that is reception, Borge draws from several disciplines, methodological and theoretical sources: history, cultural studies, musicology, literary criticism, communication, media and sound studies, and postcolonial thought. Much like a savvy bandleader, the author blends all—the instruments, melodies, harmonies, and rhythms—efficiently and to good effect.

The intra-hemispheric dimensions of jazz from the 1920s to the 1970s include the arrival, consumption, and vetting of jazz in the prominent Latin American capitals of Mexico City, Havana, Rio de Janeiro, and Buenos Aires. Latin Americans had their fan clubs and publications over the decades focused on US American players—Louis Armstrong, Dizzy Gillespie, Charlie Parker et al.—but they also "appropriated" jazz with creative imagination and forged their own world-class sounds, most notably tango, mambo and Bossa Nova, which traveled to those other veritable Latin American cities, New York and Los Angeles. Borge argues that jazz, while North American in origin, actually aided in the formation of modern (cosmopolitan) national identities in Ibero-America, usually via interplay with the above-mentioned genres of native genius. Jazz was also a fulcrum to discuss inter-related issues of race, country, morality, and media applications. Some Latin American critics (including self-appointed gatekeepers) were outright suspicious of the US import, while other intellectuals were capable of comprehending that jazz emerged from socio-historical conditions akin to their own (though the historical specter of slavery is hardly scrutinized). Americanization is not just a descriptive term, it is also evaluative, usually on the negative side. One particularly concerning topic is the extent to which US-based musical history has given short shrift to Latin American production, above all the Afro-Cuban. There were flows of players, ideas, and sounds throughout the hemisphere in the middle of the 20th century, and some of the elements Borge discusses are still going strong. Since the arrival of jazz in Latin American cities, the music has been both embraced fraternally and rejected as some sort of threat. Most opinions on display here are those of writers not players (emic perspective is a standard goal in ethnomusicology). The big picture, as Borge so well illustrates, is complicated; there are different national situations and varying levels of critical engagement.

Chapter One concerns the Jazz Age (with its avant-garde) across Latin America. While the words of literary figures and essayists are usefully analyzed, the brightest star is dancer Josephine Baker, and all the performativity she represented. Here it is important to clarify that "jazz" was not just "a shifting set of musical practices" (p. 22) but a site for novel spectacle. Equally relevant, readers should be attentive, *passim*, to the distinctions between (primitive) folk, traditional, and (urban) popular forms, which include such sophisticated names as Piazzolla and Jobim. Chapter Two has the suggestive title "Dark Pursuits—Argentina, Race, and Jazz" and is

an insightful reading of the local music press. Cortázar's well-known *El Perseguidor* is also unpacked here. The case of Gato Barbieri brings the discussion into the 1970s provocatively. Chapter Three tackles the complex mesh of jazz-samba-Bossa Nova at home and abroad, which is really a subject for a whole book (or two), so it is understandable that the chapter has gaps and somewhat quick judgements. Since the New York-Brazil axis is discussed, the recent works of Zuza Homem de Mello, who lived that adventure and has written cogently about it, would be a nice addition here. And, since jazz poetry is discussed in other countries, one should know about the cadre of Brazilian poets who wrote of jazz (cf. Perrone, *Brazil Lyric and the Americas*, 2010). Brazilian jazz, since the 1970s, is usually called *música instrumental*; its origins are in the piano jazz trios of the Bossa era. They are mentioned in this chapter but not as a most relevant phenomenon. Chapter Four is a marvelous reading of Afro-Cuban jazz based, again, not on musicological data per se but on conceptualizations and reception. Chapter Five is also rich; it is the most germane to the present journal, as it concerns literary treatments of jazz, including the landmark novel *Rayuela* (*Hopscotch*) and the Brazilian novella *O concerto de João Gilberto no Rio de Janeiro*.

To grasp fully the grand and multiform artistic institution called jazz, in conclusion, one must recognize and appreciate the hemispheric trans-American, and aesthetically transformative values applied in this book. As far as production factors are concerned, the subtitle is appropriately denotative, but *cultural politics* would be a fuller option. The modifier of the title may seem unfortunate to some, as it can be sensed as trendy, misleading (are Mexico City and Buenos Aires "tropical" sites?), or otherwise inapt. The physical volume itself is attractive (Chano Pozo on the cover) and the dozen illustrations indeed add to the reading experience. The writing is pleasant and praiseworthy, never academically off-putting. Perhaps most importantly, this publication should move readers also to be aural consumers, both first-time and return listeners, on whatever media they can access, of the North American and Latin American musical artists who have played and continue to play on this shared stage.

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The Great Woman Singer: Gender and Music in Puerto Rican Music. By Licia Fiol-Matta. Durham and London: Duke University Press, 2017. 291 pages.

How should we question traditional considerations regarding voice and agency of women singers? How should we sustain a feminist listening and archive akin to performance, sound, silences and nuances? These are few of the questions that Licia Fiol-Matta's *The Great Woman Singer: Gender and Music in Puerto Rican Music* pur-

sues with archival, critical and theoretical expertise. The book opens with Puerto Rican singer Luz 'Lucecita' Benítez unsettling and masculine performance of "Génesis", which won best song in a Chilean song festival in 1969. By refocusing male authorship to the sonic power of female androgyny, Lucecita Benítez obtained unprecedented notoriety. Though rebelliousness granted creative freedom, it negatively impacted her career. The other artists explored in the book, Myrta Silva, Ruth Fernández, and Ernestina Reyes were also revered and chastised as only divas are, the "management of their artistic *persona*" often misread by the general public and industry (8). Nonetheless, one could argue that Fiol-Matta's project is rather restorative than revisionist. Fiol-Matta's Lacanian and phenomenological approaches on voice is nurtured by queer, gender, sound and cultural studies, allow her to deploy the concept of "thinking voice" as the welding element of the project. It is conceptualized as the outcome of the artists' careful attention and crafting of her voices, inviting the audience to make "an exercise of thought through the sense of hearing and the act of listening". By revisiting these artists' multimedia and ephemeral archive, and putting forward documented critical biographies, Fiol-Matta keenly demonstrates the artists' impact in the scopical in order to "influence collective listening" (227-71). Lastly, her endeavor repositions them as key figures in building 20th century's Puerto Rican and Caribbean popular sonic sphere.

The first chapter is devoted to singer and entertainer Myrta Silva (1927-1987). The author restores Silva's career (from the early persona of Myrta to the later TV gossip show host "Madame Chenchá"), marking her autonomy as the product of irony, parody and excess. This singer appeared excessively talented and sexual due to her performance of double entendre lyrics and uses of *parlando* and "self-reference". *Parlando* allowed Silva to create "the illusory intimacy of persona" and to anchor "the performance vocally" "insisting on her rightful place as a singer and musician" (28-29). The voice signals an absence through desire and sexuality, which the author associates with queer performance as a performance of failure. Silva crafted the personas of Myrta and "Chenchá" around this "performance of negativity", a Lacanian reading of voice pointing a "lack". Silva constantly toned and tuned her personas "between what was allowable and possible", trying to *mind the gap* between person and persona (22-65). Fiol-Matta restores the link between Myrta and Chenchá by tracing the uses and potentialities of the thinking voice.

Second chapter, "What if I'm Black?" is a meditation on the uses of voice as tool for maintaining colonialist perceptions of race in building a popular "nationalist" music in Puerto Rico three decades after the US occupied the island. Fiol-Matta focuses on the career of black singer and politician Ruth Fernández (Ponce, 1919-Santurce 2012). By sounding black and masculine, she occupied an in-between-ness, and was often hired to embody an "acousmatic blackness". Fernández exploited it through performing "race" for local elites with a marked semi classical style (91). Positioned as icon

of Puerto Rico's "nationalist sonourness" (1950-1960), she then became a national "racial uplift" representative. Each of these stages are key points of her voice's potential to become a thinking voice (120). Fiol-Matta sees Fernández's insistence in being unapologetically black as coinciding with iterations of her own upward mobility and normative blackness myths. In the repeated cry "So what if I'm black?", Fiol-Matta listens to Fernández' thinking voice hidden and stranded in the effort to utter an official repertoire of race.

Third chapter, "Techné and the Lady" rewrites the career of *jibaro* singer Ernestina Reyes "La Calandria" (San Lorenzo 1925-Bronx 1994). Her acute listening to album covers, interviews and vocal performances maps the biopolitical relations between forced migration of thousands of Puerto Ricans after the establishment of the Commonwealth and the consolidation of a nationalist sonosphere. *Jibaro* music was perceived as a nationalistic low-brow, improvisational, melancholic and bohemian genre, "partly acceptable [...] because it strictly defended the policing of women" (141). Ernestina struggled with the precariousness of being a woman singer during the final stages of *jibaro* hype, while also negotiating "genre and gender expectations [...] heavily shaped by the historical changes the Puerto Rican communities, island and mainland had been subjected to" (166). By perusing the career of "La Calandria", Fiol-Matta posits gender as "a place to reconceptualize" *jibaro* music. On the same token, she restores its centrality in the reconfiguration of musical, and societal spaces in 1960's Puerto Rican population.

The final chapter, "The Thinking Voice" is devoted to Luz "Lucecita" Benítez. The author examines her artistic personas, ranging from generic 1960's pop star attire and repertoire; an anti-colonialist, politically engaged persona; a poignant invocation of "black pride iconography" (198); a more "masculine" position of a singer-songwriter; and finally, a late diva reviving old hits. Fiol-Matta sees Benítez as a thinking voice at its best: her political and gender non-conforming defiance was dangerous in a colonial setting, having the potentiality to become "world changing". "Lucecita" managed to shift personas when vocal performance and celebrity threatened to swallow her willingness to convey something other than traditional affects and emotions "associated with musical fandom" or popular music. Quoting John Mowitz, Fiol-Matta's diligent archival listening shows Lucecita's thinking voice contributes to "an emergent structure of listening", "a gateway to a new collectivity" (212). The author also restores Lucecita's ability to entice thinking in audiences while insisting on the preeminence of vocal performance.

Licia Fiol-Matta's book bridges psychoanalytic approaches to sound, a detailed listening to vocal performances (pitch, arrangements, silences, vocalization, range), and a particularly feminist archival acumen. In this way, she points to instances in which the thinking voice of these great women singer lures, appears and pushes their audience to *think*. The thinking voice sometimes hides a deep sense of psychoanalytic "nothingness", *nada*. By repositioning their stories and their voices, this unique and original contribution by Licia Fiol-Matta is itself a thinking voice that will surely resonate across fields.

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