

in the Aga Khan Trust for Culture publication named “Karakoram. Hidden Treasures in the Northern Areas of Pakistan”). Notwithstanding, Frembgen mentions the two dominant buildings, namely the old Hunza forts in Altit and Baltit (the latter is shown in a beautiful photo opposite of p. 1, taken before the fort’s restoration by the Aga Khan Trust for Culture in 1992–1996), and he presents, together with photos and notes on their carved decoration, several Hunza mosques (Figs. 45–47, 53–54), (new) Nager *imambargahs* (Shi'a assembly halls, Figs. 48–51). He also deals briefly with shrines and flour mills.

Among the religious buildings stood out the beautifully decorated Shah Ghazanfar Mosque (Fig. 54) which was in a deplorable state when I saw and photographed it in 1973, and which was dismantled shortly after 1981 (56), thereby sharing the sad fate of many old wooden mosques in northern Pakistan. At its end, the chapter offers a “vocabulary of patterns and motifs” discerning between “floral ornaments,” “geometric patterns,” and “symbolic motifs.” Among the floral designs arabesque-like scrollwork, such as those seen in the two forts and old mosques in Hunza, contrast with flat modern carvings dominating in Nager, featuring a more natural looking and richly coloured flowers rising from vases. Among the symbolic patterns dominates often the swastika. Smaller carved wooden objects are dealt with in the chapter titled “Woodcarving,” where Frembgen presents boxes, farming tools, household utensils, saddles, water pipes, spoons, and wooden sandals.

With regard to “Musical Instruments” a *surnai* (Fig. 72) appears as part of the Munich collection, while the drums in the collection (a double-barrel drum and two kettle drums) are only referred to in the notes (80). Flutes and string instruments, among them a long-necked *sitar* and the widely known *rubab*, are presented in locally taken photographs. A good picture (Fig. 75) illustrates musicians in Nager playing a *surnai* and drums, recalling what kind of loud, piercing, and thus “exciting” noise such instruments can produce when played on the occasion of public events such as, in particular, polo games, or in the context of marriages.

Between the final chapters dealing with metal objects, in particular weapons, basketry, leatherwork, stone vessels, and calabashes, one finds the short chapter on falconry with the interesting information that members of social elite were passionate falconers, keeping the birds for hunting partridges, ducks and snow grouses, and apparently also for their “sortie” on the occasion of public events. The two last rulers of Nager kept up to twenty falcons and had up to five falconers in their service (95). “When the kingdom was abolished and the traditional festivals that were under the patronage of the ruler suddenly ceased,” the passion for falconry ceased as well (95). Accordingly, falconry performances formed part of such festivals, together with polo games, dances, and other events meant to entertain the former state’s citizens.

A little critically one might state that there is no map of Hunza, that in the bibliography two pertinent publications are missing, and that the photos taken during fieldwork are not dated. That is, of course, a very minor blem-

ish. All in all, it is a well-designed and well-printed book which offers much serious information about one of the most exciting valleys worldwide without venturing into specific ethnological discussions or personal narratives. It throws light on two most remarkable cultures once literally hidden inside the vast mountain world of the westernmost Karakoram, but located all the same on a very important thoroughfare between two Asian subcontinents.

Max Klimburg

Frömming, Urte Undine, Steffen Köhn, Samantha Fox, and Mike Terry (eds.): Digital Environments. Ethnographic Perspectives across Global Online and Offline Spaces. Bielefeld: transcript Verlag, 2017. 267 pp. ISBN 978-3-8376-3497-6. Price: € 29.99

The edited volume “Digital Environments. Ethnographic Perspectives across Global Online and Offline Spaces” is a collection of 16 essays by students and graduates of the M.A. Programme in Visual and Media Anthropology at the Free University Berlin. This is the first special feature of the book. The second is the anthropological and ethnographic perspective from which the individual texts discuss a diversity of digital technologies, platforms, services as well as related sociocultural phenomena, events, and practices. As Sarah Pink in the book’s foreword notes, these texts and the underlying projects focus “on central issue[s] for the discipline ... through the prism of visual and media anthropology” (10). Being not part of the anthropological mainstream, this visual and media anthropology perspective holds the potential of providing exiting new insights in digital culture and our increasingly digitalized societies. The digital ethnography perspective, on the other hand, focuses on “the ways in which technologies have become inseparable from other materialities and human activities” including ethnographic fieldwork, as Urte Undine Frömming, Steffen Köhn, Samantha Fox, and Mike Terry note in the introduction chapter (15).

The book consists of two parts – “Digital Communities and the Re-Creation of the Self and Social Relationships Online” and “Political Digital Environments and Activism Online”, Frömming et al. argue that the concept of “digital environments” allows for (ethnographically) describing “the mutual permeation of the virtual with the physical world” (13). They understand digital environments as a “conglomeration of technologies, events and realities that interpenetrate each other” and that “have become a ubiquitous aspect of contemporary life and cultures” (pp. 13, 15). Because of the close entanglement between digital environments and the physical world, it is misleading to conceptualize life in binary oppositions such as “the virtual” and “the real.” While they state that through the utilization of the notion of “digital environments” it is possible to avoid such dichotomies, they continue that this concept also allows for describing “when and how online and offline worlds intersect” as well as the related consequences for the physical world. This, however, looks like the continuity of dualistic conceptualizations rather than the transcending of dichotomies.

The following chapters of the book deal with a variety of issues and engagements with digital phenomena. From the meaning of home when participating to the digital lodging platform *Airbnb* to mobile dating apps in Chile to Facebook groups for blind and visual impaired people to bodily representations and new forms of censorship in (visual) social media like Instagram. Due to space restrictions, I am going to review only a selection of chapters; two from each part of the book. The book's first part includes nine chapters about digital communalities and sociality in relation to the construction and negotiation of digital selves. The second part consists of seven texts that focus on interconnections between the political and the digital as well as different types of digital activism.

In her contribution, Jóhanna Björk Sveinbjörnsdóttir examines online commenting systems as spaces for public debate in Greenlandic media. In doing so, she focuses on the portrayal and the discussion of East Greenlandic culture. After introducing East Greenland, its people, and living conditions, she briefly discusses the concepts of "public sphere" and "mediascape." Sveinbjörnsdóttir then identifies several reasons for commenting on East Greenland to conclude that the commenting sections in Greenlandic online media can be considered as public spheres to discuss cultural matters and to debate controversial (intercultural) issues. Ellen Lapper analyses in her chapter how social media have changed the way people grieve. She begins her ethnographic investigations by following the "digital traces" her late father left on several social media platforms (128). After thoroughly reflecting on the meaning of sharing of memories via digital platforms and communication tools as well as the loss of digital presences and personal conversations due to technical complications, she comes to the conclusion that "[a]s worlds between offline and online blur, we must become better acquainted in how to deal with the loss of an online presence" (138).

Suzanne Beukes explores in her contribution how the digital discourse around inequality and race in South Africa has been challenged by young black South Africans via the social networking service Twitter. She utilizes the *#Feemustfall* protest movement that also became a big event on Twitter in 2015 as a "pivot for discussion" (196). In her conclusion, Beukes argues that young black South Africans used Twitter and mobile technologies to disrupt the White, mainstream media narrative. Thus, opening a "wider, diverse, more robust discussion around race and inequality in South Africa" (208). In her chapter, Karly Domp Sadof highlights how mobile phones and visual images became important means for new forms of citizen journalism during the *#Euromaidan* protests in Kiev. The impact of these events can still be witnessed and studied on photo-sharing platforms like Instagram. She remarks that in a "battle for self-representation", the Maidan protesters' use of mobile technology challenged "the modes of visual media production" (249).

This edited volume provides a great overview of projects and approaches to the anthropological and ethnographic analysis of digital phenomena, processes, and practices, particularly from a visual and media anthro-

pology perspective. In doing so, the book achieves its aim of presenting and showcasing the variety of research conducted by young and emerging scholars of the Visual and Media Anthropology M.A. Programme in Berlin. However, the large number of single contributions limits the room for more detailed discussions of empirical results and theoretical contexts. So the strength of the book in providing an extensive collection of student and graduate projects is at the same time its minor weakness.

Philipp Budka

Goldstein, Daniel M.: *Owners of the Sidewalk. Security and Survival in the Informal City*. Durham: Duke University Press, 2016. 334 pp. ISBN 978-0-8223-6028-5. Price: \$ 99.95

You could say that "Owners of the Sidewalk" is yet another book about the informal economy of a postcolonial city. Seasoned urban anthropologists should be warned that they will not be surprised by a new, groundbreaking theory of the informal or its politics. What this book offers can be summarized in a sentence: it explains the (re)production of the informal underbelly of a city, along with its problems of insecurity and violence, with special attention to clarity of writing and the politics of ethnography. Goldstein, who is anthropologist by training, spent 7 years studying the challenges facing "formal" and "informal" street vendors in Cochabamba, Bolivia. He describes an extraordinary site, the Cancha, a vast, dense, and socially complex marketplace where "vendors sell from every possible perch" (69). The Cancha foremost puts on display the problems that informalized urbanites the world over are struggling with: insecurity, inequality, and political discrimination. As citizens, they fight for their right to sell in public space, because the state does not provide alternative employment. Or, as Goldstein puts it, they "stake [their] claim to the sidewalk, a space to which they believe they are legally entitled" (212).

Publishing an ethnography on informality when urban anthropology had arguably just moved on to new exciting topics (e.g., infrastructure, embodiment, or the non-human) is a surprising choice. Of course, the book in part is owed to the fact that the informal sector is not disappearing but rather expanding and, therefore, bound to develop new forms that require description. At the same time, Goldstein seems to argue that previous work on the "informal" shrouded it in such a sticky cloud of mystery, overusing jargon and "deep" theory, that there is still room for a clarifying word – especially given that governments and international agencies are unsuccessfully trying to get a grip on it. While not offering much new wisdom to the theorization of the informal, Goldstein ably shows that doing ethnographic work in the informal sector, a tricky ethical terrain, can give rise to new and collaborative forms of anthropological inquiry. A key element of his research, he claims, was to let "research subjects themselves identify and drive the goals of the project" (61).

The book begins by showing the dark side of the Cancha, a market that can look deceptively "lively and attractive to tourists" (5). The reader is led through the chaos