

as expressions of cultural identity, social relations, cosmology, and power – visual media in their own right – and suggests that the future of this domain of study will benefit from collaborations between anthropologists and architects.

The contributors are united in their identification of, and continued support for, cross-disciplinary collaboration and experimentation. Arnd Schneider looks back at the parallel histories of anthropology and the disciplines of art, art criticism, and art history to mine both productive examples and failed experiments of disciplinary border crossings, and to chart a way forward for anthropologists as creative agents. Here, the work of Maya Deren, for example, highlights moments of artistic, methodological, and technological synergy, just as Kathryn Ramey's exploration of the interconnections between experimental films and "films made with anthropological intent" illustrates potential for contemporary anthropologists to incorporate new approaches into their media production practices. Elizabeth Edwards' contribution on the history of photography in anthropological practice details historical and contemporary "entanglements" with cross-cultural interaction, agency, and power, and their visual evidences, much in the way that Brenda Farnell theorizes the body as a component of visual culture that necessarily crosses the boundaries of biological and social being, and which also accounts for the *invisible* forms of cultural knowledge that bring embodied meaning to that which can be seen and experienced with the senses.

Visual mediums in anthropology are also historicized, contextualized, and projected into the future. Matthew Durlington and Jay Ruby challenge the singular equation of visual anthropology with ethnographic film, and argue against the perception of ethnographic film as useful only as a teaching aid or research tool. Rather, ethnographic film should be seen as a powerful tool for self-expression, and should embrace possibilities associated with new digital technologies, hypermedia, and the Internet to represent ethnographic knowledge in new forms. Sarah Pink furthers this provocation in her review of practices in digital visual anthropology, showing how these emergent forms are both modeling and problematizing collaborative practices, ethical considerations associated with the circulation of ethnographic media, and issues of de-contextualization, while experimenting with the potential of new technologies to bridge the enduring representational divide between textual and visual anthropology. Faye Ginsburg builds on these discussions with her chapter "Native Intelligence. A Short History of Debates on Indigenous Media and Ethnographic Film." From controversies over the protection of Aboriginal cultural property in digital environments like *Second Life*, to celebrations of indigenous television and film productions – from the Aboriginal Peoples' Television Network in Canada to the Camera d'Or at Cannes – she traces ongoing concerns in the field of indigenous media, including questions of cultural difference, control of cultural representation in digital form, the negotiation of the right to self-representation, and indigenous media practice as cultural and political activism. Ginsburg's re-invocation of the dynamic

she has called the "parallax effect" – where indigenous and nonindigenous productions are brought into dialogue to offer a fuller view of the complexities of culture and media representations – suggest that indigenous media are already shifting relations of power between anthropologists and Aboriginal communities and within settler states. Ginsburg's assessment of the negotiations of indigenous media-makers as both receivers and producers reinforces Stephen Putnam Hughes' argument for greater attention in anthropology to media audiences and reception and to the study of media-related practices as the investigation of "*how people actually argue, construct, and contest the media worlds in which they live and why they do or do not matter*" (311).

As Michael Herzfeld points out in his postscript, the contributors to the volume have not attempted to present an evolution of visual anthropology as a discipline, but instead have chosen to highlight risks taken, paths untraveled, and paths resumed. This presentation of the visual in anthropology, and the effect of this volume in general, is the creation of genuine opportunity for reflection on the goals of the discipline. Banks and Ruby's book makes visible the dynamism, experimentation, and intellectual rigor associated with the cross-disciplinary exploration of the visual in anthropology. While the volume itself is still limited to primarily textual exposition (surely a hypertext version was imagined as well), it should be tremendously inspiring for anthropologists who identify as working within the discipline and for those outside who have taken up visual media as a natural extension of ethnographic documentary practice. New forms, methods, collaborations, and ethical frameworks await.

Kate Hennessy

Barbier-Mueller, Jean Paul: *The Kalasan Batak. In North Sumatra, an Unknown Group.* Genève: Fondation culturelle Musée Barbier-Mueller, 2011. 235 pp. ISBN 2-88104-048-9. Price: CHF 25.00 – French Ed.: *Au nord de Sumatra. Un group inconnu. Les Kalasan Batak.* Paris: Éditions Hazan, 2011. 235 pp. ISBN 978-2-7541-0617-7. Prix: € 20.00

More than thirty years ago Jean Paul Barbier-Mueller started exploring the North Sumatran regions inhabited by societies lumped together by foreigners as Batak, yet wearing their specific siconyms like Toba, Karo, Simalungun, Pakpak, and others. It has to be admitted that members of some of these societies have adopted – for which reason ever – the additional Batak like Toba Batak. Also more than thirty years ago Barbier-Mueller started writing on different aspects of "Batak" cultural ways, above all on the artistic expression in several of these North Sumatran societies, and this has been congruent with one of his professions, the ambitious art collector.

Now, after more than thirty years, Barbier-Mueller publishes a marvellously illustrated book, which – as indicated in a kind of subtitle – presents to the reader the Kalasan, "an unknown group ... in North Sumatra." To an anthropologist this may sound illogical, since the Kalasan know about themselves; they are known to neighbouring

societies like Toba, Karo, and Pakpak. They are not unknown, only because we do not know about them. And now, with the help of this book, we can partly close this gap, even if we are to read over more than half of the book on the Toba, residing around Lake Toba and on the Samosir peninsula. There is a good reason for this: the Kalasan, whose ethnogenesis is explained in this book, are of Toba origin, they are in fact Toba, who diverged from their cultural origins mainly by becoming followers of the sage Guru Mpu Pandia Kalasan, a man of presumably Indian origin. Guru Kalasan convinced those mainly young Toba who settled in the area to the South of Lake Toba to change their habits in dealing with deceased people. Instead of celebrating a secondary burial these Toba people became Kalasan, using the name of their teacher, by adopting the cremation of the bones of their dead relatives and the storing of the ashes in stone cinerary urns. Not much is known about Guru Kalasan, whose activities in the Pakpak area and later on in Kalasan territory is dated at about 1600. The name sounds much more Javanic than Indian, but next to nothing is said about him. It looks like Guru Kalasan did not change any belief in the Pakpak und Toba-grown-Kalasan population, only some habits. Yet it remains unclear why this Guru asked for this change, nor why the emigrated Toba agreed upon that change.

The establishment of a new identity for the Kalasan is demonstrated via the genealogies, which show the remote connection with early people in Toba genealogies, but also the desire to become a new society. Although the criteria of difference are not many, Barbier-Mueller is spreading over more than 130 pages an overview of Toba cultural history in order to clarify the difference between Toba and Toba-grown-Kalasan. There is one subchapter which will not find the applause of many a reader, that is the passage about the political system of the Toba. There is an intense desire to present Toba society as a nonclass society and to show "how simple, and, may I say, democratic the stratifications of Toba society are" (114). Slaves (who obviously exist), "contrary to the information on which van Heekeren relied (no source given), in no way formed a caste." Class and caste are different; and sentences like "It is clear that the raja, chieftain of a Toba village, possesses absolute authority over that village and the farmlands ..." or "In principle, a deceased chieftain was succeeded by his eldest son" do not echo basic democratic values. However, apart from this subchapter the reader is given many an insight into Toba society and some exciting new interpretations. One of the latter is to see the underworld being Naga Padoha as part-buffalo and part-snake, and to follow this iconology through the scaled buffalo and the horned snake motifs. A search in museums worldwide for these motifs appearing on the famous ceremonial wands would most probably result in more material supporting this new insight. In this context Barbier-Mueller reports on the fraud committed by Philip Tobing towards his professor Josselin de Jong by arranging a ceremony that did not exist in the given area.

A very special suggestion is made by the author concerning the small female figure that is encountered occasionally at the very end of sarcophagi, but also on ceremo-

nial buffalo horns. He regards her as possibly representing Sideak Parujar. She is the granddaughter of Mula Jadi "beginning of becoming" who resides in the Upper World. He has always existed, as Naga Padoha has. He is not a creator, but he helped his granddaughter make the middle world, and Sideak Parujar did so in fixing the snake with her weapon in such a way that the human middle world could become established on top of it. A closer look at the earliest beings present in Toba origin myths reveals also that the chicken, omnipresent in paintings on Toba houses, can be explained best by regarding (some of) them as the breeder of members of the first generation of godlike beings.

That the Kalasan have escaped ethnological interest may be due to the fact that for different reasons they did not arrive at building spectacular houses as Toba did. Also the area which they settled is not easily accessible. Therefore, Barbier-Mueller has to be praised to give a plausible account of Kalasan ethnogenesis embedded in an overview of major cultural features of Toba society including a prominent field artistic production and insights into the complicated iconography. It is an unusual service to the reader that this book is published in French and English.

Wolfgang Marschall

Berchem, David Johannes: Wanderer zwischen den Kulturen. Ethnizität deutscher Migranten in Australien zwischen Hybridität, Transkulturation und Identitätskohäsion. Bielefeld: transcript Verlag, 2011. 704 pp. ISBN 978-3-8376-1798-6. Preis: € 42.80

Australien als Auswanderungsdestination hat einen festen Platz in der deutschen Imagination. Der Gruppe jener, die tatsächlich ausgewandert sind, widmet sich David Johannes Berchem in seiner Studie "Wanderer zwischen den Kulturen: Ethnizität deutscher Migranten zwischen Hybridität, Transkulturation und Identitätskohäsion". Berchem beginnt mit einem breit angelegten Überblick über die Fachgeschichte der Volkskunde bzw. Kulturanthropologie, beschreibt die deutsche Auswanderung Richtung Osten sowie die Sünden der Volkskunde im dritten Reich und schließlich die Rolle der Auswanderungsforschung in der Kulturanthropologie. Für seine Betrachtung zentral ist die Entwicklung des Begriffs "Ethnizität" hin zum sozialen Konstrukt mit Prozesscharakter, mittels dessen situationsspezifisch lebensweltlich orientiertes Wissen über eigene und fremde Identität entwickelt wird.

In der folgenden Betrachtung der Migration nach Australien widmet er sich zunächst der Migration auf den fünften Kontinent allgemein, wobei er einen exzellenten und ausführlichen Überblick mit Tiefenverständnis über die dortige Migrationsforschung gibt. Er beleuchtet die zentrale Bedeutung der Forschung von Jean Martin, James Jupp, Stephen Castles und Ghassan Hage. Auch auf politische Hintergründe geht er dezidiert ein, etwa in der Beschreibung der Rolle der politischen Ideologie unter der Regierung John Howards. Die Wahl von Sydney als Forschungsort wird sehr detailliert begründet, aus deutscher Sicht vielleicht länger als nötig, denn dass die Stadt, die in Deutschland wohl am ehesten Australien ver-