er Tibetan societies located in India and China. Comparing them, we can consider the dimensions that these societies have in common and the differences that developed under divergent conditions. This book must be read by all scholars who are interested in the socio-economic structures of Tibetan societies. Tanase Jiro

Kaur, Raminder, and **Parul Dave-Mukherji** (eds.): Arts and Aesthetics in a Globalizing World. London: Bloomsbury, 2014. 277 pp. ISBN 978-1-4725-1930-6. (ASA Monographs, 51) Price: £ 24.99

The volume of collected essays "Arts and Aesthetics in a Globalizing World" undertakes an important and timely project of examining the increasing number of shared concerns, crossovers, and connections between the disciplines of art history and anthropology. As editors Raminder Kaur and Parul Dave-Mukherji write in their introduction, the book sees a certain connivance between the anthropology of art and aesthetics with postcolonial art history's unraveling of the imperialist dictates of culture. Given that much of contemporary art's social practices bring artists up against challenges typically reserved in the past for anthropologists and ethnographers, there is great need for an increasing fluidity between these two areas of inquiry.

"Arts and Aesthetics" lays out a path of inquiry into a plurality of worldmaking and offers an expansive multisensory view of aesthetics. In contrast to the global art world's exhaustingly familiar circuit of artists that seems to pop up at every biennale and contemporary art fair, such a worldmaking framework can productively counter the flattening effect of the culture industry. If we are to forget the art world like art historian Pamela Lee compels us in her recent book, perhaps the editors' of "Arts and Aesthetics" suggestion that we be cautious of the "NGO-ization of art practices" whereby art is reduced to an instrumental role, is well taken. The close attention to the sensorial within these chapters attends to the directly lived, temporally fluid spaces between identities and individuals. By studying the multifaceted capacity of the sensorial, "Arts and Aesthetics" critiques both the naive fetishization of art and its instrumentalization via reductive politics.

As the volume seeks to privilege situated ethnographic studies over diagramming the global flows of modernity, it turns to aesthetics to locate breaks and continuities between the shared world of meaning and non-meaning. Attention to the affective materialism of individual lives, the aesthetics of protest movements, the ecologies of aesthetics become a framework for how close attention to the sensorial offers opportunities to understand shared perception as a basis for meaning and to chip away at the authoritarian assigning of identity in society. A shared realm of meaning here between much recent anthropology and contemporary art history is that culture is not reflective of some prior economic base, but is itself constructive of our modes of being in the world.

Christiane Brosius offers a compelling description of the importance of sound in Newar weddings in the Kathmandu valley of Nepal. Wedding bands and the songs they play, perhaps more so than the formulaic imagery of wedding photos or albums, construct a permeable landscape of identity between decorous or vulgar manners, and auspicious or melancholic futures. Brosius' close attention to the sounds of weddings critically articulates marriage as a liminal space of a social transition fraught with danger or possibility. Within the wedding band performance, a framework of future possibility is carved out of the uncertain moment of transition. Fascinating, then, is her description of how these sonic negotiations often are left out of the "official" documentation of such weddings – that are produced with the thought that they will only be fun to watch in the future if they follow certain prescribed formulas.

Other authors also focus their attention on the performative realm of the aesthetic, offering insight into how shared sounds, visions, and tactile experiences construct new social identities and the possibility of new political communities. Atreyee Sen traces the radical importance of laughter for Naxal female prisoners in Calcutta. Laughter – as a shared moment of resistance to the violent beatings and rapes endured in prison – is a moment unabsorbable by state despotism. The women prisoners make out of bits of cloth or pencil stubs to amuse the children confined there, as well as themselves: their collective laughter refuses the silencing practices of the state prison system. Sen skillfully articulates how these fugitive gestures and sounds, which make something out of nothing, are impassioned and meaningful challenges to the normative defining of traditional female identities.

"Art and Aesthetics" specifies that if anthropology in the past had been concerned predominantly with understanding cultural parameters, art history has overlooked the circulation and reception of art. Yet if this volume is to bridge these fields in favor of a fluid examination of the aesthetic, it brings together few voices outside of anthropology. Nor do all the essays cohere with the compelling and well-articulated project stated by the editors. The essay on Anish Kapoor mounts a reactionary defense of biography as interpretation (the old-school art history criticized by the editors) only to insist that the spellbinding power of "aura" has never died. This particular chapter does not share the deep attention of situated ethnography (as noted in the introduction of the volume) but offers instead an unproblematized appeal to a universalist definition of "great art" extended to an artist of non-Western origins without otherwise examining imperialist art world hierarchies. Offering proof of his argumentation in the approval ratings of Kapoor's wealthy patrons, Denis Vidal misreads Walter Benjamin and his well-known statement that the historical response to a decline in aura is an artificial inflation of personality. We agree here that the power of aura goes unchallenged when capital turns art into the luxury object par excellence, and the author ultimately confirms Benjamin's prognosis that the depth of aura is also the depths of your patrons' pockets. Also problematic, to this art historian's liking, is the volume's overlook of the art object's materiality, a lack of attention to form and composition, and a deficit of illustrations. Without analysis of the work, how can one argue that Kapoor does – or

does not – rely on aura [of celebrity], exchange scale for focus, or confuse the sublime with the spectacular?

Given the vast amounts of space, territory, and cultural practices covered in "Arts and Aesthetics," the volume excels via its heterogeneous glimpses and its curated range of worldmaking activities: digital media, pirated media, the activation of smell within museum exhibits, the soundscapes of weddings, mimesis within political practices, performative practices of diasporic cultures, and alternative art spaces in Tehran. The diversity of its examples offers insight into the sensorial as a realm between individual and group identities. As a foundation for knowledge, the sensorial has, in the editors' words "the pulse of life and vivacity." Beth Hinderliter

Klaufus, Christien, and **Arij Ouweneel** (eds.): Housing and Belonging in Latin America. New York: Berghahn Books, 2015. 330 pp. ISBN 978-1-78238-740-4. (CEDLA Latin America Studies, 105) Price: $ 120.00

"Housing and Belonging in Latin America" is an ambitious and comprehensive study. It not only contains studies about cities all over Latin America, it also covers a wide range of issues: Classical topics like social anthropology, but also geography, urban planning, architecture, law, and art. Eighteen authors from Latin America, United States, and Europe share their knowledge with the readers. The wide-ranging professional orientation and the diverse cultural and scientific backgrounds of the authors already make reading this book worthwhile; anyway, let us have a closer look.

The edition starts with an introduction and is divided into 5 parts and 13 chapters. In her introduction, Klaufus gives a sketch of the history of concepts of urban development in the 20th century, starting with the idea of the city as a living organism and motor of progress and national pride, requiring an ordered and "healthy" city. Beginning with the massive influx of rural migrants since the 1940s master plans for urban development of major Latin American cities have been designed. However, two decades later, problems of slums and squatter settlements could not be overlooked any longer and were partly explained by cultural dispositions of the migrants, which lead to the dichotomy of the "rural/urban" and "formal/informal sector" debates of the 80s. A decade later, efforts where undertaken to rescue inner-city areas, banning all traces of informality in order to "clean up" the city. Together with neoliberal austerity politics and a widening gap between the rich and the poor, this helped to produce cities with unprecedented levels of violence and a widespread negative perception of Latin American cities. Klaufus in her quite instructive introduction states that the aim of the edition is to counterbalance this perception with a more nuanced view and to focus on macro-level power relations as well as on micro-level community empowerment and creativity.

Part I of the volume is intended to introduce the reader to "The Latin American Context." Roberts in his article repeats what was already said in the introduction on the history of city development in Latin America, his remarks being far too general, with limited knowledge gained. In the second article of Part I, Martin and Martin describe Medellín/Colombia with its peculiar history of massive immigration, poverty, unparalleled violence and a unique effort to overcome its problems through political action and planning from above, and participation in this process from the grass roots level. They present it as a showcase for establishing formal rules growing out of informal ones. This process of deepening citizenship "… contributes in a fundamental way to feelings of belonging" (70), an insight as trivial as true. The Medellín showcase is indeed very illustrative, but it can hardly serve as an example of a general process in the Latin American context. In conclusion, the first part misses the point, although it is still worth reading.

Part II is dedicated to "Family and Belonging in Consolidated Settlements," with contributions on Lima/Peru (Hordijk), Mexico (various cities/Grajeda) and Rio de Janeiro/Brazil (Menezes). It focuses on ownership changes by passing the (house) properties to the 2nd generation, and the related topics of community and belonging. The studies present evidence that the 2nd generation dwellers in the case study of Lima as well as in Mexico are far less involved in local community affairs than dwellers of the first generation. In part this is due to the dramatic experience of the first migrant generation as squatters, in part to the fact that the first generation is not keen to pass the power of decision-making to the next generation. Menezes writes about a "pacified" favela in Rio de Janeiro; pacification is a state effort for social and infrastructure improvement in order to gain control over favelas. In the favela Santa Marta, the highest and oldest part called "Pico" was to be removed and its inhabitants resettled. The author analyzes the process of resistance and dwells on the implications of pacifying which often includes resettlement of parts of the favelas.

This second part is much more to the point of the title, providing the reader with rich insights and analysis about specific cases, which nevertheless contain general characteristics of Latin American city life processes.

Part III is dedicated to "Spaces of the Urban Middle Class," with 2 articles concerning Buenos Aires/Argentina and one Cuernavaca/Mexico. Ostuni and Van Gelder provide an analysis on why the ambitious Government housing program for Buenos Aires failed in its goal to provide housing solutions to low-income sectors, as evidenced by a growing slum population. They identify three problems: The land market, the institutional requisite for housing construction, and the institution in charge of the execution, the inefficient "Housing Institute of the City." The authors hold that improving on the existent housing stock and on the existing slum cities, and, above all, including the social organizations in the decision-making process would have led to a much more positive impact.

The contribution by Dohnke and Hölzl focuses on the phenomenon of high-rise apartment buildings for the well-off social segment of Buenos Aires. During the last decades, these buildings have deeply transformed many cities in Latin America, changing the composition and density as well as the urban feature of cities. Neverthe-