

Buches – für diejenigen, die sich für die Thematik interessieren – trotzdem lohnt, liegt vor allem an zweierlei: Zum einen ist “Zwischen Amazonas und East River” meines Wissens die bislang einzige Studie, die sich systematisch mit *beiden* Enden des Spektrums indigener Organisationen beschäftigt. Im Sinne einer *multi-sited ethnography* hat die Autorin nicht nur mehrere Monate bei lokalen Basisorganisationen und regionalen Dachverbänden in Peru geforscht, sondern auch über mehrere Jahre hinweg an den Sitzungen des “United Nations Permanent Forum on Indigenous Issues” teilgenommen. Zum anderen handelt es sich um eine der wenigen Arbeiten, die sich neben Entstehungsgeschichte, Zielen und Diskursen auch mit dem realen Funktionieren dieser Organisationen befassen. Im Vordergrund steht dabei der Aspekt der Repräsentation: “Wer vertritt wen, und wie wird diese Frage innerhalb und außerhalb der Organisationen diskutiert? ... Die Studie will einen Beitrag zum Verständnis der komplexen und spannungsreichen Beziehungen und Dynamiken leisten, welche die politischen Felder prägen, in denen ‘Indigenität’ als Handlungsressource im nationalstaatlichen Kontext und darüber hinaus an Bedeutung gewinnt” (22).

Am besten gelingt das in den z. T. sehr “dichten” ethnographischen Teilen der Arbeit, in denen Rößler die auf lokaler und internationaler Ebene erstaunlich ähnlichen Konfliktlinien und Dilemmata im Inneren der indigenen Interessenvertretungen skizziert. Die analytisch-interpretativen Teile hätte man (insbes. in der zweiten Hälfte der Studie) ohne inhaltlichen Verlust auch etwas straffen können. Die Fotos, die das Buch enthält, sind interessant, bedauerlicherweise wurden sie jedoch so klein reproduziert, dass man auf ihnen kaum etwas erkennen kann. Auch beim Lektorat hätte der Verlag gut daran getan, nicht gar so sparsam zu agieren: Dann hätte er sicherlich bemerkt, dass beim Satz ein Teil des Literaturverzeichnisses verloren gegangen ist.

Bernhard Wörrle

Rowe, Ann Pollard, Laura M. Miller, and Lynn A. Meisch: Weaving and Dyeing in Highland Ecuador. Ed. by Ann Pollard Rowe. Austin: University of Texas Press, 2007. 327 pp. ISBN 978-0-292-71468-7. Price: £ 25.00

Die Weberei des ecuadorianischen Hochlandes ist nicht so bekannt, aber deshalb nicht weniger kunstvoll, wie die allseits bewunderten peruanischen und bolivianischen Textiltraditionen. Und genau diese Lücke schliesst das Buch von Rowe, Miller und Meisch. Mit vielen Fotos, Zeichnungen und Karten werden die unterschiedlichen Techniken mit ihren regionalen Unterschieden und Besonderheiten erläutert und erklärt.

Die ecuadorianische Weberei ist Teil der andinen Textiltradition. Die Hüftwebgeräte, auf denen schmale Gürtel und Stoffbahnen für Schals, Schultertücher und Ponchos bis zu einer Breite von ca. 80 cm gewoben werden, gehen auf präkolumbische Ursprünge zurück. Für breitere Stoffe ist das Hüftwebgerät nicht so geeignet. Deshalb werden Schultertücher und Ponchos auch aus zwei Stoffbahnen zusammengesetzt. Größere Stoffe werden

auf dem von den Spaniern eingeführten Trittwebstuhl gewoben.

Der Schwerpunkt der Arbeit liegt auf den Hüftwebgeräten, die sich in verschiedener Hinsicht von denjenigen unterscheiden, die in Peru und Bolivien benutzt werden. Diese werden hier zum ersten Mal ausführlich beschrieben. Die Vielfalt der vorgestellten Musterungstechniken (Ikat, diverse Verfahren mit musterbildender Kette) ist eindrucklich. Im letzten Kapitel werden noch die Färbetechniken, wiederum regional gegliedert, erläutert. Alles ist so detailliert erklärt, dass daraus eigentliche Web- und Färbearbeitungen entstanden sind.

Die Autorinnen erhielten bei ihrer Feldforschung Hilfe durch Freiwillige, die durch die Organisation Earthwatch vermittelt wurden. Diese arbeiteten einerseits aktiv im Feld mit, andererseits unterstützten sie mit ihrer Teilnahmegebühr auch finanziell die Forschung. So konnten die Webtraditionen des gesamten ecuadorianischen Hochlands in die Untersuchung miteinbezogen werden.

Die Textiltradition hat seit Jahrtausenden einen hohen Stellenwert in der andinen Kultur. Dieses Buch ist ein wertvoller Beitrag zum Verständnis der Weberei des andinen Hochlandes, beleuchtet es doch sowohl technische wie auch historische und kulturelle Aspekte und ist deshalb genauso lesenswert für Ethnologen und Archäologen wie auch für Textilfachleute und für generell an Textilien interessierte LeserInnen. Alice Spinner

Rushing, Janice Hocker: Erotic Mentoring. Women’s Transformations in the University. Walnut Creek: Left Coast Press, 2006. 309 pp. ISBN 978-1-59874-027-1. Price: £ 16.99

It has taken me two years to write this book review of Janice Hocker Rushing’s book, “Erotic Mentoring. Women’s Transformations in the University” because I lived some of the stories that she weaves together. When I turned to page six and read these words, “This book is about my experiences as a woman in academe ... reaching back for perspective into grade school and forward through college and graduate school. It is also about other women’s experiences, some of which I have observed on my own and many that they have told me,” I immediately felt déjà vu. I knew that I had to share this with a woman-friend who “knew what I knew” about women graduate students and their male professors. So, one day I met a white woman-friend for a glass of wine and I said to Vera (name changed), “You have got to read Rushing’s book.” I continued by giving Vera a snippet of what I had read: It is autoethnography (“‘Show instead of tell’”; 11); Rushing invites other women to recall their own stories about dangerous relationships between women graduate students and male professors (“romantic pairings still occur between an older man, such as a professor, and a younger woman, such as a student or assistant professor” (1); and the author weaves mythological images and symbols into her text, too. These mythic symbols and images are “... purposely chosen primarily Greek and Roman ...” because “the Western academy is built upon the bedrock of the Greco-

Romans – their philosophy, their drama, their mythology” (17).

Vera was as intrigued, as I was, about Rushing’s book. She and I agreed to meet again, for wine, after she read “Erotic Mentoring.” We met three weeks later to discuss Rushing’s “The Man-Made Maiden,” “Fatal Attractions,” and “One-in-Herself.” The author divided the book into three parts “based upon how women relate to men and to academia as a male institution, and how they attempt to build selves that are not dependent upon men” (17). I asked Vera where did she see herself in Rushing’s “Erotic Mentoring”; during her graduate school experiences. She began to remember, vividly, one male professor with whom she felt like a “Muse,” a “Mistress,” and a “Brainchild” (part I). Rushing describes the Muse: “Visitations by the Muses, or ‘mountain goddesses,’ were highly prized in ancient times ... In countless stories, the tortured artist lives or dies according to whether his Muse appears in his dreams or on his shoulder. Indeed, the Muse seems to have the power to make or unmake the artist, for in myth she appears at her will, not his. But it is really the man who remains at the center, whether his lover is Maiden or Muse” (39f.).

I indicated to Vera that, as a black woman graduate student, I felt like a Muse for several white male professors. I recalled to her that I had read pieces of my dissertation in a book, once. (As I write this, I feel a sense of dread for “telling.” I have not been a student in over twenty years.) Vera and I agreed with Rushing in that “When a Muse inspires a man, though he may be dependent upon her for his vision, it is still his creativity that is fulfilled” (40). Then, she became teary as she related to me her “Mistress” role, as graduate student. I hear her pain as she remembers the day that she became the Mistress. Rushing writes, “A woman becomes Mistress when her utility to the man shifts from soul to spirit to body. Romantic or aesthetic love may turn to sexual dominance” (53).

As my friend and I talked about the role of Mistress, Vera made connections with women in the book who told their stories to Rushing: Amy, Carrie, Kate, and Laura (55–72). Fortunately, for me, I was not a Mistress. Race did not appear in Rushing’s book; however, I think that race and racism would add another layer to her thesis regarding the Mistress and the male professor. What I mean by this is that a black woman, in our society, is often considered the invisible other. It was safer for a white male professor to crown me as a Muse than as a Mistress. I could easily be the “Third World diva girl” (bell hooks, *Yearning: Race, Gender, and Cultural Politics*. Cambridge MA 1990: 89). In essence, I did not see “me” in this part of the book; with feelings of relief. Vera understood my line of thinking around race and gender in the academy.

While Vera and I continued our excavation through the book, we resonated with several of the women who described their relationships with male professors as “Brainchild.” Rushing notes, “Like Cameron Rush and Gene Weinstein, my professor held me to a ruthless standard of intellectual perfection” (83). The link for me is

that I tried to write student papers that mirrored my white male professors’ intellectual prowess. I salivated when one of the “star” (78) professors told his wife about a paper I wrote on critical educational theory. Additionally, his “almighty fatherhood” (93) has a way of seeping into my scholarship, presently.

Earlier in this review, I mentioned that Rushing divided the book into three parts. I have only visited part I because neither Vera nor I saw ourselves in parts II and III: “siren, veiled woman, and amazon; psyche’s marriage, psyche’s labors, and divine child.” Rushing writes, “The ‘Siren,’ the ‘Veiled Woman,’ and the ‘Amazon’ move us into more ambiguous territory, for in each one the woman asserts her own power but still may capitulate unknowingly to men’s expectations, or may become an even more enticing target for their domination” (109). I remembered another white woman-friend describing her relationship with two male professors. I called her and asked if she felt like an Amazon during her graduate school days. After over twenty years, I heard anger in her voice because a male professor did not agree with her decision to work outside of the academy. My friend relayed to me that it felt like “... a man who does not ordinarily think of doing violence against a woman can fantasize freely about killing an Amazon” (167). She lamented about calling this “star” years later, trying to resolve the feelings of pain and failure.

As I bring this review to an end, I must name that I have used Rushing’s method of autoethnography and interview to engage her text. Stacy Holman Jones (In: Lincoln and Denzin [eds.] 2003: 105) intimates that autoethnography is a form of storytelling which ignites “the longing and participation in the revolution of unrequited love.” And Yvonna S. Lincoln and Norman K. Denzin (*Methodological Revolution*. In: Y. S. Lincoln and N. K. Denzin (eds.), *Turning Points in Qualitative Research*; pp. 239–242. New York 2003) add to the literature by noting that “... the interview is a negotiated text, a site where power, gender, race, and class intersect.” Clearly, one can see that Rushing’s book brings to bear the idea that “In the active interview, interviewers and respondents carry on a conversation about mutually relevant, often biographically critical issues” (239).

My two friends and I shared with each other biographical memories of days gone by in the academy; as girl-child graduate students. This was enticed by my reading of Rushing’s book, “Erotic Mentoring. Women’s Transformation in the University.” Though, as a black woman, I saw fragments of myself in the text; I recommend the reading of this journey of one woman’s twists and turns through academe’s halls of intellectual fire.

Dianne Smith

Rust, Rebekka: Beschneidung im Geheimbund. Weibliche Genitalbeschneidung in Sierra Leone aus kulturwissenschaftlicher Sicht. Marburg: Tectum Verlag, 2007. 168 pp. ISBN 978-3-8288-9453-2. (Wissenschaftliche Beiträge aus dem Tectum Verlag, Reihe Sozialwissenschaften, 8) Preis: € 24.90