

ral painting in many regional traditions for Hindu, Moslem, and Jaina patrons. Painters engaged by Europeans had normally been trained in one or more such indigenous painting styles, but could adjust their methods if need be. The extent to which they did adapt their handiwork depended on the wishes of the patron, so Howes illustrates quite well. The expectations of a collector would differ from those of an “information gatherer,” both regarding the subject and with respect to the styles of execution. Howes indicates that many collected works were done in regional styles that were also employed for local patrons. To what extent such collected works also reveal a shift in the range of subjects is not quite clear from the paper. Surprisingly, the output of the Indian artists that were employed by the information gatherers was far more varied than that of their fellow-artists working for the collectors (393). The work of the latter range from European style site plans or sample drawings to Indian-style plans illustrating the sacred geography of a temple site.

Since the early centuries of our era the Jainas kept a strong narrative manuscript tradition alive. This came with a traditional iconography to depict the lives of the Liberating Teachers, the adventures of heroes and famous kings, and popular concepts related to cosmology. Nalini Balbir shows in chap. 14 how some new editions of Jaina canonical texts employ imagery in 20th-century renderings instead. Images, styles, and colour palette draw on contemporary Indian popular art, such as chromolithography, calendar art, and comic books. Balbir emphasises that the imagery does not want to show the past but rather the present. “It functions as a religious group identifier, here the Sthānakavāsīn Jainas [a section of the Jainas that does not believe in worship through images – ER]. The aesthetic codes of the paintings make them part of popular South Asian culture well-known from the mass-produced religious modern Indian art” (466). This connection between canonical scriptures and an iconography drawing on contemporary Indian media is daring and innovative.

The text editions discussed by Nalini Balbir thus illustrate a conscious attempt to employ the power of modern, popular visual culture to bring across a traditional message. In chap. 15, Parul Dave Mukherji next studies a phenomenon which, at first sight, looks like the reversed process: contemporary Indian artists employing traditional art motifs in new ways. She shows how conventional religious iconographies became interpreted and reused, sometimes in ways that led to politically motivated controversies. The realm of the popular thus informs Indian modernism, but at the same time “the Indian modern could never sever ties with the historical” (485) and “the past and the present engage each other in an intense dialogue” (497).

Regina Höfer, in the final chap. 16, examines a parallel engagement, perhaps even entrapment, of modern artists in Tibet. They seem caught between the demands and forms of traditional artistic canons, Western modernism (such as Symbolism, Realism, and Impressionism), and the inspiration that is offered by Western Avant Garde art. “This is exactly where Tibetan contemporary art stands: somewhere in between Western, Chinese and exile Tibet-

an projections, freedoms, and limitations, between global and local with all its manifold implications” (517).

It must have been an inspiring conference to have this volume as the tangible outcome. Unavoidably, the chapters differ in their writing styles and in the extent to which they focus either more on the visual or on the theory guiding the interpretation thereof. Proceedings always run the risk of suffering from insufficient internal coherence. The cultural diversity of “arts” and of “Asia” itself for that matter, might have easily diluted the message that Hegewald’s book aims to get across. But that did not happen. Together these studies offer sufficient theoretical reflection on change and cultural recharging to help guide our interpretation thereof as well. Ellen M. Raven

Howard, Christopher A.: *Mobile Lifeworlds. An Ethnography of Tourism and Pilgrimage in the Himalayas.* New York: Routledge, 2017. 182 pp. ISBN 978-1-138-65621-5. (Routledge Studies in Pilgrimage, Religion, Travel, and Tourism, 6) Price: £ 110.00

“Mobile Lifeworlds” mirrors the lifestyle(s) of Christopher Howard during 2010–2015, enjoying and researching travelling mainly in the Himalayan region, and is based on his PhD thesis at Massey University, Auckland. Howard’s research publication is particularly guided by phenomenological insights, as if readers were hardly familiar with phenomenology. Following in Husserl’s footsteps, he states “Lifeworld (*Lebenswelt*) is the term phenomenology uses to discuss the complex matrix of social, material and imaginary dimensions that constitute everyday experience” (7), and he adds, “lifeworld is in a state of continual flux, this partial knowledge is always subject to change ... a given lifeworld is only one among a plurality of other lifeworlds” (8). He informs how today’s media landscape “impacts travel experiences and practices, as well as some of the broader social and ecological implications of our mobile, mediated times” (9).

The first chapter presents a vast and fantastic amount of literature about theoretical concerns and traditions of pilgrimages and tourism. It is an endless literary journey about religions through space and time. Special attention is paid to the academic studies of Victor and Edith Turner, Durkheim, Eliade, Behera, Coleman and Eade, Erik Cohen, William James, Graburn, MacCannell, Bauman, and Urry. Howard utilizes in this book “Morinis’ ... phenomenological, subject-centred definition of pilgrimage as ‘a journey undertaken by a person in quest of a place or state that he or she believes to embody a valued ideal’” (25). He “advocate[s] avoiding rigid, ‘ideal-type’ definitions of ‘tourists’ and ‘pilgrims’” (27).

Chapter 2 contains his data collection regarding the utopian images and representations of the Himalayas as interpreted in the past and at present by international travellers. In chap. 3 “Methodological Wayfinding,” the author philosophizes about methodological choices, the possibility of altered and expanded experience, and the phenomenological conception of temporality. His field research perspective is “a blend of phenomenology, mobilities theory and social theory [that] was found to be

an effective combination for integrating micro-, meso-, macro- and meta-levels of analysis” (58). Howard’s scientific jargon indicates sometimes his “concern for scientific legitimacy, [however] ethnographic research is essentially a disciplined, reflexive form of what is colloquially called ‘hanging out’” (67), actually an “autoethnography” (66) retelling and interpreting daily life, which is referred to and reflected again in chap. 6 “Travailing” (123 ff.).

Chapter 4 “Lost Horizons. On the Interplay of Virtual, Imaginary and Corporeal Mobilities” is simply, but cleverly, introduced: “Travelling always takes place within a horizon of possibilities” (69). This gives the author the chance to include the manifold stories about the expectations of Himalayan travellers and their gut reaction, when they started travelling through unknown areas, discussing their ups and downs in life, their transitional life stages, and finally recounting their journeys with the author and their friends.

Chapter 5 narrates and reflects the search of many travellers for authenticity. The author observes their nostalgia and concerns for existential meaning as motivation for travelling. He points out the “whole phenomenon of travel – be it tourism, pilgrimage or ethnography – begins at home. The search for authenticity illustrates a relational politics between the ‘West and the rest’” (114). Emphasizing the various psychological states and cultural backgrounds of the travellers in new situations, he states: The “eco-utopian imaginary reveals a metacultural critique of late modern life. ... it keeps open the possibility of understanding and experiencing reality as multiple ... and possibly for living and consuming differently” (114). Despite his long inquiry about authenticity that involved inspection of a large number of documents and interviews, there is hardly any new revealing insight.

Chapter 6 “Travailing” continues to narrate and analyze the (re)action of individuals to non-anticipated situations, as it is somehow indicated in the subtitle: “Boundary Crossing and Bodily Disruption in Nepal and India.” “[I]ndividual travellers bring culturally specific attitudes, imaginaries and practical sense to the places they visit. ... [This] means that even immediate, corporeal access to other cultures, places and reality at large is always already mediated; as such, ‘pure existence’ is an impossibility” (122). There is an “embodied knowledge” which recalls the notion of “prejudices” which are challenged by bodily interactions with the new environment and/or situatedness. This phenomenological and philosophical chapter ends with the conclusion “Travel as Embodied Inter-Cultural Dialogue” (128–130). The environment may support, manipulate, or change not only the traveller’s previous information but also his self-confidence, as he is in need of it or not.

Chapter 7 “Being Where? Mobile Inter-Placing in the Age of Digital *Ge-Stell*” refers to a globally networked context that indicates a situation in which people experience an embodied mobility. The possibility of worldwide contacts offers travellers a psychological presence anywhere in the world that seems often to be more real than their physical presence in the territorially fixed geographical location. Such network connectivity shows a spatially

open structure, i.e., an experience of being “inter-place” dominating people on their way – to be (n)either here (n)or there, now or then. Inspired by Heidegger’s philosophical considerations of “Ge-stell” (enframing) he emphasizes that “mobile lifeworlds reveal new modes of *being-in-the-world*” (132) with ethical consequences.

Howard reminds the reader in his “Conclusion” that the Himalayan region is “one among other global power places” (152) for the people he met during his fieldwork. Their travel performances reveal many dimensions. He underscores that travelling in a digitally enframed world shows “mobile technologies facilitate experiences of inter-placedness by enabling the global extension of embodied presence” (151). However, using mobile technologies contributes to drifting in and out of places, being with and being distanced from people at home or around the world. The narration of contemporary Himalayan travellers often reflects their identity formation in relation to local culture and nature, often fraught with tensions, paradoxes, and contradictions.

How sophisticated and important is Howard’s contribution as “An Ethnography of Tourism and Pilgrimage in the Himalayas”? One gets the impression of a treasure trove of old and new literature with a few hundred references (159–180). “Mobile Lifeworlds” is indeed an apt illustration of J. Feldman’s assertion that “anthropology has long been a kind of information overload ... demonstrating knowledge of the ‘right’ works in a literature review” (*anthropology today* 33.2017/3:1). The constant reference to source literature within the text – sometimes more than 20 on a page, even 42 references on p. 95 – disturbs the flow of reading nor is it necessary for attentive readers. The text flow is sometimes changing the pace, not to say interrupted through the inclusion of the author’s travel experiences in different countries or clearly unnecessary, theoretical, and repetitive explanations.

Howard is phenomenologically oriented throughout the book which stimulates him to take “the experiences, practices meanings and self-interpretations of contemporary Himalayan travellers” (28) seriously. He is successful in citing and describing travellers from their subjective or first-person point of view. To understand such travellers, one does not need nor expect his references to Heidegger and other philosophers. Howard’s strength is indeed a specific type of responsive phenomenology. His main topic of chap. 6 “Travailing” (cf. 115–130) has already been published to a great extent literally and sometimes slightly stylistically revised in *The Indo-Pacific Journal of Phenomenology* (2015/1). One may rightly wonder, why he calls his book in the subtitle “An Ethnography ...” and not “A Phenomenology ...”?

Last not least, even people who appreciate Routledge as publisher will probably find £ 110.00 quite expensive for a book of which parts are available as downloads free of charge and/or partly published elsewhere; see <researchgate.net/profile/Christopher_Howard10/publications> (06.07.2017). Chap. 2 is almost literally published in “Transnational Frontiers of Asia and Latin America” (J. Moreno Tejada and B. Tatar [eds.]; London 2017). Chap. 5 (98 ff.) was published as “Touring the

Consumption of the Other. Imaginaries of Authenticity in the Himalaya and beyond” in *Journal of Consumer Culture* 16.2016/2: 354–373. “Mobile Lifeworlds” shows the digital trend regarding electronic publishing. It presents data, which were previously electronically accessible, in a polished and partially well revised edition in print and as ebook.

Othmar Gächter

Jackson, Michael: *The Work of Art. Rethinking the Elementary Forms of Religious Life.* New York: Columbia University Press, 2016. 235 pp. ISBN 978-0-231-17818-1. Price: \$ 40.00

An jenem Tag, als ich Galila im Kibbutz Merchavia die Sonaten Chopins spielen hörte, wusste ich, dass dieser Moment unmittelbar in meine Erinnerung eingehen würde. Draußen leuchtete der Himmel, aber für die nächsten Stunden lockte mich das nicht. Galila war die Frau eines aus Mitteleuropa gebürtigen Dichters, beide hatten sie die Judenmorde in Europa überlebt, als nahezu einzige ihrer Familien. Die Gedichte ihres Mannes Tuvia gestalteten die Verwandlung von Untergang in Rettung, sie improvisierten auf dieser Schwelle, die er in ihnen auch rückwärts beschränkt. Das hatte Tuvia lange jung gehalten. Als Galila nur für mich spielte, schrieb er erklärtermaßen an seinen “Letzten Gedichten”, sie beide waren jenseits der achtzig. Nachdem ich sie über mehrere Jahre besucht hatte, fuhr ich nicht wieder hin. Später vermutete ich, es sei meine verschwiegene Hoffnung gewesen, sie würden durch die Kunst und deren Ausübung den Holocaust verwindbar erscheinen lassen – weniger für sich als für mich, den Besucher aus Deutschland. Ich wollte nicht mit ansehen, dass das letzte Wort der Gebrechlichkeit, der körperlichen und geistigen Hilflosigkeit gehören würde.

“The Work of Art” ist ein Buch über die eigentümliche Arbeit, die jedes Kunstschaffen verlangt, sowie über die Arbeit, die die Kunst für uns und unser Leben zu leisten vermag. Jacksons These lautet, dass Kunst genauso wie Religion und Ritual eine Weise ist, das Leben zu öffnen und zu erneuern, Erfahrungen der eigenen Existenz einen Raum zu geben, innere Eindrücke in Ausdruck zu verwandeln, um nicht lediglich Gegenstand einer Handlung zu sein, sondern sich als Handelnder zu erleben. Dem Lehrstuhlinhaber für “World Religion” an der Harvard University zufolge ist Kunst eine Form von Magie, wie es Wissenschaft, zuvörderst die Ethnologie in der Phase der Feldforschung, auch sein kann. Sich an ein Gespräch mit einer australischen Künstlerin erinnernd, die den Umgang indonesischer Hirten mit einer Industriekatastrophe obsessiv verfolgt, schreibt Jackson: “Perhaps what really matters ... is that the Tenggere act *as if* the mountain will answer their petitions, *as if* it is a moral being. And so, in dance and trance, young men chew on hot coals and lightbulbs, inflicting pain upon themselves rather than endure passively the pain and injustice of the world. As with ritual, our creative work may not mitigate social injustices or turn back any tide, but it constitutes a mode of action nonetheless, and our lives are made more bearable because of it” (90). An anderer Stelle benennt Jackson direkt die Vorbilder seines Verständnisses von “art” als “struggle

for life”, Albert Camus und Jean-Paul Sartre. Bei Sartre findet sich schließlich eine Phänomenologie der Emotion, die mit Malinowskis Theorie der Magie als Probehandeln ebenso verbunden werden kann wie mit einer Theorie des Kunstschaffens. Angesichts der Performances von Marina Abramović (geb. 1946), die oft traumatische Erinnerungen an Erlittenes in der Form aktiven Erleidens an die Zuschauer heranträgt, erinnert Jackson, dass selbst wenn wir unmöglich “realistisch” auf die Außenwelt einzuwirken vermögen, wir unsere Körper oder inneren Gefühle aufladen können – “making them the means whereby we ‘magically’ recover our sense of lost power over others or objects” (155). Diese Eroberung betrifft das Objekt in seiner Beziehung zu uns; bei Sartre freilich doppelbödig: Gegenstände der Welt werden zu Objekten, Menschen zu Gegenständen, Magie eine Technik des Machtgewinns.

Um Macht geht es indes der Kunst nicht, und vielleicht sind es Formverlangen, Traditionsbindung oder die Widerständigkeit des Materials, die anders als den Zauberer den Kunstschaffenden vor Selbstverlust gleichwie vor narzisstischen Machtphantasien schützen. Denn, wie Jackson notiert, das Kunstwerk entzieht sich gerade der logozentrischen Phantasie, mehr als dass es eine Intention erfüllt, bringt es etwas zur Erscheinung, das in der Beziehung von Künstler und Umwelt und Material besteht. “If we are to speak of great art, we must reckon with this peculiar form of dissociation in which the objective world is so utterly subverted by the artist’s subjectivity that its forms of expression become irreducible to anything that might be said to lie without or within” (141). Der Prozess selbst kann als Individuierung (des Künstlers, der Gestalt) und damit als Initiation (des Künstlers in eine neue, zur Erscheinung gebrachte Welt) begriffen werden. Er vermag den Status einer Person zu verändern oder eine stattgefundene Statusänderung akzeptieren zu helfen (eindrücklich markiert im auf die rettenden Materialien Filz und Fett zurückgreifenden Werk von Joseph Beuys). Jackson verdeutlicht diesen Passagenritus in einer eleganten Überblendung der von ozeanischen Gegenwartskünstlern im Rahmen eines globalen Kunstmarkts geschaffenen Werke mit den *pare*, den Schnitzereien im Eingang eines Maori-Versammlungshauses: Dort werden die kosmologisch kontrastierenden Prozesse von *tupu* (Entfaltung, Wachstum, Ins-Dasein-Kommen) und *mate* (Ergriffenwerden, Ausgehen, Weniger-Werden), die unsere aristotelischen Modi von *Akt* und *Potenz* um die Negation bereichern, anhand von Figurenkompositionen und -dekomposition bildnerisch verkörpert und erinnern an den kosmologischen Zyklus von Geteiltheit und Einheit, von Dunkelheit und Licht, der den sozialen Erfahrungen im Versammlungshaus, dem Kunstwerk als Gegenstand menschlicher Arbeit und letztlich dem Dasein schlechthin eingeschrieben ist. In liminalen Erfahrungen werden Eigenschaften jener Prozesse zwar als kontrastierend, aber als in einander verschränkt erlebt; dies geschieht bei Übergängen des Lebenszyklus oder in existenziellen Erfahrungen. Für Jackson bezeugen diese “echoes and reiterations ... existential commonalities of peoples whose economic, political, and cultural lives are radically different” (116). Die daraus folgenden “existenziellen Impera-