

und es bleibt offen, welche sensible Sprachregelung denn "heute" angebracht wäre. Als letztes Beispiel soll die Besprechung des Werks "Bildnis eines Mulatten" von Georg Cornicelius (Kat. Nr. 61, S. 139) dienen, wo die Phantasie mit Schwarz und Trager wohl durchgegangen zu sein scheint. Um den Eindruck des "formvollendeten 'Edlen Wilden'" und "Ureinwohner[s]" (131) durch den Maler zu unterstreichen, betonen sie die Nacktheit des Abgebildeten (rechte Schulter bis knapp unterhalb der Achsel), die im Gegensatz zu islamischen Kleidervorschriften stehen würde; bezeichnen seine Perlenkette als "handwerklich simpel" – ohne das Material zu kennen und den Aufwand der daraus resultierenden handwerklichen Techniken zu wissen; und geben dem Porträtierten abschließend noch eine "samtig braune Haut" – dabei kann man zumindest aus dem Katalog die Hautstruktur nicht erkennen. Die Pfeife im Mund des Porträtierten, als "kultisches Rauchutensil" bezeichnet, stellt keinen offensichtlichen Zusammenhang zu einem Ritual her, sondern könnte auch eine alltägliche Handlung nach dem Bade oder auch das Vorrecht eines "Mulatten" gegenüber der schwarzen Bevölkerung als höher gestellte Persönlichkeit sein. Aus der Qualität der Kette, bestehend aus unterschiedlich großen Perlen, systematisch nach ihrer Größe aufgereiht, der lässig nach hinten verschobenen Kopfbedeckung (es handelt sich nicht wie im Text behauptet um einen Fez) oder der Pfeife, könnten ganz andere Kriterien aus dem Bild entwickelt werden, mit denen sich mehr über den Mann erzählen ließe. Ein Vergleich mit anderen zeitgenössischen Darstellungen von "Wilden", deren Anderssein oft durch eine europäische Physiognomie mit ethnischen Bekleidungs- und Schmuckformen dekoriert das genaue Gegenbild des hier Porträtierten darstellt, hätte neue Perspektiven eröffnen können. Das Porträt erscheint auch als eine Verkehrung des Motivs "Wilder": mit einer außereuropäischen Physiognomie dargestellt ist der Mann mit einer Perlenkette ausgestattet, die vor allem mit dem weiblichen Geschlecht assoziiert wird und einer Pfeife, die typisch für viele europäischen Genreszenen ist.

Mit ihrer Interpretation des Portraits gehen die Autorinnen weit über das hinaus, was zu sehen ist, wenn man die einzelnen Elemente des Bildes nur beschreiben würde. Ihr akademisch-eurozentrischer Blick, erfüllt von ihren eigenen Phantasien, dominiert diese Bildanalyse, indem sie den "Mulatten" als ein Stereotyp des "Edlen Wilden" charakterisieren. Das Gefälle in der Betrachtung der Anderen wird noch einmal bei Sander deutlich, wenn sie die Künstler auf der Suche nach "fremde[n] ästhetische[n] Inspirationsquellen außerhalb der westlichen Zivilisation und ihrer Hochkultur" wie ein selbstverständliches Anliegen nicht in Frage stellt (223). Über eine Hinterfragung der Titel, verbunden mit den ikonografischen Informationen aus den Abbildungen bei einer genauen Beschreibung der Bilder und den Biografien der Maler, hätte man weitere Kontexte über die Konstruktion von Fremdheit und Stereotypen und damit auch eine Dekonstruktion von Konzepten des Orients erschließen können.

Der Katalog bietet einen Überblick über Maler/innen des Rhein-Main-Gebiets mit ihren teilweise abenteuerlichen Lebenswegen, den überregionalen Vernetzungen

und Entwicklungen in der Kunstgeschichte im frühen 20. Jh. Die Kunstwerke werden durch die sehr guten farbigen Abbildungen den Lesenden nähergebracht. Es bleibt zu wünschen übrig, dass zukünftig eine Chance, fachübergreifende Themen inter- und transdisziplinär in Ausstellungen und im Katalog zu präsentieren, ergriffen wird, und sich nicht nur die Fächer Kunstgeschichte und Ethnologie grundsätzlich als eine gegenseitige Ergänzung und Bereicherung begreifen.

Anette Rein

**Pine, Jason:** *The Art of Making Do in Naples*. Minneapolis: University of Minnesota Press, 2012. 360 pp. ISBN 978-0-8166-7601-9. Price. \$ 25.00

In a conversation with me in the early 1990s, Kathleen Stewart told me that a Europeanist colleague had expressed his enthusiasm for her work on Appalachian "white trash," even suggesting to Stewart that similar studies should be done for what he saw as analogous "white trash" peoples of Europe. Perhaps it is no coincidence, then, that references to Stewart are not infrequent in Jason Pine's "The Art of Making Do in Naples," a work which would seem to fit our Europeanist colleague's bill strikingly well and with great efficacy: it is an ethnography of the much maligned "scene" of Neapolitan *neomelodica* music, a scene whose participants themselves do not hesitate to describe with the epithet "trash" (*a munnuzz*). It is a masterfully researched and written work that utilizes the neomelodica scene as an entryway into the poetics and political economy of *l'arte di arrangiarsi* (the art of making do), which Pine characterizes as a creative and tension-fraught mode of struggling for personal sovereignty among members of the Neapolitan underclasses (and not only) in the face of chronic existential precariousness.

With its detailed attention to verbal and nonverbal performativity, visual materials, novels, films and music, and history – all woven together with a highly reflexive, multisensory ethnographic approach –, Pine's book offers a laudable update to Thomas Belmonte's "The Broken Fountain" (New York 1979), the classic work of ethnographic humanism conducted among the *Lumpenproletariat* of Naples' Quartieri Spagnoli. The portrait depicted here is compelling, and Pine gradually draws us into his own intense deep play among neomelodica singers, composers, fans, producers, promoters, impresarios, and journalists – bringing us vividly into the "contact zone" in which organized crime – the Neapolitan camorra – is always a presence that is elusive yet alluded to. The blurred boundaries between legality and illegality evoked by Pine (and which are resonant with recent anthropological studies of corruption) counter simplistic etic readings of the neomelodica music scene as wholly contiguous and complicit with the camorra.

Neomelodica music is art form that has roots in earlier genres of Neapolitan song and theatre which have given rise to other, positively valorised genres that have become recognized as Naples' (and even Italy's) "legitimate" cultural heritage. Neomelodica is, instead, a stepchild art form associated with an underground cultural

production from which purists categorically disassociate themselves, with vocal and performative features that lead them to criticize it as incarnating an “intemperate or perverted modernization” (91), and even constituting a shorthand for *camorra*. Conscious of this stigmatizing view, members of the scene take part in a subculture that cultivates and thrives on an intense public intimacy amongst the various participants, as exemplified in the phenomenon of “narrowcasting” on local and regional pirate television stations. They display a melodramatic performativity and “mode of attention” (246) which yield an iconicity of style (in Feld’s expression) that is present and wholly homologous in the music and in “real life.” This little universe is saturated with affective-aesthetic effects shared by everyone in the community, whether or not they choose to be more or less entangled with the *camorra*.

One of the most powerful aspects of this ethnography is Pine’s own growing entanglement in this web of relations. He very much enters into a deep play that vividly renders the ethnographic scene for the reader, all the while introducing his own doubts as he documents his socialization into its languages and hermeneutics. This deep play also features the recurring problem of Pine’s own performance as the ethical anthropologist whose very being simultaneously stimulates a host of hopes and desires (as a bridge to all that “America” represents) and suspicions (as a potential police informant or investigative reporter). His presence is rationalized as that of a journalist and documentary filmmaker, until his play deepens further and he circulates as a producer of neomelodica music videos and even an aspiring neomelodica singer.

The book is well crafted and includes the author’s own photos, film stills and other images that enhance the ethnographic text. One wishes that there had been specific references for neomelodica performances available through Internet, or even a DVD with some of the author’s own copious material; the only example provided – a neomelodica music video by the author, referenced with a URL in YouTube – is unfortunately no longer available. A more careful final reading could have eliminated a few slight flaws, such as incongruent endnotes and the numerous Italianisms leaching into the body of the text. The most substantial deficit in this otherwise exemplary ethnography, however, is its failure to engage the writings of those Italian anthropologists who have produced relevant studies, such as the contributors to Amalia Signorelli’s edited volume (*Cultura Popolari a Napoli e in Campania nel Novecento*. 2002), or Stefano De Matteis, who has studied Neapolitan theatre extensively. Although they deal with an eastern Sicilian context, Bernardino Palumbo’s writings (for example, his monographs from 2006 and 2009) are also highly pertinent for a comparable use of a reflexive, embodied ethnography, an attention to questions of illegality, and an analysis of local hermeneutics and epistemology as constructed and revealed through specific communication codes and performance.

A more vigorous treatment of the anthropological literature, both Italian and non, might have brought Pine to deal more directly with an issue that figures only tangentially in the work: the status of culturological exege-

ses of Italy’s Southern Question and organized crime. His subjects are cognizant of the etic criteria by which they are judged, and do not hesitate to adopt the stigmatizing identity of “trash”; indeed, they proffer their own culturological explanations for Neapolitan and neomelodica deficiencies. In the end, Pine seems to suggest, the culturological issue is perhaps not so relevant as are the ways of being, knowing, and surviving by “making do” in this ethnoscape. “If you want to ‘make it,’ you have to leave Naples,” his informants repeatedly tell him. The portrait of child-singer Fulvio, updated as a young man in the “Epilogue,” suggests that an alternative affirmation of personal sovereignty is possible only when one disentangles him- or herself from the affective-aesthetic web of the neomelodica scene, choosing to play a different tune (literally) and a different role in a drama that is no longer *melodrama*. We are left wondering: at what cost? At the same time, like Roberto Saviano at certain points of his worldwide bestseller “*Gomorra*” (Milano 2006, but also as in some of the recent anthropological literature on corruption, such as the edited volume by Nuijten and Anders, *Corruption and the Secret of Law*. Farnham 2007), Pine hints at the legal-ethical ambivalences of the wider world beyond Naples, which, even as it performs chastity and rational superiority, casts off its own culpability on the usual “trash” suspects whom it judges with denigration.

Dorothy Louise Zinn

**Rabinow, Paul, and Anthony Stavrianakis:** *Demands of the Day. On the Logic of Anthropological Inquiry*. Chicago: The University of Chicago Press, 2013. 127 pp. ISBN 978-0-226-03691-5. Price: \$ 22.50

This is a more troubling, possibly important, book than first appears. Easily dismissed as yet another of Rabinow’s unsatisfying or even failed fieldwork experiences (Morocco, Iceland, synthetic biology), despite its labored, irritated (indeed angry, *thumos*) and irritating style, it raises profound questions about the bad faith with which ethics has been incorporated in science policy. It should be read alongside the emerging literature on the chilling effects of IRBs (Institutional Review Boards) on the social sciences, threatening to domesticate them into protocols that only produce answers to prerecognized questions, and that, under the guise of protecting human subjects, primarily protect powerful institutions from liability (Zachary 2010, van den Hoonaard 2011). One wonders if this essay will communicate as clearly as did his classic “Making PCR. A Story of Biotechnology” (Chicago 1996).

The central problem addressed is getting beyond the limitations of the ELSI (ethical, legal, and social) framework that was established under the Human Genome Project. Bioscientists are disciplined by two metrics of success – commercial and amelioration of health; a third metric is excluded: flourishing. Unfortunately, Rabinow provides no access to what flourishing might mean or how it might be a “metric.” This is precisely where a genuine interest in the worlds of new discovery in biology might be of help, but Rabinow instead looks back to the philosophy of Aristotle. Living the good life, flourishing, having