

the subversive use of things as a criticism of consumer culture. Agata Skórzyńska's text is grounded in cultural studies and relies heavily on Sennett's work on *craftsmanship*. Using this perspective, the author addresses the topic of the section using two case studies to describe the critical potential of the subversive use of objects and things.

As is the case with many conference volumes, the papers included in *New perspectives on consumer culture theory and research* differ in terms of their quality and their contribution to the general subject – consumer culture theory. Some papers, such as the one by Jehlička and Smith, bring forth innovative empirical research, while others (especially Uspenski and Soper) introduce valuable new theoretical concepts into the debate. While the volume includes also weaker papers, it is not its major problem. The major issue lies, as mentioned above, with the editors. The insufficient editorial effort (there is also no evidence of whether the book went through a peer-review process) means that the book is a more or less random collection of papers loosely related to a central issue. As such, the papers – the quality ones, at least – would be better off published in a relevant journal. Given the lack of scope and the thematic randomness of the volume, it remains to be answered why these papers been published as a book and – given the focus on consumption – who are the readers this book is targeted at.

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Sinclair J. and M. C. Pertierra (2012) *Consumer Culture in Latin America*, Palgrave Mac-millan Press: NY, pp 244, £55, ISBN 978-0230340732

The edited collection offers us an interesting and extensive vision of *consumption*, *consumers*, and *consumer culture* in Latin American contributing to amplify these concepts mainly from humanities and social sciences perspectives. As an introductory section Sinclair and Pertierra discuss the importance of expanding our understanding of consumption and consumer culture through a wide range of research approaches and case studies from sociology, anthropology, media and cultural studies as well as geography and history. I was completely draw into the numerous stories as a Latin American consumer who has experienced some of these stories whilst listening to *Tango* in a *Puerto Maderos* trendy restaurant (Buenos Aires), when observing a *quinceañera* colourful photograph session in a square of La Havana, and doing ethnography in low-income class neighbourhoods in Santiago.

The book is divided into five parts with fourteen chapters in total. Part 1 *Transnational Developments* brings together two chapters, which put emphasis on '...the flows of capital, culture, and people that move across the Latin America region in complex and uneven ways' (p.11). Chapter 1 develops understanding of

'alternative' social business models in Latin American music by using four examples: *huayno* pop music (Peru); *tecnobrega* (Belém do Pará, northern Brazil); Central America and *Fora do Eixo Circuit* (Brazil). The author highlights the social organization of these networks and the role of 'intermediaries' in the production of these culture industries. Chapter 2 provides a contemporary overview of the advertising industry in Latin American, and particularly in the biggest national market of Brazil, Mexico and Argentina. Globalisation of production media are argued to be crucial in expanding the contemporary consumption. Part 2 *Getting and Spending* examines the role of money and social status in consumer culture in Latin America, as well as working class engagement in consumption. Chapter 3 explores 'the emergent Brazil' through popular consumption's patterns and where 'to dress well is extremely important' (p.60). The authors also point to the importance to take cell phones as both an extension of the consumers' body and a way of communicating. Chapter 4 exhibits a similar approach to discuss social exclusion of low income groups classes as the 'forgotten Chilean consumers' located in Santiago pericentral districts with a specific focus on gender differences. Taking a different approach Chapter 5 delivers reflections on how the 'Colombian pyramids' have impacted the agriculture in the *Túquerres* highland town by altering territorial patterns of consumption and production disparities of peasants.

Part 3 *Domestic Practice* focuses on domestic consumption as '... a primary site for the incorporation, innovation and maintenance of consumer practices' (p.11). Chapter 6 offers a rich description of '... the practice of decoration and arrangement of household possessions as a space of in which social mobility and class cultures are assembled in [a new real estate development *Los Pinos*] in Chile' (p.93), and discussed different understandings of 'house' and 'home'. Chapter 7 explores a different domestic traditional practice by unpicking clothing production and consumption of Mexican *costureras* and their role in the society for stitching together a distinct identity. Chapter 8 highlights the habits of eating and the relationship with the environment where the Christmas *Tamales* offers a symbolic and cultural resource in Costa Rica linked to historic practices from the nineteenth century. Part 4 *Images and Soundscapes*, provides a discussion of 'cultural consumption' specifically with regard to birthday celebration ritual in Cuba, media production in the context of work in Brazil, and popular musical landmarks such *Tango* and *Samba*. Chapter 9 provides a long ethnographical account of *quinceañera* as a particular celebration of '... young adolescent girls which can be seen as a '...cultural practices that are intimately informed by global and regional popular cultural forms (p.138). Chapter 10 looks at how factories are represented in ideological 'propaganda' and 'advertising' as languages to represent the world of work, mainly with regards to the past century, pointing to shifting landscapes of consumption and production. Chapter 11 offers a comparative analysis of *Tango* and *Samba* - particularly observed in Buenos Aires and Sao Paulo - as iconic musical genres that give identity to Argentinean and Brazilian consumers, but also reflects on historic changes to these dance styles and their status as world musical styles.

Part 5 *Spaces and Places*, focuses on different approaches to understanding consumption with reference to tourism and global mobilities. Chapter 12 analyses how the Mexican-Caribbean 'Mayan Riviera' is the result of both the commoditization of tourism and a social exclusion of ethnic groups in 'public' beaches, generating 'exclusive tourism' for 'global players'. Chapter 13 looks at the *Raspadilla* culture in the north-central Peruvian Andes which has been affected by globalised tourist consumption, effecting local economies and communities. Finally, Chapter 14 presents interesting ethnographical research into sex tourism in San José, Costa Rica where US and Canadian citizens are dominant actors, and '...does not simply reflect material interest and economic needs, but also a cultural process that engages with powerful but conflicting discourses about gender...' (p.217)

Given the diversity of the theoretical and empirical terrain this book takes on a big challenge and is perhaps too ambitious in including '...chapters that recognize transnational, national, local and ethnic identities' (p.11) as well as class and gender from multiple angles and from everyday practice. Although I agree with the value of bringing together case studies and from different Latin American contexts, a reflection on what these chapters contributes to broader debates about consumption and consumer culture is not convincing.

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