

The most vexing issue facing Catia TVe activists was their struggle to reconcile internalized liberal values about maintaining autonomy from government control with insisting on their right to access the considerable resources that the Venezuela petrostate had at its disposal. Though never fully resolving this tension, what Catia activists sought was “radical interdependency with state institutions,” says Schiller. Even sympathetic critics of the Bolivarian Revolution failed to grasp their aspiration because they analyze media issues through an ideological lens that separates civil society from the state, as two separate spheres, with media properly located in the former.

Like several other students of barrio political life in the Chávez era, Schiller sees this effort as part of an ongoing tension between “constituted versus constituent power.” She recognizes that Venezuela’s insertion into global capitalism as a petrostate poses a significant obstacles to achieving radical interdependence, ones that have hit Catia TVe hard as Venezuela has endured economic crisis and political disappointments since 2013. On her short visit to Catia in 2017 she found the station still there, and still a center of community activity, but the cameras and lights are now dark, and virtually all of the Catia TVe cadre are disillusioned. Some activists had retreated into private concerns, and a few opted for the opposition. But most were engaged in attempting to learn from their successes and failures.

This book is a highly useful aid to that project. Schiller depicts people who were ordinary in terms of their daily lives but extraordinary in their attempts to forge an alternative to both the global dominant liberal imaginary of “the state” and the failed model of state socialism inherited from the twentieth century.

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Identity, Development, and the Politics of the Past: An Ethnography of Continuity and Change in a Coastal Ecuadorian Community.

David Bauer. Boulder: University Press of Colorado, 2018,
208 pp. \$24.95, paper. ISBN 978-1-60732-819-3.

Although in some political contexts Ecuadorians may proclaim “We are all indigenous,” the reality of ethnic-racial ideology and praxis revolves around pride in an indigenous past, and pejorative labeling of “*indio*” (Indian) for those who proclaim identity as, or may be represented as, indigenous. The indigenous past is canonized, especially in museums, which over the past few decades have proliferated in Ecuador to many local venues, where local people serve as custodians and where the presence of their indigenous past influences their projected self-imagery.

In the coastal region of Manta, the archaeological site of Salango features a museum that offers strikingly poignant evidence of an indigenous past that included long-distance trade via balsa sailing vessels, and a wide variety of pottery pieces. Salango is a community on the edge of Machalilla National Park, with the community of Agua Blanca within the park and the larger community of Puerto López serving as the primary tourist destination for exploration of the area and the museum. This book is one of two on the area. It situates its detailed ethnography in the community of Salango itself, whereas its complementary study focuses on Agua Blanca (Kimbra L. Smith, *Practically Invisible: Coastal Ecuador, Tourism, and the Politics of Authenticity*, Nashville: Vanderbilt University Press, 2015). Agua Blanca people serve as tour guides to the museum and “guardians” of it. People from both communities claim indigenous heritage as a segment of their identity system stemming from their ancient heritage but vigorously reject any representation as *indio* in their contemporary lives.

Representations of the people of the area, which carry over to the residents of Salango and Agua Blanca, include *mestizo*, *cholo*, and *montubio*, the last of which is gaining some sporadic acceptance within Ecuador as an acceptable ethnic category. Residents themselves reject such representations and choose to present their identity outward in various manners. The author explores a plethora of “themes” garnered from intimate conversations together with public statements in various contexts: “These themes include, in no particular order: mestizaje, archaeology, identity, politics, and development” (p. 138).

Chapter 1 introduces the region, stressing the sea as crucial to contemporary economic life and the interior land area to past life. It also nicely covers concepts of ethnicity and ethnogenesis, with good historical background. The next chapter introduces the contrast between the legal concepts of *comuna* and *parroquia* so the reader can follow conflicts that pervade the community. Chapter 3 takes us to the archaeology of the region and the founding of the Salango museum by the late Presley Norton. In this chapter, the significance of the famous *Spondylus princeps* is explicated. *Spondylus* thrives in Ecuadorian coastal waters and is found far and wide in vastly different regions where it does not exist naturally, thereby offering strong evidence of long-distance trade radiating out of coastal Ecuador, a prominent site being that of the region that serves as the focus of this book. Next comes a discussion of the balsa festival that takes place in what the author, following Smith, describes as “the bustling tourist town of Puerto López” (p. 72). The festival celebrates indigeneity based on the long-distance trade of the past and the skill of the ancestors in sea navigation. Concurrent public shamanic activity during the balsa festival stresses and reinforces the notion of *raíces ancestrales* (ancestral roots). The reader is advised to combine the information in Smith’s book with the information in this work.

Chapter 4 on “Indigeneity in Uncommon Places” opens with the 1990 Levantamiento Indígena (indigenous uprising) that shook the nation’s *mestizaje* ideology to its core. Logically, then, the author proceeds to review the concepts of “racial mixing” or “racial mingling” (and I would have included “hybridity”) going back into the early

1980s and even further. What he demonstrates effectively is that the work done by a plethora of authors is as accurate in 2008 as it was 30 to 40 years ago. The author goes into exquisite detail about national-local relations that affect Salango, tacking back and forth between identities affirmed and denied. In spite of his discourse on ethnogenesis, it would appear that recognition and representation of Salango peoples and their own identity projections and insights are highly variable and dependent on multiple factors, as stated by the author earlier in this work. His three extended case studies document these phenomena. Access to national development resources was clearly enhanced by the projected concept of indigenous/ancestral community.

This book is a welcome addition as a microcosm of understanding of Ecuadorian identity systems to complement a growing body of literature at various levels.

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Making Intangible Heritage: El Cóndor Pasa and Other Stories from UNESCO.

Valdimar Tr. Hafstein. Bloomington: Indiana University Press,
2018, 248 pp. \$32.00, paper. ISBN 978-0-253-03793-0.

UNESCO recognition of intangible cultural traditions for world heritage lists is a high honor, an endorsement with consequences that transcend national boundaries. A rigorous process of nomination, documentation, and advocacy enumerates the merits and evaluates the threats that cultural communities face, confronted with the wages of modernization and globalization. UNESCO projects are widely esteemed, but a deeper assessment of their impact on traditional communities is indispensable.

Folklorist and “accidental cultural diplomat” Valdimar Tr. Hafstein traces the origins of intangible cultural politics to a 1973 letter of protest to UNESCO from Bolivia that set the stage for a process which culminated in the 2003 Convention for Safeguarding the Intangible Cultural Heritage. By then Hafstein was on the scene in Paris and New York as “participant observer,” both as a delegate from Iceland and as an ethnographer trying to make sense of cultural politics on a global scale, complete with triumphs and foibles. He deploys a finely tuned sense of humor to critique international players and the contradictions in their game. Hafstein analyzes several key case studies of Intangible Cultural Heritage in the Andes, in Japan, in Morocco, and several other countries.

His best known research is on the controversies surrounding Paul Simon and Art Garfunkel’s 1970 world music mega-hit, “El Cóndor Pasa.” Its success prompted the 1973 letter from the Bolivian Ministry of Foreign Affairs and Religion of the brutal, ultra-nationalist government of General Hugo Bánzer Suárez, asserting that all