

close to two decades of museum-related anthropological critique, it is indeed refreshing to have some insights acknowledging the complexity of museum culture, the fallacy of assessing exhibits as the work of one or two individuals, and a recognition of the critical and informed reflexivity engaged in by many members of the museum community.

Behind the scenes activities are further explored in section (4) "Anthropologists as cultural producers," which examines the convergence of museological theory and practice with accounts of anthropological forays into the depths of museum territory. Shelton explores the realm of critical museology in which issues and non-conventional exhibition genres deconstruct the work of museums. The focus is on Britain and specifically the Brighton Museum, which reworked its ethnographic displays in exemplary fashion during the mid-1990s with a variety of new interpretive strategies, cultural engagements and creative interventions. Jean Cannizzo compares processes of cultural production in academic research, radio programming and museum exhibitions with a case study of the development of *David Livingstone and the Victorian Encounter with Africa*, an exhibition which was generated and displayed by the National Portrait Gallery (London) and the Royal Scottish Academy (Edinburgh). She realistically describes constraints and negotiations required for an academically-trained anthropologist to collaborate with specialists inside the cultural milieu. As with Macdonald's contribution, Cannizzo's account of contingency, detail and complexity in the process of cultural production is most welcome. This section closes with Bouquet on the subject of exhibition-making and the process of translating concept into design, rendering museum collections visible and accessible to the public. Her fieldwork site is the Institute and Museum of Anthropology at the University of Oslo, where she is able to observe the shift in organizational arrangements that have reconfigured that institution since the 1990s. It is important to mention here that new managerial regimes, dependence on contracting personnel for projects, shifts in the balance of power between curators and other staff members resulting from changes in emphasis from collections to exhibition have likely affected all museum sites under scrutiny in the present volume over the past decade. Bouquet's ethnography of exhibit-making reveals different levels of human agency in what appears to the uninitiated simply as an arrangement of objects, images and words. The volume's final section (5) "Looking ahead" consists of a single essay by Michael Ames, a prominent figure in museum anthropology's recent history. Ames directed UBC's Museum of Anthropology for nearly a quarter century, and his commentary on possible museum scenarios in the year 2015 is well-informed and a fitting ending for this stimulating volume.

As Bouquet notes in her introduction, the relationship now developing between university anthropology and museums poses numerous challenges for academic teaching and research. Perceptions of ethnographic museums as being iso-

lated from everyday life, serving as repositories for exotic objects or mausoleums of material culture and as potentially glorifying colonial exploitation continue to plague anthropological inquiry. Recent criticisms, such as those articulated by Haas (1996), express concern over museum anthropology's ability to divest itself of this perceptual and material baggage. With intensified scrutiny by the academic world and also from numerous cultural communities, the task of cultural representation within contemporary museums has also become increasingly complex. Artifact-related dialogues frequently give way to fundamental concerns about control, both internal and external, and conflicting epistemologies compete for the attention of a shape-shifting audience. *Academic Anthropology and the Museum* focusses on anthropologists, but the consideration given to relations between academic and museum worlds will be useful to any scholar with current affiliations or aspirations to engage with museum culture. In terms of the volume's original intent, as a work responding to the needs of those teaching and studying anthro-museology, it is an impressive accomplishment.

## References

- Bouquet, Mary  
 2000a Thinking and Doing Otherwise: Anthropological Theory in Exhibitionary Practice, *Ethnos*, 65(2): 217-236.  
 2000b Figures of Relations: Reconnecting Kinship Studies and Museum Collections, *Cultures of Relatedness*, J. Carsten (ed.), Cambridge: Cambridge University Press: 167-190.
- Haas, Jonathan  
 1996 Power, Objects, and a Voice for Anthropology, *Current Anthropology*, 37 (supplement): S1-S22 (includes C.A. comment).

---

**Veena Das, Arthur Kleinman, Margaret Lock, Mamphele Ramphele, Pamela Reynolds (eds.), *Remaking a World: Violence, Social Suffering, and Recovery*, Berkeley: University of California Press, 2001.**

Reviewer: *Sima Aprahamian*  
*Concordia University*

*Remaking a World: Violence, Social Suffering, and Recovery* edited by Veena Das et al. is the third (and last) volume on social suffering, violence and recovery compiled by the members of the Committee on Culture, Health, and Human Development of the Social Science Research Council (New York). Whereas the first two volumes *Social Suffering* and *Violence and Subjectivity* examined the effects of problems related to force, political, economic, institutional power on individuals and communities, this last volume explores how people build their lives after collective trauma or after being marginalized through structured violence.

As described in the insightful introduction by Veena Das and Arthur Kleinman, *Remaking a World* brings together six ethnographic papers interwoven through “the thread of narration.” The six essays in *Remaking a World* focus on the remaking of everyday life after social trauma. The overlapping fibers of the ethnographic cases as Veena Das and Arthur Kleinman point out, deal with the following: “(a) relation between collective and individual memory; (b) creation of alternative public spheres for articulating and recounting experience silenced by officially sanctioned narratives; (c) retrieval of voice in the face of recalcitrance of tragedy; and (d) meaning of healing and the return to everyday” (p. 3).

The ethnographic essays in *Remaking a World* often poetically address the issues of social trauma and the remaking of everyday life through a uniquely anthropological perspective that explores how violence “works on lives and interconnections to break communities” (p. 1). This is a welcome contribution in a field dominated by psychologists and psychiatrists whose focus is on documenting, diagnosing post-traumatic stress disorder. The anthropological approach brings into attention issues of cultural representations, collective experience, critiques of the construction of knowledge based on the appropriation of social suffering. It also highlights the consequences of social suffering on everyday life; the effects of collective violence and social trauma on the individual, and “coping” with social suffering.

After exploring everyday life in the context of violence, the focus in *Remaking a World* is thus on mappings of healing and re-starting anew a life disrupted and affected by violence through detailed ethnographic case studies. The case studies compiled in this volume are marked with great diversity. The first paper by Komatri Chuengsatiansup examines the reclaiming of history (historiography) by the Kui of Thailand. Through detailed field notes on the construction of Bon Boran, a traditional Kui house, one learns how such an activity that drew together many members of the community and helped them engage in the process of negotiating their identities transforms individuals into “conscious citizens” (p. 68). The Kui are shown to be using a politics of exclusion to construct an autonomous identity, fighting the State politics of exclusion at the same time.

Just as the Kui social suffering is due to history, so is the pain of being Cree in Canada - the focus of the second article in this volume—the result of colonial heritage which is continuing by the politics of the State. Naomi Adelson through her ethnographic study examines the processes of re-imagining Cree identity after the social suffering due to the politics of colonization.

Maya Todeschini’s exploration of the writings and interviews with Hayashi Kyoto, an author and Nagasaki survivor of the Atom Bomb, leads to an understanding of the stigmatization of the Japanese women whose bodies were seen to be sites of pollution/contaminated by the Bomb. She situates the issue in the Japanese contradictory symbolic conceptualiza-

tions of womanhood as life giving, women as protectors of social life as well as destroyers of it.

The next article is a study by Sasankra Perera of southern Sri Lankan villages in a post-violence period where narratives of spirit possession have emerged from individuals who had experienced directly or indirectly political violence. Sasankra Perera attempts to understand spirit possession as “mechanisms for remembering the past as well as coping with trauma resulting from extensive political violence” (p. 158).

The last two articles are on reconciliation. Whereas Deepak Mehta and Roma Chatterji in their case study of a “communal riot” in Dharavi, Bombay show how informant testimony is facilitating reconciliation after the trauma of political violence, Fiona C. Ross’s study of the women’s testimony in the first five weeks of public hearings of the South African Truth and reconciliation Commission draws attention to the power of words: “Words can be weapons; giving voice to the voiceless” ... and the struggle for truth in order to have reconciliation continues ... (p. 273).

The case studies in *Remaking a World* give hope that communities can rebuild their lives after social suffering(s). This is indeed a timely and eloquent volume that privileges narrative at many levels.

---

**Marisol de la Cadena**, *Indigenous Mestizos: The Politics of Race and Culture in Cuzco, Peru, 1919-1991*, Duke University Press, 2000, 408 pages.

Reviewer: *Maria-Ines Arratia*

Marisol de la Cadena has written an interesting, detailed and insightful historical-ethnographic account of the politics of identity in the city of Cuzco, Peru, a highly significant cultural centre for the entire Andean region. This is the kind of in-depth study for which an “indigenous anthropologist” is particularly well suited, since probing into the very roots and sustenance of a complex, solidly established class system, can certainly benefit from an intimate, self-reflected exposure to its values, its implications and its pervasive long-term consequences. It is a prime example of embodied learning coupled with anthropological sophistication.

The book is composed of seven chapters, each dealing with one context where the politics of identity construction become manifest. The agents involved in these politics include intellectuals, dominant elites, political ideologists, writers, and, of course, aboriginal populations dubbed “Indians” by the Conquistador. Attention is given to the relationship between the State and Indigenous peoples, the particular role of academics and the politics of representation. Copious explanatory notes decoding some otherwise implicit meanings and a broad bibliography add value both to de la Cadena’s analyses, as well as to the work as a resource for Andeanists. It is important to note that refer-