

There are a few areas that perhaps could have benefitted from more attention. First, although no single book can hope to do everything, at only 131 pages of text, *In Search of the Lost Decade* necessarily glosses over details that could have been productively expanded. There are various points where Adair hints at broader conversations—around Alfonsín’s innovative use of political propaganda in the 1983 campaign, for example—but immediately moves past without pausing to unpack the question. Second, there is no real effort here to extend the analysis beyond Gran Buenos Aires. Though the Buenos Aires metropolis is by far Argentina’s largest urban area, the singular focus risks reproducing the idea that history happens in the capital and flows outward to the rest of the country. Finally, Adair’s use of interviews and oral histories opened critically important avenues for her investigation and shed new light on an understudied era. She notes that a goal of the book is to unpack how memories of the Alfonsín presidency resonate today. However, the lack of explicit engagement with oral historical practice and theory leaves that question mostly unaddressed.

These few issues aside, *In Search of the Lost Decade* is well-written, compelling, theoretically ambitious, and makes a significant contribution to the developing conversation around the 1980s in Latin America. Adair has done a great service by recovering the histories of everyday life in Buenos Aires during a moment of profound uncertainty and transition. Scholars of Argentine history, food history, human rights, and political transitions will all find something to grab and hold their attention in this engaging work.

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JENS ANDERMANN, *Tierras en trance. Arte y naturaleza después del paisaje*. Santiago de Chile: Ediciones Metales Pesados, 2018.

Jens Andermann’s 2018 book *Tierras en trance. Arte y naturaleza después del paisaje* takes as its objects of study works of twentieth and twenty-first century art, architecture, literature, film, garden design, and more, especially those that rework the landscape tradition inherited from the colonial period and the nineteenth century “hacia nuevas formas de inscripción y coagencialidad en y con el ambiente no-humano” (27). Reassessing roughly a century’s worth of cultural production from the standpoint of the existential crisis presented by anthropogenic climate change, Andermann demonstrates the need for criticism to finally catch up with a material turn that has been present in art and literature for many decades now (28). But his central claims are not about criticism so much as art; in fact, this ambitious, expansive monograph is based on what we

might think of as a wager about art, or at least certain works of art, and their capacity to inspire the kinds of cognitive and ethical shifts that are desperately needed if humanity is to avoid or at least mitigate the most catastrophic effects of climate change:

¿Pueden las artes ofrecer experiencias y saberes alternativos a esa sobrevida fantasmal de la Constitución moderna y de las formas contemporáneas de gubernamentalidad que, desprovistas ya de mandato teológico, se van deslizando cada vez más hacia modos de administración punitiva y necropolítica? ¿Puede la experiencia estética proveer hoy un “saber ver” (y un saber tocar, oír, oler) que nos ayude a deshacer el ensamblaje técnico-cognitivo que nos constituyó en sujetos ante un mundo objetivado, al precio de habernos olvidado de las transferencias y agenciamientos que antecedieron y siguen sustentando a esta doble constitución?

Bringing together anthropocentrism and a critique of colonial violence as inherent in the landscape form, Andermann’s central heuristic term is *trance* in its multiple meanings, but especially the concept that Deleuze elaborated in dialogue with filmmakers Youssouf Chahine and Glauber Rocha. In the colonial world, Andermann writes, *trance* “is what reassembles in the unconscious the space and time of the subject and community, fragmented by a violent history of displacements and temporal ruptures” (22, my translation). In a decolonial, ecocultural context, *trance* represents nothing less than the possibility of remediating the modern rupture of subject and object, the gesture that at once liberates the subject of western modernity and fixes his naturalizing, imperial gaze on the world around him.

This theoretical framework is deftly elaborated in the introductory chapter as Andermann takes the reader through interpretations of paintings and drawings by Adrianna Varejão, Miguel Lawner, and Armando Reverón. The rest of the monograph unfolds over five chapters arranged in approximately chronological order. It would be difficult to summarize their contents in a review as brief as this one; suffice it to say that the “constellations” of artefacts Andermann explores are arranged by contrast and association in surprising, often provocative patterns that flow through and around such topics as motorsports and the automobile-based tourism of vanguardist intellectuals like Mario de Andrade and Roberto Arlt, Victoria Ocampo’s *Sur* and redesign of the gardens surrounding her childhood home, Alejandro Bustillo’s design for the Hotel Llao-Llao in Patagonia, landscaping by Roberto Burle-Marx and by Luis Barragán, the *Amereida* poetry collective, Ana Mendieta’s *Siluetas Series*, environmental art

and bioart by Hélio Oiticica, Artur Barrio, and Luis Benedit, and contemporary films by Patricio Guzmán, Paz Encina, and others.

The “hinge” between the first half of the book and the second is a chapter called “La naturaleza insurgente.” Loosely described, this chapter brings regionalist writers, including canonical figures Horacio Quiroga, João Guimarães Rosa, Graciliano Ramos, and José Eustasio Rivera and lesser-known writers such as Orestes Di Lullo and Bernardo Canal Feijóo, into dialogue with the testimonios of guerrilla fighters Mario Payeras and Omar Cabezas through an extended examination of the *novela de la selva* as the locus of articulation of a new immunological alliance forged among human and non-human species. In Andermann’s telling, the regionalist writers recount a journey that in some way resembles that of the cosmopolitan vanguards, but the regionalists represent an “alternative environmental history”—not modern civilization’s encounter with prehistoric people but rather the story of local landscapes ravaged and devastated by modern civilization’s insatiable demand for raw materials, especially rubber, timber, and tannin. For this reader, one of the many highlights of *Tierras en trance* is Andermann’s examination of a cache of writings by Di Lullo and Canal Feijóo, understudied texts documenting the ecological devastation of northwestern Argentina between the arrival of the first rail lines in the 1880s and the mid-twentieth century. Describing the effects of deforestation on his native Santiago del Estero, Canal Feijóo coins the term *despaisamiento*, which Andermann glosses as “la cancelación de cualquier relación entre hombres y ambiente que no estuviese regida por una destructividad radical” (216). Of the local laborers recruited to work clearing forests, Canal Feijóo writes:

¿Qué otro argentino podría quejarse de una tragedia tan enorme como la de este santiagueño, condenado a servir a la destrucción lisa y llana de su propio paisaje? ¿Y qué había sacado de aquello? . . . Un día se halló súbitamente solo y desguarnecido. Con la última jornada se había ido su paisaje, y el abra de aquel día era ya su destierro. Fue como un súbito despaisamiento. (Canal Feijóo, 1934, quoted by Andermann, 217)

Here *paisaje* shakes off some of its lordly connotations and reveals its semantic associations with *paisano*, a term for the people who labor in a particular environment that conveys the affective bonds among them as well as between them and the earth. In a phrase that resonates with the migration crisis of today, Canal Feijóo links *despaisamiento* and *destierro*.

Like the subsequent chapter on bioart and environmental art, “La naturaleza insurgente” laces together theoretical discourses derived from ecocriticism with

those of Foucauldian biopolitics. This allows Andermann to trace a complex genealogy that descends from Rivera and Carpentier to Guevara, Payeras, and Cabezas, each of whom is interested in claiming, on behalf of the “civilized” world, the “savage” energies of the jungle (224). This *immuno-logic* thus links the liberal subjects of the *novela de la selva* to their revolutionary offspring, who more literally attempted to recreate the nation from the fastness of the jungle. In Andermann’s overarching narrative, the *testimonios* constitute something like a blind alley—unlike the self-conscious, ironic authors of the *novelas de la selva*, open to history and aware of its marginalized voices, the *guerrilla* is unable to recognize “la tensión irresoluble entre el proyecto inmunizador en que se reconocía envuelta y la mutabilidad de las fuerzas vivas que lo terminan por socavar” (246).

As I have suggested already, anthropocentrism is only one of the ethical keys to Andermann’s book. Certainly matter and materiality are omnipresent, and the leading theorists of the new materialisms—Jane Bennett, Bruno Latour—are intermittent interlocutors, but Andermann approaches his material from two different theoretical orientations, ecocriticism and biopolitics; thus “posthumanism,” in the later chapters, involves a recognition and critique of the ways that neoliberalism has decentered, if not outright eliminated, the human from the political field in order to pursue an economic logic based on outsourcing as “la delegación de tareas productivas a mundos y cuerpos inconexos, precarizados y ‘autónomos’, aunados solamente por su vinculación abstracta con el mercado” (389). To wish for more in a book nearly 500 pages in length is perhaps unreasonable but, as readers situated in a variety of fields and disciplines respond to *Tierras en trance*, it is to be hoped that the book will generate a more sustained conversation about biopolitics and ecocriticism and how they can relate to each other.

There is of course much, much more to be said about this rich, thoughtful, and stimulating work. At nearly twice the length of many recent monographs, *Tierras en trance* represents a major intervention in the fields of literature, art, and landscape criticism. As other reviewers have also commented, it is a remarkably engrossing book, full of illustrations, subtle and supple turns of phrase, and lively anecdotes (see the reviews by Aarti S. Madan, *Revista Iberoamericana* LXXXV: 269 Oct-Dec. 2019 1350-1352 and Brendan Lanctot, *Revista de Estudios Hispánicos* 53: 3 Oct. 2019, 1037-1039). It is a book that I and many others will be returning to repeatedly.

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