

of rank empiricism. On the personal side it reveals the trials and tribulations of a typical academic in the discipline, as a teacher and mentor, as an administrator, and as a domestic partner.

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Between Matter and Method: Encounters in Anthropology and Art.

Gretchen Bakke and Mariana Peterson, eds. New York: Bloomsbury, 2017,
248 pp. \$33.95, paper. ISBN 9781474289238.

Bakke and Peterson bring together twelve essays, an introduction, a foreword offering guidance to readers about how to use the volume, and some final thoughts rather than a conclusion. The volume grew from papers honed by the authors working together at the Banff Centre for the Arts. The first sentence in the editors' "User's Guide" begins with a clear indication of what is to come: "An unusual book." Their goal was to "reorient the terms of interdisciplinary encounters between artists and anthropologists" (p. xiv). Although the concept of writing about the conjunction of art and anthropology is far from new, the approaches these authors take are. This, the editors assure the reader, is not an "edited volume" as much as it is "a work in common—a multi-authored musing on the nature of creative action" (p. xiv).

While all the authors are anthropologists, two are also artists. Each of the chapters examines ways in which the arts can be used to enhance anthropology through wider experimentation in the discipline. By drawing upon aspects of the arts including not only more frequently encountered video and film but also applications ranging from improvisation inspired by theater to sounds recorded from nature affiliated with art, ecology, performance, and sculpture, the volume offers readers uses of art practices, concerns, and media. This is a more fully interdisciplinary set of concerns than anthropology and art studies have typically offered.

At times the volume itself is an artistic endeavor. Between chapters six and seven, brief essays and prose poems offer ways to think about "Another World in This World." These came from rapid, twenty-minute writing sessions based on words taken from ongoing discussions. The three columns of "This Is a Title" that serve as an ending, not a conclusion, to the volume list nouns, verbs, and prepositional phrases that encourage readers to think about their relevance to what the volume contains. These two sections alone suggest the creative thinking being encouraged here.

The essays are not conventional anthropological texts, and readers are warned of this from the beginning. Shane Greene explores "misanthropology and species-hate" through an analysis of work by the late punk artist GG Allin (p. 35–50). Although

not initially sounding like it, Greene's essay is far closer to accepted anthropological practice than many of the chapters. Those in the small audiences for one of the artist's performances could not simply observe; they became participant observers through the ways in which Allin forced them to take part. These performances were not for the timid. Allin spewed hate and it affected everyone.

Natasha Myers's work also includes participant observers but in a very different way. Her focus is Toronto's High Park and interaction with the oak savannah there that allows her to become attuned to it in a sensory way. She recalls the importance of this area to the indigenous populations who lived and traded here as well as the ways in which ecologists are part of colonial expansion (p. 75). Asking if anthropomorphism is a one-way phenomenon, she seeks to understand that other things and beings are sentient (p. 76). Tying this to the resurgence of indigenous people, Myers sees the trees and other vegetation in the park as participant observers throughout time (p. 79). Using kinetic imaging by slowing the shutter speed of her camera, kinetic listening, and kinetic smelling as she walks through the park, Myers sees these as ways to "do ecology otherwise" (p. 86).

Lina Dib, a multidisciplinary artist, also uses sounds she records and often reassembles as parts of soft sculptures and performances, particularly as places or landscapes. As with Myers, many of her sounds come from nature, not as documentaries but as "obscure indexes of what had happened" in a specific location (p. 197). She is interested in relaying not the history of a place as much as her encounter with it (p. 198). Moving from wavelengths to sonograms allows the sounds to become visual forms.

Joe Dumit examines the ways improvisation games can relate to and enliven anthropology, particularly in the classroom. He sees cultural anthropology as a field that finds improvisation in everyday actions and things (p. 55). Improvisation or spontaneity is, as he writes, not a choice but a survival mechanism that encourages new thoughts and definitions (p. 56–57).

These essays and the others in the book foster consideration of the relationship between anthropology and art and how each can benefit and influence the other. While the concept of a "User's Guide" grounds the foreword, there really is no guide, just a series of intriguing suggestions that can be explored and expanded to augment more traditional, long-accepted methodologies.

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