

LUIS MORENO-CABALLUD. *Cultures of Anyone. Studies on Cultural Democratization in the Spanish Neoliberal Crisis*. Liverpool: Liverpool University Press, 2015. 305 pp.

Luis Moreno-Caballud's splendid *Cultures of Anyone* is a text made possible - and necessary - by decades of ongoing and intertwined changes that have still not found their resolution. These are changes in academic life - such as those documented by Mary Burgan's *What Ever Happened to the Faculty?* (2006) - wherein the realm of education has lost much (if not all) of its relative autonomy to a seemingly distinct economic sphere. These are changes in the nature of life in Spain, whose civil wars and dictatorship spurred violent oppression, later merged with technocratic governance and tourism seen as economic engine, and finally coalesced into the Transition's full-fledged and problematic integration into a late-20th and now 21st-century global capitalist economy. These are changes in Hispanic Studies as a complex transatlantic disciplinary formation, one that has been strongly and thoroughly transformed by cultural studies and interdisciplinary approaches, by a renewed attention to emerging and non-canonical art forms, and by welcomed political commitments to populations marginalized socially, historically and discursively. Ambitiously covering such varied terrain, the book draws inspiration from "the model of the 15M encampments as spaces where participants attempted to sustain a life completely devoid of competitiveness and open to anyone" (7) and focuses consistently on the links between cultural authority and capital.

As Moreno-Caballud is certainly aware, these links are nuanced ones. In *Rhythmanalysis*, Henri Lefebvre once wrote of the monstrous nature of capital for citizens inhabiting capitalist societies, saying that people live off the monster we call capital, and that accordingly they know not how it works. In the Marxist tradition, ideology and alienation are thus systemic effects of the pervasive influence of capital, and they limit knowledge of that 'how it works' for both the 1% and the 99% alike. Crises can be caused, then, because capitalists can operate in their individual interests at the same time that they act against the interests of their own capitalist class. Thus the periodic crises that geographer David Harvey explains are integral to capitalism become opportunities in a doubled (positive and negative) sense - they are not just opportunities for advocates of radical social change to potentially refashion a new world, one less dependent on capital, but they are also opportunities for capital to reorganize itself and take ownership of social and cultural processes that were previously outside of its reach.

In this context, part of the urgency of Moreno-Caballud's book seems to come from the need to seize this particular moment of crisis and promote models of participatory culture for the creation of values not organized around what Harvey calls "the money community." He responds in depth to the ideological nature and alienating force of cultural authority and of technocratic discourse that have been seen as pervasive to contemporary capitalism. Implicit in his argument, in the eyes of this reader, is the point that the crisis has either prompted or permitted a disalienation of the populations in the Spanish state. With the crisis, it follows, there are a greater number of people committed to collectively imagining shared forms of culture and even a shared social life built on consensus and not on money communities. This deeply shared social life is one that was - according to the ideological precepts upheld by capitalist alienation - previously framed as (and thus widely taken to be) almost impossible to imagine.

The notion of cultural authority in its varied forms ("technocratic, intellectual, aesthetic" 73) here proves a way for *Cultures of Anyone* to speak at once to the inadequacies of the discipline of Hispanic Studies in its drive toward canonicity - one that to some degree continues if readers are familiar with Joan Brown's *Confronting Our Canons* (2010) - and the normative individualism of much cultural production within the Spanish state, broadly speaking. "These 'cultures of anyone,'" Moreno-Caballud writes, "have arisen mostly around grassroots social movements and in collaborative spaces fostered by digital technology, but they are spreading to many other social milieus, including those traditionally reserved for institutional 'culture' and 'politics'" (4). A distrust of traditional institutions and a commitment to the democratization of knowledge find their way into this book, which deftly draws on mass media, theorists, video documentaries, blogs, protests and culture more broadly at the same time that it links committed publishers, counter-cultural laboratories, transnational economic partnerships, contemporary nonhierarchical political movements and camps, and more.

The first part of the book, "Cultural Authority and Neoliberal 'Modernization,'" gains strength from the author's insightful perspectives on rural peasant culture in a historical, political, theoretical and philosophical framework, and builds on his previous work (see 51, note 26). If Part I is largely a contextualizing look backward, Part II strikes a novel path forward. The second part of the book, "Cultural Democratizations," poses compelling questions of the role of internet cultures in producing social value, the prevalence of unpaid work, the importance of self-representation, and the sustainability of collaborative endeavors. Here once again the emphasis on the relationship of culture

(and authority) to capital is pervasive. An informed and important defense of the Internet - against the Sinde-Wert Law and other legislation intent on assuring its role in capital accumulation strategies - is pursued in a way that ties digital cultures to political cultures. Moreno-Caballud stresses the participatory culture of the Internet as both a socially conditioning force and also as cause for optimism that real democracy is an achievable goal: "... it is clear that adapting the online (digital) collaborative forms of creation and diffusion of value to analog contexts is no easy task" (175). Chapters five and six of the book, in particular, make very clear what is at stake and where to look for models upon which to build (Traficantes de Sueños, Medialab Prado, La Tabacalera...). If we do not remain vigilant, however, the monstrous nature of capital may continue with its project - namely, "[t]he neoliberal conversion of 'life' to 'human capital'" (24).

BENJAMIN FRASER
East Carolina University

TATIANA NAVALLO. *Miradas hacia los márgenes. Dinámicas de la cultura impresa en el Río de la Plata (1801-1807)*. San Juan: Penélope Academic Press, 2013. 254 pp.

The late-eighteenth century was a critical time period in the delineation of "national" identities among the *Criollo* class in the American viceroyalties, most notably, with respect to defining cultural, ideological and geographical borders, several of which still exist today. The seeds that were planted in the "national" consciousness during this historical period, resulting from the Bourbon Reforms, led to the creation of strong *Criollo* identities and demarcated borders, which eventually culminated in the emancipation of these lands from Spain, and the establishment of new nations.

The different genres of writing produced in the late-eighteenth and early-nineteenth centuries in the Viceroyalty of the Río de la Plata, chiefly those in literature, historiographical accounts, and articles printed in the press, helped solidify these borders. In her critical study on the press and print culture in the Río de la Plata region during the first decade of the nineteenth century, *Miradas hacia los márgenes. Dinámicas de la cultura impresa en el Río de la Plata (1801-1807)*, Tatiana Navallo explores the effect that three newly-established papers in Buenos Aires [*Telégrafo mercantil* (1801-1802), *Semanario de Agricultura* (1802-1807), and *Correo de Comercio* (1810-1811)], had on their readership, and ultimately, in the shaping of the unique identities of the inhabitants in this American viceroyalty.