

proviene la foto de la portada del libro – y que aluden a la oposición estado versus guerrilla. El trabajo de Bolívar se adentra en la producción musical de integrantes de la guerrilla, un tema hasta ahora poco explorado; por su parte, Salamanca Sánchez examina las instalaciones de arte y videos que representan el flagelo del secuestro y sus víctimas. En cuanto a la producción fílmica, María Ospina analiza el panorama visual en recientes películas alternativas que tornan su mirada al espacio rural y sus habitantes así como su relación con el conflicto armado, interviniendo en debates urgentes sobre el destino de las tierras, los usos y abusos de la naturaleza y el lugar de sus ocupantes. Aldona Bialowas Pobutsky cierra la compilación examinando los discursos alrededor de la imagen de Pablo Escobar que ha generado documentales, telenovelas y teleseries internacionales, los cuales inevitablemente son productos de rentable aceptación dentro de la cultura popular.

Esta compilación excepcional de temas tan controvertidos como ignorados se edita en un momento oportuno en la historia colombiana y refleja la cartografía de los “territorios del conflicto,” indagando más allá de la historia oficial y dialogando desde el propio análisis de la violencia, la memoria, la etnicidad, el género, la música, el cine y los medios de comunicación. *Territories of Conflict* es sin duda el resultado de un estudio sólido y riguroso que es bienvenido en el campo de los estudios culturales sobre el conflicto y el postconflicto en Colombia.

MARY Y. OVIEDO  
*McGill University*

CARL FISCHER. *Queering the Chilean Way: Cultures of Exceptionalism and Sexual Dissidence, 1965-2015*. New York: Palgrave Macmillan, 2016. 281 pp.

Carl Fischer's *Queering the Chilean Way* makes important inroads into the study of gender and sexuality in contemporary Chilean literature, cinema, and visual art. Drawing from a wide variety of cultural artifacts, Fischer situates his analysis within the politico-economic (and even sociocultural) mindset of exceptionalism, the ethos of the Chilean state and its people that they are different, “exceptional,” in relation to other Latin American and Global South neighbors in its path towards Western modernity. Fischer carefully traces the evolution of exceptionalism through several epochs, affirming with substantial evidence that the concept has evolved over administrations and economic ideologies. He thus argues that exceptionalism may be considered “as a productively contradictory way to think about how certain states, persons, cultural objects, and commodities set themselves *apart* as one-of-a-kind and yet, at the same time, are firmly

situated *within* a particular group of peers” (2). Moving from a conceptual structure to its tactical implementation, the author furthers that Chilean economic exceptionalism is “an inherently violent phenomenon that works not only to make the material exploitation upon which it often depends invisible, but also to exclude those subjects deemed unworthy to partake in its apparent success” (3). Importantly, the political enacts and revolves around a state of exception to thus sidestep democratic and inclusive processes and calls to action. Exceptionalism (within the episteme of exception) is built “often quite aggressively, in tandem with models of masculine, heterosexual comportment” (5). Fischer juxtaposes this gesture with the presence and portrayal of queer subjects that “defy the reproductively oriented genealogies of exceptionalism” by “effacing themselves and evading the rhetoric of spectacle and prominence ... or – alternatively – by inserting their sometimes-inscrutable, illogical bodies into narratives invested in the easily explainable ‘logic’ of capital, queer subjects” (8).

*Queering the Chilean Way* is divided into five content chapters that are organized around important political-economic moments in the country’s recent history. Arranged in chronological order, the reader is carefully guided through the evolution of exceptionalism and how gendered bodies enter into its construction. Fischer’s decision to structure the monograph in this fashion should be applauded, as each section segues seamlessly into the next, while individual chapters can be sectioned off for a reader interested in Chilean cultural production of a particular period. Chapter Two (the first chapter is the Introduction) opens in 1965 and links the poetics of José Donoso, the broader Latin American Boom, and agrarian reform in the rural countryside. Arguing that “1960s Latin American literary modernity was as much a matter of masculinity as it was an aesthetic issue” (36), Fischer dissects Donoso’s oeuvre and Miguel Littin’s *El chacal de Nahueltoro* (1969) to study what he terms a monstrous masculinity. Chapter Three examines the representation of gendered utopias during the short-lived government of Salvador Allende in the works of Patricio Guzmán, Jorge Edwards, and Pedro Lemebel. The analysis in this section is excellent, and parts from the premise that Allende may be judged “as a hero who chose to give his life for the cause of democracy, as an inflexible ideologue who refused to change an almost completely ineffectual set of economic policies ... and as a weak figurehead who clung to democracy even when it was obvious that armed struggle against the Right was the only way to achieve true socialism” (76-77). Chapter Four moves the reader into the dictatorship, focusing on how queer expressions of masculinity contest the heterosexual family unit that Pinochet deployed as metonymic of state ideology. Chapter Five unpacks

the proliferation of sex and gender plurality after the dictatorship by first meticulously studying stories by Pedro Lemebel and Pablo Simonetti, before examining diasporic cultural production. *Queering the Chilean Way* closes with a chapter on feminisms, femininities, and the female body in the Bachelet Era, thus nuancing the manuscript's general focus on masculinities.

While Fischer's overarching theorizations and analysis are excellent, the lack of engagement with Latin American gender and sexuality studies is surprising. While there is some attempt to discuss queer theory in the introduction (and later in a juxtaposition of Lee Edelman and José Esteban Muñoz), Fischer fails to productively engage with the thought of such scholars as Ben Sifuentes Jáuregui, David William Foster, and Héctor Domínguez-Ruvalcaba who have all meditated on the possibilities of a Latin American queer studies and the movement of queer theory from North to South. This critical void is especially important given Fischer's use of "queering" so explicitly in the title of the book and throughout its chapters. Equally puzzling is the absence of Lemebel's *Tengo miedo torero* from the corpus of study, as the text exemplifies Fischer's overall thesis vis-à-vis exceptionalism and heteronormativity. More importantly, the protagonical *loca* of the novel would add depth and texture to the assertion that the figure is a "useful way of rethinking a long, productive debate in Anglophone theory about the place of queer subjects in the transmission of political ideology and teleology" (187). I wonder why not instead discuss the possibilities of the *loca* along a Latin American genealogy? The style and edition of the monograph is excellent, but the Press should be more careful with its quality control as the copy under review had inexplicable jumps – page 64 towards the end of Chapter Two is followed by a considerable section of Chapter Four (page 139 onwards). These issues aside, Fischer's text is a valuable and much needed contribution to the field of sexuality, gender, and queerness in contemporary Chilean studies.

VINODH VENKATESH  
*Virginia Tech*

RYAN D. GILES. *Inscribed Power*. Toronto: University of Toronto Press, 2017.  
 307 pp.

*Inscribed Power* is a thoroughly researched and fascinating tome that reaches deep into medieval Spain to survey the presence and use of amulets in five adeptly planned chapters. Ryan D. Giles skillfully analyzes a number of well-known works in terms of their amuletic content, including