

neoliberal por las explotaciones neocoloniales dentro del territorio latinoamericano.

En definitiva, el libro ofrece una reflexión necesaria y oportuna sobre nuestra relación como potenciales lectores, espectadores y activistas de los derechos humanos y sus representaciones culturales dentro del contexto global-transnacional a partir de 1990. Sin duda, este libro marca un antes y después en el entendimiento y la visibilidad de los derechos humanos a la luz de un incipiente mercado de bienes de consumo cultural que promueve el lado más oscuro de América Latina. El libro de Rosenberg es una lectura obligada y precisa que nos ofrece un modelo interdisciplinario eficaz y convincente para estudiar la violencia en América Latina y sus ramificaciones políticas, sociales y culturales.

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MARCY SCHWARTZ. *Public Pages: Reading Along the Latin American Streetscape*. Austin: University of Texas Press, 2018. 304 pp.

Marcy Schwartz's *Public Pages* joins a growing corpus of titles interrogating the social lives of books and how books cohere collective identities. Support from the National Endowment for the Humanities and the American Council for Learned Societies allowed the author to conduct vast archival research and fieldwork over the span of several years, making this an important and authoritative study. *Public Pages* forms part of a substantial and accomplished body of work that Schwartz has already produced on the politics of translation, photography and writing, and literary urban imaginaries, among other topics. The book is also nourished by the author's lived experiences not only as a university professor but also a long-time educator at a non-profit program called People & Stories/Gente y Cuentos, an organization that coordinates short story workshops in prisons and adult education centers in New Jersey as well as in Latin America.

Schwartz's proposal in *Public Pages* in various ways fundamentally addresses and offers alternative answers to the death knell sounded by many concerning the public investment in culture. In the face of growing privatization and the implementation of neoliberal logics across Latin America, Schwartz instead identifies a "resurgent commitment to the public" (28) in urban policy, generating cultural citizenship and civic solidarity. Schwartz's study, in effect, treats instances in which urban and state violence, economic atomization and collapse, and repressive dictatorship may be confronted and worked over (and at times worked

through), either by means of the act of reading itself, or by way of the book as an affective or performative object. She also responds, albeit indirectly, to the increasing incorporation of digital studies within book culture studies by turning to and interrogating a countermovement of the artisanal and handicraft. The study draws from the language and methodology of urban studies, anthropology, theories of neoliberalism, cultural studies, and Latin American history of the book studies.

Written in multiple and simultaneous registers, the monograph is suitable both for those new to its themes, and those who are already initiated in Latin American public culture. Schwartz's *Public Pages* comprises five chapters, each treating particular contemporary problematics of books and reading. A broader history of reading in Latin America provides the background for these chapters; for example, the work of José Vasconcelos and Domingo Sarmiento, or the aesthetic proposals of Argentine poet Oliverio Girondo in the first half of the twentieth century. Chapter One treats UNESCO's award of the World Book Capital to Bogotá and Buenos Aires in 2007 and 2011, respectively, and asks broader questions surrounding the public nature of reading and its institutional alliances. Chapter Two parallels the first, yet resituates reading within the context of public transport, in particular in Bogotá and Santiago with the respective projects *Libros al viento* and *Santiago en 100 palabras*. The chapter explores the collective linkages that these literary projects register and beget, and the transformations and movement between the "private" and the "public" that they engender. Chapter Three counterbalances the institutional investment of the first two chapters through a treatment of community organizations, libraries, and newsletters following the 2001 Argentine economic collapse. Chapter Four examines the independent *cartonera* movement, a now famous cardboard publishing project also originating during the 2001 Argentine economic crisis – that is, a project borne in the gaps and collapse of the state – that has extended to other national contexts, including Peru, Colombia, and Brazil. Locating their "material origin and imagined destination" (174) in the streets, Schwartz explores the hybrid artistic and literary affiliations of the *cartonera* book objects, as well as their performative dimensions and subsequent institutional affiliations. The fifth and final chapter addresses the archival and museum appropriation of books banned in dictatorial Argentina, and the social trajectories of these recovered books as objects that configure new social relations and participate in a communal historiography, creating an encounter between the archive and the public.

Despite its often grave subject matter, *Public Pages* has a playful nature to it, embracing the ludic within the projects addressed, and sharing humor and solidarity with its subjects – what the study itself identifies as

convivencia, in contexts often besieged by tragic historical circumstances. Yet, even as she clearly shows an affective investment in the projects treated within her study, Schwartz does not shy away from difficult questions, such as the corporatization of culture, particularly in an era characterized in the Spanish-speaking world (and elsewhere) as *gestión cultural* (cultural management), or the internal political and institutional tensions underlying many of the projects. *Public Pages*, furthermore, addresses not only the potential found in literary discourse, but also the limits of the literary to heal society's profound wounds in contexts divided by state violence.

Despite the varied political affiliations of the projects that weave through Schwartz's study, a perhaps unresolved question (addressed in her conclusion) is their afterlife, as Latin America, and much of the rest of the world, turns to the right: Will these projects survive a new wave of brutal free market investments that seems imminent? Will *Public Pages* be in a position of bearing witness to a recent past? Regardless of the future of the specific projects treated within its pages, *Public Pages* is an invitation to conduct literary criticism in a fashion that embraces a hybrid and diverse methodology and that demonstrates a profound scholarly commitment to one's most immediate and global community and objects of study. This is an important call to arms, making this book an essential study for scholars or students seeking new research and fresh perspectives on public culture, book culture, and urban studies.

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