In Chapters 7 to 9, the author focuses on the byzantine novel, *Los trabajos de Persiles y Sigismunda*. In this work of "anxious wonderment," which associates wonder with destabilizing discoveries, the cartographical characteristics of the *Persiles* and the endless spaces of the North suggest freedom and danger, arousing anxieties based on the unstable geography and changing sky (190-92). The characters travel to places where their lives are in constant danger and their itinerary is beyond their control. The prison appears as "a monstrous architecture or human anatomy, totally opposed to Vitruvian proportion, symmetry, and eurithmia" (193). In Cervantes's north (a space outside *oecumene*), architectures are "monstrous, primitive, phantom-like, and even impossible" (200). If the jail may lead the characters to thoughts of suicide, the palace deceits then and doesn't fulfill their wishes. Creatures of devilish or heterodox nature, like witches and lycantropes, inhabit a space of dark magic and demonic illusions "in which civilization is tenuous, and its culture menacing" (212). Urban spaces are described using the ellipse and ellipsis: Lisbon and Toledo are located from edge to center of the empire, while in Rome wealthy Jews are exhibited and ghetto concealed (250).

At the beginning, De Armas states that his book "represents a first attempt to understand Cervantes' architectures" (11). By constructing this work, the author has opened new doors and has left them ajar for continuing the research on Cervantes' use of space.

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EUGENIO C. DI STEFANO. *The Vanishing Frame: Latin American Culture and Theory in the Postdictatorial Era.* Austin: U of Texas P, 2018. 185 pp.

The Vanishing Frame explores postdictatorial cultural production and criticism to argue that human rights politics and aesthetics, like "a wide range of names, fields, and theories that include reader response, memory studies, hauntology, identity politics, cultural studies, disability studies, deconstruction, and affect theory" (11), are complicit with economic injustice because they are articulations of subject positions. The claim is grounded in the work of Canadian philosopher Brian Massumi, who sees subject positions as plotted in a 'grid' where every position is already "precoded into the ideological master structure" (127), such that every position in the grid, "including the 'subversive' ones" (127), ultimately becomes an affirmation of the grid (the ideological master structure) closing every avenue for change. For Di Stefano then, political claims in the

postdictatorship "relate to our subject positions, suggesting that what we see, hear, and experience is essential, which, in turn, renders disagreement irrelevant" (10). In response, *The Vanishing Frame* develops the idea of aesthetic autonomy to create "the possibility of thinking beyond the logic of human rights and neoliberalism" (6) and allow for the emergence of disagreements "about what is the true meaning of the text" (9). The book is thus divided into two parts. The first sets out to trace "the beginning of this politically inflected Latin American postmodernism, exemplified by resistance narratives that many consider to be crucial to transitional justice, memory politics, and political inclusion" (11). The author examines Diamela Eltit's *El padre mío*, Ariel Dorfman's *Death and the Maiden*, and Albertina Carri's *Los rubios*, to argue that they "conceive of justice in terms of recognizing the torture, disappearances, and death that victims suffered at the hands of the dictatorship" while ignoring "the injustice of economic inequality and exploitation" (11). The second part "is meant to point out the end of the postdictatorial era" and deploys aesthetic autonomy to find in Fernando Botero's Abu Ghraib series, Roberto Bolaño's *Estrella distante*, and Alejandro Zambra's *Bonsái* "an aesthetic space that is not determined by the reader's experience or position, a space, more specifically, that treats the reader's position as irrelevant to the meaning of the text" (7).

The bold move to dismiss memory and human rights work as articulations of subject positions and therefore fundamentally complicit with neoliberal order feels like a missed opportunity to engage with Latin American thinking about diversity. A decade before Massumi, Ernesto Laclau ("Universalism, Particularism, and the Question of Identity") explained subject positions as an ideological trap that leads back to the transcendental subject, the grounds for the universalizing tendencies that characterize Eurocentric thought and coloniality. He observed that to posit the whole 'grid' where positions are precoded is to also posit a subject capable of experiencing the whole grid: the transcendental subject. This trap is sidestepped by embracing diversity on the grounds that our understanding/experience of the world is always limited and evolving and that we rely on others and their experiences to give it meaning and provides an unexplored option for thinking about disagreement. When we assume one "true meaning" for things, deciding between competing claims easily becomes an exercise of power rather than rationality, where power imposes its 'truth' on the other as a universal norm and then interprets difference as deviation from that norm. Alternatively, the recognition of the sharedness of experience and the rights we've agreed to attach to being human become the common ground upon which rational disagreement is expressed and negotiated, such that by learning from each other we may imagine new, more dignified ways of being together, and act in the world accordingly.

By framing its analysis in terms of how "the aesthetics and politics of human rights in Latin America have given way not to freedom but rather to its opposite: unfreedom" (7) the first part of *The Vanishing Frame* obscures significant points of analysis. The emphasis on freedom instead of justice eclipses the main claim of human rights organisms and a major concern for outgoing dictators and their allies, as evidenced by the traditional claims for "juicio y castigo" and "memoria, verdad y justicia" on the one hand, and by the different forms of amnesty and political pressure that have curtailed the advancement of justice in the region, on the other. At the same time, by associating "unfreedom," the result of the neoliberal order, with human rights politics, the argument fails to account for how dictatorships contributed to this unfreedom, even while acknowledging that dictatorships achieved their objective of eliminating all resistance to the neoliberalism that flourished in the region. Resulting claims, like "the politics of memory [has become] the definitive story of neoliberalism" (62) are startling when memory and neoliberalism have long been embraced by opposite sides of a deeply polarized Argentine society in support of equally opposite political projects.

Rather than dismantle "the grid" that underpins subject positions, aesthetic autonomy assumes it and looks for art to open fictional/aesthetic spaces that stand outside of it by establishing their own fictionality. This assertion of an aesthetic frame then provides a locus for conceiving new political projects. Seen through the prism of aesthetic autonomy, Botero's paintings become significant because they "demand nothing" from the viewer (93), Bolaño's text "provides a space where dominant forms of thought can be contested" (115), and *Bonsái* creates a fictional space that has no interest in reality (131) and therefore stands outside "the grid" asserting "that the intended *meaning* of the work of art … is not that of a commodity" (134). Admittedly, as an alternative to the politics of human rights, aesthetic autonomy does not yield an anticapitalistic project and in fact offers "very little if we are concerned with directly changing present-day politics" (137). The idea instead is that it can help us better imagine "a sense of freedom that is not simply reduced to the politics of neoliberalism" (137).

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