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Jens Andermann, *Entranced Earth: Art, Extractivism, and the End of Landscape* (Northwestern University Press, 2023), 336 pp.

Jens Andermann's book—composed of an introduction, four chapters and a coda—deals with recent developments of Latin American art in the twentieth and early twenty-first centuries. *Entranced Earth* is an exploration of how Latin American artists of the last century respond to ruination processes derived from extractive colonial capitalism. It argues that inhabiting this present world demands artistic forms that transform previous conceptualisations of art, mainly through the abolition of longstanding aesthetic forms involving a totalizing gaze such as, for instance, landscape. Instead, the works this book glosses present other forms of engagement with nonhumans, one the author calls "trance," an assemblage of embodiment, alteration and thrill.

The logic of the book's structure in correspondence with its arguments is not entirely clear, but its subdivisions—dedicated to the problematisation of diverse conceptualizations of nature, to the sociological opposition between rural and urban worlds, and to contrasted collective images of landscapes—certainly interrogate Latin America aesthetic production and are mostly based on two hypotheses: an entrancement and a movement resulting in what the author calls "the end of landscape." The first hypothesis alludes to a "trance" occurring in the realm of the aesthetic experience. It is made of "the assemblage, in the in between of ecstasy, of a future language forged from the shards and fragments of what colonial violence has supressed and erased" (16). This trance takes place with every effort to address the *inmundo*—translatable as "filthy, obscene, reckless" (13) and "without-world," following the Greek equation of world, perfection and beauty—that is, the "real and ongoing event of unworlding" unleashed by capitalism in the Global South (241). The second assumption is a decolonising movement in Latin American arts. This movement brings these arts closer to multiple "yieldings to the world" (241), which are allowed by the above-mentioned entrancement of aesthetic experience. Simultaneously, this movement distances Latin American arts from landscape as an imperialist and extractivist form of relating to the earth and the living. Andermann considers this "end of landscape" as "a radically contemporary moment" responding to the "postnatural condition" of our time (14).

As these two assumptions might already suggest, *Entranced Earth*'s main analytical emphasis is on politics as is confirmed by both its analysis of the Latin American context and its suggested alternatives. Thus, Andermann reminds the reader how much contemporary Latin America is marked by a "new globalized fascism" promoting "parliamentary coups […] as the opening shots of a new round of accumulation" (22). As in other parts of the Global South, the region ended up as a "zone of submergence" in "deforested, pesticide-sprayed, mega-dammed, precariously housed, and monocrop-planted extractive frontiers" (241). This breakdown of geophysical conditions and surge of precarity as an earth-wide state—which "ensues from the collapse of symbiotic relationships between humans and nonhumans" (191)—imposes their "most pressing" question to contemporary humanities: "Can art help us survive the end of the world?" (192). Andermann's answer is conclusive: "only the politicizing of art can save us" (23).

It is under this perspective that the book proceeds to an extensive critical analysis of relatively recent works related to Latin American art: literature (from Neruda and Borges to Mario Payeros and Omar Cabezas including Graciliano Ramos and José Lins do Riego), visual arts (from Glauber Rocha and Laura Citarella to Helio Oitica and Juan Javier Salazar), architecture (including Oscar Niemeyer and Lucio Costa but also Alberto Prebisch), sound-works (for instance, Alberto Gil or Heitor Villa-Lobos), products of groups of artists (i.e., E. P. S. Huayco and Colectivo Acciones de Arte CADA) and pieces of "hybrid, unclassifiable nature" (136). Among its authors the reader will find "scholars and activists from emerging fields such as plant studies, energy humanities, new materialisms, or critical climate change theory, in a host of epistemological contributions and departures from the South" (xii), but also classic ones such as Humboldt or Neruda. Nevertheless, more "provincial" Latin American artists, writers and thinkers (particularly from the mid twentieth century) remain absent in this book.

More importantly, Andermann certainly pays attention to the political dimensions of the problems of extractivism (as a complex system involving both humans and nonhumans) and its associated devastation in Latin America, but he does not pay equal attention to the political connections between the visibility of certain authors and the problems of elitism and inequality in their societies. This is striking since Andermann is very much aware of both when he mentions, for instance, in the Peruvian case, "the apolitical snobbery and quietism of the *Limeño* art scene" (152) or "Peru's neocolonial ethnic and class division" (152). A deeper analysis of the political and social coordinates surrounding the trajectories of the artists whose interventions are reviewed in Andermann's descriptions would have been welcomed. Instead, an inquiry of similar problems could have confirmed the relevance of approaching non-Western forms of art produced by (indigenous) marginalised groups in the Americas. This opaqueness or invisibility of indigenous (human and non-human) aesthetics is particularly relevant mainly because Anderman himself proposes that contemporary Latin American art is characterised by "modes of *imaginative worldmaking* proper to Indigenous healing practices or to *transspecies*

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negotiations" (xii; emphasis added). As in the case of other recent publications that have appeared in the Global North on Latin America—i.e., Laura Ogden's *Loss & Wonder at the World's End* (2021) or Macarena Gómez-Barris' *The Extractive Zone* (2017)—its readers could wonder how this book could access Indigenous worldmaking without ethnography. How do these artists' diverse (dis)connections with their respective countries' elites affect the subversive or critical power of their artworks? In any case, Andermann does not explicitly deal with the possibility of addressing the political dimension of Latin American arts without a detailed exploration of marginal indigenous aesthetic expressions (and the resulting problematizing of Western conceptualisations of what "art" is).

Despite these absences, Andermann manages to articulate some issues in innovative ways: for example, the author relates leftist insurgency against fascist dictatorial regimes in the Americas with indigenous struggles against extractivism—although the book also points out a more common critical approach as illustrated by artistic expressions exploring the not so clear concept of "the end of landscape." This is a variant of the question of how to include indigenous nonhumans in the political arena, which is certainly useful despite the restriction of Andermann's references to the most publicised works on indigenous cosmovision such as, for instance, *The Falling Sky* (Bruce Albert and Davi Kopenawa 2023). In this case, Andermann puts it in dialogue with two canonical genres of political memory in Latin America: the narratives of dictatorial states' practices of abducting, torturing and killing of so called "subversives" and the Indigenous *testimonios* of community suffering of structural violence. Considering this dialogue, the author asks how Kopenawa's—shaman and spokesman for the Yanomami people in Brazil—memory of extractivism could be heard in a "field that has so far been configured […] around the notion of 'human rights'" (224). Interestingly, this restriction to the most publicized indigenous cosmovisions includes certain conceptualisations that have become as strongly political as intensely criticised. For example, Andermann frequently invokes the concept of "good life," defining it as "a life-system based on the communion of being […] and nature" (226). Nevertheless, such a definition has been repeatedly problematised as non-existing in rural indigenous ethnographic contexts.

Finally, this translated and rewritten book might be a useful source for those interested in a first sight of recent Latin American developments of urban art dealing with the most pressing problems of the region.

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