

llegando a declararse en Arauca una zona de orden público al inicio del gobierno de Álvaro Uribe (2002-2010).

El último capítulo del libro, ofrece una reflexión sobre el concepto de frontera y su naturaleza cambiante en el caso de los Llanos y examina tendencias entre los historiadores del siglo XX en su uso de conceptos de frontera para analizar el papel de los Llanos en la formación de la nación colombiana: en primer lugar, quienes han aplicado variaciones a la definición de frontera, o neo-Turnerianos, en segundo lugar, quienes prefieren hablar de región de frontera, abarcando los llanos de Venezuela, y en tercer lugar, quienes proponen centrarse en la frontera internacional entre Colombia y Venezuela. Rausch concluye señalando que, aunque los Llanos se hayan convertido en los 1990 en “el Presente de Colombia” como resultado de los cambios económicos, políticos y sociales analizados, sigue siendo una frontera periférica al área central andina del país, sujeta a una economía extractiva y dependiente que cumple con la definición de frontera propuesta por Turner.

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**KEVIN COLEMAN: *A Camera in the Garden of Eden: The Self-Forging of a Banana Republic***. Austin: University of Texas Press, 2016.

Kevin Coleman's *A Camera in the Garden of Eden: The Self-Forging of a Banana Republic* is a welcome addition to the growing body of literature on Central America-US relations that moves away from top-down narratives of hegemony and subordination in favor of a more complex and nuanced picture. Pictures, or rather photographs, are indeed the main primary source of Coleman's insightful book, which examines work, political engagement, and modes of representation of the residents of the banana-growing regions in North Honduras through the juxtaposition of various photographic archives, some of them researched here for the first time.

The book traces the development of the small town of El Progreso, which Coleman compares to Gabriel García Márquez's fictional town of Macondo, from its establishment in the late nineteenth century as an independent agricultural community, its transformation in the early twentieth century into a company town of the United Fruit Company (UFC), up until the general strike of the banana workers in 1954. Following Historian Paul A. Kramer, Coleman defines the banana enclave as a “spatial exception” (11) and sets out to analyze its visual regime, in which various agents vied for the power of representation. Contra

the imperial gaze of the UFC's photographs and *Life* magazine, Coleman positions the countervisuality, to use Nicholas Mirzoeff's term (48), of the archive of a Progresño photographer named Rafael Platero Paz; of family albums of the Manchi family, which migrated to El Progreso from Palestine; and of the Cuban magazine *Bohemia* which covered the 1954 strike. This countervisuality, Coleman argues, "turned the figure of the banana republic on its head" (240).

This argument is brilliantly—if speculatively—illustrated in the book's fourth chapter, "An Egalitarian Optic," whose focal point is an un-developed negative found in Platero Paz's archive, depicting himself and an unidentified blond man, both posed naked but for leafs covering their genitals, in the natural surrounding on the outskirts of El Progreso. Coleman dubs this image "The Garden of Eden" and *assumes* that the blond man was a US employee of the UFC. By placing the Platero Paz and the UFC photo archives in tension with each other, Coleman, who defines himself as a historian spectator (25), draws out their contrasts: whereas the UFC photographs are classic "enclavic" photographs, reflecting hierarchy, subordination and control, the homoeroticism of Platero Paz's hidden image is an example of a "visuality that escaped the logic of the banana republic even as it was inscribed within it" (240), thus reminding us that "multiple modes of cross-cultural encounter were possible in the banana-growing regions of Honduras" (98).

In Chapter Five, "Transnational Landscapes," Coleman delves into the family archive of the Manchi family, whose members established themselves as merchants on the fringe of the US empire in Honduras. A photo of several members of the family leaning against their 1930 Buick—a clear marker of modernity, transition, and wealth—reveals the transnational mediascape of this family, and by extension of Christian Arab immigrants throughout Latin America, as well as their claim for a space in the Honduran state.

The last part of the book (chapters six to eight) deals with the dominant role of visuality in the construction of the new Honduras. Coleman focuses on the visual realm of the dictatorship of Tiburcio Carías Andino (the "Gallery of Delinquents"—a public denunciation of lower-class people, many of them children, in the *Revista de Policía*—is an especially powerful example [p. 167]), and then moves on to discuss the role of photography in the general banana workers' strike. Coleman argues that the many of the photos taken by Platero Paz during this period captured and disseminated acts of self-governance served as a model for the future Honduras and created a new Honduran popular hero, the banana worker.

Coleman's analysis of these "photographic events," a term he borrows from Ariela Azoulay (26), is truly exciting; yet a weak point of this analysis is its often hypothetical and even speculative nature—as in the case of the blond man

posing with Platero Paz, who may well have been a passing traveler or a friend from abroad rather than a UFC employee. Some of the other interpretations are similarly subjective. Another vulnerability relates to Coleman's claim to present a "local history of subaltern photography" (10). While Platero Paz and the Manchi family may indeed be considered subalterns vis-à-vis the UFC, in relation to their local milieu Coleman himself stresses that they attained positions of substantial economic, social, and cultural status. The absence of self-photographed images of the undisputed subalterns of the community he studies—the Garifuna population and the Afro-Caribbean employees of the UFC—attests to the shortcoming of the claim that this book produces such a subaltern visual history.

Nonetheless, *A Camera in the Garden of Eden* is an original and thought-provoking contribution to the already well-mined field of studies focusing on the UFC and Central America. Individual chapters of the book undoubtedly hold interest for scholars and advanced students of the history of twentieth-century Latin America, American Studies, transnational migration, and the power of photography as a social practice.

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**LAURA RIVAL: *Huaorani Transformations in Twenty-First-Century Ecuador: Treks into the Future of Time*. Tucson: The University of Arizona Press, 2016.**

El libro de Laura Rival presenta una seria e integral interpretación del siempre variable y discontinuo mundo de los indígenas huaorani de la Amazonía de Ecuador. Las complicaciones etnográficas y etnológicas que enfrenta Rival frente a las segmentarias familias residenciales huaorani, se resuelve con acertadas interpretaciones que intentan dar cuenta del conjunto de su diversidad interna.

La obra recoge artículos sobre el mundo social y cultural de los huaorani publicados por la autora entre 1998 y 2007; la versión en español de la antología se editó bajo el nombre *Transformaciones Waorani. Frontera, cultura y tensión* (2015) e incluye algunos capítulos de la obra en lengua inglesa que son motivo de esta reseña (2016).

La etnicidad huaorani es presentada desde la perspectiva más profunda a través de una magistral etnografía que refleja más de 20 años de trabajo de campo y fue ejecutada en diversas temporadas por Rival; términos en *huaoterero* como *couvade* (nacimiento), *tapey* (hacer niños), *baromipe* (creando al niño), *niñe* (lo que hacen los animales para reproducirse), *nanicabo* (familia coresidente), entre otros, muestran el carácter profundamente humano y normativo de la cultura