

of sociality and inequality, the rise in new technologies has led to witchcraft traversing social scales and witchcraft rumour thriving about state policies and urban life amid global flows of symbols and images about wealth and poverty. To be sure, this is a detailed account of Ghanaian and particularly Akan beliefs about witchcraft. But devoid of a local or global context, Adinkrah fails to show how witchcraft is a modern, sophisticated phenomenon, or why witchcraft violence is so prevalent in modern-day Ghana. And without this crucial explanation, witchcraft remains labelled a traditional, insular African belief which is surely not the intention of Adinkrah's absorbing book.

Jane Parish

Angé, Olivia, and David Berliner (eds.): *Anthropology and Nostalgia*. New York: Berghahn Books, 2015. 235 pp. ISBN 978-1-78238-453-3. Price: \$ 95.00

Nostalgia is certainly not a new phenomenon. Several authors in this edited volume trace its origins to Odysseus's longing for Ithaca. Yet, as Olivia Angé and David Berliner note in their introduction to this volume, it is increasingly drawing the attention of ethnographers, especially those working in contexts of political instability. Despite its increasing presence in anthropological writings, especially outside of the former Soviet Union, nostalgia has yet to emerge as a coherent object of analysis within the discipline. The present volume seeks to rectify this by situating nostalgia firmly within memory studies.

The book's chapters can be divided into two broad sections, each comprising four chapters. The first set of chapters continues the conversation about the place of nostalgia in the former Soviet Union. Gediminas Lankauskas's chapter takes issue with tendency of post-Soviet scholarship to ascribe any remembering of the communist era to nostalgia. Through an examination of a Lithuanian "experiential-immersive theme park" known as "the Bunker," he shows how the past can become a site through which tourists engage in memorial entertainment, consuming the commercialized performances of history that are presented there.

If Lankauskas shows how commodification opens up a space for non-nostalgic memories of the Soviet Past, Jonathan Bach's chapter shows how the same process of commercialization can itself become a means of nostalgia. While East German products all but disappeared following reunification, Bach shows how, in recent years, these products accrued value as part of private collections and as commodities. Though the formerly Eastern European brands are today often produced by West German companies, Bach convincingly argues that their consumption becomes an important site for the reassertion of East German identity.

While Maya Nadkarni and Olga Shevchenko likewise relate the influx of Western commodities to post-Soviet nostalgia, they focus less on the proliferation of new objects than on their absence. Although the end of communism in Russia and Hungary was accompanied by a massive influx of consumer goods, many of these products were priced beyond the reach of all citizens. In this con-

text, the brands which vanished after the fall of the Berlin Wall became imbued with the affective, moral, and political projects of the former regime. Understanding the nostalgia for Soviet brands, they argue, requires us to attend not only to the pasts they index but also to the vanquished horizons of expectation that those pasts promised.

If Nadkarni and Shevchenko focus on the ways objects become imbued with past ethos, Chris Hann's chapter concentrates on the failures of the socialist regime to displace the symbols and myths of earlier eras. Understanding how Hungarians relate to the recent past, he argues, requires accounting not only for their Soviet experiences but also for their memories of earlier epochs. In a context in which praising the socialist past is taboo, fondness for the period can only be expressed in the private sphere.

While the first set of chapters is deeply entrenched in Eastern European regional debates, the second set of chapters extends these conversations to other geographic contexts. Joseph Josy Lévy and Inaki Olazabal look at how the image of the house key came to embody attachment to pre-expulsion Jewish Spain. Though house keys remained hidden as family secrets or images in legends, recent efforts by the Spanish government to foster heritage tourism allowed the symbol to take on new life. Serving as a marker of Jewish patrimony sites, the key facilitates the imposition of a phantasmagoric Sepharad onto the built environment of contemporary Spain.

Writing in a very different context, Rebecca Bryant likewise focuses on how Turkish Cypriots form their identity in part through rituals of return to the villages they were forced to flee in the midst of Cyprus's Civil War. However, through careful attention to the erasure of the village's minority Greek population from these festivals, Bryant shows how these nostalgic practices work as much as acts of forgetting as acts of remembrance. She argues that these sorts of nostalgias are less a yearning for a past state of affairs than a longing for essentialism, the desire for an unchallenged identity that may never have existed.

Olivia Angé, by contrast, questions the very temporality of nostalgia itself. Examining bartering practices amongst indigenous traders in the Argentine Andes, she argues that references to the time of the ancestors are less about a longing for the past than they are about obtaining material gains in the present. By reminding fellow traders of their shared social bonds, traders are impelled to grant each other more favorable terms than would strangers engaged in capitalist enterprise.

Petra Rethmann likewise questions the backwards-looking temporality of nostalgia in her reflections on a conference on communism in Berlin. For Rethmann, left-wing nostalgia for lost political projects does not provide a sufficient basis for overcoming the present and achieving social change. She advocates replacing such longing with an embrace of a utopian desire. Rallying around a policy guaranteed basic income, Rethmann argues, provides an opportunity to inculcate just such a future-oriented imagination.

Bookending these two sections are a pair of particularly challenging chapters for anthropologists. Appropriately, the two mirror the complex temporalities of nostal-

gia itself. Opening the volume is a provocative chapter from David Berliner, asking whether anthropology itself may be an act of nostalgia. By this he intends to not only to question the discipline's nostalgic origins, figured in attempts to salvage disappearing "primitive" cultures, but also to question its ongoing emphasis of the particular over the general and the subaltern over the powerful.

If Berliner invites us to think through how the discipline's past contributes to the present fascination with nostalgia, William Cunningham Bissel's afterword asks how the rapidly unfolding future of late-modernity – from climate change to neoliberal globalization and mass urbanization – may likewise contribute to both ethnographers and their interlocutors' intensified interest in nostalgia. Here, Bissel challenges anthropologists to approach nostalgia not only as a means for understanding the past but also as a critical engagement with the present.

While the authors of the book make several important contributions to the study of nostalgia, it is not always clear that they are all studying the same object. Throughout the book, nostalgia is alternately described as an act of memory and an act of forgetting; an affective attachment and a bargaining tool; a way of recalling the past and imagining the future; a reassertion of identity and an apolitical activity. As the introduction readily admits, the term itself is diverse, often referring to a wide variety of memory practices that share little in common. Though this volume adds much to our understanding of nostalgia in various contexts, the work of connecting these different manifestations of nostalgia will have to be undertaken by future scholars. As a result, the book serves more to open valuable questions than to delineate a fully realized field of study.

Despite this, the edited volume remains an important contribution to the increasing number of anthropologists who encounter affective remembrances of distant pasts. Particularly valuable are its methodological focus on the concrete discourses, materialities, social interactions, texts, and technologies through which nostalgia manifests. Scholars who work on memory, politics, affect, identity, and material culture will all find many valuable and challenging insights throughout the book.

Jonah S. Rubin

Bartmanski, Dominik, and Ian Woodward: *Vinyl. The Analogue Record in the Digital Age.* London: Bloomsbury, 2015. 203 pp. ISBN 978-0-85785-661-6. Price: € 19.95

This study is a very insightful and informative contribution to the emerging literature on vinyl, as the most lauded of recording formats. It sits nicely alongside historical studies such as Osborne (*Vinyl. A History of the Analogue Record.* Farnham 2012), considerations of record collectors and collecting vinyl (Shuker, *Wax Trash and Vinyl Treasures. Record Collecting as a Social Practice.* Farnham 2015), and celebratory volumes on the art of record covers and key contributors to them (for example, Robertson, *Factory Records. The Complete Graphic Album.* New York 2006).

Dominik Bartmanski and Ian Woodward combine a cultural sociological approach with insights from material cultural studies, supporting and illustrating their theoretical discussion with frequently fascinating material from interviews. Those they talked to are introduced as "*dramatis personae* of sorts" (xiv) and given brief biographies in the acknowledgements: Included are label managers, managers of pressing plants, producers and DJs, musicians, and store owners, with many combining several of these roles. Of particular interest are their discussions with professionals who work with vinyl, largely for small boutique record labels. The scope of the interviews moves us beyond the usual emphasis on the role of record collectors in preserving vinyl, and away from a preoccupation with vinyl as a negative fetish. A strength is the international setting of the study, with fieldwork undertaken in a number of cities, including London, Melbourne, Moscow and Bogota. Berlin features most strongly, with the city seen as emblematic of the localised subculture associated with vinyl.

The starting point for Bartmanski and Woodward is the seemingly contradictory survival of vinyl, the analogue record, in the digital age. Following the introduction of the CD in 1983, vinyl's market share began a steady decline: by 1988, CDs outsold vinyl records, and vinyl continued to be a steeply declining format through the 1990s, especially the vinyl single (the 45). By the early 2000s, vinyl as a format now made up only a small percentage of the total market for recorded music. More recently, as Bartmanski and Woodward document, vinyl has undergone a revival, and is the fastest growing format, at least in percentage terms. As they argue, this is culturally significant, but it must be recognised that its market share remains small against the current predominance of digital downloads, and even CDs.

In chapter 1: "Vinyl as Record. Several Lives of the 'King Format'," the authors outline the scope of the book and its central arguments. While the study is focused on the contemporary situation, here vinyl is situated within the general history of recording formats, especially the rise and fall of physical records within the mainstream music market. The Golden Age of the vinyl LP, the 1960s, is adequately covered, along with the various claims made for different formats. The rise of turntablism and Electronic Dance Music (EDM) is regarded as a crucial point for the format, and "the trajectory of vinyl in the digital age indicates that matters of *style* in music consumption and production is a key issue. Vinyl as a medium and a practice is an element of style in the music world" (23), associated with the concept of "cool."

Chapter 2: "Medium. Handling and Hearing," considers issues of form and function, including the practise of "digging" for sought after records. Vinyl's status as an iconic good is shown to be "ritualized through certain practices of acquisition, collection, playing, handling and listening. Vinyl is a medium to play and play with. The vinyl enthusiasts we spoke to were unlikely to believe that vinyl is the most perfect medium. Most were more than aware of the limitations of vinyl. Nevertheless, many keep coming back to the special aural properties of vinyl. More