Reygadas for representing working-class mestizos in a manner that exposes "the contours of masculinity as a hidden system of power" (105).

The third and strongest chapter considers Amat Escalante's *Heli* (2013) and its formal strategies that expose "a paradoxical feedback loop that recycles"—and creates—"distorted representations of malformed Mexican men as monstrous criminals" (113). In an excellent rereading of the infamous torture sequence, Ordóñez draws attention to the "mediating mechanisms," namely the violent videogame on the television and the smartphone that records the torture, as a reflexive gesture toward the mediatic devices that transform rural young men into "potential threats" (124, 118). The bodies of malformed men become "detachable signifiers" that are, in turn, "used to manufacture the 'reality' of the drug war" and justify the "aggressive expansion of the neoliberal state's agendas" (133).

The last chapter, on *Te prometo anarquía* (2015), underscores the romantic and affective appeals that "critically expos[e] the concealed underside of neoliberal cinema's prevailing emotional economy" (164). Cutting across genre lines, this dystopian late capitalist film explores how "cultural meanings of love, intimacy, sexuality, and desire in Mexico under neoliberalism are indissolubly bound up with the racialized class system, economic precarity, power differentials, and social violence" (164). The main protagonists' blood-trafficking endeavors allow the director to launch a critique not only of hyper-commoditization, but also the "unforgiving conditions of advanced capitalism" that limit options for Mexican men, "inducing them toward socially destructive trajectories" (171).

While *Mexico Unmanned* is well-argued, I question the author's choice of corpus, which reinforces tired narratives of post-Golden Age decline/crisis and likewise privileges independent and auteur cinema over commercial fare. A chapter on mainstream films like *Hazlo como hombre* (2017) (mentioned briefly in the afterword), *Macho* (2016), or *Que pena tu vida* (2016) would help to balance the case studies, especially given the parallels between Golden Age cinema and neoliberal (romantic) comedies. I believe this book to be more suited for graduate rather than undergraduate students given the dense theorizations and lit reviews within the introduction that, at times, make it difficult to find Ordóñez's voice. That said, *Mexico Unmanned* is a must-read for any Mexicanist or Mexican film specialist.

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Ponce de León, Jennifer. *Another Aesthetics is Possible: Arts of Rebellion in the Fourth World War*. Durham: Duke UP, 2021. 328 pp. ISBN 9781-4780-1020-3

In *Another Aesthetics is Possible: Arts of Rebellion in the Fourth World War* (2021) Jennifer Ponce de León constructs a contemporary internationalist militant visual archive based on organizing practices that deploy aesthetic strategies in Argentina, Mexico, and the United States. The militancy of the archive is established through its explicit attempt to challenge the ways of seeing determined by the ruling class, which, drawing from a Marxist framework, Ponce de León points out, aims to ensure the reproduction of class interest. To do so, the book focuses on projects defined by their ability to expose in a "single field" the contradictions embedded and erased in hegemonic historical narratives. Rather than taking refuge in a repeatedly debunked yet still pervasive ideology of objectivity that afflicts archival work, Ponce de León's research is guided

by the principle—both in her writing and in her method—that not only is all archival production biased, but that it should be dealt with as a field of struggle.

Influenced by a Brechtian conception of cultural production, Ponce de León's intervention starts from a clear motivation: culture can contribute to the creation of an egalitarian society, which calls for an academic research practice that, like the socially engaged art projects she analyzes, does not separate or disavow the political role of academic intellectual work. To achieve this task, Ponce de León defends the importance of aesthetic analysis in ideology critique. However, the book seems to rely on a certain indistinction between ideology and political imagination that, at times, especially through the interviews with the artists themselves and in gauging the social impact of their interventions, artistic practices cannot but appear to have a limited capacity to affect change, which leaves us wondering what function can they exactly have in changing the capitalist social relations of production.

Perception is as important as discourse when it comes to ideology, claims Ponce de León, and each one of the book's four chapters develops a conceptual framework through the analysis of artistic and activist projects attempting to denaturalize perception by rendering it a critical apparatus with political potential. The first chapter is centered on a multi-format artistic project by Mexican artist Fran Ilich that develops around the restitution of the Penacho de Moctezuma in 2013, currently housed in the Ethnology Museum in Vienna. The project included an Alternate Reality Game (ARGs), a Change.org petition to demand the reinstatement of the Penacho to the Mexican people, and collaborations with Zapatista farmers, among others. "Stereoscopic aesthetics," a category inspired in optics—stereoscopic refers to how binocular vision allows for depth perception—that Ponce de León inflects it with political meaning to name the capacity to see the many contradictory layers that make up colonial ideologies, both on a global and on a domestic level, with the goal of opening up the possibility of "decolonial imagination". The Change.org petition offers an example of how this imagination is galvanized. In the derailment of the petition, which was never intended to be delivered to the Austrian president, Ponce de León demonstrates how Ilich provokes his audience to question the absurdity of confining anti-colonial struggles to the legal mechanisms made available by the same liberal and colonial states against which the struggle is directed—including the Mexican state, in this case, for its hypocritical defense of the Penacho, while continuing to discriminate indigenous peoples.

In the second chapter, the book moves to Chicanx art practices in Los Angeles to study the case of the "semifictionalized and wholly unofficial historical society" The Pocho Research Society of Erased and Invisible History (PRS) (81), which intervenes in state narratives of immigration that affect Mexicans and Central Americans in the United States, through the deployment of direct-action strategies that target public history. In this chapter, Ponce de León advances the category of "aesthetics of history" "to emphasize that history shapes perception and formats subjects" (85); a critical understanding that would then allow communities to engage in the construction of alternative epistemologies in the production of historical narratives that can counter the status of history's hegemonic aesthetics and its mechanisms of invisibilizing certain histories.

The last two chapters are dedicated to the militant artistic practices of the Argentine groups Grupo de Arte Callejero (GAC) and Etcétera…between the 1990s and early 2000s—strongly influenced by Zapatismo—which function as standpoints from where Ponce de León reads the social and political history of Argentina from the 1960s to the emergence of these groups, which formed partly as a response to a crisis within the Left regarding parliamentary politics that culminated in early 2000s as a result of *el corralito*. Reconstructing this historical arch in chapter

three, she is able to explain the degree to which the problematic ideology of human rights politics with respect to the disappearance of thousands of civilians during the dictatorship, sweeping away the anti-capitalist connotations of revolutionary politics in the country, are at the origin of the types of tensions that shape cultural politics in Argentina in the 21st century.

In chapter four, Ponce de León turns to close readings of these group's practices, such as GAC's "interventionist guerrilla performance" *Segurí$imo* (2003) through which the group situates ideologies of security proper to liberal democratic states within recent histories of state terrorism. One intervention included handing out flyers of a weapon catalogue with models titled "Escopeta Ítaca, desde 1976: la que usa Gendarmería, muchas veces probada en manifestaciones y piquetes" (222). In her readings of GAC's half-artistic, half-activist interventions, she unravels how these actions trigger a debate about who gets to decide what counts as violence in a neoliberal state that, to this date, carries a still largely unpunished genocidal immediate past.

A very well-researched and unique example of how to engage in robust materialist readings of socially engaged art, *Another Aesthetics is Possible* will be of interest to anyone drawn to debates around the question about culture's role—and perception as a socially fabricated apparatus—in political and anti-colonial struggles. Ponce de León's volume is an important addition to how intellectual work can significantly contribute to the construction of what we may call an anti-capitalist *counter-perception*, the forms of seeing necessary for an emancipatory project.

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Rivera Mir, Sebastián. *Edición y comunismo: Cultura impresa, educación militante y prácticas políticas (México, 1930–1940)*. Raleigh: Editorial A Contracorriente, 2020. 286 pp. ISBN 9781-9452-3478-1

Edición y comunismo offers a history of communist publishing efforts in Mexico in the 1930s, a decade that saw the repressive Maximato transition into the progressive presidency of Lázaro Cárdenas. In seven chapters, Sebastián Rivera Mir gives international and national context for the editorial projects studied, draws out the work of two communist presses of the era, describes the opposition they met on the right and left, and calls attention to US–Mexico editorial collaborations. The balance of breadth and detail in *Edición y comunismo* is admirable, but what makes the book most impressive is the sheer difficulty of writing such a history; as Rivera Mir notes in the introduction, "a diferencia de otros lugares, donde las posibilidades de recuperar esta historia se vinculan a la existencia de acervos ordenados y coherentes de las empresas de la edición, hasta el momento no he encontrado nada que se parezca a ellos" (7). His sources are archives of state repression, memoirs and biographies of Party members, and the printed materials that remain of the era (often not found in libraries but instead in antiquarian bookstores).

Chapters 1 and 2 provide the historical context for the emergence of the two presses studied in Chapters 3 and 4. Chapter 1 gives a panoramic view of Latin American communist publishing throughout the 1930s, describing a collaborative and transnational network where shared translations, editions, and rights, as well as relationships of mutual distribution, "permitieron que empresas débiles localmente se fortalecieran gracias a sus nexos externos" (17). Chapter 2 covers 1929–1934, years of anti-communist persecution in Mexico that affected publishing efforts of the Partido Comunista Mexicano (PCM) through mail restrictions, arrests and expulsions, and other