advertisements of cars and mobile phones, to the rendering of animals in slaughter houses and the ways these processes became intertwined in the history of film, photography, in conjunction with some of the most dramatic and horror filled developments of capital. While these notions of rendering may appear different, Shukin draws out the (ambiguous) mimetic aspects of animal uses in capitalism in a diverse range of material forms that she categorizes as automobility, telemobility, and biomobility. These stories are not unproblematic, yet they are rivetingly interesting.

But how does Shukin approach these various mobilities of animals and capitals? A seemingly dominant approach to ‘cultural’ engagements with animals has been to engage with Deleuze and Guattari and their philosophy of becomings. Another is through Foucauldian emphases on biopolitics that focuses increasingly on ‘life’. Shukin does take up the biopolitics trope, particularly as it has been re-worked by Negri and Hardt. However, she makes the valid point that animals, and nonhumans more generally, have been squeezed out of many studies of biopolitics as these biopolitics, to her, still remain focused on notions of human life as somehow separable from other forms of liveliness and deathliness. But she gives short shrift to Deleuze and Guattari’s celebration of ‘unnatural participations’ as being somehow transgressive. Following Žižek she argues that the kinds of heterogeneous becomings desired of Deleuze and Guattari’s philosophy might more accurately be seen as resonating with contemporary market forces and capital’s voracious desires of ‘mixings’ for profit above all else. This is strong stuff, and it is unfortunately not argued in any great detail. This provocation goes on with other theorists (such as Agamben, Derrida) perhaps too easily enlisted by those taking up animals in contemporary societies – and it is a provocation that is arguably needed. Cultural approaches to animals can too easily become a current fashion lacking an engaged politics that is worked through and that connects to materialities and renderings of life, death, practices. Shukin’s attempts to do this provoke in many good ways.

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Memorial Museums seeks to interpret critically ‘the emerging but under-explored field of memorial museums’ (p. 22) and to provide an international survey and evaluation of historic site museums that document, commemorate, and represent events of human atrocity. Such a study has been long overdue. However, Memorial Museums, which could have made a significant contribution to this ‘global institutional development’ (p. 8), provides neither a systematic examination of the history and types of memorial museums that now exist, nor a theoretically sophisticated study. Instead, this random collection of superficially described examples must be judged a missed opportunity.

The two dozen or so case studies for Memorial Museums, range dramatically in terms of their histories and functions, from the mostly NGO funded Perm-36 Gulag Memorial Museum in Russia, a historic site museum of conscience that remains isolated in the country, to the well-visited Tuol Sleng Museum of Genocidal Crimes in Cambodia, established as a Vietnamese tool of state propaganda following the demise of the Khmer Rouge regime. In the introduction, we learn that case studies were selected if they were not Holocaust-related, offered more than the voyeuristic thrill associated with ‘dark tourism’, and were lesser-known sites of violence (p. 20) – this despite the fact that Williams begins with the Hiroshima Peace Memorial Museum (established in 1955) and ends with the World Trade Center Memorial in New York (established in 2009).

More problematic than the lack of coherent selection criteria are troubling comparisons made according to forms of how loss, suffering, or violent events are represented. For example, in
Chapter 3 on ‘photographic memory’, Williams uses ‘headshot photography’ as a self-explanatory category to compare: personal portraits that protesting Argentinean mothers taped onto their bodies (while marching in the Plaza de Mayo and in turn being photographed); photographs of the 17,000 people interred at the S-21 secret prison in Phnom Penh taken by the ‘Democratic Kampuchea’ regime of the Khmer Rouge (that would become part of the Vietnamese-established exhibition at the Tuol Sleng Museum); and images of missing loved ones on the more than 100,000 flyers posted following 9/11 (that would later be photographed and exhibited). Only one descriptive paragraph is given to each case study to argue that: ‘headshots possess a distinctly unsettling, uncanny status’ and ‘the way they are contextualized and narrated [in memorial museums] is vital’ (p. 64). No further discussion or analysis is given. To assert that these three examples are of the same type or that they are unsettling because they are ‘uncanny’ is inaccurate and superficial. There are significant distinctions between the contexts and reasons for the production, uses, and circulation of these images that warrant a more thoughtful discussion.

Only at the end of the book does the author identify the qualities of memorial museums: ‘their display of sensitive artifacts and images requires ethical attention to issues of emotional effect; their geographic location is often more critical; they are more directly implicated in political controversy; visitors are often directly situated in relation to the event; memory and testimony have a comparatively enlarged status; their pedagogy has a weightier gravitas’ (p. 190). Nonetheless, the author discusses other memory sites – public art projects, cemeteries, churches, parks, and architectural features – because they ‘properly highlight salient museum issues. Indeed a goal of this book has been to allow the variety and complexity of my examples to enlarge standard concepts of the museological’ (p. 181). Had this goal been clearly articulated and used to organize the book, the final product may not have been so haphazard.

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This book marks an important milestone in the development of the global justice movement. Based on a large UK ESRC-funded research project that focused on two very different global networks – one ‘old’ (trade union) and one much ‘newer’ (rural-peoples’ movements) – the book provides a very useful overview of emerging networks of popular protest. The first two chapters locate the global justice movement in the opposition to neo-liberalism that developed over the last two decades as people sought to find new ways to defend the things they hold dear (water, land, life and livelihoods). The following two chapters further elucidate the networks of political organizations that have emerged to articulate and represent the peoples’ voices on the ground. These chapters were for me the most useful part of the book, exploring the ways in which such networks unfold in and across space and their internal operational logics. Chapter 5 looks at People’s Global Action (PGA) in Asia, and Chapter 6 focuses on the work of the International Federation for Chemical, Energy, Mine and General Workers (ICEM). Chapter 7 explores the significance and the operation of the key institutional innovation of the global justice movement – the social forum – before the conclusion in Chapter 8.

Through their careful research in and amongst the peopled networks of alter-globalization, Routledge and Cumbers have produced a powerful account of the spatial politics of contemporary political organization. They provide an antidote to the accounts of those who suggest we