ed above, there is also a tendency for these churches to become more socially involved than they had in the past. This is partly because the evangelical communities have become larger and somewhat more affluent.

The book's discussion of the activities and roles of the churches in these two countries also takes into account the historical, political, and social contexts within which they operate. Overall, the author is to be commended for striking a balance between local and global factors and actors, while seeking to place greater emphasis on the role of local actors and institutions than had previously been the case.

The author is to be commended for the wealth of detail, and for the straightforward manner in which it is presented. The theoretical and analytical frameworks used are primarily sociological, not anthropological. Nevertheless, the book is highly recommended to those interested in global evangelical Christianity, due to its rich analytical detail on how the evangelical churches in those two countries are functioning at the institutional and national level.

Edwin Zehner

Perrin, Michel: Visions Huichol. Un art amérindien du Mexique. Paris: Somogy éditions d'art, 2014. 223 pp. ph. ISBN 978-2-7572-0816-8. Prix: € 35.00

In 2014 the Museum of African, Oceanic, and American Art of Marseille had a exhibition of yarn paintings (Spanish: *tablas de estambre*) of the Huichol (Wixarika) of Western Mexico. The show was based mainly on the private collection of Juan Negrín (Oakland, CA), but also included some other funds of Huichol art, like the one of the French filmmaker François Reichenbach. Michel Perrin, the curator and author of the catalogue, is an ethnologist mainly known for his work on the Wayuu of Northern Colombia. His "Le chemin des indiens morts. Mythes et symboles goajiro" is considered a classic. In the late 1980s and early 1990s Perrin also conducted some fieldwork among the Huichol of Tateikie, a community high up in the mountains of Jalisco, which resulted in a couple of articles. Recently he visited the Huichol again, but now the urban community of Zitakua, in Tepic, the capital of the state of Nayarit, where many of the Huichol artists live and create.

Several aspects of the present catalogue indicate that Perrin did not get very deep into Huichol ethnography. He does not know or quote most of recent bibliographies, not even the ones published in French; his writing of Huichol terms is completely arbitrary; and he never acquired a feeling for Huichol political etiquette. He complains that during his fieldwork in Tateikie the governor of that community took away his camera, so he only could do ballpoint-drawings (13). Had nobody explained the French ethnographer that in most Huichol communities it is not allowed to take photos, often not even to conduct fieldwork, without a formal permit given by the community government? And they do not confiscate photographic equipment just to bother visitors, but to enforce respect for local law. The Huichol are famous for defending their political autonomy and their territories.

With all its flaws, Perrin's catalogue is useful for several reasons. The chapter on the making of yarn paintings is of certain ethnographic value; and some great yarn paintings are published for the first time, in acceptably good quality. Actually the catalogue reproduces several artworks that were not included in the Marseille exhibition. The strong emphasis on yarn painting may be justified for some aesthetical reason. Nevertheless, the lack of references to all other genres of Huichol art, like textiles and beadwork, is puzzling. The way yarn paintings are interpreted is disappointing. Perrin simply endorses the approach developed by symbolic anthropologists and art collectors of the 1970s, like Peter T. Furst and Juan Negrín. Yarn paintings are basically understood as illustrations of "myths," and an effort is made to establish an iconographical system that allows the spectator to decipher at least the less complex artworks. Recent studies by Olivia Kindl, Regina Lira, and myself have pointed into quite different directions, not taken into account in this catalogue. Huichol commercial art production of all kind often quotes ritual chants, and also there is a tendency to reproduce the structure of traditional offerings. Chanting and offering are interrelated activities aimed at the complexification of relations between humans, animals, ancestor deities, and other beings, including artifacts and artworks endowed with their own agency. The very peculiar style of Huichol art, which is partly figurative or narrative, partly abstract or psychedelic, can be related pretty well to the ambiguities of ritual experience. But those aspects are not dealt with in this catalogue.

Johannes Neurath

Plancke, Carine : Flux, rencontres et émergences affectives. Pratiques chantées et dansées chez les Punu du Congo-Brazzaville. Toulouse : Presses universitaires du Mirail, 2014. 418 pp. ISBN 978-2-8107-0306-7. Prix : € 25.00

Les cultes des génies de l'eau et les cérémonies qui leur sont réservées détiennent une place fondamentale dans les cosmogonies traditionnelles d'Afrique centrale en général et dans la région du bassin du Congo en particulier, en témoigne l'ancienneté des termes qui les désignent et leurs distributions sur le continent africain. Ils sont parfois confondus à tort, dans les arts et cultures populaires, avec les représentations des *mami wata* d'Afrique occidentale et des Caraïbes mais avec qui ils n'ont pourtant que très peu en commun. Les génies de l'eau sont traditionnellement peu représentés plastiquement, ils n'existent pas ou peu de masque ou de statues à leurs effigies. Si dans les chants et les contes qui font leurs louanges, on leurs donne une apparence blanchâtre, élancée aux cheveux longs et lisses, celle-ci n'est jamais vraiment clairement définie, tout simplement, parce qu'il n'est pas donné aux humains de les apercevoir.

On leur attribue divers pouvoirs "plus qu'humains" tels que la polymorphie ou l'ubiquité, mais c'est davantage leurs pouvoirs nourriciers et protecteurs qui sont appréciés, leurs présences assurent davantage le bien-être de la communauté. Chez les populations Punu, on recon-

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