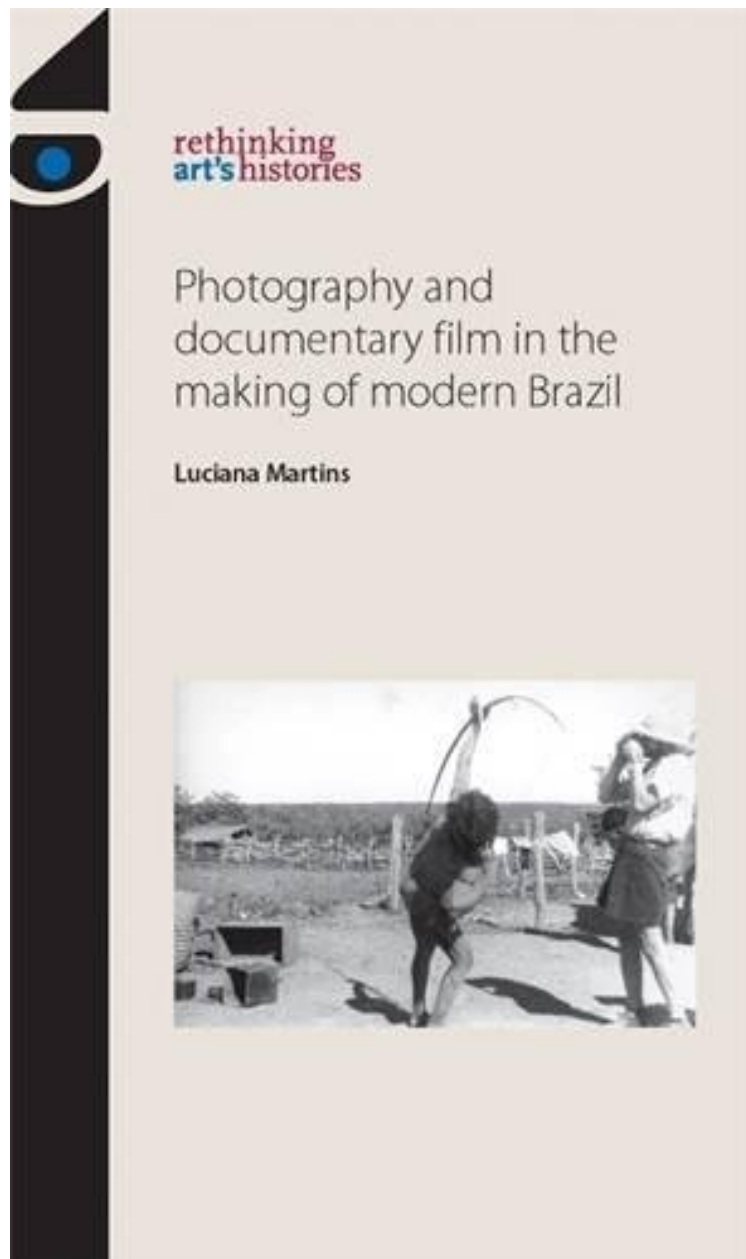


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before purchasing it in order to gauge whether or not it would be worth my time, and all praised *Photography and documentary film in the making of modern Brazil* (Rethinking Arts Histories MUP):

Photography and documentary film in the making of modern Brazil investigates the Brazilian image world in the first four decades of the twentieth century, an era of significant economic, political, and cultural change. Examining a constellation of still and moving images produced across the Brazilian territory by filmmakers, explorers, anthropologists, intellectuals and missionaries of various kinds, including Claude Lvi-Strauss, Mrio de Andrade, Silvino Santos and Aloha Baker, the book maps the relationships between visual culture, nation-building, colonialism and global modernity. In locating this study within the wider context of studies of modern visual culture, this book seeks to shift the emphasis of Eurocentric histories of photography and film on the diffusion of a Western technology and its local reception by modernist pioneers. In its place, *Photography and documentary film in the making of modern Brazil* aims to develop a more nuanced account of the geographies of Brazilian modernity by recognizing the distinctiveness of its cultural forms, its social heterogeneity and the complexity of the relations between the local, the national and the global. Through a range of richly-worked studies, covering not only the cities of Rio de Janeiro and So Paulo, but also the Amazon rainforest, the savannas of southern Mato Grosso, and the coffee plantations in the outback of So Paulo, the book presents a distinctive perspective on the spatial and visual history of Brazilian modernity. Its findings are of significance not only to Brazilianists, but also to historians of film and photography more generally.

"Martins leads her readers through a fine web of documentary imagery and her book identifies new constellations of visual documents, expanding a Latin American historiography. Both the series of images and the strategies of interpretation in *Photography and Documentary Film in the Making of Modern Brazil* ought to be of real interest to geographers (both cultural and historical), art historians and anthropologists, as well, of course, as scholars in Latin American studies." Louise Purbrick, University of Brighton, UK, *Journal of Historical Geography* 52 (2016) About the Author
Luciana Martins is Senior Lecturer in Luso-Brazilian Studies at Birkbeck, University of London