only the interpretation of the figures, but also the way in which development is being conceptualized. Another obviously relevant chapter, Theodore Schurr’s on the origins of human genetic diversity, demonstrates the importance of temporal depth for globalization studies by describing the many layers and directions of previous human migrations across the planet. Yet it, too, feels incomplete since it only marginally and tangentially considers the world of contemporary globalization.

Other chapters are more consistent with the editor’s programmatic introduction, such as Cameron Hu’s analysis of the large-scale infrastructural developments in Dubai (although he could have mentioned the situation of the workers who build the fantasy towers), or Janet Monge’s chapter about food in a globalized world. Both develop an empirically grounded perspective on the contemporary world based on the premise of fast change. Several of the other chapters are similarly interesting—for example, one on pharmaceutical companies, one on women’s health in cities (but none on cities as such), one on the latest global financial crisis—but the volume as a whole lacks a shared vision and gives the impression that the various contributors are quite unfamiliar with each other’s chapters. In conclusion, the book does not live up to its title and its promise, but it is a lively and diverse collection, by turns irritating and enlightening, showcasing the importance of interdisciplinarity for an understanding of the contemporary world.

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Advertising Diversity: Ad Agencies and the Creation of Asian American Consumers.

The best creative, seasoned ad executives told me, is about good storytelling. The overall structure of storytelling, or narrative, is important for commercials and for campaigns that have several ads that are to be recognized as parts of a whole campaign (p. 116).

In the cultural hermeneutic tradition of great storytelling, Shalini Shankar has produced an empirically rich and theoretically sound ethnography. In it she tells a brilliant analytic story about race, Asian America, and the assumed “post-racial” world of advertising. Focusing on the Asian American market, Shankar weaves together how advertising agencies utilize fragments of culture and language to signify race and index difference. Instead of affirming the ideological force of the marketplace as neutral, the book illuminates the ways in which the racial category of “Asian America” is conjured, produced, negotiated, performed, and represented by a wide set of subjects—creative teams, account services, managers, clients, corporations, Asian American bodies, and audiences. Through the realm of advertising, we see how Asian America is produced, inhabited, and given life by marketing companies and their clients. Advertising Adversity is an ideal book for upper-level undergraduate and graduate classes in anthropology, Asian American studies, ethnic studies, and business.

Whereas anthropological scholarship on popular culture and media, such as Purnima Mankekar’s Screening Culture (Durham, NC: Duke University Press, 1998), critically looks at cultures of TV reception, Shankar’s pioneering book assembles together the processes of reception and production. With careful attention to production, she illustrates how advertising agencies transform census categories into “cultural and linguistic representations in multicultural advertising” (p. 38). In the process, we see how contradictory uses of biodata (qualitative and quantitative) to formulate essentialist and anti-essentialist paradigms of “Asian America” then necessitate racially mapping population density and household income to underscore why Asian Americans are worthy model (minority) consumers despite their small population numbers in relation to Latina/os and African Americans.
Shankar addresses each step of the marketing campaign, underscoring the fluidity, messiness, and multiple competing claims based on niche Asian American markets and the general U.S. market. The chronological arrangement of the chapters resembles the production process from account planning to ad creation to account services to production and media to final audience testing, revealing the complicated and shifting production of what is “normal,” palatable, in Asian American niche markets and in the larger U.S. market. In each step/chapter, through the use of various shifting regimes of ethnicity, language use, accent, cultural practices, and phenotype, race and racial differences are naturalized through ethno-racial assemblages.

In this respect, Shankar provides a powerful theoretical grounding of “assemblage,” in particular an ethno-racial assemblage. The materiality of her theoretical intervention succeeds in showcasing how shifting, spatiotemporally limited, and contradictory assemblages are. Whereas Jasbir Puar, in *Terrorist Assemblages* (Durham, NC: Duke University Press, 2007), intervenes into the formation of terrorist-model minority-fag in the production of unassimilable citizens, Shankar combines the post-9/11 racial hysteria with other qualsigns of difference to emphasize the creative uses of palatable (racial) difference for profit. As racism and race take many forms, this lucid ethnography illustrates how advertising agencies are attuned to those changes in order to manufacture profit through, what Jodi Melamed, in *To Represent and Destroy* (Minneapolis: University of Minnesota Press, 2011), labels as “racial capitalism.” Shankar explains “that in an era when race is being downplayed in the name of racial equality, multicultural advertising emphasizes race more than ever in the name of profitability” (p. 41). She deftly demonstrates how advertising personnel manage representation of minorities so as not to pose a threat to profit. Expertise in Asian America is sought through essentialized and problematic lines where Asian Americans act on behalf of Asian America as “cultural translators” by utilizing corporeality, place of origin, and ethnic background (p. 172).

Furthermore, advertising has a short life span of “cool” and “fake” that demand constant innovation and creativity. Shankar’s utilization of assemblage further conveys the unstable spatiotemporality of racialization and representation. *Advertising Diversity* provides traction to understanding the fast-paced world of marketing and representation. This book tells us about not just boardroom labor but the creative ways that race still inhabits ideologies and representations that we take for granted. Ethnography in the production of “normal” tells us about both Asian American racial subjectivities and the stage of whiteness upon which it is enacted. Shankar opens the door for future anthropological research that can now engage directly with the many performances of whiteness and representations of racial “Others.”

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