

the community and art for tourists, as well as the multiple publics and economies in which Jiménez Quispe's work circulates, merit further examination. The authors' implicit association of the retablos with testimonial literature seems a potentially fruitful vector for future studies, given the roles of scholars and arts administrators in facilitating awareness of Jiménez Quispe's retablos among institutions, galleries, and patrons.

In 1990 Nicario Jiménez Quispe was teaching a course at Whittier College near Los Angeles. During that period, he visited Tijuana and created a retablo titled "Border Patrol" ("Cruzando la Frontera" [Crossing the Border], 1990), which incorporates images of the Virgin of Guadalupe in a manner similar to her presentation in Mexican retablos. This marks the beginning of Jiménez Quispe's ongoing engagement with comparative and intersecting Latina/o/x migrations to the United States and his citation of retablo and ex-voto imagery from across the Americas.

In addition to creating several retablos depicting migrant crossings at the US-Mexico border, the artist has made works reflecting on the Central American civil wars and the experiences of Haitian and Cuban migrants to the United States. In one of Jiménez Quispe's recent retablos, "Immigration: The Wall" (2015), a small sign for the Tierra Peruana restaurant appears amid a busy Miami street scene, reminding us of other migrant journeys parallel to that of the artist. With his deep commitment to confronting the injustices experienced by migrants, it is not surprising that the Trump administration has given Jiménez Quispe many ideas for future projects.

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US AND BRAZILIAN MEDIA

Imagining the Mulatta: Blackness in U.S. and Brazilian Media. By Jasmine Mitchell.
 Urbana: University of Illinois Press, 2020. Pp. 268. \$110.00 cloth; \$26.00 paper;
 19.95 eBook.
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Images of women of mixed African and European descent have figured prominently in representations of national belonging and social identities in the Americas. Jasmine Mitchell places these images within a hemispheric framework that highlights the United States' and Brazil's shared histories of colonization, slavery, and anti-Blackness. Without neglecting the significant differences in the systems of racial and gender classification that characterize Brazilian and US contexts, Mitchell highlights how the mulatta (or *mulata* in Brazil) has generated significant tensions and anxieties about the place of Blackness in the Americas.

The book presents a systematic and in-depth analysis of a wide range of media representations of the mulatta/mulata in both Brazil and the United States, with a focus on the first decade of the 2000s. One of the strengths of Mitchell's analysis is the way in which she connects contemporary cultural productions to a prolonged history of eroticization and exploitation of mixed-Black female bodies. Chapter 1 examines the historical contours of the mixed-race woman in the Americas and historical legacies from colonial myths about the seductive social-climbing mulatta to more recent celebrations of, and anxieties about, racial mixing.

This study includes close and insightful textual analyses of contemporary representations of mulatta figures. Chapter 2 examines the celebrity status and significance of actors Jennifer Beals and Halle Berry in the United States and Camila Pitanga in Brazil. They are mixed-race women who are often presented as embodiments of racial progress and exotic desire. Chapter 3 examines representations of the mulata in Brazilian *telenovelas* (serial melodramas), with a focus on Pitanga's performances in *Belíssima* and *Paraíso Tropical*. Chapter 4 focuses on the performances of Berry and Beals in, respectively, the movie *Monster's Ball* and the television series *The L World*. Even though these celebrities push back against notions of monolithic Blackness, Mitchell demonstrates that media conglomerates and neoliberal sensibilities promote the commodification and fetishization of mixed-race bodies by reinscribing them back to racial, gender, and sexual tropes that normalize whiteness and reinforce anti-Blackness. The first four chapters represent the core of Mitchell's important contributions to research on the cultural and political significance of the mulatta figure.

Chapters 5 and 6 broaden the scope of analysis by including a variety of cultural products, including music videos by Snoop Dogg, Pharrell Williams, and will.i.am, the action movie *Fast Five*, and the strategies deployed by the Brazilian state to promote the 2016 Olympic Games in Rio de Janeiro. Even though these chapters showcase again Mitchell's strong analytical skills, they lack focus in relation to the central theme of women of mixed African and European descent. For example, the female protagonist of *Fast Five* is white, rather than mulatta, and it is not always clear how Chapters 5 and 6 advance the strong foundation laid by the first four chapters.

Despite a relative overinterpretation of cultural products and genres, this book presents robust scholarly contributions. Mitchell demonstrates how the eroticized mixed-Black female body has been historically deployed to buttress white supremacy and discipline people of African descent. The book also sheds new light on the role of racial and gender hierarchies in recent political shifts in both Brazil and the United States, including the rise of far-right outsiders Jair Bolsonaro and Donald Trump. For example, in her excellent chapter on Brazilian telenovelas, Mitchell argues that TV representations of the mulata demonstrate an early backlash against increased opportunities for Afro-descendants, as expressed by the rise of affirmative action programs for Blacks and mixed-race Brazilians in public universities. Such early

backlash would become open and explicit with the rise of a conservative mass movement after 2013 and the election of Bolsonaro in 2018. These and other insights make this book an obligatory resource to any scholar interested in the intersections of race, gender, and sexuality in the Americas.

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BRAZILIAN RELIGION AND POLITICS

Religion and Brazilian Democracy: Mobilizing the People of God. By Amy Erica Smith. Cambridge: Cambridge University Press, 2019. Pp. 207. \$99.99 cloth. doi:10.1017/tam.2021.34

This book is a timely and comprehensive study of the influence of religion, and in particular Evangelical, Pentecostal, and Catholic congregations, on twenty-first century Brazilian politics. Spanning the last 15 years, Amy Erica Smith's study analyzes a wealth of data via a bold mixed approach that includes numerous national surveys, electoral results at all levels of government, ethnographic observations, focus groups, and individual interviews. While the author discusses presidential and federal politics at length, she also conducted an in-depth study of religious mobilization in the mid-sized city of Juiz de Fora, in the state of Minas Gerais, covering a period of nine years. Offering the city's political composition and voting patterns as evidence, Smith justifies her qualitative study of clergy's and congregants' political behavior in Juiz de Fora as representative of Brazil. To prove her point, Smith details how the evangelical mobilization against a front-runner mayoral candidate who ran as openly lesbian in 2008 tilted the balance in favor of her opponent. As Smith repeats throughout the book, the culture wars that mobilize Brazilian religious voters revolve around "the triumvirate of abortion, homosexuality, and church-state relations" (19).

Smith articulates her book around two main ideas. First, religious mobilization does not lead to partisanship in a country where a record 30 parties won representation in Congress in the 2018 election. Competition between congregations and denominations, according to Smith, ensures that partisan fragmentation will continue to be the norm for the foreseeable future, even if religion-driven political affiliation moves solidly to the right. Second, religion in general, and Evangelical and Pentecostal congregations in particular, increase citizens' involvement in political debates, but they simultaneously undermine democracy with escalating intolerance and combativeness. As stated in an afterword written after the election of Jair Bolsonaro in October of 2018 (Smith's book was concluded in July of 2018), the far-right president proves her point, for he paradoxically favors dictatorship as a system of government over the democratic process that got him elected (177).