conversation. Rinehart and Ippolito wrote the chapters both separately and together. In a move that could have been gimmicky if not handled so deftly, the chapters include small text boxes of conversation that perform a lively interlocution between the authors. The authors’ ability to sustain a playful and inventive mode while discussing a crisis with legitimately high stakes is persuasive and suggests that their generative approach to exchanging ideas is transferrable to the practice of preservation.

The conclusion offers “Twelve Steps to Future-Proofing Contemporary Culture,” each of which is accompanied by a witty icon that uses emoji–like characters to dramatize the action they describe, such as a floppy disc followed by an arrow pointing toward a museum structure. The steps offer concrete suggestions to curators, conservators, archivists, collection managers, institutions, programmers, lawyers, creators, dealers, sponsors, academics, and historians, and encourage interactivity, variability, and community building. Rinehart and Ippolito provide pragmatic instructions to help us preserve our collected works. Their grassroots-oriented, no-nonsense guidelines urge people—whether they be creators, curators, or users—to invest in strategies for reimagining, remixing, and reinvention. In the end, their anxiety over loss is translated into an image of the future that is invigorating and exciting:

Perhaps the cultural heritage institutions that succeed in preserving our digital heritage will not look like entomology cases, where the butterflies of culture are pinned to the walls, fixed and motionless in their one true form for eternity. Instead, they may look like butterfly huts at the zoo, where they will breed successive generations of living culture that float about, flutter, and delight us (233).

LEAH R. SHAFER is an assistant professor in the Media and Society Program at Hobart and William Smith Colleges in Geneva, New York.

**Savage Preservation: The Ethnographic Origins of Modern Media Technology**
By Brian Hochman/University of Minnesota Press/2014/312 pp./$82.50 (hb), $27.50 (sb)

American anthropological practice during the heyday of the “vanishing race” myth was characterized by tension between the aspiration to scientific objectivity and the ineluctable cultural situation of the ethnographer. Just as important was the pressure to naturalize genocide during the intensifying colonization of North America in the nineteenth century. “Salvage” ethnography (premised upon the historical subordination of cultures predicted to “vanish” due to inferiority) offered a paradoxical foundation to the discipline of anthropology: its erstwhile duty to impartially record cultures it would also help consign to historical oblivion. Brian Hochman’s interdisciplinary book attends to the intertwined production of ethnography and media technologies during classical modernity, rejecting hegemonic understandings of documentary in favor of “an evolving orientation toward writing and audiovisual technologies themselves” (xxix).

This type of reflexivity has been especially audible in American anthropology since the 1980s’ “crisis of ethnography,” but Hochman takes a fresher route by following Wolfgang Ernst’s proposal of media archaeology “as an epistemologically alternative approach to the supremacy of media-historical narratives.” At the intersection of such narratives with the salvage ethnographic project, Hochman reveals the racializing motivations behind the development of modern media technologies. Countering the teleology of much media history, this study confronts the racial hierarchies embedded in epochal thinking still popular in today’s “digital age.”

The racism of salvage ethnography is often addressed only obliquely—recast, in suspect celebration, as the backdrop to Boasian relativism or the presumed enlightenment of deconstructionist mistrust of the culture concept. Engaging and well organized, Savage Preservation is a constructive elaboration of the racial charge of media history, yet occasionally careless phrasing and punctuation may inadvertently reinforce, for the ungenerous or novice reader, the very prejudicial thinking that Hochman aims to critique.

The notion that attention to the physicality of media can lend nuance to the study of imperialism’s project of cultural data capture—whether under the rubric of salvage or not—is not itself a surprise, but the case histories Hochman presents are a useful reference. Especially incisive is his chapter on *Moana: A Romance of the Golden Age* (1926, directed by Robert Flaherty and Frances Hubbard Flaherty), which reframes the film’s legacy in terms of the racist visual pleasure that undergirded pre–color film experimentation. Similarly, his treatment of the ethnographic desire for material permanence and cultural “sense data” in the case of the early phonograph persuasively suggests the profundity of ethnocentrism and racist perceptions that has permeated media innovation. All in all, the book’s intersection of technological development and evolutionist cultural theory make a valuable contribution to media history.

STEPHANIE AMON is an independent writer currently based in Santa Barbara, California.