the book to give policy makers you know who are newly exploring what creativity has to offer.

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OLI MOULD: Against Creativity. New York (Verso) 2018, 240 Seiten.

Against Creativity (2018) belongs to a specific publication genre in the Humanities and Social Sciences. In ways that are similar to Paul Feyerabend's *Against Method* (1975), a book that groundbreakingly, and controversially, proposed a political historiography of sciences, or in ways that remind us of the more recent *Against Management*, by Martin Parker (2002).

Oli Mould lectures at Royal Holloway, University of London and in previous work he tackled issues of urban activism, social theory, and is now focusing on creative resistance. His book is a statement piece; it is an invitation to pause and reassess the place that creativity has come to occupy in the public discourse. According to Mould, the public understanding of creativity has evolved over time, and "Being creative in today's society has only one meaning: to carry on producing the status quo" (Mould 2018: 3). Creativity is a duplicitous notion. According to Mould, the social history of creativity has departed from its origins as a collective/socialized process for imagining and constructing social, political, and economic alternatives, to a process that values the status quo. According to Mould, "Capitalism attempts to stop us from believing in

the impossible, [...]" (189). Why is that? Creativity, according to Mould, is a power rather than an 'ability' "(4). Creativity is not, as commonly understood, socially distributed, or the expression of a "great genius," but rather a process that is restricted to a selected type of agent who is complicit in the reproduction of the values of capitalism. This results from a long process focusing on the individualization of creativity, which in this sense is merely performative.

This book was written in an expository style combining many personal impressions. At times, the book seems to make connections with what appear first (and well may be) anecdotal evidence (ex: board game designer Lizzie Maggie, or Kennedy's speech on the lunar landing), but this is not without certain merits. In fact, this book seeks to explain a very complex idea whose roots are to be found in Marx's work, and in particular in the *Grundrisse* (1861). This book helps explain the implication of an important Marxist principle: formal subsumption. Following Marx, Mould's argument in this book explains how what we think is resistance to capitalism is, in fact, productive forces that reinforce it. Capitalism absorbs critiques, or what has the allure of a critique or an alternative, to further exploitation, inequalities, and maintain status quo. This work alings with this tradition of thoughts.

In chapter one, Mould engages with the implications of creativity for work, and presents how creativity has become the expression of a diminished conception. This chapter is essential for understanding the processes behind his thesis. Unfortunately, overemphasis – and ritual critique – of Richard Florida overshadows an important body of work that is at times only mentioned; works such as Richard Sennett's (2009) or Boltanski and Chiapello's (1998). Similarly, the work of Menger (2002) could also have been discussed to offer a more systematic argument on work, creativity, and contemporary capitalism. That being said, the temptation to engage critically with Florida may be irresistible to a scholar of Human Geography, such as Mould.

Chapter Two brings to salience the importance of critique, and how the "marginal" has become almost inevitably a productive force in support of capitalism. Today, creativity "pays lip service to [many] marginal identities" (81), while never really working to suppress some forms of oppression associated with the margins. In Chapter Three, a very important observation is made on – community creativity – (101) one which should be taken seriously by many actors of the cultural sector. When in response to austerity, communities imagine ways to help their local arts organizations, they spend so much energy in compensating for public

service, or public support, and as a result, communities loose precious energies that could otherwise be put to imagine real alternatives. Chapter Four brings to discussion the place of creativity in an algorithmic society, and Chapter Five concludes on creativity and the creative city. Both of these chapters open up on a common problem, creativity as – digital or spatial – environments that are over-engineered, which inexorably leave us with the production of a new form of "cultural authenticity," one which is engineered, overly-scripted and that engenders exclusionary processes. In conclusion, this book helps us think about many common and contemporary misunderstandings about creativity.

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ANDREAS RECKWITZ: Das Ende der Illusionen. Politik, Ökonomie und Kultur in der Spätmoderne. Berlin (Suhrkamp) 2019, 305 Seiten.

Mit seinem Band *Das Ende der Illusionen* hat der Soziologe Andreas Reckwitz seinem Bucherfolg *Die Gesellschaft der Singularitäten* (2017) in kurzem zeitlichem Abstand eine Sammlung von fünf Aufsätzen folgen lassen. Er will, so die Ankündigung, „einige Aspekte dieser Theorie der Spätmoderne zuspitzen" (16). Die erwähnte Theorie beruht auf einer zentralen These, die Reckwitz seit seiner Habilitationsschrift *Das hybride Subjekt* (2007) nicht wesentlich verändert hat. Danach ist die Spätmoderne gekennzeichnet durch eine Subjektkultur, in der sich das „konsumtorische Kreativsubjekt" im Widerstreit mit dem älteren „Angestelltensubjekt" durchgesetzt hat. Die Zukunft dieser Entwicklung wird im jüngsten Band deutlich kritischer gesehen. Die gleichzeitige Weiter-