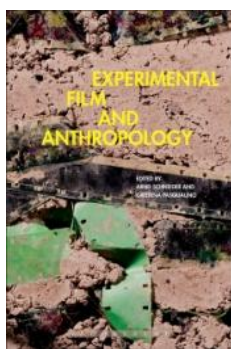




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BOOKS, FILM, MULTIMEDIA RECEIVED



Schneider, Arnd - Pasqualino, Caterina  
**Experimental Film and Anthropology**  
2014, Bloomsbury

Experimental Film and Anthropology urges a new dialogue between two seemingly separate fields. The book explores the practical and theoretical challenges arising from experimental film for anthropology, and vice versa, through a number of contact zones: trance, emotions and the senses, materiality and time, non-narrative content and montage. Experimental film and cinema are understood in this book as broad, inclusive categories covering many technical formats and historical traditions, to investigate the potential for new common practices.

An international range of renowned anthropologists, film scholars and experimental film-makers engage in vibrant discussion and offer important new insights for all students and scholars involved in producing their own films. This will be indispensable reading for students and scholars in a range of disciplines including anthropology, visual anthropology, visual culture and film and media studies.



Tiragallo, Felice  
**Visioni intenzionali. Sguardi esperti, materialità e immaginario in ricerche di etnografia visiva**  
2014, Carocci

"Visioni intenzionali" è una proposta d'interpretazione degli approcci visivi alla conoscenza nel lavoro etnografico, basata su alcune esperienze di ricerca ripensate, riconsiderate e presentate all'interno del dibattito attuale sulla visual anthropology, in cui il vedere gli altri e vedere come vedono gli altri diventano lo scopo plausibile della ricerca etnografica solo se si mette in gioco e si considera l'intero campo delle relazioni sociali fra chi osserva e chi è osservato. Fare un film etnografico, fare un'indagine fotografica è lasciare la traccia di un rapporto complesso che lega e fonde i due poli reciproci del vedere e dell'essere visti. Vedere "etnograficamente" attraverso il film significa anche consegnarsi a un dialogo e a una condivisione sociale difficile e rischiosa, ma che può consentire l'accesso a forme di conoscenza diverse e non antagoniste a quelle espresse dal testo scritto. Il libro esplora e riflette su queste

possibilità d'indagine considerando temi etnografici come lo spopolamento rurale, le abilità tessili, le nuove articolazioni del dono cerimoniale e la memoria dello sguardo positivista in vari luoghi della Sardegna contemporanea.



Candau, Joel - Le Gonidec, Barbara (sous la direction)

**Paysages sensoriels. Essai d'anthropologie de la construction et de la perception de l'environnement sonore**

2013, Editions du Comité des travaux historiques et scientifiques

Une approche anthropologique de la notion de paysage sonore proposant des outils conceptuels à même de définir une "ethnologie du son". Des articles pluridisciplinaires mettent en lumière les mécanismes sociaux et cognitifs de constitution d'un environnement sonore. Du Caire à Naples en passant par les vignobles français et Londres, ils interrogent la multiplication et la standardisation des sons.



Canclini, Nestor Garcia  
**Art beyond Itself: Anthropology for a Society**

**without a Story Line**

2014, Berg Publisher

First published in Spanish in 2010, *Art beyond Itself* is Néstor García Canclini's deft assessment of contemporary art. The renowned cultural critic suggests that, ideally, art is the place of imminence, the place where we glimpse something just about to happen. Yet, as he demonstrates, defining contemporary art and its role in society is an ever more complicated endeavor. Museums, auction houses, artists, and major actors in economics, politics, and the media are increasingly chummy and interdependent. Art is expanding into urban development and the design and tourism industries. Art practices based on objects are displaced by practices based on contexts. Aesthetic distinctions dissolve as artworks are inserted into the media, urban spaces, digital networks, and social forums. Oppositional artists are adrift in a society without a clear story line. What, after all, counts as transgression in a world of diverse and fragmentary narratives? Seeking a new analytic framework for understanding contemporary art, García Canclini is attentive to particular artworks; to artists including Francis Alÿs, León Ferrari, Teresa Margolles, Antoni Muntadas, and Gabriel Orozco; and to efforts to preserve, for art and artists, some degree of independence from religion, politics, the media, and the market.



Tabb, Phillip – Deviren, A. Senem  
**The Greening of Architecture. A Critical History and Survey of Contemporary Sustainable Architecture and Urban Design**  
2013, Ashgate

Contemporary architecture, and the culture it reflects dependent as it is on fossil fuels, has contributed to the cause and necessity of a burgeoning green process that emerged over the past half century. This text is the first to offer a comprehensive critical history and analysis of the greening of architecture through accumulative reduction of negative environmental effects caused by buildings, urban designs and settlements. Describing the progressive development of green architecture from 1960 to 2010, it illustrates how it is ever evolving and ameliorated through alterations in form, technology, materials and use and it examines different places worldwide that represent a diversity of cultural and climatic contexts.

The book is divided into seven chapters: with an overview of the environmental issues and the nature of green architecture in response to them, followed by an historic perspective of the pioneering evolution of green technology and architectural integration over the past five decades, and finally, providing the intransigent and culturally pervasive current examples within a wide range of geographic territories.

The greening of architecture is seen as an evolutionary process that is informed by significant world events, climate change, environmental theories, movements in architecture, technological innovations, and seminal works in architecture and planning throughout each decade over the past fifty years. This time period is bounded on one end by the awareness of environmental problems beginning in the 1960's, the influential texts by Rachel Carson, E.F. Schumacher, Buckminster Fuller and Stewart Brand, and the impact of the OPEC Oil Embargo of 1973, and on the other end the pervasiveness of the necessary greening of architecture that includes, systemic reforms in architectural and urban design, land use planning, transportation, agriculture, and energy production found in the 2000's. The greening process moves from remediation to holistic models of architecture.

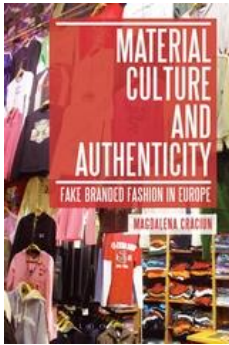
Geographical landscapes give a global account of the greening process where some examples are parallel and sympathetic, and others are in clear contrast to one another with very

individuated approaches. Certain events, like the Rio Summit in 1992 and Kyoto Protocol in 1997, and themes, such as the Hannover Principles in 2000, provide a dynamic ideological critique as well as a formal and technical discussion of the embodied and accumulative content of greening principles in architecture.



Bredeloup, Sylvie  
**Migrations d'aventures. Terrains africains**  
 2014, CTHS

Considérer l'aventure comme une clé de lecture permet de jeter un regard décalé sur les migrations africaines et de sortir de l'ombre le caractère incertain et souvent individuel de l'expérience migratoire. En s'auto-désignant aventuriers, des migrants d'Afrique subsaharienne ré-enchantent leurs parcours et expriment, en creux, leur désir intense d'exister ailleurs et autrement que dans les directions où ils sont attendus. Les migrations d'aventures se transforment en mode d'existence dès lors où la réalisation de soi prime sur tout projet économique ou politique. Sylvie Bredeloup analyse la manière dont ces migrations d'aventures peuvent prendre des formes plurielles en fonction des temps, des lieux, du genre ou des imaginaires.

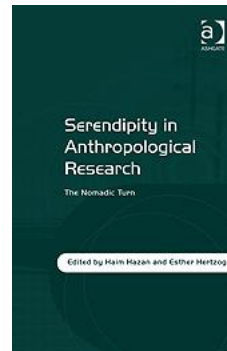


Craciun, Magdalena  
**Material Culture and Authenticity. Fake Branded Fashion in Europe**  
2014, Bloomsbury

The study of material culture demonstrates that objects make people just as much as people make, exchange and consume objects. But what if these objects are, in the eyes of others, only fakes? What kind of material mirror are people looking into? Are their real selves really reflected in this mirror? This book provides an original and revealing study into engagements with objects that are not what they are claimed and presumed to be and, subsequently, are believed to betray their makers as well as users.

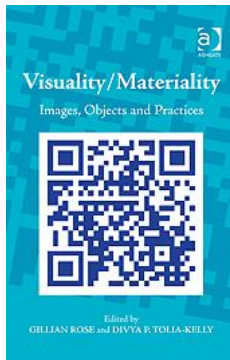
Drawing upon an ethnography of fake branded garments in Turkey and Romania, *Material Culture and Authenticity* shows how people can make authentic positions for themselves in and through fake objects.

The book will be of interest to students and scholars working in the fields of anthropology, material culture and cultural studies as well as to general readers interested in ethnographic alternatives to biographies of famous fakers and fakes.



Hazan, Haim - Hertzog, Esther (eds)  
**Serendipity in Anthropological Research. The Nomadic Turn**  
2012, Ashgate

Challenging the idea that fieldwork is the only way to gather data, and that standard methods are the sole route to fruitful analysis, *Serendipity in Anthropological Research* explores the role of fortune and happenstance in anthropology. It conceives of anthropological research as a lifelong nomadic journey of discovery in which the world yields an infinite number of unexplored issues and innumerable ways of studying them, each study producing its own questions and demanding its own methodologies. Drawing together the latest research from a team of senior scholars from around the world to reflect on the experience of research, *Serendipity in Anthropological Research* presents rich new case studies from Europe and the Middle East to examine both new and old questions in novel and enriching ways. An engaging examination of methodology and anthropological fieldwork, this book will appeal to all those concerned with writing ethnography.

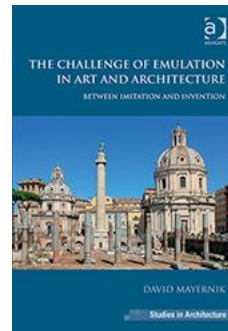


Rose, Gillian - Tolia-Kelly, Divya P.  
**Visuality/Materiality. Images, Objects and Practices**  
2012, Ashgate

Two of the key theoretical shifts over the past two decades of critical work have been the 'visual turn' and the 'material turn'. This book argues that these hitherto distinct fields should be understood as in continual dialogue and co-constitution and focuses on reconceptualising the visual as an embodied, material, and often politically-charged realm.

This edited volume elaborates this conceptual argument through a series of contemporary case studies, drawn from the disciplines of Architecture, Sociology, Media Studies, Geography and Cultural Studies. The case studies included are paired around four themes: consumption, translation, practice and ethics.

As well as exploring the bringing together of visuality and materiality studies, the contributors raise questions of social identity and social critique, and also focus on the ethics of material visuality.



Mayernik, David  
**The Challenge of Emulation in Art and Architecture. Between Imitation and Invention**  
2013, Ashgate

Emulation is a challenging middle ground between imitation and invention. The idea of rivaling by means of imitation, as old as the Aeneid and as modern as Michelangelo, fit neither the pessimistic deference of the neoclassicists nor the revolutionary spirit of the Romantics. Emulation thus disappeared along with the Renaissance humanist tradition, but it is slowly being recovered in the scholarship of Roman art. It remains to recover emulation for the Renaissance itself, and to revivify it for modern practice.

Mayernik argues that it was the absence of a coherent understanding of emulation that fostered the fissuring of artistic production in the later eighteenth century into those devoted to copying the past and those interested in continual novelty, a situation solidified over the course of the nineteenth century and mostly taken for granted today. This book is a unique contribution to our understanding of the historical phenomenon of emulation, and perhaps more importantly a timely argument for its value to contemporary practice.



Haralambidou, Penelope  
**Marcel Duchamp and the Architecture of Desire**  
2013, Ashgate

While much has been written on Marcel Duchamp - one of the twentieth century's most beguiling artists - the subject of his flirtation with architecture seems to have been largely overlooked. Yet, in the carefully arranged plans and sections organising the blueprint of desire in the Large Glass, his numerous pieces replicating architectural fragments, and his involvement in designing exhibitions, Duchamp's fascination with architectural design is clearly evident.

As his unconventional architectural influences - Niceron, Lequeu and Kiesler - and diverse legacy - Tschumi, OMA, Webb, Diller + Scofidio and Nicholson - indicate, Duchamp was not as much interested in 'built' architecture as he was in the architecture of desire, re-constructing the imagination through drawing and testing the boundaries between reality and its aesthetic and philosophical possibilities.

Marcel Duchamp and the Architecture of Desire examines the link between architectural thinking and Duchamp's work. By employing design, drawing and making - the tools of the architect - Haralambidou performs an architectural analysis of Duchamp's final enigmatic work *Given: 1. The Waterfall, 2. The Illuminating Gas...* demonstrating an innovative research methodology able to grasp meaning beyond textual analysis. This novel reading of his ideas and methods adds to, but also challenges, other art-historical interpretations. Through three main themes - allegory, visuality and desire - the book defines and theorises an alternative drawing practice positioned between art and architecture that predates and includes Duchamp.

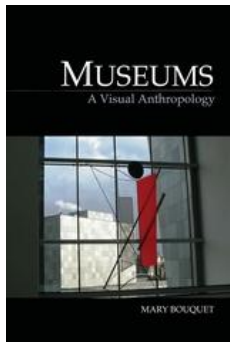


Cruz, Marcos  
**The Inhabitable Flesh of Architecture**  
2013, Ashgate

Today's architecture has failed the body with its long heritage of purity of form and aesthetic of cleanliness. A resurgence of interest in flesh, especially in art, has led to a politics of abjection, completely changing traditional aesthetics, and is now giving light to an alternative discussion about the body in architecture. This book is dedicated to a future vision of the body in architecture, questioning the contemporary relationship between our Human Flesh and the changing Architectural Flesh.

Through the analysis and design of a variety of buildings and projects, *Flesh* is proposed as a concept that extends the meaning of skin, one of architecture's most fundamental metaphors. It seeks to challenge a common misunderstanding of skin as a flat and thin surface. In a time when a pervasive discourse about the impact of digital technologies risks turning the architectural skin ever more disembodied, this book argues for a thick embodied flesh by exploring architectural interfaces that are truly inhabitable.

Different concepts of *Flesh* are investigated, not only concerning the architectural and aesthetic, but also the biological aspects. The latter is materialised in form of Synthetic Neoplasms, which are proposed as new semi-living entities, rather than more commonly derived from scaled-up analogies between biological systems and larger scale architectural constructs. These 'neoplastic' creations are identified as partly designed object and partly living material, in which the line between the natural and the artificial is progressively blurred. Hybrid technologies and interdisciplinary work methodologies are thus required, and lead to a revision of our current architectural practice.



Bouquet, Mary

**Museums. A Visual Anthropology**

2012, Bloomsbury

*Museums: A Visual Anthropology* provides a clear and concise summary of the key ideas, debates and texts of the most important approaches to the study of museums from around the world. The book examines ways to address the social relations of museums, embedded in their sites, collections, and exhibitions, as an integral part of the visual and material culture they comprise.

Cross-disciplinary in scope, *Museums* uses ideas and approaches both from within and outside of anthropology to further students' knowledge of and interest in museums. Including selected, globally based case studies to highlight and exemplify important issues, the book also contains suggested Further Reading for each chapter, for students to expand their learning independently.

Exploring fundamental methods and approaches to engage this constantly evolving time machine, *Museums* will be essential reading for students of anthropology and museum studies.