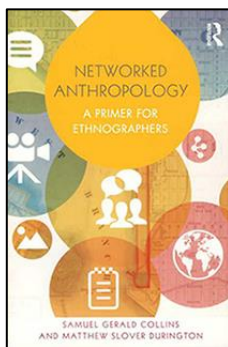




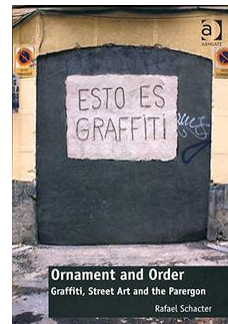
## BOOKS RECEIVED



Samuel Gerald Collins and Matthew Slover Durlington  
**Networked Anthropology. A Primer for Ethnographers**  
2015, Routledge

The advent of social media offers anthropologists exciting opportunities to extend their research to communities in fresh ways. At the same time, these technological developments open up anthropological fieldwork to different hazards. *Networked Anthropology* explores the increasing appropriation of diverse media platforms and social media into anthropological research and teaching. The chapters consider the possibilities and challenges of multimedia, how network ecologies work, the ethical dilemmas involved, and how to use multimedia methodologies. The book combines theoretical insights with case studies, methodological sketches and pedagogical notes. Drawing on recent ethnographic work, the authors provide practical guidance in creative ways of doing networked anthropology. They point to the future of ethnography, both inside and outside

the classroom, and consider ways in which networked anthropology might develop.

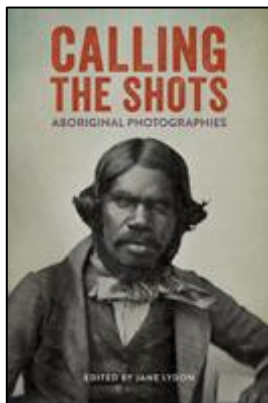


Schacter, Rafael  
**Ornament and Order Graffiti. Street Art and the Parergon**  
2014, Ashgate

Over the last forty years, graffiti and street-art have become a global phenomenon within the visual arts. Whilst they have increasingly been taken seriously by the art establishment (or perhaps the art market), their academic and popular examination still remains within old debates which argue over whether these acts are vandalism or art, and which examine the role of graffiti in gang culture and in terms of visual pollution. Based on an in-depth ethnographic study working with some of the world's most influential Independent Public Artists, this book takes a completely new approach. Placing these illicit aesthetic practices within a broader historical, political, and aesthetic context, it argues that they are in fact both intrinsically ornamental (working within a classic

architectonic framework), as well as innately ordered (within a highly ritualized, performative structure). Rather than disharmonic, destructive forms, rather than ones solely working within the dynamics of the market, these insurgent images are seen to reface rather than deface the city, operating within a modality of contemporary civic ritual.

The book is divided into two main sections, Ornament and Order. Ornament focuses upon the physical artifacts themselves, the various meanings these public artists ascribe to their images as well as the tensions and communicative schemata emerging out of their material form. Using two very different understandings of political action, it places these illicit icons within the wider theoretical debate over the public sphere that they materially represent. Order is focused more closely on the ephemeral trace of these spatial acts, the explicitly performative, practice-based elements of their aesthetic production. Exploring thematics such as carnival and play, risk and creativity, it tracks how the very residue of this cultural production structures and shapes the socio-ethico guidelines of these artists' lifeworlds.



Lydon, Jane (ed)  
**Calling the shots. Aboriginal Photographies**  
 2014, Aboriginal Studies Press

Historically, photographs of Indigenous Australians were often produced under unequal and exploitative circumstances. Today, however,

such images represent a rich cultural heritage for descendants who can use this rich archive to explore Aboriginal history, to identify relatives, and to reclaim culture. In Aboriginal photographies contributors investigate the Indigenous significance of engaging with images from each of the former colonies. The result is a fresh perspective on Australia's past, and on present-day Indigenous identities.

Rather than telling us what 'the white photographer saw', Aboriginal photographies focuses upon the interactions between photographer and Indigenous people and the living meanings the photos have today.



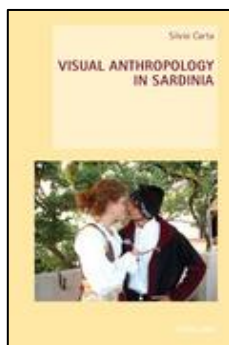
Natalie M. Underberg and Elayne Zorn  
**Digital Ethnography, Narrative, and New Media**  
 203, University of Texas Press

Digital ethnography can be understood as a method for representing real-life cultures through storytelling in digital media. Enabling audiences to go beyond absorbing facts, computer-based storytelling allows for immersion in the experience of another culture. A guide for anyone in the social sciences who seeks to enrich ethnographic techniques, Digital Ethnography offers a groundbreaking approach that utilizes interactive components to simulate cultural narratives.

Integrating insights from cultural anthropology, folklore, digital humanities, and digital heritage studies, this work brims with case studies that provide in-depth discussions of applied projects. Web links to multimedia examples are included as well, including projects, design documents,

and other relevant materials related to the planning and execution of digital ethnography projects. In addition, new media tools such as database development and XML coding are explored and explained, bridging the literature on cyber-ethnography with inspiring examples such as blending cultural heritage with computer games.

One of the few books in its field to address the digital divide among researchers, *Digital Ethnography* guides readers through the extraordinary potential for enrichment offered by technological resources, far from restricting research to quantitative methods usually associated with technology. The authors powerfully remind us that the study of culture is as much about affective traits of feeling and sensing as it is about cognition—an approach facilitated (not hindered) by the digital age.



Carta, Silvio  
**Visual Anthropology in Sardinia**  
2015, Peter Lang

*Visual Anthropology in Sardinia* explores the technique, style and methodology of documentary films about Sardinia, investigating how such films construct different experiences and identities, and reflecting on the advantages of the medium of documentary film over written ethnographic texts.

Following a discussion of theoretical developments in the area of visual anthropology in the twentieth century, the author turns to case studies of documentary filmmaking related to Sardinia from the fascist era onwards, offering a survey of the particular and somewhat peculiar

filmic ethnographic discourse established in relation to Sardinia, which has been constructed to a large extent as an 'Other' to peninsular Italy. The subject is a complex one, ranging across the fields of film studies, anthropology, literary and cultural studies and, to some extent, philosophy. The book enriches scholarship not only on the cultural construction of Sardinia in the popular, political and intellectual imaginary and in its relation to Italy, but also on visual epistemologies and the ethics and practice of ethnographic filmmaking.



Dominik Bartmanski and Ian Woodward  
**Vinyl. The Analogue Record in the Digital Age**  
2015, Bloomsbury Publishing

Recent years have seen not just a revival, but a rebirth of the analogue record. More than merely a nostalgic craze, vinyl has become a cultural icon. As music consumption migrated to digital and online, this seemingly obsolete medium became the fastest-growing format in music sales. Whilst vinyl never ceased to be the favorite amongst many music lovers and DJs, from the late 1980s the recording industry regarded it as an outdated relic, consigned to dusty domestic corners and obscure record shops. So why is vinyl now experiencing a 'rebirth of its cool'?

Dominik Bartmanski and Ian Woodward explore this question by combining a cultural sociological approach with insights from material culture studies. Presenting vinyl as a multifaceted cultural object, they investigate the reasons behind its persistence within our technologically

accelerated culture. Informed by media analysis, urban ethnography and the authors' interviews with musicians, DJs, sound engineers, record store owners, collectors and cutting-edge label chiefs from a range of metropolitan centres renowned for thriving music scenes including London, New York, Tokyo, Melbourne, and especially Berlin, what emerges is a story of a modern icon.