

## Making: Anthropology, Archaeology, Art And Architecture

To live, every being must put out a line, and in life these lines tangle with one another. This book is a study of the life of lines. Following on from Tim Ingold's groundbreaking work *Lines: A Brief History*, it offers a wholly original series of meditations on life, ground, weather, walking, imagination and what it means to be human. In the first part, Ingold argues that a world of life is woven from knots, and not built from blocks as commonly thought. He shows how the principle of knotting underwrites both the way things join with one another, in walls, buildings and bodies, and the composition of the ground and the knowledge we find there. In the second part, Ingold argues that to study living lines, we must also study the weather. To complement a linealogy that asks what is common to walking, weaving, observing, singing, storytelling and writing, he develops a meteorology that seeks the common denominator of breath, time, mood, sound, memory, colour and the sky. This denominator is the atmosphere. In the third part, Ingold carries the line into the domain of human life. He shows that for life to continue, the things we do must be framed within the lives we undergo. In continually answering to one another, these lives enact a principle of correspondence that is fundamentally social. This compelling volume brings our thinking about the material world refreshingly back to life. While anchored in anthropology, the book ranges widely over an interdisciplinary terrain that includes philosophy, geography, sociology, art and architecture.

Combines in one volume "Technics and Language", in which anthropologist Leroi-Gourhan looks at prehistoric technology in relation to the development of cognitive and linguistic faculties, and "Memory and Rhythms", which addresses instinct and intelligence from a sociological viewpoint.

This anthology provides a single-volume overview of the essential theoretical debates in the anthropology of art. Drawing together significant work in the field from the second half of the twentieth century, it enables readers to appreciate the art of different cultures at different times. Advances a cross-cultural concept of art that moves beyond traditional distinctions between Western and non-Western art. Provides the basis for the appreciation of art of different cultures and times. Enhances readers' appreciation of the aesthetics of art and of the important role it plays in human society.

Making and Growing brings together the latest work in the fields of anthropology and material culture studies to explore the differences - and the relation - between making things and growing things, and between things that are made and things that grow. Though the former are often regarded as artefacts and the latter as organisms, the book calls this distinction into question, examining the implications for our understanding of materials, design and creativity. Grounding their arguments in case studies from different regions and historical periods, the contributors to this volume show how making and growing give rise to co-produced and mutually modifying organisms and artefacts, including human persons. They attend to the properties of materials and to the forms of knowledge and sensory experience involved in these processes, and explore the dynamics of making and undoing, growing and decomposition. The book will be of broad interest to scholars in the fields of anthropology, archaeology, material culture studies, history and sociology.

Anthropology and/as Education

Archaeology, Art Practice and Cultural Heritage

Global Perspectives on Scenes in Rock Art

The Anthropology of Art

Making and Unmaking Mexico's National Collections

Knowing from the Inside

Past, Present and Future

Marit K. Munson explores ancient artwork with standard archaeological approaches to material culture, framed by theoretical insights of disciplines such as art history, visual studies, and psychology. She demonstrates how archaeological methods, combined with theoretical insights from other disciplines, open up new avenues for understanding of past peoples.

The Art and Mystery of Historical Archaeology is essential reading for anyone concerned with the past. In it, archaeologists write of "revolutions of the imagination," and wrest secrets from old objects to recreate our multi-cultured heritage. Material culture is focal-large cities, small potsherds, big and little bones. The book is interdisciplinary and goes inside the process of artifact interpretation to reveal how artifacts "talk" about people. The emphasis is context, ethnography, ordinary and extraordinary men, women, and children. Here is local history in material form as well as stories of global expansion and culture contact. The book draws on the seminal influence of James Deetz's work on American culture and merges history, folklore, anthropology, African-American, Native American, and gender studies. The essays illustrate the power and potency of folk beliefs and how myths of the past are constantly remade. The authors show how people use objects to converse about themselves, their worlds, and relationships with others. They examine messages writ on brick and stone, buried in earth and passed in legend. They then demonstrate how archaeologists, historians, museologists, and students of material culture can read these to bring the past to light.

This book offers a unique interdisciplinary challenge to assumptions about animals and animality deeply embedded in our own ways of thought, and at the same time exposes highly sensitive and largely unexplored aspects of the understanding of our common humanity.

We inhabit a world of more than humans. For life to flourish, we must listen to the calls this world makes on us, and respond with care, sensitivity and judgement. That is what it means to correspond, to join our lives with those of the beings, matters and elements with whom, and with which, we dwell upon the earth. In this book, anthropologist Tim Ingold corresponds with landscapes and forests, oceans and skies, monuments and artworks. To each he brings the same spontaneity of thought and observation, the same intimacy and lightness of touch, but also the same affection, longing and care that, in the days when we used to write letters by hand, we would bring to our correspondences with one another. The result is a profound yet accessible inquiry into ways of attending to the world around us, into the relation between art and life, and into the craft of writing itself. At a time of environmental crisis, when words so often seem to fail us, Ingold points to how the practice of correspondence can help restore our kinship with a stricken earth.

How Things Shape the Mind

Essays on Creation, Attention and Correspondence

The Life of Lines

Making

Between Art and Anthropology

Toward a Sociology of Algorithms

**Looks at how humans have evolved complex behaviours such as language and culture.**

**There is no prepared script for social and cultural life. People work it out as they go along. Creativity and Cultural Improvisation casts fresh, anthropological eyes on the cultural sites of creativity that form part of our social matrix. The book explores the ways creative agency is attributed in the graphic and performing arts and in intellectual property law. It shows how the sources of creativity are embedded in social, political and religious institutions, examines the relationship between creativity and the perception and passage of time, and reviews the creativity and improvisational quality of anthropological scholarship itself. Individual essays examine how the concept of creativity has changed in the history of modern social theory, and question its applicability as a term of cross-cultural analysis. The contributors highlight the collaborative and political dimensions of creativity and thus challenge the idea that creativity arises only from individual talent and expression.**

**What do walking, weaving, observing, storytelling, singing, drawing and writing have in common? The answer is that they all proceed along lines. In this extraordinary book Tim Ingold imagines a world in which everyone and everything consists of interwoven or interconnected lines and lays the foundations for a completely new discipline: the anthropological archaeology of the line. Ingold's argument leads us through the music of Ancient Greece and contemporary Japan, Siberian labyrinths and Roman roads, Chinese calligraphy and the printed alphabet, weaving a path between antiquity and the present. Drawing on a multitude of disciplines including archaeology, classical studies, art history, linguistics, psychology, musicology, philosophy and many others, and including more than seventy illustrations, this book takes us on an exhilarating intellectual journey that will change the way we look at the world and how we go about in it. This Routledge Classics edition includes a new preface by the author.**

**Applied also to modern criminal investigations, facial reconstruction brings together the work of numerous specialists ranging from dentists to geneticists, and from archaeologists to radiologists. The important historical implications of their work are no more strongly demonstrated than in their confirmation that the body resting in Tomb II at Verginia was that of King Philip II, the father of Alexander the Great: when the face was reconstructed, the eye-injury received by Philip at Methone was unmistakable. Making Faces takes the reader into byways of forensic study, surgery and folklore and reveals how the art of facial reconstruction has opened up whole new vistas of the past.**

**Anthropology, Archaeology, Art and Architecture**

**Anthropological Studies of Organisms and Artefacts**

**Essays in Honor of James Deetz**

**Making and Growing**

**The Oxford Handbook of the Archaeology and Anthropology of Rock Art**

**Essays on Livelihood, Dwelling and Skill**

**Being Alive**

***What does imagination do for our perception of the world? Why should reality be broken off from our imagining of it? It was not always thus, and in these essays, Tim Ingold sets out to heal the break between reality and imagination at the heart of modern thought and science. Imagining for Real joins with a lifeworld ever in creation, attending to its formative processes, corresponding with the lives of its human and nonhuman inhabitants. Building on his two previous essay collections, The Perception of the Environment and Being Alive, this book rounds off the extraordinary intellectual project of one of the world's most renowned anthropologists. Offering hope in troubled times, these essays speak to coming generations in a language that surpasses disciplinary divisions. They will be essential reading not only for anthropologists but also for students in fields ranging from art, aesthetics, architecture and archaeology to philosophy, psychology, human geography, comparative literature and theology.***

***Rock art is one of the most visible and geographically widespread of cultural expressions, and it spans much of the period of our species' existence. Rock art also provides rare and often unique insights into the minds and visually creative capacities of our ancestors and how selected rock outcrops with distinctive images were used to construct symbolic landscapes and shape worldviews. Equally important, rock art is often central to the expression of and engagement with spiritual entities and forces, and in all these dimensions it signals the diversity of cultural practices, across place and through time. Over the past 150 years, archaeologists have studied ancient arts on rock surfaces, both out in the open and within caves and rock shelters, and social anthropologists have revealed how people today use art in their daily lives. The Oxford Handbook of the Archaeology and Anthropology of Rock Art showcases examples of such research from around the world and across a broad range of cultural contexts, giving a sense of the art's regional variability, its antiquity, and how it is meaningful to people in the recent past and today - including how we have ourselves tended to make sense of the art of others, replete with our own preconceptions. It reviews past, present, and emerging theoretical approaches to rock art investigation and presents new, cutting-edge methods of rock art analysis for the student and professional researcher alike.***

***Discover the world's best and most beautiful archaeological sites Incredible Archaeology offers a journey through the best archaeological sites the world has to offer. With stunning***

*photography, it serves as both a dazzling spectacle and travel inspiration, making it perfect for armchair travelers and world adventurers alike! Archaeological sites tell a story spanning thousands of years, and the ones in this book range from the well-known to hidden gems, handpicked for their desirability as destinations. Explore the cliff dwellings at Mesa Verde (the largest archaeological preserve in the United States), the Abu Simbel twin temples in Egypt that commemorate Pharaoh Ramesses II and his queen Nefertari, the Terracotta Army in China, the Nazca Lines in Peru that feature large geoglyphs in the desert soil, and the hill fort known as Maiden Castle in England. These are just a sampling of the top-notch sites you'll find in this book. Incredible Archaeology takes a striking tour through human history, so come along!*

*The visual imagery of Neolithic Britain and Ireland is spectacular. While the imagery of passage tombs, such as Knowth and Newgrange, are well known the rich imagery on decorated portable artefacts is less well understood. How does the visual imagery found on decorated portable artefacts compare with other Neolithic imagery, such as passage tomb art and rock art? How do decorated portable artefacts relate chronologically to other examples of Neolithic imagery? Using cutting edge digital imaging techniques, the Making a Mark project examined Neolithic decorated portable artefacts of chalk, stone, bone, antler, and wood from three key regions: southern England and East Anglia; the Irish Sea region (Wales, the Isle of Man and eastern Ireland); and Northeast Scotland and Orkney. Digital analysis revealed, for the first time, the prevalence of practices of erasure and reworking amongst a host of decorated portable artefacts, changing our understanding of these enigmatic artefacts. Rather than mark making being a peripheral activity, we can now appreciate the central importance of mark making to the formation of Neolithic communities across Britain and Ireland. The volume visually documents and discusses the contexts of the decorated portable artefacts from each region, discusses the significance and chronology of practices of erasure and reworking, and compares these practices with those found in other Neolithic contexts, such as passage tomb art, rock art and pottery decoration. A contribution from Antonia Thomas also discusses the settlement art and mortuary art of Orkney, while Ian Dawson and Louisa Minkin contribute with a discussion of the collaborative fine art practices established during the project.*

*The Archaeology of Art in the American Southwest*

*Materials, Practices, Affects*

*Gesture and Speech*

*Archaeology and Anthropology*

*Anthropology and Archaeology*

*Contemporary Ethnographic Practice*

*A New History of Humanity*

*Making creates knowledge, builds environments and transforms lives. Anthropology, archaeology, art and architecture are all ways of making, and all are dedicated to exploring the conditions and potentials of human life. In this exciting book, Tim Ingold ties the four disciplines together in a way that has never been attempted before. In a radical departure from conventional studies that treat art and architecture as compendia of objects for analysis, Ingold proposes an anthropology and archaeology not of but with art and architecture. He advocates a way of thinking through making in which sentient practitioners and active materials continually answer to, or 'correspond', with one another in the generation of form. Making offers a series of profound reflections on what it means to create things, on materials and form, the meaning of design, landscape perception, animate life, personal knowledge and the work of the hand. It draws on examples and experiments ranging from prehistoric stone tool-making to the building of medieval cathedrals, from round mounds to monuments, from flying kites to winding string, from drawing to writing. The book will appeal to students and practitioners alike, with interests in social and cultural anthropology, archaeology, architecture, art and design, visual studies and material culture.*

*The Eastern Subarctic has long been portrayed as a place without history. Challenging this perspective, History in the Making: The Archaeology of the Eastern Subarctic charts the complex and dynamic history of this little known archaeological region of North America.*

*Along the way, the book explores the social processes through which native peoples "made" history in the past and archaeologists and anthropologists later wrote about it. As such, the book offers both a critical history and historiography of the Eastern Subarctic.*

*We commonly think of society as made of and by humans, but with the proliferation of machine learning and AI technologies, this is clearly no longer the case. Billions of automated systems tacitly contribute to the social construction of reality by drawing algorithmic distinctions between the visible and the invisible, the relevant and the irrelevant, the likely and the unlikely – on and beyond platforms. Drawing on the work of Pierre Bourdieu, this book develops an original sociology of algorithms as social agents, actively participating in social life. Through a wide range of examples, Massimo Airoidi shows how society shapes algorithmic code, and how this culture in the code guides the practical behaviour of the code in the culture, shaping society in turn. The 'machine habitus' is the generative mechanism at work throughout myriads of feedback loops linking humans with artificial social agents, in the context of digital infrastructures and pre-digital social structures. Machine Habitus will be of great interest to students and scholars in sociology, media and cultural studies, science and technology studies and information technology, and to anyone interested in the growing role of algorithms and AI in our social and cultural life.*

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*The Perception of the Environment*

*Using Forensic and Archaeological Evidence*

*History in the Making*

*The Art and Mystery of Historical Archaeology*

*Making Scenes*

*Creativity and Cultural Improvisation*

*Facts on the Ground*

Between Art and Anthropology provides new and challenging arguments for considering contemporary art and anthropology in terms of fieldwork practice. Artists and anthropologists share a set of common practices that raise similar ethical issues, which the authors explore in depth for the first time. The book presents a strong argument for encouraging artists and anthropologists to learn directly from each other's practices 'in the field'. It goes beyond the so-called 'ethnographic turn' of much contemporary art and the 'crisis of representation' in anthropology, in productively exploring the implications of the new anthropology of the senses, and ethical issues, for future art-anthropology collaborations. The contributors to this exciting volume consider the work of artists such as Joseph Beuys, Suzanne Lacy, Marcus Coates, Cameron Jamie, and Mohini Chandra. With cutting-edge essays from a range of key thinkers such as acclaimed art critic Lucy R. Lippard, and distinguished anthropologists George E. Marcus and Steve Feld, Between Art and Anthropology will be essential reading for students, artists and scholars across a number of fields.

A powerful and innovative argument that explores the complexity of the human relationship with material things, demonstrating how humans and societies are entrapped into the maintenance and sustaining of material worlds Argues that the interrelationship of humans and things is a defining characteristic of human history and culture Offers a nuanced argument that values the physical processes of things without succumbing to materialism Discusses historical and modern examples, using evolutionary theory to show how long-standing entanglements are irreversible and increase in scale and complexity over time Integrates aspects of a diverse array of contemporary theories in archaeology and related natural and biological sciences Provides a critical review of many of the key contemporary perspectives from materiality, material culture studies and phenomenology to evolutionary theory, behavioral archaeology, cognitive archaeology, human behavioral ecology, Actor Network Theory and complexity theory

Archaeology in Israel is truly a national obsession, a practice through which national identity—and national rights—have long been asserted.

But how and why did archaeology emerge as such a pervasive force there? How can the practices of archaeology help answer those questions? In this stirring book, Nadia Abu El-Haj addresses these questions and specifies for the first time the relationship between national ideology, colonial settlement, and the production of historical knowledge. She analyzes particular instances of history, artifacts, and landscapes in the making to show how archaeology helped not only to legitimize cultural and political visions but, far more powerfully, to reshape them. Moreover, she places Israeli archaeology in the context of the broader discipline to determine what unites the field across its disparate local traditions and locations. Boldly uncovering an Israel in which science and politics are mutually constituted, this book shows the ongoing role that archaeology plays in defining the past, present, and future of Palestine and Israel.

"Digital imaging techniques have been rapidly adopted within archaeology and cultural heritage practice for the accurate documentation of cultural artefacts. But what is a digital image, and how does it relate to digital photography? The authors of this book take a critical look at the practice and techniques of digital imaging from the stance of digital archaeologists, cultural heritage practitioners and digital artists. Borrowing from the feminist scholar Karen Barad, the authors ask what happens when we diffract the formal techniques of archaeological digital imaging through a different set of disciplinary concerns and practices. Diffracting exposes the differences between archaeologists, heritage practitioners and artists and foregrounds how their differing practices and approaches enrich and inform each other.

How might the digital imaging techniques used by archaeologists be adopted by digital artists, and what are the potentials associated with this adoption? Under the gaze of fine artists, what happens to the fidelity of the digital images made by archaeologists, and what new questions do we ask of the digital image? How can the critical approaches and practices of fine artists inform the future practice of digital imaging in archaeology and cultural heritage? *Diffracting Digital Images* will be of interest to students and scholars in archaeology, cultural heritage studies, anthropology, fine art, digital humanities, and media theory"--

Making: Anthropology, Archaeology, Art and Architecture

Correspondences

Incredible Archaeology

Surfaces

Transformations of Body, Materials and Earth

Machine Habitus

The Archaeology of the Eastern Subarctic

*Though archaeologists have long acknowledged the work of social anthropologists, anthropologists have been much less eager to repay the compliment. This volume argues that the time has come to recognise the insights archaeological approaches can bring to anthropology. Archaeology's rigorous approach to evidence and material culture; its ability to develop flexible research methodologies; its readiness to work with large-scale models of comparative social change, and to embrace the latest technology all means that it can offer valuable methods that can enrich and enhance current anthropological thinking. Cross-disciplinary and international in scope, this exciting volume draws together cutting-edge essays on the relationship between the two disciplines, arguing for greater collaboration and pointing to new concepts and approaches for anthropology. With contributions from leading scholars, this book will be essential reading for students and scholars of archaeology, anthropology and related disciplines.*

*An account of the different ways in which things have become cognitive extensions of the human body, from prehistory to the present.*

*Feast! Throughout human history, and in all parts of the world, feasts have been at the heart of life. The great museums of the world are full of the remains of countless ghostly feasts – dishes that once bore rich meats, pitchers used to pour choice wines, tall jars that held beer sipped through long straws of gold and lapis, immense cauldrons from which hundreds of people could be served. Why were feasts so important, and is there more to feasting than abundance and enjoyment? *The Never-Ending Feast* is a pioneering work that draws on anthropology, archaeology and history to look at the dynamics of feasting among the great societies of antiquity renowned for their magnificence and might. Reflecting new directions in academic study, the focus shifts beyond the medieval and early modern periods in Western Europe, eastwards to Mesopotamia, Assyria and Achaemenid Persia, early Greece, the Mongol Empire, Shang China and Heian Japan. The past speaks through texts and artefacts. We see how feasts were the primary arena for displays of hierarchy, status and power; a stage upon which loyalties and alliances were negotiated; the occasion for the mobilization and distribution of resources, a means of pleasing the gods, and the place where identities were created, consolidated – and destroyed. *The Never-Ending Feast* transforms our understanding of feasting past and present, revitalising the fields of anthropology, archaeology, history, museum studies, material culture and food studies, for all of which it is essential reading.*

*Anthropolgy and Archaeology provides a valuable and much-needed introduction to the theories and methods of these two inter-related subjects. This volume covers the historical relationship and contemporary interests of archaeology and anthropology. It takes a broad historical approach, setting the early history of the disciplines with the colonial period during which the Europeans encountered and attempted to make sense of many other peoples. It shows how the subjects are linked through their interest in kinship, economics and symbolism, and discusses what each contribute to debates about gender, material culture and globalism in the post-colonial world.*

The Archaeology of Art

Archaeology as Political Action

Cross-Disciplinary Experiments with Matters of Pedagogy

Entangled

Evolution and Social Life

The Anthropology and Archaeology of Feasting

What is an Animal?

This is a book about objects. Stones, ruins, bones, mummies, mannequins, statues, photographs, fakes, instruments, and natural history specimens all formed part of Mexico ' s National Museum complex at different moments across two centuries of collecting and display. *Museum Matters* traces the emergence, consolidation, and dispersal of this national museum complex by telling the stories of its objects. Objects that have been separated over time are brought back together in this book in order to shed light on the interactions and processes that have forged things into symbols of science, aesthetics, and politics. The contributors to this volume illuminate how collections came into being or ceased to exist over time, or how objects moved in and out of collections and museum spaces. They explore what it means to move things physically and spatially, as well as conceptually and symbolically. *Museum Matters* unravels the concept of the national museum. By unmaking the spaces, frameworks, and structures that form the complicated landscape of national museums, this volume brings a new

way to understand the storage, displays, and claims about the Mexican nation ' s collections today. Contributors Miruna Achim, Christina Bueno, Laura Ch á zaro, Susan Deans-Smith, Frida Gorbach, Hayde é L ó pez Hern á ndez, Carlos Mondrag ó n, Bertina Olmedo Vera, Sandra Rozental, Mario Rufer

In attending to surfaces, as they wrap, layer and grow within sentient bodies, material formations and cosmological states, this volume presents a series of ten anthropological studies stretching across five continents and in observation of earthly practices of making, knowing, living and dying. Through theoretically reflecting on time spent with Aymara and Mapuche Andean cultures; the Malagasy people of Madagascar; craftspeople and designers across Europe and Oceania; amongst the architectures of Australia and South Korea and within the folds of books, screens, landscape and the sea, the anthropologists in this volume communicate diverse ways of considering, working with and knowing surfaces. Together, these writings advance a knowledge of the world which resists any definitive settlement of existential categories and rather seeks to know the world in its emergence and transformation, as entities grow, cohere, shift, dissolve, decay and are reborn through the contact and exchange of surfaces, persisting with varying time, power and effect. The book principally invites readers from anthropology, the creative arts and environmental studies, but also across the wider humanities and social sciences as well as those in neighbouring scientific fields of archaeology, biology, geography, geoscience, material science, neurology and psychology interested in the intersections of mind, body, materials and world.

How can archaeologists interpret ancient art and images if they do not treat them as symbols or signifiers of identity? Traditional approaches to the archaeology of art have borrowed from the history of art and the anthropology of art by focusing on iconography, meaning, communication and identity. This puts the archaeology of art at a disadvantage as an understanding of iconography and meaning requires a detailed knowledge of historical or ethnographic context unavailable to many archaeologists. Rather than playing to archaeology ' s weaknesses, the authors argue that an archaeology of art should instead play to archaeology ' s strength: the material character of archaeological evidence. Using case studies - examining rock art, figurines, beadwork, murals, coffin decorations, sculpture and architecture from Europe, the Americas, Asia, Australia, and north Africa -the authors develop an understanding of the affective and effective nature of ancient art and imagery. An analysis of a series of material-based practices, from gesture and improvisation to miniaturisation and gigantism, assembly and disassembly and the use of distinctions in colour enable key concepts, such as style and meaning, to be re-imagined as affective practices.

Recasting the archaeology of art as the study of affects offers a new prospectus for the study of ancient art and imagery.

INSTANT NEW YORK TIMES BESTSELLER A dramatically new understanding of human history, challenging our most fundamental assumptions about social evolution—from the development of agriculture and cities to the origins of the state, democracy, and inequality—and revealing new possibilities for human emancipation. For generations, our remote ancestors have been cast as primitive and childlike—either free and equal innocents, or thuggish and warlike. Civilization, we are told, could be achieved only by sacrificing those original freedoms or, alternatively, by taming our baser instincts. David Graeber and David Wengrow show how such theories first emerged in the eighteenth century as a conservative reaction to powerful critiques of European society posed by Indigenous observers and intellectuals. Revisiting this encounter has startling implications for how we make sense of human history today, including the origins of farming, property, cities, democracy, slavery, and civilization itself. Drawing on pathbreaking research in archaeology and anthropology, the authors show how history becomes a far more interesting place once we learn to throw off our conceptual shackles and perceive what ' s really there. If humans did not spend 95 percent of their evolutionary past in tiny bands of hunter-gatherers, what were they doing all that time? If agriculture, and cities, did not mean a plunge into hierarchy and domination, then what kinds of social and economic organization did they lead to? The answers are often unexpected, and suggest that the course of human history may be less set in stone, and more full of playful, hopeful possibilities, than we tend to assume. The Dawn of Everything fundamentally transforms our understanding of the human past and offers a path toward imagining new forms of freedom, new ways of organizing society. This is a monumental book of formidable intellectual range, animated by curiosity, moral vision, and a faith in the power of direct action. Includes Black-and-White

Illustrations

Museum Matters

Making Faces

A Reader

The Never-ending Feast

Imagining for Real

Lines

Archaeological Practice and Territorial Self-Fashioning in Israeli Society

**Knowledge comes from thinking with, from and through things, not just about them. We get to know the world around us from the inside of our**

**being in it. Drawing on the fields of anthropology, art, architecture and education, this book addresses what knowing from the inside means for practices of teaching and learning. If knowledge is not transmitted ready-made, independently of its application in the world, but grows from the crucible of our engagements with people, places and materials, then how can there be such a thing as a curriculum? What forms could it take? And what could it mean to place such disciplines as anthropology, art and architecture at the heart of the curriculum rather than - as at present - on the margins? In addressing these questions, the fifteen distinguished contributors to this volume challenge mainstream thinking about education and the curriculum, and suggest experimental ways to overcome the stultifying effects of current pedagogic practice.**

**In this work Tim Ingold offers a persuasive new approach to understanding how human beings perceive their surroundings. He argues that what we are used to calling cultural variation consists, in the first place, of variations in skill. Neither innate nor acquired, skills are grown, incorporated into the human organism through practice and training in an environment. They are thus as much biological as cultural. To account for the generation of skills we have therefore to understand the dynamics of development. And this in turn calls for an ecological approach that situates practitioners in the context of an active engagement with the constituents of their surroundings. The twenty-three essays comprising this book focus in turn on the procurement of livelihood, on what it means to 'dwell', and on the nature of skill, weaving together approaches from social anthropology, ecological psychology, developmental biology and phenomenology in a way that has never been attempted before. The book is set to revolutionise the way we think about what is 'biological' and 'cultural' in humans, about evolution and history, and indeed about what it means for human beings - at once organisms and persons - to inhabit an environment. The Perception of the Environment will be essential reading not only for anthropologists but also for biologists, psychologists, archaeologists, geographers and philosophers. This edition includes a new Preface by the author.**

**"It is rare to read an archaeological book that has the capacity to inspire, as this one has."—Mark P. Leone, author of The Archaeology of Liberty in an American Capital "Archaeology as Political Action is a highly original work that will be important for archaeologists and others concerned with processes of social change in the world today and, more importantly, with making a difference."—Thomas C. Patterson, coeditor of Foundations of Social Archaeology "This powerful statement by a leading archaeological thinker has profound implications for rigorous archaeological interpretation, community collaboration, and political intervention."—Stephen W. Silliman, coeditor of Historical Archaeology**

**Dating back to at least 50,000 years ago, rock art is one of the oldest forms of human symbolic expression. Geographically, it spans all the continents on Earth. Scenes are common in some rock art, and recent work suggests that there are some hints of expression that looks like some of the conventions of western scenic art. In this unique volume examining the nature of scenes in rock art, researchers examine what defines a scene, what are the necessary elements of a scene, and what can the evolutionary history tell us about storytelling, sequential memory, and cognitive evolution among ancient and living cultures?**

**Making a Mark**

**An Archaeology of the Relationships between Humans and Things**

**A Changing Relationship**

**Essays on Movement, Knowledge and Description**

**Image and Process in Neolithic Britain and Ireland**

**A Brief History**

**Diffraction of Digital Images**

Evolution is among the most central and most contested of ideas in the history of anthropology. This book charts the fortunes of the idea from the mid-nineteenth century to recent times. By comparing biological, historical, and anthropological approaches to the study of human culture and social life, it lays the foundation for their effective synthesis. Far ahead of its time when first published, the book anticipates debates at the forefront of contemporary thinking. Revisiting the work after almost thirty years, Tim Ingold offers a substantial new preface that describes how the book came to be written, how it was received and its bearing on later developments. Unique in scope and breadth of theoretical vision, Evolution and Social Life cuts across the boundaries of natural science and the humanities to provide a major contribution both to the history of anthropological and social thought, and to contemporary debate on the relationship between human nature, culture, and social life.

Making Anthropology, Archaeology, Art and Architecture Routledge

Anthropology is a disciplined inquiry into the conditions and potentials of human life. Generations of theorists, however, have expunged life from their accounts, treating it as the mere output of patterns, codes, structures or systems variously defined as genetic or cultural, natural or social. Building on his classic work The Perception of the Environment, Tim Ingold sets out to restore life to where it should belong, at the heart of anthropological concern. Being Alive ranges over such themes as the vitality of materials; what it means to make things; the perception and formation of the ground; the mingling of earth and sky in the weather-world; the experiences of light, sound and feeling; the role of storytelling in the integration of knowledge; and the potential of drawing to unite observation and description. Our humanity, Ingold argues, does not come ready-made but is continually fashioned in our movements along ways of life. Starting from the idea of life as a process of wayfaring, Ingold presents a radically new understanding of movement, knowledge and description as dimensions not just of being in the world, but of being alive to what is going on there. This edition includes a new preface by the author.

There is more to education than teaching and learning, and more to anthropology than making studies of other people's lives. Here Tim Ingold argues that both anthropology and education are ways of studying, and of leading life, with others. In this provocative book, he goes beyond an exploration of the interface between the disciplines of anthropology and education to claim their fundamental

equivalence. Taking inspiration from the writings of John Dewey, Ingold presents his argument in four close-knit chapters. Education, he contends, is not the transmission of authorised knowledge from one generation to the next but a way of attending to things, opening up paths of growth and discovery. What does this mean for the ways we think about study and the school, teaching and learning, and the freedoms they exemplify? And how does it bear on the practices of participation and observation, on ways of study in the field and in the school, on art and science, research and teaching, and the university? Written in an engaging and accessible style, this book is intended as much for educationalists as for anthropologists. It will appeal to all who are seeking alternatives to mainstream agendas in social and educational policy, including educators and students in philosophy, the social sciences, educational psychology, environmentalism and arts practice.

Tools, Language and Cognition in Human Evolution

Inspiring Places from Our Human Past

The Dawn of Everything