

Archaeologies Of Touch

Black feminist thought has developed in various parts of the academy for over three decades, but has made only minor inroads into archaeological theory and practice. Whitney Battle-Baptiste outlines the basic tenets of Black feminist thought and research for archaeologists and shows how it can be used to improve contemporary historical archaeology. She demonstrates this using Andrew Jackson's Hermitage, the W. E. B. Du Bois Homesite in Massachusetts, and the Lucy Foster house in Andover, which represented the first archaeological excavation of an African American home. Her call for an archaeology more sensitive to questions of race and gender is an important development for the field.

This book puts a finger on the nerve of culture by delving into the social life of touch, our most elusive yet most vital sense. From the tortures of the Inquisition to the corporeal comforts of modernity, and from the tactile therapies of Asian medicine to the virtual tactility of cyberspace, *The Book of Touch* offers excursions into a sensory territory both foreign and familiar. How are masculine and feminine identities shaped by touch? What are the tactile experiences of the blind, or the autistic? How is touch developed differently across cultures? What are the boundaries of pain and pleasure? Is there a politics of touch? Bringing together classic writings and new work, this is an essential guide for anyone interested in the body, the senses and the experiential world.

Despite the fact that we have a range of senses with which to perceive the world around us, museums and other cultural institutions have traditionally used sight as the main way to convey information. In everyday life, though, we use touch constantly in conjunction with sight. Why, then, does it play so small a role in the study and enjoyment of museum objects? Contributors to this volume explore how the sense of touch can be utilized in cultural institutions to facilitate understanding and learning. The remains that archaeologists uncover reveal ancient minds at work as much as ancient hands, and for decades many have sought a better way of understanding those minds. This understanding is at the forefront of cognitive archaeology, a discipline that believes that a greater application of psychological theory to archaeology will further our understanding of the evolution of the human mind. Bringing together a diverse range of experts including archaeologists, psychologists, anthropologists, biologists, psychiatrists, neuroscientists, historians, and philosophers, in one comprehensive volume, this accessible and illuminating book is an important resource for students and researchers exploring how the application of cognitive archaeology can significantly and meaningfully deepen their knowledge of early and ancient humans. This seminal volume opens the field of cognitive archaeology to scholars across the behavioral sciences.

A material history of haptics technology that raises new questions about the relationship between touch and media Since the rise of radio and television, we have lived in an era defined increasingly by the electronic circulation of images and sounds. But the flood of new computing technologies known as haptic interfaces—which use electricity, vibration, and force feedback to stimulate the sense of touch—offering an alternative way of mediating and experiencing reality. In *Archaeologies of Touch*, David Parisi offers the first full history of these increasingly vital technologies, showing how the efforts of

scientists and engineers over the past three hundred years have gradually remade and redefined our sense of touch. Through lively analyses of electrical machines, videogames, sex toys, sensory substitution systems, robotics, and human–computer interfaces, Parisi shows how the materiality of touch technologies has been shaped by attempts to transform humans into more efficient processors of information. With haptics becoming ever more central to emerging virtual-reality platforms (immersive bodysuits loaded with touch-stimulating actuators), wearable computers (haptic messaging systems like the Apple Watch’s Taptic Engine), and smartphones (vibrations that emulate the feel of buttons and onscreen objects), *Archaeologies of Touch* offers a timely and provocative engagement with the long history of touch technology that helps us confront and question the power relations underpinning the project of giving touch its own set of technical media.

Social Complexity and Complex Systems in Archaeology turns to complex systems thinking in search of a suitable framework to explore social complexity in Archaeology. Social complexity in archaeology is commonly related to properties of complex societies such as states, as opposed to so-called simple societies such as tribes or chiefdoms. These conceptualisations of complexity are ultimately rooted in Eurocentric perspectives with problematic implications for the field of archaeology. This book provides an in-depth conceptualisation of social complexity as the core concept in archaeological and interdisciplinary studies of the past, integrating approaches from complex systems thinking, archaeological theory, social practice theory, and sustainability and resilience science. The book covers a long-term perspective of social change and stability, tracing the full cycle of complexity trajectories, from emergence and development to collapse, regeneration and transformation of communities and societies. It offers a broad vision on social complexity as a core concept for the present and future development of archaeology. This book is intended to be a valuable resource for students and scholars in the field of archaeology and related disciplines such as history, anthropology, sociology, as well as the natural sciences studying human-environment interactions in the past.

An Archaeology of Educational Evaluation: Epistemological Spaces and Political Paradoxes outlines the epistemology of the theories and models that are currently employed to evaluate educational systems, education policy, educational professionals and students learning. It discusses how those theories and models find their epistemological conditions of possibility in a specific set of conceptual transferences from mathematics and statistics, political economy, biology and the study of language. The book critically engages with the epistemic dimension of contemporary educational evaluation and is of theoretical and methodological interest. It uses Foucauldian archaeology as a problematising method of inquiry within the wider framework of governmentality studies. It goes beyond a mere critique of the contemporary obsession for evaluation and attempts to replace it with the opening of a free space where the search for a mode of being, acting and thinking in education is not over-determined by the tyranny of improvement. This book will appeal to academics, researchers and postgraduate students in the fields of educational philosophy, education policy and social science.

How computer animation technologies became vital visualization tools in the life sciences Who would have thought that computer animation technologies developed in

the second half of the twentieth century would become essential visualization tools in today's biosciences? This book is the first to examine this phenomenon. *Molecular Capture* reveals how popular media consumption and biological knowledge production have converged in molecular animations—computer simulations of molecular and cellular processes that immerse viewers in the temporal unfolding of molecular worlds—to produce new regimes of seeing and knowing. Situating the development of this technology within an evolving field of historical, epistemological, and political negotiations, Adam Nocek argues that molecular animations not only represent a key transformation in the visual knowledge practices of life scientists but also bring into sharp focus fundamental mutations in power within neoliberal capitalism. In particular, he reveals how the convergence of the visual economies of science and entertainment in molecular animations extends neoliberal modes of governance to the perceptual practices of scientific subjects. Drawing on Alfred North Whitehead's speculative metaphysics and Michel Foucault's genealogy of governmentality, Nocek builds a media philosophy well equipped to examine the unique coordination of media cultures in this undertheorized form of scientific media. More specifically, he demonstrates how governmentality operates across visual practices in the biosciences and the popular mediasphere to shape a molecular animation apparatus that unites scientific knowledge and entertainment culture. Ultimately, *Molecular Capture* proposes that molecular animation is an achievement of governmental design. It weaves together speculative media philosophy, science and technology studies, and design theory to investigate how scientific knowledge practices are designed through media apparatuses.

Archaeologies of Touch: Interfacing with Haptics from Electricity to Computing

Worldwide research on ancient glass began in the early 20th century. A consensus has been reached in the community of Archaeology that the first manmade or synthetic glasses, based on archaeological findings, originated in the Middle East during the 5000-3000's BC. By contrast, the manufacturing technology of pottery and ceramics were well developed in ancient China. The earliest pottery and ceramics dates back to the Shang Dynasty - the Zhou Dynasty (1700 BC-770 BC), while the earliest ancient glass artifacts unearthed in China dates back to the Western Han Dynasty. Utilizing the state-of-the art analytical and spectroscopic methods, the recent findings demonstrate that China had already developed its own glassmaking technology at latest since 200 BC. There are two schools of viewpoint on the origin of ancient Chinese glass. The more common one believes that ancient Chinese glass originated from the import of glassmaking technology from the West as a result of Sino-West trade exchanges in the Western Han Dynasty (206 BC-25 AD). The other scientifically demonstrates that homemade ancient Chinese glass with unique domestic formula containing both PbO and BaO were made as early as in the Pre-Qin Period or even the Warring States Period (770 BC-221 BC), known as Yousha or Faience. This English version of the previously published Chinese book entitled *Development History of Ancient Chinese Glass Technology* is for universities and research institutes where various research and educational activities of ancient glass and history are conducted. With 18 chapters, the scope of this book covers very detailed information on scientifically based findings of ancient Chinese glass development and imports and influence of foreign glass products as well as influence of the foreign glass manufacturing processes through the trade exchanges along the Silk Road(s).

The analysis of tree-ring patterns, or dendrochronology, is a very exact science and an important dating technique. The basis of the method is misleadingly simple: that overlap of successive older ring patterns can generate a master chronology and samples of unknown age can then be checked against this. This book, published originally in 1982, traces the development of a specific project from its inception to the successful completion of some of the longest chronologies in Europe. In doing so it looks at some of the problems associated with the subject and at the levels of precision possible. After outlining the techniques associated with the measurement and processing of tree-ring patterns, the author traces an attempt to construct such an independent chronology in a new area. The book breaks naturally into sections conditioned by the availability of timbers and these can be listed as modern, late medieval, medieval, early medieval and prehistoric. As far as possible the results are presented in the order in which things happened, thus preserving the sense of a developing subject.

Archaeology and Archaeological Information in the Digital Society shows how the digitization of archaeological information, tools and workflows, and their interplay with both old and new non-digital practices throughout the archaeological information process, affect the outcomes of archaeological work, and in the end, our general understanding of the human past. Whereas most of the literature related to archaeological information work has been based on practical and theoretical considerations within specific areas of archaeology, this innovative volume combines and integrates intra- and extra-disciplinary perspectives to archaeological work, looking at archaeology from both the inside and outside. With fields studies from museums and society, and pioneering new academic research, Archaeology and Archaeological Information in the Digital Society will interest archaeologists across the board.

Unlike the other senses, touch ranges beyond a single sense organ, encompassing not only the skin but also the interior of the body. It mediates almost every aspect of interpersonal relations in antiquity, from the everyday to the erotic, just as it also provides a primary point of contact between the individual and the outside world. The essays in this volume explore the ways in which touch plays a defining role in science, art, philosophy, and medicine, and shapes our understanding of topics ranging from aesthetics and poetics to various religious and ritual practices. Whether we locate the sense of touch on the surface of the skin, within the body or – less tangibly still – within the emotions, the sensory impact of touching raises a broad range of interpretive and phenomenological questions. This is the first volume of its kind to explore the sense of touch in antiquity, bringing a variety of disciplinary approaches to bear on the sense that is usually disregarded as the most base and obvious of the five. In these pages, by contrast, we find in touch a complex and fascinating indicator of the body's relation to object, environment, and self.

The Archaeology of Seeing provides readers with a new and provocative understanding of material culture through exploring visual narratives captured in cave and rock art, sculpture, paintings, and more. The engaging argument draws on current thinking in archaeology, on how we can interpret the behaviour of people in the past through their use of material culture, and how this affects our understanding of how we create and see art in the present. Exploring themes of gender, identity, and story-telling in visual material culture, this book forces a radical reassessment of how the ability to see makes us and our ancestors human; as such, it will interest lovers of both art and

archaeology. Illustrated with examples from around the world, from the earliest art from hundreds of thousands of years ago, to the contemporary art scene, including street art and advertising, Janik cogently argues that the human capacity for art, which we share with our most ancient ancestors and cousins, is rooted in our common neurophysiology. The ways in which our brains allow us to see is a common heritage that shapes the creative process; what changes, according to time and place, are the cultural contexts in which art is produced and consumed. The book argues for an innovative understanding of art through the interplay between the way the human brain works and the culturally specific creation and interpretation of meaning, making an important contribution to the debate on art/archaeology.

The history of how a deceptively ordinary piece of office furniture transformed our relationship with information The ubiquity of the filing cabinet in the twentieth-century office space, along with its noticeable absence of style, has obscured its transformative role in the histories of both information technology and work. In the first in-depth history of this neglected artifact, Craig Robertson explores how the filing cabinet profoundly shaped the way that information and data have been sorted, stored, retrieved, and used. Invented in the 1890s, the filing cabinet was a result of the nineteenth-century faith in efficiency. Previously, paper records were arranged haphazardly: bound into books, stacked in piles, curled into slots, or impaled on spindles. The filing cabinet organized loose papers in tabbed folders that could be sorted alphanumerically, radically changing how people accessed, circulated, and structured information.

Robertson's unconventional history of the origins of the information age posits the filing cabinet as an information storage container, an "automatic memory" machine that contributed to a new type of information labor privileging manual dexterity over mental deliberation. Gendered assumptions about women's nimble fingers helped to naturalize the changes that brought women into the workforce as low-level clerical workers. The filing cabinet emerges from this unexpected account as a sophisticated piece of information technology and a site of gendered labor that with its folders, files, and tabs continues to shape how we interact with information and data in today's digital world.

Status, age and gender have long been accepted aspects of archaeological enquiry, yet it is only recently that archaeologists have started seriously to consider the role of sex and sexuality in their studies. *Archaeologies of Sexuality* is a timely and pioneering work. It presents a strong, diverse body of scholarship which draws on locations as varied as medieval England, the ancient Maya kingdoms, New Kingdom Egypt, prehistoric Europe, and convict-era Australia, demonstrating the challenges and rewards of integrating the study of sex and sexuality within archaeology. This volume, with contributions by many leading archaeologists, will serve both as an essential introduction and a valuable reference tool for students and academics.

Rooted in multimodal conversation analysis and based on video recordings of naturally occurring social interactions, this book presents a novel analytical perspective for the study of touch. The authors focus on how different forms of touch are interactionally organized in everyday, institutional, and professional practices, showing how touch is multimodally achieved in social interaction, how it acquires its significance, how it is embedded in the current activity and in its social context, and how it is systematically intertwined with talk, facial expressions, and body posture. Including work by a wide

range of renowned researchers, this volume provides rich visual illustrations of situations featuring touch as a social and intersubjective practice. The studies make a compelling contribution to the field by clearly examining and demonstrating the social meaning of touch for the participants in social interaction in a broad range of contexts. Presenting a new methodology for the study of touch, this is key reading for all researchers and scholars working in conversation analysis, multimodality, and related areas.

Things: In Touch with the Past explores the value of artifacts that have survived from the past and that can be said to "embody" their histories. Such genuine or "real" things afford a particular kind of aesthetic experience—an encounter with the past—despite the fact that genuineness is not a perceptually detectable property. Although it often goes unnoticed, the sense of touch underlies such encounters, even though one is often not permitted literal touch. Carolyn Korsmeyer begins her account with the claim that wonder or marvel at old things fits within an "experiential" account of the aesthetic. She then presents her main argument regarding the role of touch—both when literal contact is made and when proximity suffices, for touch is a fundamental sense that registers bodily position and location. Correct understanding of the identity of objects is presumed when one values things just because of what they are, and with discovery that a mistake has been made, admiration is often withdrawn. Far from undermining the importance of the genuine, these errors of identification confirm it. Korsmeyer elaborates this position with a comparison between valuing artifacts and valuing persons. She also considers the ethical issues of genuineness, for artifacts can be harmed in various ways ranging from vandalism to botched restoration. She examines the differences between a real thing and a replica in detail, making it clear that genuineness comes in degrees. Her final chapter reviews the ontology that best suits an account of persistence over time of things that are valued for being the real thing.

An accessible, nontechnical overview of active touch sensing, from sensory receptors in the skin to tactile surfaces on flat screen displays. Haptics, or haptic sensing, refers to the ability to identify and perceive objects through touch. This is active touch, involving exploration of an object with the hand rather than the passive sensing of a vibration or force on the skin. The development of new technologies, including prosthetic hands and tactile surfaces for flat screen displays, depends on our knowledge of haptics. In this volume in the MIT Press Essential Knowledge series, Lynette Jones offers an accessible overview of haptics, or active touch sensing, and its applications. Jones explains that haptics involves integrating information from touch and kinesthesia—that is, information both from sensors in the skin and from sensors in muscles, tendons, and joints. The challenge for technology is to reproduce in a virtual world some of the sensations associated with physical interactions with the environment. Jones maps the building blocks of the tactile system, the receptors in the skin and the skin itself, and how information is processed at this interface with the external world. She describes haptic perception, the processing of haptic information in the brain; haptic illusions, or distorted perceptions of objects and the body itself; tactile and haptic displays, from braille to robotic systems; tactile compensation for other sensory impairments; surface haptics, which creates virtual haptic effects on physical surfaces such as touch screens; and the development of robotic and prosthetic hands that mimic the properties of human hands.

The touchscreen belongs to a century-long history of hands-on media practices and touchable art objects. This media-archaeological excavation examines the nature of our sensual involvement with media and invites the reader to think about the touchscreen beyond its technological implications. In six chapters, the book questions and historicizes both aspects of

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the touchscreen, considering "touch" as a media practice and "screen" as a touchable object. A beautifully illustrated exploration of how Victorian novelty picture books reshape the ways children read and interact with texts. The Victorian era saw an explosion of novelty picture books with flaps to lift and tabs to pull, pages that could fold out, pop-up scenes, and even mechanical toys mounted on pages. Analyzing books for young children published between 1835 and 1914, *Playing with the Book* studies how these elaborately designed works raise questions not just about what books should look like but also about what reading is, particularly in relation to children's literature and child readers. Novelty books promised (or threatened) to make reading a physical as well as intellectual activity, requiring the child to pull a tab or lift a flap to continue the story. These books changed the relationship between pictures, words, and format in both productive and troubling ways. Hannah Field considers these aspects of children's reading through case studies of different formats of novelty and movable books and intensive examination of editions that have survived from the nineteenth century. She discovers that children ripped, tore, and colored in their novelty books—despite these books' explicit instructions against such behaviors. Richly illustrated with images of these ingenious constructions, *Playing with the Book* argues that novelty books construct a process of reading that involves touch as well as sight, thus reconfiguring our understanding of the phenomenology of reading.

Tracing the connections between human-like robots and AI at the site of dehumanization and exploited labor. The word robot—introduced in Karel Čapek's 1920 play *R.U.R.*—derives from *rabota*, the Czech word for servitude or forced labor. A century later, the play's dystopian themes of dehumanization and exploited labor are being played out in factories, workplaces, and battlefields. In *The Robotic Imaginary*, Jennifer Rhee traces the provocative and productive connections of contemporary robots in technology, film, art, and literature. Centered around the twinned processes of anthropomorphization and dehumanization, she analyzes the coevolution of cultural and technological robots and artificial intelligence, arguing that it is through the conceptualization of the human and, more important, the dehumanized that these multiple spheres affect and transform each other. Drawing on the writings of Alan Turing, Sara Ahmed, and Arlie Russell Hochschild; such films and novels as *Her* and *The Stepford Wives*; technologies like *Kismet* (the pioneering "emotional robot"); and contemporary drone art, this book explores anthropomorphic paradigms in robot design and imagery in ways that often challenge the very grounds on which those paradigms operate in robotics labs and industry. From disembodied, conversational AI and its entanglement with care labor; embodied mobile robots as they intersect with domestic labor; emotional robots impacting affective labor; and armed military drones and artistic responses to drone warfare, *The Robotic Imaginary* ultimately reveals how the human is made knowable through the design of and discourse on humanoid robots that are, paradoxically, dehumanized.

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,

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with interests in social and cultural anthropology, archaeology, architecture, art and design, visual studies and material culture.

How and when did we become the only human species to settle the whole earth? How did our brains become so large? In this book, Clive Gamble sets out to answer these fundamental questions, digging deep into the archives of archaeology, fossil ancestors and human genetics. The wealth of detail in these sources allows him to write a completely new account of our earliest beginnings: a deep history in which we devised solutions not only to the technical challenges of global settlement but also cracked the problem, long before writing and smartphones, of how to live apart yet stay in touch.

An original, elegant, and far-reaching philosophical inquiry into what it means to feel alive. Touch is the first sense to develop in the womb, yet often it is overlooked. *The Senses of Touch* examines the role of touching and feeling as part of the fabric of everyday, embodied experience. How can we think about touch? Problems of touch and tactility run as a continuous thread in philosophy, psychology, medical writing and representations in art, from Ancient Greece to the present day. Picking through some of these threads, the book 'feels' its way towards writing and thinking about touch as both sensory and affective experience. Taking a broadly phenomenological framework that traces tactility from Aristotle through the Enlightenment to the present day, the book examines the role of touch across a range of experiences including aesthetics, digital design, visual impairment and touch therapies. *The Senses of Touch* thereby demonstrates the varieties of sensory experience, and explores the diverse range of our 'senses' of touch.

First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

An engrossing history of the century that transformed our knowledge of the body's inner senses. The years between 1833 and 1945 fundamentally transformed science's understanding of the body's inner senses, revolutionizing fields like philosophy, the social sciences, and cognitive science. In *How We Became Sensorimotor*, Mark Paterson provides a systematic account of this transformative period, while also demonstrating its substantial implications for current explorations into phenomenology, embodied consciousness, the extended mind, and theories of the sensorimotor, the body, and embodiment. Each chapter of *How We Became Sensorimotor* takes a particular sense and historicizes its formation by means of recent scientific studies, case studies, or coverage in the media. Ranging among a diverse array of sensations, including balance, fatigue, pain, the "muscle sense," and what Maurice Merleau-Ponty termed "motricity," Paterson's analysis moves outward from the familiar confines of the laboratory to those of the industrial world and even to wild animals and their habitats. He uncovers important stories, such as how forgotten pain-measurement schemes transformed criminology, or how Penfield's outmoded concepts of the sensory and motor homunculi of the brain still mar psychology textbooks. Complete with original archival research featuring illustrations and correspondence, *How We Became Sensorimotor* shows how the shifting and sometimes contested historical background to our understandings of the senses are being extended even today.

Research on touch and blindness has undergone rapid transformation in recent years, with dramatic developments in technology designed to provide assistance to those who are blind, and advancements in robotics that demand haptic interfaces. *Touch and Blindness* approaches the study of the topic from the perspectives of psychological methodology and the most sophisticated, state-of-the-art techniques in neuroscience. This book, edited by well-known leaders in the field, is derived from the discussions presented by speakers at a conference held in 2002, and presents current research in

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the field. The book is arranged in a logical, disciplinary fashion, first discussing touch and blindness from a psychological perspective, followed by an examination from the perspective of neuroscience. Some specific topics include: *processing spatial information from touch and movement; *form, projection, and pictures for the blind; *neural substrate and visual and tactile object representations; and *the role of visual cortex in tactile processing. Touch and Blindness is ideal for researchers in psychology and neuroscience, medicine, and special education.

First published in 1988. Routledge is an imprint of Taylor & Francis, an informa company.

This volume – which has come about through a collaborative venture between Dragos Gheorghiu (archaeologist and professional visual artist) and Theodor Barth (anthropologist) – aims at expanding the field of archaeological research with an anthropological understanding of practices that include artistic methods.

In Touch, Laura U. Marks develops a critical approach more tactile than visual, an intensely physical and sensuous engagement with works of media art that enriches our understanding and experience of these works and of art itself. These critical, theoretical, and personal essays serve as a guide to developments in nonmainstream media art during the past ten years -- sexual representation debates, documentary ethics, the shift from analog to digital media, a new social obsession with smell. Marks takes up well-known artists like experimental filmmaker Ken Jacobs and mysterious animators the Brothers Quay, and introduces groundbreaking, lesser-known film, video, and digital artists. From this emerges a materialist theory -- an embodied, erotic relationship to art and to the world. Marks's approach leads to an appreciation of the works' mortal bodies: film's volatile emulsion, video's fragile magnetic base, crash-prone Net art; it also offers a productive alternative to the popular understanding of digital media as "virtual" and immaterial. Weaving a continuous fabric from philosophy, fiction, science, dreams, and intimate experience, Touch opens a new world of art media to readers.

This book introduces a new impetus to the discussion of the relationship between touch and sculpture by setting up a dialogue between art historians and individuals who are working in disciplines beyond art history. The collection brings together a diverse set of approaches, with essays tackling subjects from prehistoric figurines to the work of contemporary artists, from pre-modern ideas about the physiology of touch to tactile interaction in the museum, and from the phenomenology of touch in philosophy to the findings of scientific study.

This is the first book-length study to explore the relationship between archaeology and modern thought, showing how philosophical ideas that developed in the seventeenth to nineteenth centuries still dominate our approach to the material remains of ancient societies. Addressing current debates from a new viewpoint, Archaeology and Modernity discusses the modern emphasis on method rather than ethics or meaning, our understanding of change in history and nature, the role of the nation-state in forming our views of the past, and contemporary notions of human individuality, the mind, and materiality.

Archaeology doesn't just happen. With large numbers of people involved, the complex logistics of fieldwork, funding needed for projects of any size, and a bewildering set of legal regulations and ethical norms to follow, a well-run archaeological project requires

Careful and detailed planning. In this reader-friendly guide, Black and Jolly give novice researchers invaluable practical advice on the process of designing successful field projects. Encompassing both directed academic and directed CRM projects, they outline the elements needed in your professional toolkit, show step-by-step how an archaeological project proceeds, focus on developing appropriate research questions and theoretical models, and address implementation issues from NAGPRA regulations down to estimating the number of shovels to toss into the pickup. Sidebars explain important topics like the Section 106 process, the importance of ethnology and geology to archaeologists, OSHA requirements, and how to assess significance. *Archaeology by Design* is an ideal starting point for giving students and novices the big picture of a contemporary archaeological project.

David Parisi offers the first full history of new computing technologies known as haptic interfaces--which use electricity, vibration, and force feedback to stimulate the sense of touch--showing how the efforts of scientists and engineers over the past 300 years have gradually remade and redefined our sense of touch. *Archaeologies of Touch* offers a timely and provocative engagement with the long history of touch technology that helps us confront and question the power relations underpinning the project of giving touch its own set of technical media.

Material is the mother of innovation and it is through skill that innovations are brought about. This core thesis that is developed in this book identifies skill as the linchpin of – and missing link between – studies on craft, creativity, innovation, and material culture. Through a detailed study of early bronze age axes the question is tackled of what it involves to be skilled, providing an evidence based argument about levels of skill. The unique contribution of this work is that it lays out a theoretical framework and methodology through which an empirical analysis of skill is achievable. A specific chaîne opératoire for metal axes is used that compares not only what techniques were used, but also how they were applied. A large corpus of axes is compared in terms of what skills and attention were given at the different stages of their production. The ideas developed in this book are of interest to the emerging trend of ‘material thinking’ in the human and social sciences. At the same time, it looks towards and augments the development in craft-studies, recognising the many different aspects of craft in contemporary and past societies, and the particular relationship that craftspeople have with their material. Drawing together these two distinct fields of research will stimulate (re)thinking of how to integrate production with discussions of other aspects of object biographies, and how we link arguments about value to social models.

Rock art in South America is as diverse as the continent itself. In this vast territory, different peoples produced engravings, paintings, and massive earthworks, from the Atacama to the Amazon. These marks on the landscape were made by all different kinds of peoples, from some of the earliest hunter-gatherers in the continent, to the very complex societies within the Inca Empire. This book brings together the work of specialists from throughout the continent, addressing this diversity, as well as the variety of approaches that the

Archaeology of rock art has taken in South America. Constructed of eleven thought-provoking chapters and arranged in three thematic sections, the book presents different theoretical approaches that are currently being used to understand the roles rock art played in prehistoric communities. The editors have skillfully crafted a book that presents the contribution the study of South American rock art can offer to the global research of this materiality, both theoretically and methodologically. This book will interest a broad range of scholars researching in archaeology, anthropology, history of art, heritage and conservation, as well as undergraduate and postgraduate students who will find interesting case studies showcasing the diverse ways in which rock art can be approached. Despite its focus on South America, the book is intended as a contribution towards the global study of rock art.

The Science and Archaeology of Materials is set to become the definitive work in the archaeology of materials. Henderson's highly illustrated work is an accessible and fascinating textbook which will be essential reading for all practical archaeologists. With clear sections on a wide range of materials including ceramics, glass, metals and stone, this work examines the very foundations of archaeological study. Anyone interested in ancient technologies, especially those involving high temperatures, kilns and furnaces will be able to follow in each chapter how raw materials are refined, transformed and shaped into objects. This description is then followed by appropriate case studies which provide a new chronological and geographical example of how scientific and archaeological aspects can and do interact. They include: *Roman pale green and highly decorated glass *17th Century glass in Britain and Europe *the effect of the introduction of the wheel on pottery technology *the technology of Celadon ceramics *early copper metallurgy in the Middle East *chemical analysis and lead isotope analysis of British Bronzes *early copper alloy metallurgy in Thailand *the chemical analysis of obsidian and its distribution *the origins of the Stonehenge bluestones This book shows how archaeology and science intersect and feed off each other. Modern scientific techniques have provided data which, when set within a fully integrated archaeological context, have the potential of contributing to mainstream archaeology. This holistic approach generates a range of connections which benefits both areas and will enrich archaeological study in the future.

Robert Chapman addresses the nature of contemporary archaeology and the study of social change, and debates the transition from perceived simple, egalitarian societies to our complex modern world.

Locates the deep history of digitality in the development of racial capitalism Seb Franklin sets out a media theory of racial capitalism to examine digitality's racial-capitalist foundations. The Digitally Disposed shows how the promises of boundless connection, flexibility, and prosperity that are often associated with digital technologies are grounded in racialized histories of dispossession and exploitation. Reading archival and published material from the cybernetic

sciences alongside nineteenth-century accounts of intellectual labor, twentieth-century sociometric experiments, and a range of literary and visual works, *The Digitally Disposed* locates the deep history of digitality in the development of racial capitalism. Franklin makes the groundbreaking argument that capital's apparently spontaneous synthesis of so-called free individuals into productive circuits represents an "informatics of value." On the one hand, understanding value as an informatic relation helps to explain why capital was able to graft so seamlessly with digitality at a moment in which it required more granular and distributed control over labor—the moment that is often glossed as the age of logistics. On the other hand, because the informatics of value sort populations into positions of higher and lower capacity, value, and status, understanding their relationship to digitality requires that we see the digital as racialized and gendered in pervasive ways. Ultimately, *The Digitally Disposed* questions the universalizing assumptions that are maintained, remade, and intensified by today's dominant digital technologies. Vital and far-reaching, *The Digitally Disposed* reshapes such fundamental concepts as cybernetics, informatics, and digitality.

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