

Reflectance Transformation Imaging Rti

This book constitutes the thoroughly revised papers of the First International Conference on Augmented and Virtual Reality, AVR 2014, held in Lecce, Italy, in September 2014. The 28 papers, 2 tutorials and 3 keynote presentations were carefully reviewed and selected from 76 submissions. They include topics from virtual/augmented/mixed reality to 3D user interfaces and the technology needed to enable these environments to a wide range of applications (medical, entertainment, military, design, manufacture, maintenance, arts and cultural heritage). The authors of the present volume, *Myth, Materiality, and Lived Religion*, focus on the material dimension of Old Norse mythology and the role played by myths in everyday life. More broadly expressed, the collection looks at the social, ceremonial and material contexts of myths. This topic has been underexplored in previous research on Old Norse myths, despite its important theoretical implications. However, discussions around materiality, in a more general sense, have for a long time been significant for historians of religion, especially archaeologists. *Myth, Materiality, and Lived Religion* seeks to make the case for the relevance of materiality to literary historians and philologists as well. Questions relating to the theme of materiality and lived religion are posed in this book, including: What do myths tell us about the material culture of the periods in which they were narrated? What role did myths or mythical beings play in connection to, for instance, illnesses and remedies during the Viking Period and the Middle Ages? How did ordinary people experience participation in a more formal sacrificial feast led by ritual specialists? The editors of this book are all associated with the Department of Ethnology, History of Religions and Genders Studies at Stockholm University, Sweden.

In an unscientific era when maps were rarities, how did ancient Romans envisage their far flung empire? This was done by various means for certain, including with the aid of an ingenious type of portable sundial that has barely attracted notice. As the Romans understood before the first century BCE, to track the passage of the sun across the sky hour-by-hour one needed to know one's latitude and the time of year, and that, furthermore, sundials did not have to be fixed objects. These portable instruments, crafted in bronze, were adjustable for the changes of latitude to be expected on long journeys--say, for instance, from Britain to Spain, or from Alexandria to Rome, or even on a Mediterranean tour. For convenient reference, these sundials incorporated lists of twenty to thirty names of cities or regions, each with its specific latitude. One of the insights of *Roman Portable Sundials* is that the choice of locations offers unique clues to the mental world-map and self-identity of individuals able to visualize Rome's vast empire latitudinally. The sixteen such sundials known to date share common features but designers also vied to create enhancements. Comparison with modern calculations shows that often the latitudes listed are incorrect, in which case the sundial may not perform at its best. But then the nature of Romans' time-consciousness (or lack of it) must be taken into consideration. Richard Talbert suspects that owners might prize these sundials not so much for practical use but rather as prestige objects attesting to scientific awareness as well as imperial mastery of time and space. In retrospect, they may be seen as Roman precursors to comparable Islamic and European instruments from the Middle Ages onwards, and even to today's luxury watches which display eye-catching proof of their purchasers' wealth, sophistication, and cosmopolitanism. Richly enhanced with detailed photographs, line drawings, maps, a gazetteer, and a table of latitudes and locations, *Roman Portable Sundials* brings these overlooked gadgets out of the shadows at last to reveal their hitherto untapped layers of meaning.

Writing as Material Practice grapples with the issue of writing as a form of material culture in its ancient and more recent manifestations, and in the contexts of production and consumption. Fifteen case studies explore the artefactual nature of writing — the ways in which materials, techniques, colour, scale, orientation and visibility inform the creation of inscribed objects and spaces, as well as structure subsequent engagement, perception and meaning making. Covering a temporal span of some 5000 years, from c.3200 BCE to the present day, and ranging in spatial context from the Americas to the Near East, the chapters in this volume bring a variety of perspectives which contribute to both specific and broader questions of writing materialities. The authors also aim to place past graphical systems in their social contexts so they can be understood in relation to the people who created and attributed meaning to writing and associated symbolic modes through a diverse array of individual and wider social practices.

Integration of Photogrammetry, Reflectance Transformation Imaging (RTI), and Multiband Imaging (MBI) for Visualization, Documentation, and Analysis of Archaeological and Related Materials

The first truly comprehensive look at all aspects of the Villa dei Papiri at Herculaneum, from its original Roman context to the most recent archaeological investigations. The Villa dei Papiri at Herculaneum, the model for the Getty Villa in Malibu, is one of the world's earliest systematically investigated archaeological sites. Buried by the eruption of Mount Vesuvius in 79 CE, the Villa dei Papiri was discovered in 1750 and excavated under the auspices of the Neapolitan court. Never fully unearthed, the site yielded spectacular colored marble floors and mosaics, frescoed walls, the largest known ancient collection of bronze and marble statuary, intricately carved ivories, and antiquity's only surviving library, with over a thousand charred papyrus scrolls. For more than two and a half centuries, the Villa dei Papiri and its contents have served as a wellspring of knowledge for archaeological science, art history, classics, papyrology, and philosophy. Buried by Vesuvius: The Villa dei Papiri at Herculaneum offers a sweeping yet in-depth view of all aspects of the site. Presenting the latest research, the essays in this authoritative and richly illustrated volume reveal the story of the Villa dei Papiri's ancient inhabitants and modern explorers, providing readers with a multidimensional understanding of this fascinating site.

This paper describes a practical workflow that enables the integration of Photogrammetry-based 3D modeling, Reflectance Transformation Imaging (RTI), and Multiband Imaging (MBI) into a single representation that can, in turn, be rendered visually using existing open-source software. To illustrate the workflow, we apply it to a fragment of an Egyptian painted wood sarcophagus now in the Institute of Fine Arts Study (NYU) Collection and then show how the results can contribute to the visualization, documentation, and analysis of archaeological and related materials. One product of this work is an animation rendered using the open-source software Blender. The animation emphasizes aspects of surface variation and reveals the craftwork involved in producing the sarcophagus fragment. In doing so, it highlights that the workflow we describe can serve many purposes and contribute to a wide variety of research agenda.

This book offers an analysis of archaeological imagery based on new materialist approaches. Reassessing the representational paradigm of archaeological image analysis, it argues for the importance of ontology, redefining images as material processes or events that draw together differing aspects of the world. The book is divided into three sections: 'Emergent images', which focuses on practices of making; 'Images as process', which examines the making and role of images in prehistoric societies; and 'Unfolding images', which focuses on how images change as they are made and circulated. Featuring contributions from archaeologists, Egyptologists, anthropologists and artists, it highlights the multiple role of images in prehistoric and historic societies, while demonstrating that scholars need to recognise their dynamic and changeable character.

The volume presents a selection of research projects in Digital Humanities applied to the "Biblical Studies" in the widest sense and context. Taken as a whole, the volume restitutes the merging Digital Culture at the beginning of the 21st century.

In the late 19th century, explorers identified graffiti etched in stucco walls of residences, palaces, and temples in the Maya Lowlands. By the mid-20th century, scholars acknowledged that the ancient Maya produced these incised images. Today, archaeologists struggle with documenting these instances of graffiti with precision and accuracy, often relying solely on to-scale line drawings to best represent the graffitied image they see before them. These images can be complex, multilayered, and difficult to see so identifying the sequence of creation of the incisions can be challenging. Reflectance Transformation Imaging (RTI) is a method that uses a moving light source and photography

in order to visualize, interact with, and analyze a three-dimensional object in a two-dimensional image. Performed on a series of 20 unique graffiti from the Maya archaeological site of Holtun, RTI showed promise as a viable technique for documenting and preserving graffiti as cultural heritage and for providing new information about an enigmatic aspect of Maya archaeology. Additionally, RTI is compared to other common methods used to document incised graffiti in the Maya lowland area including to-scale line drawing, tracing, photogrammetry, and scanning to show the new and unique information and data that can be gathered from this method. Finally, RTI is a low-cost, low-maintenance alternative data-gathering method for highly remote archaeological projects where other technology is difficult to obtain and use in the field setting.

This book explores rock art localities all across Saudi Arabia, describing them in detail and providing a chronology for them. The text is written for a broad audience and the book contains a large quantity of high quality photographs. Author: Sandra L. Olsen, Photographs by Richard T. Bryant.

A revised and updated second edition of Metric Survey Specifications for English Heritage - the standard specification that English Heritage has successfully used to procure metric survey for the last 9 years.

Proceedings from a workshop held at Wolfson College, Oxford in 2017. In light of rapid technological developments in digital imaging, this volume aims to inform specialist and general readers about some of the ways in which imaging technologies are transforming the study and presentation of archaeological and cultural artefacts.

Advancement of Optical Methods in Experimental Mechanics: Proceedings of the 2013 Annual Conference on Experimental and Applied Mechanics, the third volume of eight from the Conference, brings together contributions to this important area of research and engineering. The collection presents early findings and case studies on a wide range of optical methods ranging from traditional photoelasticity and interferometry to more recent DIC and DVC techniques, and includes papers in the following general technical research areas: Optical metrology and displacement measurements at different scales Digital holography and experimental mechanics Optical measurement systems using polarized light Surface topology Digital image correlation Optical methods for MEMS and NEMS Three-dimensional imaging and volumetric correlation Imaging methods for thermomechanics applications 3D volumetric flow measurement Applied photoelasticity Optical residual stress measurement techniques Advances in imaging technologies

Beads, beadwork, and personal ornaments are made of diverse materials such as shell, bone, stones, minerals, and composite materials. Their exploration from geographical and chronological settings around the world offers a glimpse at some of the cutting edge research within the fast growing field of personal ornaments in humanities' past. Recent studies are based on a variety of analytical procedures that highlight humankind's technological advances, exchange networks, mortuary practices, and symbol-laden beliefs. Papers discuss the social narratives behind bead and beadwork manufacture, use and disposal; the way beads work visually, audibly and even tactilely to cue wearers and audience to their social message(s). Understanding the entangled social and technical aspects of beads require a broad spectrum of technical and methodological approaches including the identification of the sources for the raw material of beads. These scientific approaches are also combined in some instances with experimentation to clarify the manner in which beads were produced and used in past societies.

High Dynamic Range Imaging, Second Edition, is an essential resource for anyone working with images, whether it is for computer graphics, film, video, photography, or lighting design. It describes HDRI technology in its entirety and covers a wide-range of topics, from capture devices to tone reproduction and image-based lighting. The techniques described enable students to produce images that have a dynamic range much closer to that found in the real world, leading to an unparalleled visual experience. This revised edition includes new chapters on High Dynamic Range Video Encoding, High Dynamic Range Image Encoding, and High Dynamic Range Display Devices. All existing chapters have been updated to reflect the current state-of-the-art technology. As both an introduction to the field and an authoritative technical reference, this book is essential for anyone working with images, whether in computer graphics, film, video, photography, or lighting design. New material includes chapters on High Dynamic Range Video Encoding, High Dynamic Range Image Encoding, and High Dynamic Range Display Devices Written by the inventors and initial implementors of High Dynamic Range Imaging Covers the basic concepts (including just enough about human vision to explain why HDR images are necessary), image capture, image encoding, file formats, display techniques, tone mapping for lower dynamic range display, and the use of HDR images and calculations in 3D rendering Range and depth of coverage is good for the knowledgeable researcher as well as those who are just starting to learn about High Dynamic Range imaging The prior edition of this book included a DVD-ROM. Files from the DVD-ROM can be accessed at:

http://www.erikreinhard.com/hdr_2nd/index.html

OBJECT:PHOTO shifts the dialogue about modernist photography from an emphasis on the subject and the image to the actual photographic object, created by a certain artist at a particular time and present today in its unique physicality. This shift is especially significant for a study of the period during which photography developed a distinctive formal language. A growing awareness of the rarity of images made between the two world wars has altered historians' considerations, encouraging new approaches privileging the originality of each work and the density of references each contains. This richly illustrated publication culminates a four-year collaborative research endeavor between The Museum of Modern Art's Departments of Photography and Conservation, and nearly 30 visiting scholars, on the material and aesthetic evolution of avant-garde photography in the early twentieth century. The 341 modernist photographs known as The Thomas Walther Collection, a major museum acquisition made in 2001, is presented in its entirety, establishing a new standard of depth for the medium. Essays by curators, researchers, and conservators consider the history of collecting from this era to the present and how deepening knowledge has shifted the perspective on the medium; the material facts of the Walther pictures as a baseline for understanding the development of photographic materials in this era; and how the intellectual formation of the writers of critical photographic publications of the era and the societal and cultural pressures of that historical moment inflected the photography's sense of its own history. Together with thematic, object-based case studies of groups of pictures that demonstrate new approaches in specific, divergent examples, these contributions reanimate the dialogue on this formative era in photography.

This book constitutes the refereed proceedings of the 5th Computational Color Imaging Workshop, CCIW 2015, held in

Saint-Étienne, France, in March 2015. The 17 revised full papers, presented together with 5 invited papers, were carefully reviewed and selected from numerous submissions. The papers are organized in topical sections on color reproduction, color sensation and perception, color image processing, spectral imaging, and color in digital cultural heritage.

This collection presents a wide range of interdisciplinary methods to study, document, and conserve material cultural heritage. A wide variety of cultural heritage objects have been recorded, examined, and visualised. The objects range in date, scale, materials, and state of preservation and so pose different research questions and challenges for digitization, conservation, and ontological representation of knowledge. This book is an outcome of interdisciplinary research and debates conducted by the participants of the COST Action TD1201, Colour and Space in Cultural Heritage, 2012-16 and is an Open Access publication available under a CC BY-NC-ND licence.

Computer graphics systems are capable of generating stunningly realistic images of objects that have never physically existed. In order for computers to create these accurately detailed images, digital models of appearance must include robust data to give viewers a credible visual impression of the depicted materials. In particular, digital models demonstrating the nuances of how materials interact with light are essential to this capability. Digital Modeling of Material Appearance is the first comprehensive work on the digital modeling of material appearance: it explains how models from physics and engineering are combined with keen observation skills for use in computer graphics rendering. Written by the foremost experts in appearance modeling and rendering, this book is for practitioners who want a general framework for understanding material modeling tools, and also for researchers pursuing the development of new modeling techniques. The text is not a "how to" guide for a particular software system. Instead, it provides a thorough discussion of foundations and detailed coverage of key advances. Practitioners and researchers in applications such as architecture, theater, product development, cultural heritage documentation, visual simulation and training, as well as traditional digital application areas such as feature film, television, and computer games, will benefit from this much needed resource.

ABOUT THE AUTHORS Julie Dorsey and Holly Rushmeier are professors in the Computer Science Department at Yale University and co-directors of the Yale Computer Graphics Group. François Sillion is a senior researcher with INRIA (Institut National de Recherche en Informatique et Automatique), and director of its Grenoble Rhône-Alpes research center. First comprehensive treatment of the digital modeling of material appearance Provides a foundation for modeling appearance, based on the physics of how light interacts with materials, how people perceive appearance, and the implications of rendering appearance on a digital computer An invaluable, one-stop resource for practitioners and researchers in a variety of fields dealing with the digital modeling of material appearance

This handbook is currently in development, with individual articles publishing online in advance of print publication. At this time, we cannot add information about unpublished articles in this handbook, however the table of contents will continue to grow as additional articles pass through the review process and are added to the site. Please note that the online publication date for this handbook is the date that the first article in the title was published online. For more information, please read the site FAQs.

The Materiality of Texts from Ancient Egypt offers nine articles with new approaches to the material aspects of writing, writing supports, and scribal practice from Pharaonic to Late Antique Egypt. Case studies include Greek and Egyptian papyri and ostraca, inscriptions and graffiti. (40w)

This book constitutes the proceedings of the 8th International Conference on Scale Space and Variational Methods in Computer Vision, SSVM 2021, which took place during May 16-20, 2021. The conference was planned to take place in Cabourg, France, but changed to an online format due to the COVID-19 pandemic. The 45 papers included in this volume were carefully reviewed and selected from a total of 64 submissions. They were organized in topical sections named as follows: scale space and partial differential equations methods; flow, motion and registration; optimization theory and methods in imaging; machine learning in imaging; segmentation and labelling; restoration, reconstruction and interpolation; and inverse problems in imaging.

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 silver-based emulsion and chemical process used successfully for many years for the capture and storage of images has now largely been superseded by the introduction of digital technology. The widespread use of digital cameras among imaging professionals, archaeologists and the general public has created a vast array of digital information. If this information is to be of use now and for future generations, it requires the application of a systematic approach to how it is

captured and stored. Digital technology is still in its infancy compared with the long-established technique of using silver-based emulsions on glass plate or film to produce images that have, with suitable development and storage, proven to be stable and enduring. Some would argue that our records should still be made in this way, but film is becoming more difficult to source. In addition, film-processing laboratories are disappearing from our high streets, making local processing a thing of the past in all but the largest cities. The tide has turned in favour of digital image capture, which offers many benefits that offset its unproven longevity. However, part of the problem with the digital environment is that its boundaries and possibilities are constantly changing. This publication offers guidance on digital image capture and storage to assist those involved with the making and keeping of images of the historic environment. It does not provide definitive answers regarding the problems of taking and storing digital images but does provide an overview of current recommendations.

In this exhaustive guide to macro photography, respected author and Photographer Adrian Davies takes a comprehensive approach to the subject, covering every aspect of the multi-faceted and often complicated world of close-up Photography. Everything about Adrian's approach is both practical and diverse, with optimal output always in mind. His coverage of equipment, for example, goes beyond cameras to cover the application of flatbed and film scanners for close-up shots (2D, 3D, reflective and translucent subjects). Separate sections cover cameras and equipment, lenses, lighting, workflow and image processing. Additionally, a separate section on 'special subjects' covers techniques for shooting both common macro subjects (including insects, fossils and coins), as well as a range of technical elements such as shiny surfaces, texture, and polarised light. The appendix includes a technical discussion on depth of field, including detailed tables, and a range of optical formulae. Clear, concise and comprehensive, and packed with stunning images, this is a must-have purchase for all photographers looking for professional quality macro results.

This publication presents fascinating new findings on ancient Romano-Egyptian funerary portraits preserved in international collections. Once interred with mummified remains, nearly a thousand funerary portraits from Roman Egypt survive today in museums around the world, bringing viewers face-to-face with people who lived two thousand years ago. Until recently, few of these paintings had undergone in-depth study to determine by whom they were made and how. An international collaboration known as APPEAR (Ancient Panel Paintings: Examination, Analysis, and Research) was launched in 2013 to promote the study of these objects and to gather scientific and historical findings into a shared database. The first phase of the project was marked with a two-day conference at the Getty Villa. Conservators, scientists, and curators presented new research on topics such as provenance and collecting, comparisons of works across institutions, and scientific studies of pigments, binders, and supports. The papers and posters from the conference are collected in this publication, which offers the most up-to-date information available about these fascinating remnants of the ancient world.

Divided into three sections - bibliography, texts, and glossary - the work contains the published Aramaic inscriptions from ancient Palmyra (Tadmor) in Syria, as well as Palmyrene inscriptions from elsewhere in the Roman Empire. Most of the individual texts are accompanied by an indication of provenance, present location, genre, relations to other texts in the same group, and bibliographic references. Other features include: related Greek or Latin texts for multilingual inscriptions; an English-Aramaic index to the glossary; and a number of concordances of text references, including museum numbers, to facilitate the relation of this edition to earlier works in the field.

Originally intended as reference for his work as architect, sculptor, and teacher, Blossfeldt's exquisite sharp-focus photo studies of plant form — leaves, buds, stems, seed pods, tendrils and twigs — won acclaim with publication of the 1928 edition of this book. 120 full-page black-and-white plates. Original introduction. Publisher's Note. Captions.

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.

One of the main concerns for digital photographers today is asset management: how to file, find, protect, and re-use their photos. The best solutions can be found in *The DAM Book*, our bestselling guide to managing digital images efficiently and effectively. Anyone who shoots, scans, or stores digital photographs is practicing digital asset management (DAM), but few people do it in a way that makes sense. In this second edition, photographer Peter Krogh -- the leading expert on DAM -- provides new tools and techniques to help professionals, amateurs, and students: Understand the image file lifecycle: from shooting to editing, output, and permanent storage Learn new ways to use metadata and key words to track photo files Create a digital archive and name files clearly Determine a strategy for backing up and validating image data Learn a catalog workflow strategy, using Adobe Bridge, Camera Raw, Adobe Lightroom, Microsoft Expression Media, and Photoshop CS4 together Migrate images from one file format to another, from one storage medium to another, and from film to digital Learn how to copyright images To identify and protect your images in the marketplace,

having a solid asset management system is essential. The DAM Book offers the best approach.

The three-volume set LNCS 9913, LNCS 9914, and LNCS 9915 comprises the refereed proceedings of the Workshops that took place in conjunction with the 14th European Conference on Computer Vision, ECCV 2016, held in Amsterdam, The Netherlands, in October 2016. 27 workshops from 44 workshops proposals were selected for inclusion in the proceedings. These address the following themes: Datasets and Performance Analysis in Early Vision; Visual Analysis of Sketches; Biological and Artificial Vision; Brave New Ideas for Motion Representations; Joint Imagenet and MS Coco Visual Recognition Challenge; Geometry Meets Deep Learning; Action and Anticipation for Visual Learning; Computer Vision for Road Scene Understanding and Autonomous Driving; Challenge on Automatic Personality Analysis; BioImage Computing; Benchmarking Multi-Target Tracking: MOTChallenge; Assistive Computer Vision and Robotics; Transferring and Adapting Source Knowledge in Computer Vision; Recovering 6D Object Pose; Robust Reading; 3D Face Alignment in the Wild and Challenge; Egocentric Perception, Interaction and Computing; Local Features: State of the Art, Open Problems and Performance Evaluation; Crowd Understanding; Video Segmentation; The Visual Object Tracking Challenge Workshop; Web-scale Vision and Social Media; Computer Vision for Audio-visual Media; Computer VISION for ART Analysis; Virtual/Augmented Reality for Visual Artificial Intelligence; Joint Workshop on Storytelling with Images and Videos and Large Scale Movie Description and Understanding Challenge.

The Catalogue contains all inscriptions discovered during 24 seasons of Saudi-German excavations at Taym??, 2004–15. The 113 objects carry inscriptions in different languages and scripts, including Babylonian cuneiform, Imperial Aramaic inscriptions, Arabic inscriptions and more, illustrating the linguistic diversity of the oasis through time.

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.

Discusses the foundations of this field of research. Summarizes important trends and developments that have emerged in the last three decades. This is an ideal reference for anyone looking for an understanding of the diverse concepts and ideas around this topic and how we can move towards more general techniques than traditional photometric stereo.

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