

Critical Craft Technology Globalization And Capitalism

Clare M. Wilkinson-Weber, Alicia Ory DeNicola

Critical Craft Clare M. Wilkinson-Weber, Alicia Ory DeNicola, 2016-02-25 From Oaxacan wood carvings to dessert kitchens in provincial France, *Critical Craft* presents thirteen ethnographies which examine what defines and makes 'craft' in a wide variety of practices from around the world. Challenging the conventional understanding of craft as a survival, a revival, or something that resists capitalism, the book turns instead to the designers, DIY enthusiasts, traditional artisans, and technical programmers who consider their labor to be craft, in order to comprehend how they make sense of it. The authors' ethnographic studies focus on the individuals and communities who claim a practice as their own, bypassing the question of craft survival to ask how and why activities termed craft are mobilized and reproduced. Moving beyond regional studies of heritage artisanship, the authors suggest that ideas of craft are by definition part of a larger cosmopolitan dialogue of power and identity. By paying careful attention to these sometimes conflicting voices, this collection shows that there is great flexibility in terms of which activities are labelled 'craft'. In fact, there are many related ideas of craft and these shape distinct engagements with materials, people, and the economy. Case studies from countries including Mexico, Nigeria, India, Taiwan, the Philippines, and France draw together evidence based on linguistics, microsociology, and participant observation to explore the shifting terrain on which those engaged in craft are operating. What emerges is a fascinating picture which shows how claims about craft are an integral part of contemporary global change.

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distinct engagements with materials, people, and the economy. Case studies from countries including Mexico, Nigeria, India, Taiwan, the Philippines, and France draw together evidence based on linguistics, microsociology, and participant observation to explore the shifting terrain on which those engaged in craft are operating. What emerges is a fascinating picture which shows how claims about craft are an integral part of contemporary global change.

Encountering Craft Chandan Bose, Mira Mohsini, 2023-06-28 This book reflects on the methodological challenges and possibilities encountered when researching practices that have been historically defined and classified as ‘craft.’ It fosters an understanding of how methodology, across disciplines, contributes to analytical frameworks within which the subject matter of craft is defined and constructed. The contributions are written by scholars whose work focuses on different craft practices across geographies. Each chapter contains detailed case study material along with theoretical analysis of the research challenges confronted. They provide valuable insight into how methodologies emerge in response to particular research conditions and contexts, addressing issues of decolonization, representation, institutionalization, and power. Informed by anthropology, art history and design, this volume facilitates interdisciplinary discussion and touches on some of the most critical issues related to craft research today.

The Value of Aesthetics Alanna Cant, 2019-09-01 Unlike many other handicrafts in the Mexican state of Oaxaca, which have long cultural and historical trajectories, Oaxacan woodcarving began in the second half of the twentieth century and has always been done for the commercial market. In *The Value of Aesthetics*, Alanna Cant explores how one family’s workshop in the village of San Martín Tilcajete has become the most critically and economically successful, surpassing those of neighbors who use similar materials and techniques. The dominance of this family is tied to their ability to produce a new aesthetic that appeals to three key “economies of culture”: the tourist market for souvenirs, the national market for traditional Mexican artesanías, and the international market for indigenous art. Offering a new analytical model by which anthropologists can approach visual aesthetics and conceptualize the power of artworks as socially active objects, *The Value of Aesthetics* shows how aesthetic practices produce and redefine social and political relationships. By investigating the links between aesthetics and issues of production, authorship, ownership, and identity, Cant shows aesthetic change to be a process that ultimately repackages everyday life into commodified objects in Oaxaca.

The Boundaries of Ancient Trade Helina Solomon Woldekiros, 2023-07-17 Drawing on rich ethnographic data as well as archaeological evidence, *The Boundaries of Ancient Trade* challenges long-standing conceptions of highly centralized sociopolitical and economic organization and trade along the Afar salt trail—one of the last economically significant caravan-based trade routes in the world. For thousands of years, farmers in the Tigray, Amhara, and Afar regions of Ethiopia and Eritrea have run caravans of nearly 250,000 people and pack animals annually along an eighty-mile route through both cold, high-altitude farmlands and some of the hottest volcanic desert terrain on earth. In her fieldwork, archaeologist Helina

Solomon Woldekiros followed the route with her own donkey and camel caravan, observing and interviewing over 150 Arho (caravaners), salt miners, salt cutters, warehouse owners, brokers, shop owners, and salt village residents to model the political economy of the ancient Aksumite state. The first integrated ethnoarchaeological and archaeological research on this legendary route, this volume provides evidence that informal economies and local participation have played a critical role in regional trade and, ultimately, in maintaining the considerable power of the Aksumite state. Woldekiros also contributes new insights into the logistics of pack animal-based trade and variability in the central and regional organization of global ancient trade. Using a culturally informed framework for understanding the organization of the ancient salt route and its role in linking the Aksumite state to rural highland agricultural and lowland mobile pastoralist populations, *The Boundaries of Ancient Trade* makes a key contribution to theoretical discussions of hierarchy and more diffuse power structures in ancient states. This work generates new interest in the region as an area of global relevance in archaeological and anthropological debates on landscape, social interaction, and practice theories.

The Material Subject Urmila Mohan, Laurence Douny, 2020-11-01 *The Material Subject* emphasises how bodily and material cultures combine to make and transform subjects dynamically. The book is based on the French *Matière à Penser* (MaP) school of thought, which draws upon the ideas of Mauss, Schliker, Foucault and Bourdieu, among others, to enhance the anthropological study of embodiment, practices, techniques, materiality and power. Through theoretical sophistication and empirical field research, case studies from Europe, Africa and Asia bring MaP's ideas into dialogue with other strands of material culture studies in the English-speaking world. These studies mediate different scales of engagement through a sensori-motor, affective and cognitive focus on practices of making and doing. Examples range from the precarity of professional divers in French public works to the gendered subjectivity of female carpet weavers in Morocco, from the ways Swiss watchmakers transmit craft knowledge to how Hindu devotees in India make efficacious use of altars, and from the enskilment of Paiwan indigenous people in Taiwan to the prestige of women's wild silk wrappers in Burkina Faso. The chapters are organised according to domains of practice, defined as 'matter of' work and technology, heritage, politics, religion and knowledge. Scholars and students with an interest in material culture will gain valuable access to global research, rooted in a specific intellectual tradition.

A Companion to Indian Cinema Neepa Majumdar, Ranjani Mazumdar, 2022-08-23 A new collection in the Wiley Blackwell Companions to National Cinemas series, featuring the cinemas of India. In *A Companion to Indian Cinema*, film scholars Neepa Majumdar and Ranjani Mazumdar along with 25 established and emerging scholars, deliver new research on contemporary and historical questions on Indian cinema. The collection considers Indian cinema's widespread presence both within and outside the country, and pays particular attention to regional cinemas such as Bhojpuri, Bengali, Malayalam, Manipuri, and Marathi. The volume also reflects on the changing dimensions of technology, aesthetics, and the archival

impulse of film. The editors have included scholarship that discusses a range of films and film experiences that include commercial cinema, art cinema, and non-fiction film. Even as scholarship on earlier decades of Indian cinema is challenged by the absence of documentation and films, the innovative archival and field work in this Companion extends from cinema in early twentieth century India to a historicized engagement with new technologies and contemporary cinematic practices. There is a focus on production cultures and circulation, material cultures, media aesthetics, censorship, stardom, non-fiction practices, new technologies, and the transnational networks relevant to Indian cinema. Suitable for undergraduate and graduate students of film and media studies, South Asian studies, and history, *A Companion to Indian Cinema* is also an important new resource for scholars with an interest in the context and theoretical framework for the study of India's moving image cultures.

Perspectives on Work, Home, and Identity From Artisans in Telangana Chandan Bose, 2019-03-30 Providing an ethnographic account of the everyday life of a household of artisans in the Telangana state of southern India, Chandan Bose engages with craft practice beyond the material (in this case, the region's characteristic murals, narrative cloth scrolls, and ritual masks and figurines). In situating the voice of the artisans themselves as the central focus of study, simultaneous and juxtaposing histories of craft practice emerge, through which artisans assemble narratives about work, home, and identity through multiple lenses. These perspectives include: the language artisans use to articulate their experience of materials, materiality, and the physical process of making; the shared and collective memory of practitioners through which they recount the genealogy of the practice; the everyday life of the household and its kinship practices, given the integration of the studio-space and the home-space; the negotiations between practitioners and the nation-state over matters of patronage; and the capacities of artisans to both conform to and affect the practices of the neo-liberal market.

Digital Bodies Susan Broadhurst, Sara Price, 2017-10-12 This book explores technologies related to bodily interaction and creativity from a multi-disciplinary perspective. By taking such an approach, the collection offers a comprehensive view of digital technology research that both extends our notions of the body and creativity through a digital lens, and informs of the role of technology in practices central to the arts and humanities. Crucially, *Digital Bodies* foregrounds creativity, the interrogation of technologies and the notion of embodiment within the various disciplines of art, design, performance and social science. In doing so, it explores a potential or virtual new sense of the embodied self. This book will appeal to academics, practitioners and those with an interest in not only how digital technologies affect the body, but also how they can enhance human creativity.

Making Trouble Otto Von Busch, 2022-02-24 Making hacks into reality. It engages matter in ways that trespass the boundaries between the civic realm and the state-assigned laws. Even with primitive tools and skills, designing and making can break open and repurpose arrangements of power. The proof is that some crafts are so controversial-lock-picking,

moonshining, shoplifting, smuggling, sabotage—that they need to be controlled or even outlawed. When designers and makers touch on these contested realms, they run into trouble. This highly original book explores how the material power of design and making can challenge arrangements of agency and domination. Unpacking a series of conflicting cases—from illegal making to the strategic and civic use of crafts to manifest radical alternatives to the current order—it shows how designers and makers can use even basic tools to work towards more.

Masking in Pandemic U.S. Urmila Mohan, 2022-09-19 This anthropological study explores the beliefs and practices that emerged around masking in the U.S. during the COVID-19 pandemic. Americans responded to this illness as unique subjects navigating the flux of social and corporeal boundaries, supporting certain beliefs and acting to shape them as compelling realities. Debates over health and safety mandates indicated that responses were fractured with varied subjectivities in play—people lived in different worlds and bodies were central in conflicts over breathing, masking and social distancing. Contrasting approaches to practices marked the limits and possibilities of imaginaries, signaling differences and similarities between groups, and how actions could be passageways between people and possibilities. During a time of uncertainty and loss, the efficacious intimacy of bodies and materials embedded beliefs, values, and emotions of care in mask sewing and usage. By exploring these practices, the author reflects on how American subjects became relational selves and sustained response-able communities, helping people protect each other from mutating viruses as well as moving forward in a shifting terrain of intimacy and distance, connection, and containment.

The Modern Embroidery Movement Cynthia Fowler, 2018-02-22 WINNER OF A CHOICE OUTSTANDING ACADEMIC TITLE AWARD 2018 In the early twentieth century, Marguerite Zorach and Georgiana Brown Harbeson were at the forefront of the modern embroidery movement in the United States. In the first scholarly examination of their work and influence, Cynthia Fowler explores the arguments presented by these pioneering women and their collaborators for embroidery to be considered as art. Using key exhibitions and contemporary criticism, *The Modern Embroidery Movement* focuses extensively on the individual work of Zorach and Brown Harbeson, casting a new light on their careers. Documenting a previously marginalised movement, Fowler brings together the history of craft, art and women's rights and firmly establishes embroidery as a significant aspect of modern art.

The Bloomsbury Handbook of Food and Material Cultures Irina D. Mihalache, Elizabeth Zanoni, 2023-02-23 Cookbooks. Menus. Ingredients. Dishes. Pots. Kitchens. Markets. Museum exhibitions. These objects, representations, and environments are part of what the volume calls the material cultures of food. The book features leading scholars, professionals, and chefs who apply a material cultural perspective to consider two relatively unexplored questions: 1) What is the material culture of food? and 2) How are frameworks, concepts, and methods of material culture used in scholarly research and professional practice? This book acknowledges that materiality is historically and culturally specific (local), but also global, as food both

transcends and collapses geographical and ideological borders. Contributors capture the malleability of food, its material environments and “stuff,” and its representations in media, museums, and marketing, while following food through cycles of production, circulation, and consumption. As many of the featured authors explore, food and its many material and immaterial manifestations not only reflect social issues, but also actively produce, preserve, and disrupt identities, communities, economic systems, and everyday social practices. The volume includes contributions from and interviews with a dynamic group of scholars, museum and information professionals, and chefs who represent diverse disciplines, such as communication studies, anthropology, history, American studies, folklore, and food studies.

Creative Economies of Culture in South Asia Anna Morcom, Neelam Raina, 2024-12-18 This book explores the crafts and performing arts of South Asia through a focus on labour and livelihood. It brings to light little-researched angles of social and political economies of culture and the ways in which they have shifted and changed in different historical eras and different political, economic, and social formations up to the present. In particular, through this focus on labour and livelihood, the contributors analyse the extensive parallels and similarities of arts and crafts on the one hand and music and performing arts on the other, ranging from questions of lineage, transmission, class/caste/community, professional versus amateur performers and artisans, to the impact of globalisation, neoliberal reforms, and mediatisation. Given the role of gender inequalities and differences within caste/community-based cultural production in South Asia across visual, material, and performing arts and crafts, this interdisciplinary perspective is particularly salient and links together broader sociological and historical trends in South Asian cultural or creative economies. Creative economies of culture explores labour and livelihood through a gamut of crafts and performing arts ranging from courtly and classical to commissioned to mass-produced, and in epochs ranging from colonial or feudal to globalised and neoliberal. In the process, it revisits, refines, or revises notions of social and cultural capital; socio-economic mobility; the value, role, and agency of crafts and performing arts; and the status of their artisans and performers. Original chapters written by contributors with an interdisciplinary background look at the survival and adaption of traditional artisanal communities; traditional forms of practice; historical shifts such as colonialism, industrialisation, and nationalism; as well as modern industries and institutions, including technologies of mass production and creative entrepreneurship. This book contextualises current debates within art, craft, music, and dance in South Asia. It develops new theoretical understandings of creative culture through a focus on labour and contributes to a range of social sciences, arts, and humanities disciplines, including South Asian studies, Ethnomusicology, Crafts and Design, Economic Anthropology, (Historical) Sociology and (Historical) Economics, Cultural History, Human Geography, and Creative Industries and Economies.

Networks, Labour and Migration among Indian Muslim Artisans Thomas Chambers ,2020-04-30 *Networks, Labour and Migration among Indian Muslim Artisans* provides an ethnography of life, work and migration in a North Indian Muslim-

dominated woodworking industry. It traces artisanal connections within the local context, during migration within India, and to the Gulf, examining how woodworkers utilise local and transnational networks, based on identity, religiosity, and affective circulations, to access resources, support and forms of mutuality. However, the book also illustrates how liberalisation, intensifying forms of marginalisation and incorporation into global production networks have led to spatial pressures, fragmentation of artisanal labour, and forms of enclavement that persist despite geographical mobility and connectedness. By working across the dialectic of marginality and connectedness, Thomas Chambers thinks through these complexities and dualities by providing an ethnographic account that shares everyday life with artisans and others in the industry. Descriptive detail is intersected with spatial scales of 'local', 'national' and 'international', with the demands of supply chains and labour markets within India and abroad, with structural conditions, and with forms of change and continuity. Empirically, then, the book provides a detailed account of a specific locale, but also contributes to broader theoretical debates centring on theorisations of margins, borders, connections, networks, embeddedness, neoliberalism, subjectivities, and economic or social flux.

Craft is Political D Wood, 2021-04-22 Throughout the 21st century, various craft practices have drawn the attention of academics and the general public in the West. In *Craft is Political*, D Wood has gathered a collection of essays to argue that this attention is a direct response to and critique of the particular economic, social and technological contexts in which we live. Just as Ruskin and Morris viewed craft and its ethos in the 1800s as a kind of political opposition to the Industrial Revolution, Wood and her authors contend that current craft activities are politically saturated when perspectives from the Global South, Indigenous ideology and even Western government policy are examined. *Craft is Political* argues that a holistic perspective on craft, in light of colonialism, post-colonialism, critical race theory and globalisation, is overdue. A great diversity of case studies is included, from craft and design in Turkey and craft markets in New Zealand to Indigenous practitioners in Taiwan and Finnish craft education. *Craft is Political* brings together authors from a variety of disciplines and nations to consider politicised craft.

Selling the Kimono Julie Valk, 2021-05-30 Based on twelve months of in-depth ethnographic research in Japan with retailers, customers, wholesalers, writers and craftspeople, *Selling the Kimono* is a journey behind the scenes of a struggle to adapt to difficult economic conditions and declining demand for the kimono. The kimono is an iconic piece of clothing, instantly recognised as a symbol of traditional Japanese culture. Yet, little is known about the industry that makes and sells the kimono, in particular the crisis this industry is currently facing. Since the 1970s, kimono sales have dropped dramatically, craftspeople are struggling to find apprentices, and retailers have closed up shop. Illuminating recent academic investigations into the lived experience of economic crisis, this volume presents a story of an industry in crisis, and the narratives of hope, creativity and resilience that have emerged in response. The ethnographic depth and theoretical

contribution to understanding the effects of economic crisis and the transformation of traditional culture will be of broad interest to students, academics and the general public.

Seeing Things Kartik Nair,2024-02-13 In 1980s India, the Ramsay Brothers and other filmmakers produced a wave of horror movies about soul-sucking witches, knife-wielding psychopaths, and dark-caped vampires. *Seeing Things* is about the sudden cuts, botched makeup effects, continuity errors, and celluloid damage found in these movies. Kartik Nair reads such failures as clues to the conditions in which the films were made, censored, and seen, offering a view from below of the world's largest film culture. By combining close analysis with extensive archival research and original interviews, *Seeing Things* reveals the spectral materialities informing the genre's haunted houses, grotesque bodies, and graphic violence.

Labor and Creativity in New York's Global Fashion Industry Christina H. Moon,2020-02-25 This book tells the story of fashion workers engaged in the labor of design and the material making of New York fashion. Christina H. Moon offers an illuminating ethnography into the various sites and practices that make up fashion labor in sample rooms, design studios, runways, factories, and design schools of the New York fashion world. By exploring the work practices, social worlds, and aspirations of fashion workers, this book offers a unique look into the meaning of labor and creativity in 21st century global fashion. This book will be of interest to scholars in design studies, fashion history, and fashion labor.

Bigger Fish to Fry David E. Sutton,2021-09-17 What defines cooking as cooking, and why does cooking matter to the understanding of society, cultural change and everyday life? This book explores these questions by proposing a new theory of the meaning of cooking as a willingness to put oneself and one's meals at risk on a daily basis. Richly illustrated with examples from the author's anthropology fieldwork in Greece, *Bigger Fish to Fry* proposes a new approach to the meaning of cooking and how the study of cooking can reshape our understanding of social processes more generally.

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Table of Contents Critical Craft Technology Globalization And Capitalism

1. Understanding the eBook Critical Craft Technology Globalization And Capitalism
 - The Rise of Digital Reading Critical Craft

- Technology Globalization And Capitalism
 - Advantages of eBooks Over Traditional Books
2. Identifying Critical Craft Technology Globalization And Capitalism
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals

3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Critical Craft Technology Globalization And Capitalism
 - User-Friendly Interface
4. Exploring eBook Recommendations from Critical Craft Technology Globalization And Capitalism
 - Personalized Recommendations
 - Critical Craft Technology Globalization And Capitalism User Reviews and Ratings
 - Critical Craft Technology Globalization And Capitalism and Bestseller Lists
5. Accessing Critical Craft Technology Globalization And Capitalism Free and Paid eBooks
 - Critical Craft Technology Globalization And Capitalism Public Domain eBooks
 - Critical Craft Technology Globalization And Capitalism eBook Subscription Services
 - Critical Craft Technology Globalization And Capitalism Budget-Friendly Options
6. Navigating Critical Craft Technology Globalization And Capitalism eBook Formats
 - ePub, PDF, MOBI, and More
 - Critical Craft Technology Globalization And Capitalism Compatibility with Devices
 - Critical Craft Technology Globalization And Capitalism Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Critical Craft Technology Globalization And Capitalism
 - Highlighting and Note-Taking Critical Craft Technology Globalization And Capitalism
 - Interactive Elements Critical Craft Technology Globalization And Capitalism
8. Staying Engaged with Critical Craft Technology Globalization And Capitalism
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Critical Craft Technology Globalization And Capitalism
9. Balancing eBooks and Physical Books Critical Craft Technology Globalization And Capitalism
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Critical Craft Technology Globalization And Capitalism
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Critical Craft Technology Globalization And Capitalism
 - Setting Reading Goals Critical Craft Technology Globalization And Capitalism
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Critical Craft Technology Globalization And Capitalism
 - Fact-Checking eBook Content of Critical Craft Technology Globalization And Capitalism
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
- Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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