

Being Alive Essays On Movement Knowledge And Description Tim Ingold

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Being Alive: Essays on Movement, Knowledge and Description ...

Student Anthropologist, Volume 3, Number 2. Being Alive: Essays on Movement, Knowledge and Description. Tim Ingold. New York: Routledge. 2011. 270 pp. Nicolas Rasiulis. University of Ottawa. Being Alive is a manifesto; Tim Ingold shares his opinion of what anthropology is and can become. For him, anthropology is "the study of human becomings as they unfold within the weave of the world" (p. 9).

Student Anthropologist, Volume 3, Number 2

Starting from the idea of life as a process of wayfaring, Ingold presents a radically new understanding of movement, knowledge and description as dimensions not just of being in the world, but of being alive to what is going on there. (source: Nielsen Book Data)

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Tim Ingold sets out to restore life to where it should belong, at the heart of anthropological concern.

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

Being Alive ranges over such themes as the vitality of materials, what it means to make things, the perception and formation of the ground, and the experiences of light, sound and feeling. This edition includes a new preface by the author.

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

An integrated approach to understanding how people live, learn, work in and perceive their environments.

Being Alive ranges over such themes as the vitality of materials, what it means to make things, the perception and formation of the ground, and the experiences of light, sound and feeling. This edition includes a new preface by the author.

A radical reevaluation of how contemporary society perceives death—and an argument for how it can make us happy. "He who would teach men to die would teach them to live," writes Montaigne in Essais, and in How to Die: A Book about Being Alive, Ray Robertson takes up the challenge. Though contemporary society avoids the subject and often values the mere continuation of existence over its quality, Robertson argues that the active and intentional consideration of death is neither morbid nor frivolous, but instead essential to our ability to fully value life. How to Die is both an absorbing excursion through some of Western literature's most compelling works on the subject of death as well as an anecdote-driven argument for cultivating a better understanding of death in the belief that, if we do, we'll know more about what it means to live a meaningful life.

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

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

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