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**Tim Ingold**  
United Kingdom

# Dialogue

## The author

**Tim Ingold** (born 1948) is a British anthropologist, currently Chair of Social Anthropology at the University of Aberdeen. He was educated at Leighton Park School and Cambridge University. He is a fellow of the British Academy and of the Royal Society of Edinburgh.

Ingold is researching and teaching today on the connections between anthropology, archaeology, art and architecture (the '4 As'), conceived as ways of exploring the relations between human beings and the environments they inhabit. Taking an approach radically different from the conventional anthropologies and archaeologies 'of' art and of architecture, which treat artworks and buildings as though they were merely objects of analysis, he is looking at ways of bringing together the 4 As on the level of practice, as mutually enhancing ways of engaging with our surroundings.

## Bibliography

***Making: Anthropology, Archaeology, Art and Architecture*** (Taylor & Francis, 2013, 176p.)

***Companion Encyclopedia of Anthropology: Humanity, Culture and Social Life*** (Taylor & Francis, 2013, 1168p.)

***Redrawing Anthropology*** (Ashgate Publishing, 2011, 216p.)

***The Perception of the Environment: Essays on Livelihood, Dwelling and Skill***, (Taylor & Francis, 2011, 488p.)

***Being Alive: Essays on Movement, Knowledge and Description***, (Taylor & Francis, 2011, 288p.)

***Ways of Walking: Ethnography and Practice on Foot*** (Ashgate Publishing, 2008, 218p.)

***Creativity and Cultural Improvisation*** (Bloomsbury Academic, 2008, 320p.)

***Lines, a brief history*** (Taylor & Francis, 2007, 200p.)

***Hunters, Pastoralists and Ranchers: Reindeer Economies and their Transformations*** (Cambridge University Press, 2007, 340p.)

## Zoom

Wednesday November 13<sup>th</sup> 2013, MC2 Grenoble, 7.30pm

***Making: Anthropology, Archaeology, Art and Architecture*** (Taylor & Francis, 2013, 176p.)



*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.

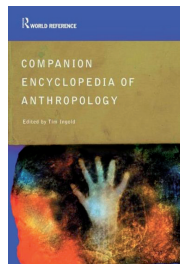
*Making* offers a series of profound reflections on what it means to create things, on materials and form, the meaning of design, landscape perception, animate life, personal knowledge and the work of the hand. It draws on examples and experiments ranging from prehistoric stone tool-making to the building 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.

## Press

*"For architects it is an absolute must to discover and absorb the work of this friendly outsider whose ideas touch the heart of what we do."*

Lars Spuybroek, **Georgia Institute of Technology, USA**

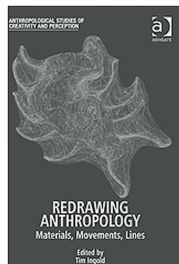
**Companion Encyclopedia of Anthropology: Humanity, Culture and Social Life**, Collective work (Taylor & Francis, 2013, 1168p.)



*Companion Encyclopedia of Anthropology: Humanity, Culture and Social Life* provides a comprehensive survey of contemporary thinking in biological, social and cultural anthropology and establishes the interconnections between these three fields. The book is carefully

illustrated with line drawings and photographs. "*The Companion Encyclopedia of Anthropology* is a welcome addition to the reference literature. Bringing together authoritative, incisive and scrupulously edited contributions from some three dozen authors. The book achieves an impressive breadth of coverage of specialist areas." - **Times Higher Educational Supplement**

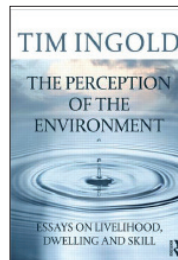
**Redrawing Anthropology**, Collective work (Ashgate Publishing, 2011, 216p.)



Why should anthropologists draw? The answer proposed in this groundbreaking volume is that drawing uniquely brings together ways of making, observing and describing. In twelve chapters, a team of authors from the UK, Europe, North America and Australia

explore the potential of a graphic anthropology to change the way we think about creativity and perception, to grasp the dynamics of improvisatory practice, and to refocus the study of material culture from ready-made objects on to the flows of materials involved in the generation of things. Drawing on expertise in fields ranging from craftwork, martial arts, and dance to observational cinema and experimental film, they ask what it means to follow materials, to learn movements and to draw lines. Along the way, they contribute to key debates on what happens in making, the relation between design and performance, how people acquire bodily skills, the place of movement in human self-awareness, the relation between walking and imagination, and the perception of time. This book will appeal not just to social, cultural and visual anthropologists but to archaeologists and students of material culture, as well as to scholars across the arts, humanities and social sciences with interests in perception, creativity and material culture.

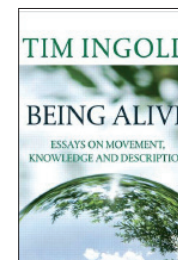
**The Perception of the Environment: Essays on Livelihood, Dwelling and Skill**, (Taylor & Francis, 2011, 488p.)



In this work Tim Ingold offers a persuasive approach to understanding how human beings perceive their surroundings. He argues that what we are used to calling cultural variation consists, in the first place, of variations in skill. Neither innate nor acquired, skills are grown,

incorporated into the human organism through practice and training in an environment. They are thus as much biological as cultural. The twenty-three essays comprising this book focus in turn on the procurement of livelihood, on what it means to "dwell", and on the nature of skill, weaving together approaches from social anthropology, ecological psychology, developmental biology and phenomenology in a way that has never been attempted before. The book revolutionises the way we think about what is "biological" and "cultural" in humans, about evolution and history, and indeed about what it means for human beings — at once organisms and persons — to inhabit an environment.

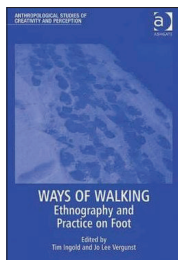
**Being Alive: Essays on Movement, Knowledge and Description**, (Taylor & Francis, 2011, 288p.)



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.

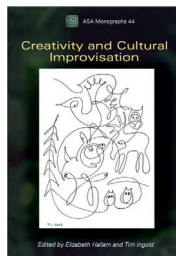
**Ways of Walking: Ethnography and Practice on Foot**, Collective work (Ashgate Publishing, 2008, 218p.)



Despite its importance to how humans inhabit their environments, walking has rarely received the attention of ethnographers. *Ways of Walking*, combines discussions of embodiment, place and materiality to address this significant and largely ignored "technique of the body". This

book presents studies of walking in a range of regional and cultural contexts, exploring the diversity of ways of walking and the variety of meanings it can embody. As an original collection of ethnographic work that is both coherent in design and imaginative in scope, this primarily anthropological book includes contributions from geographers, sociologists and specialists in education and architecture, offering insights into human movement, landscape and social life. With its interdisciplinary nature and truly international appeal, *Ways of Walking* will be of interest to scholars across a range of social sciences, as well as to policy makers on both local and national levels.

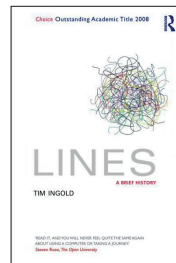
**Creativity and Cultural Improvisation**, Collective work (Bloomsbury Academic, 2008, 320p.)



There is no prepared script for social and cultural life. People work it out as they go along. *Creativity and Cultural Improvisation* casts fresh, anthropological eyes on the cultural sites of creativity that form part of our social matrix. The book explores the ways creative agency is attributed in the

graphic and performing arts and in intellectual property law. It shows how the sources of creativity are embedded in social, political and religious institutions, examines the relation between creativity and the perception and passage of time, and reviews the creativity and improvisational quality of anthropological scholarship itself. Individual essays examine how the concept of creativity has changed in the history of modern social theory, and question its applicability as a term of cross-cultural analysis. The contributors highlight the collaborative and political dimensions of creativity and thus challenge the idea that creativity arises only from individual talent and expression.

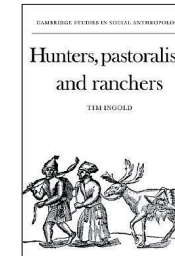
**Lines, a brief history** (Taylor & Francis, 2007, 200p.)



What do walking, weaving, observing, storytelling, singing, drawing and writing have in common? The answer is that they all proceed along lines. In this extraordinary book Tim Ingold imagines a world in which everyone and everything consists of interwoven or interconnected

lines and lays the foundations for a completely new discipline: the anthropological archaeology of the line. Ingold's argument leads us through the music of Ancient Greece and contemporary Japan, Siberian labyrinths and Roman roads, Chinese calligraphy and the printed alphabet, weaving a path between antiquity and the present. Setting out from a puzzle about the relation between speech and song, Ingold considers how two kinds of line — threads and traces — can turn into one another as surfaces form or dissolve. He reveals how, with the dawn of the modern era, the moving line was gradually transformed into a static point-to-point connector, only to be fragmented by the dislocations of postmodernity. Drawing on a spectrum of disciplines including anthropology, archaeology, classical studies, art history, linguistics, psychology, musicology and philosophy, and with more than seventy illustrations, this book takes us on an exhilarating intellectual journey that will change the way we look at the world and how we go about in it.

**Hunters, Pastoralists and Ranchers: Reindeer Economies and their Transformations** (Cambridge University Press, 2007, 340p.)



Throughout the northern circumpolar tundras and forests, and over many millennia, human populations have based their livelihood wholly or in part upon the exploitation of a single animal species—the reindeer. Yet some are hunters, others pastoralists, while today tra-

ditional pastoral economies are being replaced by a commercially oriented ranch industry. In this book, drawing on ethnographic material from North America and Eurasia, Tim Ingold explains the causes and mechanisms of transformations between hunting, pastoralism and ranching, each based on the same animal in the same environment, and each viewed in terms of a particular conjunction of social and ecological relations of production. In developing a workable synthesis between ecological and economic approaches in anthropology, Ingold introduces theoretically rigorous concepts for the analysis of specialized animal-based economies, which cast the problem of "domestication" in an entirely new light.