

ANTHROPOЛИTAN

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Greetings!

The start of the academic year 2012/13 academic year. We already have had two has been hugely positive for staff and very successful debates between members students alike. We were joined by four new of staff organised by the society this members of staff, all of them appointed to academic year (featured on page 13) and entirely new posts. This is the best indica- are looking forward to further events. tion that our Department is thriving, able to provide a hugely vibrant atmosphere It is to the great credit of our staff and that assures excellence in teaching and students that almost half of our students learning. Newly appointed in the second quarter of last academic year were also left College in June with First Class degrees, three members of the administrative team, that two of our students were put forward enabling us to provide the very best service to the Dean's list, and that the remaining to our students and support to our staff. students were awarded good and very good Upper Second class degree results. We are The past academic year has seen a number rejoicing in the success of our students of staff and student-led innovations that and are looking ahead to the new calendar all have become fixtures in the calendar year with confidence and a desire to match for the next few years. The first year BSc these results during this academic year or students were taken to an away-camp even improve them. in February, accompanied by a number I wish you all a very happy and productive of staff. This year we are again looking year. forward to the camp which will be in the same location and at the same time, albeit with some new staff who are all eager not to miss out on what was a most enjoyable and enriching event for both staff and students. Second year students re-invigorated the Anthropology Society last

Professor Susanne Kuechler
Head of Department

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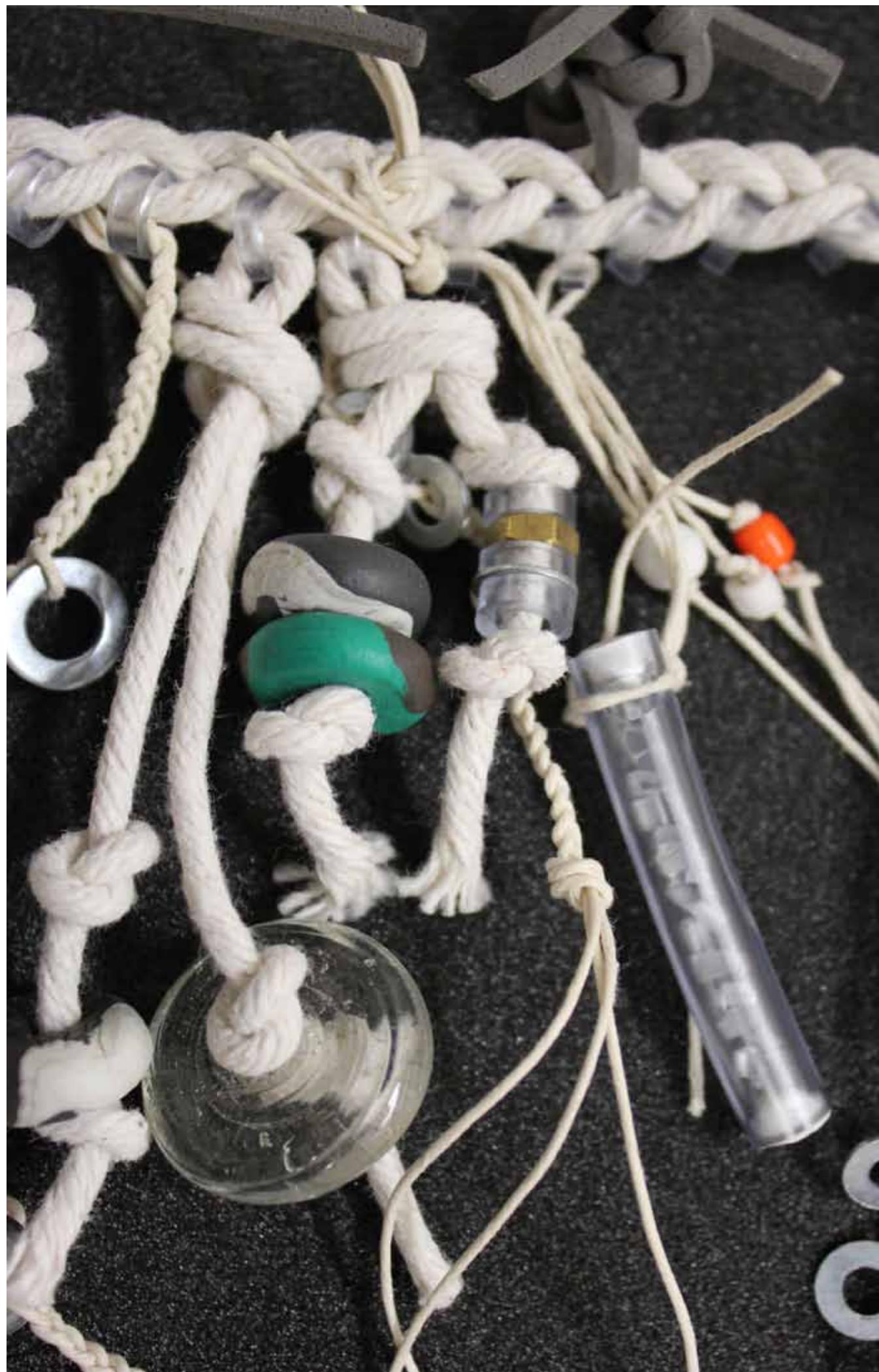
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Page left. A single week in Paris at the beginning of September 2011 – my visit to Pierre Chareau's Maison de Verre is recorded with a single clear flat glass bead.



Above left. The white Sugru key on the platted red string is attached to the ring for Saturday, 1st October 2011, the day I lost the keys to my flat.

Above right. Covering the month of September 2011, this image shows the plastic circles that denote each day and the grey foam knots that demarcate the weeks.

Diary on a String

An Interview with Penny Laughton

A component of 2011-2012 Material and Visual Culture MA course was the Practical Project for which students

had to create an object relating to anthropological theories and submit an accompanying text. Penny Laughton, a part-time student on the course, created Diary on a String.

WHAT IS 'DIARY ON A STRING'?

The Diary is my attempt to create a non-written form of recording. Made in April and May of this year for my Practical Project, it follows my written diary from 1 September 2011 to 31 April 2012, with the construction marking the months, weeks and days of this period.

HOW DID YOU DECIDE HOW TO CONSTRUCT THE DIARY?

Over the Christmas break I had been playing with techniques of threading beads (I make simply constructed necklaces) and came up with the idea of attaching beads to one edge of a platted length of string. I turned to this structure when forming the diary: along one edge, each plat has a circle of clear

plastic looped on to it, each circle corresponding to a single day. Onto these circles devices are hung.

HOW ARE THE EVENTS RECORDED?

Whilst time was conceived as an ordered structure, I did not have a system in mind for recording events. I made up the devices as I went along

from materials that I had to hand, including Sugru, metal washers and glass beads. Likewise, the devices operate in different registers - some are icons, in other cases I used material that was analogous to a particular feeling, sometimes colour is the clue.

WHAT IDEAS LIE BEHIND THE DIARY?

I came across the Andean Khipu in Tim Ingold's book 'Lines', and the memory-based knotting and threading of these mysterious objects was a direct inspiration. But ideas of representation and reading about Australian aboriginal threaded objects were also important.



Above. BLCU in the snow.

A Year in Beijing

William Matthews 1st Year PhD in Social Anthropology

Having graduated from UCL Anthropology in 2011, I spent the past year studying Mandarin at Beijing Language and Culture University (BLCU) as part of the Chinese Government Scholarship programme, which allows foreign students to study anywhere in China for anything from one to seven years, and from which UCL students receive 2-3 places per year.

My time in Beijing got off to an intense and somewhat disconcerting start. On a hot September night, my taxi dropped me off in the middle of BLCU with almost a week to go before any classes. It was a lonely few days, the number of fellow

English-speaking students being very low, and it consequently being a lottery that any given student one would encounter could speak either English or Chinese – a problem that was ultimately ameliorated by being able to find plenty of Chinese students eager to make friends through language exchange.

Quite apart from making new friends, the first couple of weeks provided what I will charitably describe as a mind-numbingly tedious insight into the delights of immigration bureaucracy, the principle joy of which consists in the evident

existence of a highly elaborate system in which nobody is aware of any reality beyond the type of form for which they are responsible. Eventually, however, I received my residence permit, and could finally focus on language learning. This was intense – twenty hours of classes per week coupled with the necessity of several hours of rote learning per day constituted a bit of a shock to the system after three years of leisurely-paced anthropology seminars – but well worth the effort, particularly as one gradually comes to the startling realisation that one can actually understand what other people are saying.

I had been to China several times before going to BLCU, most recently to do fieldwork in a village in Fujian for my undergraduate dissertation. However, spending a year in Beijing was a quite different experience, involving sustained immersion in a Chinese-speaking environment and the necessity of using Chinese on a daily basis, not least as the common language of BLCU's foreign students. Despite the trials of adjusting to the timetable and tribulations of being away from home for so long (exams on Boxing Day and a perennial lack of bread and cheese stand out in my memory

as particularly horrific), learning Chinese to an advanced level has to be one of the most rewarding experiences I have had.

Through learning another language, one gains access to a whole other world – and if I ever needed any more convincing of the importance of at least trying to understand China, living there for a year provided it. From an anthropological perspective, one of the most interesting (and at times more than a little shaming) ways in which this manifested itself was through the amount that the experience taught me about my own preconceptions and those of my fellow Western students.

It has become fashionable in anthropology to be rather suspicious of terms like ‘Western’ and ‘Chinese’ (or ‘the West’ and ‘China’ - unless such sinful notions are relentlessly pluralised and subjected to the wanton addition of suffixes). However, in the context of all manner of cross-cultural interactions in Beijing, these ideas are very real. Inevitably, in such an environment everyone is guilty of indulging in a little essentialising now and again; in fact, during the spring, there was a prolonged and often vitriolic, not to say frightening, debate in the Chinese social, print and visual media concerning the demerits of foreigners following a string of incidents involving foolish and unpleasant expats. But what stood out particularly on a day-to-day level was the widespread conviction among a large number (though certainly not all) of European and American students that often the ‘Chinese way’ of doing things was simply wrong – why did we have to waste time on a field trip to a new industrial park (that’s not the ‘real’ China)? Or, in an incident which brought back fond memories of the undergraduate Cultural Heritage module, ‘this pavilion isn’t real, it was rebuilt in the 1980s!’ The service is bad, the streets are dirty and the people are loud...

A surfeit of essentialism with a dash of universalism that



reminds one of the importance of anthropology as a discipline and of the necessity of cross-cultural exchange in general. Much of the time, conflicting cultural perspectives are not obviously reconcilable (as the pagoda example demonstrates), and no one can be blamed for holding mental preconceptions – but one can and should attempt to understand difference and, as far as possible, respect it. The best way to do this is through education and experience, and we in the West can do a lot more than we do at present; one of my Chinese friends at BLCU told me that she was very interested in English culture, and had enjoyed studying the Glorious Revolution at high school, to which I had to sheepishly respond that neither I nor anyone else I know had studied that, let alone anything of equivalent detail about China. She and some other friends later asked me about anthropology, and among other things I enthusiastically told them about Viveiros de Castro’s multinaturalism (oh, what times we had!), to which their response was, interestingly, if a little disappointingly, ‘well, obviously’ (though despite the year in Beijing I am not entirely confident in my ability to translate ‘transcendental perspectivism’ or ‘controlled equivocation’ into Mandarin...).

All in all, the year provided a fascinating and very enjoyable experience, and the opportunity to forge friendships not only with Chinese students but also with students from all over the world. It taught me a lot not only about China, but also about my own cultural heritage and preconceptions. Cross-cultural exchange, like that fostered by the Chinese Government Scholarship programme, can and should form a vital part of challenging one’s own perspectives and developing respect for cultural difference. And, as any anthropologist knows, learning about world views (or ‘lifeworlds’, if you insist) different from one’s own can be one of the most rewarding - and addictive - experiences one can have.

Below left. Tengwang Pavilion, Nanchang, most recently renovated in the 1980s. Below right. The lake on BLCU campus.



From Nation to Cosmos: A Tale of Two Ceremonies

Allen Abramson

Senior Lecturer in Social Anthropology



Film director Danny Boyle has just won the London Standard 'beyond theatre' award for his acclaimed direction of the grand opening ceremony of the (first) London Olympics. We won't begrudge the director of Slumdog Millionaire this honour. For the award reinforces what became interestingly obvious at the time: namely, that the ceremonies which accompanied the Olympics (opening and closing; able-bodied and para) have become as important a part of the games as the sporting events themselves. Danny Boyle's opening ceremony cost 27 million pounds to put on, 120 world leaders were present to watch; it caused minor political fall-out in sections of the Tory party, and it has already come out in DVD format. Not bad for an opener!

Why have the ceremonies – and especially the opening ceremonies – become so grandiose? Beyond the usual observation that everything has to be big and glitz nowadays to compete for attention, in their analyses, anthropologists are wont to seek out extra levels of meaning. For one thing,

classic ritual analysis is comforted by the fact that, as with ritual forms everywhere, the Olympics are now made up of three clearly distinct elements or phases, and this tripartite structure seems to turn the whole of the Olympics into a ritual, not just the ceremonies. Firstly, the games possess an entry rite (the opening ceremony) whose overwhelming intensity transports people from the space-times of their ordinary lives to the transcendent regime insulated by the arena. Indeed, from the moment the athletes' procession begins, a new beginning is heralded with personal identity and time being spectacularly eclipsed by the time and vitality of The Nation (national athletes, national flags, national anthems, national medal tallies, national venue). Headed by his cute direction of the Queen of Great Britain, this theme was Danny Boyle's theatrical gift to the London games. Secondly, over the next two weeks, within the liminal phase, 'betwixt and between' the passing and return of ordinary space-time, all of the great gob-smacking athletic feats are made to occur within the intensified space-time coordinates

of the Nation. And, finally, in closing rites which joyously affirm the human glory and beauty of the Games, music is summoned forth to expend residual energies, re-delivering the exhilarated crowd, athletes, VIPs and officials – via Rio, site of the next games – to the reality of everyday lives, now ritually re-invigorated and re-born.

This brings us to a second classic anthropological starting point: a structural mini-analysis of the differences revealed by the opening ceremonies of the two games. Thus, the opening ceremony of the first Olympics unfurled the usual procession of participating nationalities, followed by Danny Boyle's distinctly liberal history of the host nation. This nicely set the stage for contests between representative athletes and sports persons chosen by their respective nations who repeatedly compete as though they are on a mock battlefield, with nations contesting sovereignty in the political arena to the point of final victory. The crowd 'get behind' their own athletes and bathe in the same glory as the athletes when the latter hopefully mount the medal podium (and, of course, weep at the national anthem). At which point, everybody – even royalty - defers to the peoples' golden champions as if they were Roman emperors.

But, what about the Paralympics? In London 2012, the theme of its opening ceremony was not Nation but Enlightenment for which, given the many cosmic signs and symbols that made up the ceremony, we can better infer Cosmos. This became clear from the moment 80.000 spectators watched a veteran fall from the sky, and then cosmologist Stephen Hawking poignantly roaming through the set, acting as chair-bound steward of the universe. The crowd were then treated to a sequence of cosmic images from the history of science (Newton's gravitational apples), from the structure of our universe (great big transformative globes), and clips from Shakespeare's play *The Tempest* in which a young girl (playing Miranda) was repeatedly raised up and down in her wheel chair in tune to Prospero's magical control of his island's upper world (courtesy of Lord of the Rings actor, Ian Mackellar). But, why the emphasis on cosmos? Why did this emphasis seem so resonant, and resonant with what?

Able-bodied Olympians have a natural gift (e.g. speed, strength, stamina, agility) which, trained for the heights of international competition, they quest to convert into the golden hue of sovereignty. By contrast, disabled athletes possess a natural impediment (e.g. blindness, cerebral palsy; amputation) whose drawbacks they aim to overcome in order to win gold for themselves and for the Nation. But, we

can also suggest that, for the vast crowds that turned out to watch the London Paralympians, what was key – and almost certainly at odds with the participants own professional motivations – was watching the spectacular sight of athletes defeating not so much their opponents as the drawbacks of their own bodily disability in the achievement of athletic excellence. It was the sporting results of this awesome battle within athletes themselves that seemed germane to this epic spectacle.

Once upon a time, in the sovereign world of imperial nations, disability was widely stigmatised, persecuted and placed beyond the pale as if it were contagious. Now, though, disability moves inwards as an integral part of a single world in which national sovereignty and society give way to an increasingly precarious global order. Global order becomes embedded in the bigger infinities of runaway economics, stratospherical climate change and spectral terror, as well as the benign extremities of cyberspace, 'the cloud' and our satellitic extension in space. Here, is a growing sense that Westerners, at least, find themselves progressively disabled – before being practically enabled - within a universe that cosmically exceeds the local and global coordinates of Society.

Could it be this growing sense of inhabiting a largely post-national world without limits that made Danny Boyle's unsurpassable ceremony for the first 'national' Olympics actually surpassable? And made it surpassable, not as a lesser ceremony or performative work of art but as the prelude to a much more contemporary show in which we were less spectators of the marvels of disabled athleticism than disabled participants ourselves in an imagined Cosmos that puts practical self-transcendence at the very heart of our Being? Perhaps. Let's wait and see what Rio has to say.

Below. David Weir leads the Paralympics 1500 metre T54 final wheelchair race



Parallel worlds: Boris's Big Moka

Jack Orlik, MSc Digital Anthropology



Pigs squeal.

On the screen, a bearded man in threadbare military uniform walks across a muddy field. He pauses to fling morsels of food to the pigs that trot and chomp at his feet. Penetrating the image in front us, a voiceover passes implicit judgment in sombre received pronunciation.

"The most prominent leader, or big-man, of the Kawelka tribe, is Ongka."

Shown in 1976 as part of Granada's 'Disappearing World' series, Ongka's Big Moka presents its audience with an insight into the ambition of one man to bring preeminence and prestige to his tribe. He seeks to do so through the

Moka, the 'giving away' of an enormous amassed wealth in a ceremony that, we are told, ensures genial relations between tribes in Papua New Guinea.

"For 5 years, the Kawelka tribe, driven on by Ongka, have been struggling to assemble a huge gift, mainly of pigs, to present to a neighbouring tribe. For Ongka, assembling and giving this gift is more important than anything in his life... Only by giving can he earn fame and status for his tribe."

Thirty-six years later, and on the other side of the world, London prepared for the Olympics: a similar ceremony on a huge scale. Both the Olympics and the Moka allow their hosts to demonstrate the capability and status of their people

"People are coming from around the world, and they're seeing us, and they're seeing the greatest city on Earth, aren't they?"

through the accumulation and distribution of elaborate gifts. Where the Moka has pigs, a truck and a motorbike, the Olympics had the opening ceremony, the Velodrome, and the ArcelorMittal Orbit.

We can compare Ongka to our own big-man of the moment, Boris Johnson. Ongka and Boris alike have achieved greatness through their slick execution of plosive rhetoric. The film closes on a quote from the speech made by Ongka when the Moka is finally given:

"Now that I have given you all of these

things, I have won. I have knocked you down by giving so much."

Boris, speaking at the torch relay of the publicly-funded, £9bn London Games, made similar claims about our own conspicuous demonstration of prosperity:

"Billions worldwide in front of their TV were enchanted by a stylish show that merged the traditional and the modern in colourful images."

Rio can match this", while Germany's Frankfurter Allgemeine Zeitung stated:

"People are coming from around the world, and they're seeing us, and they're seeing the greatest city on Earth, aren't they?"

The Olympics did impress the recipients of London's 'gifts'. After the opening ceremony, The Guardian quoted one Brazilian as saying "I hope

In Britain, the spirit of the Games was so strong that Charlie Brooker, practically a public cynic, wrote a column expressing his amazement at its allure.

Boris Johnson (though hardly a critic), invoked us, anthropologists, to study the change brought about by the Games in a speech given at the Conservative

Party conference of this year:

"I think anthropologists will look back with awe at the change that took place in our national mood - the sudden switcheroo from the gloom of the previous weeks."

By looking at the Olympics and Ongka's Big Moka side-by-side, we can begin to understand the importance of the Moka to the Kawelka, and to Ongka.

At one point in the film, he makes the animated assertion that "If you don't have pigs you are rubbish, you are nothing. There are a lot of men who don't realize this!" Even acknowledging 'cultural differences', this seems faintly ridiculous to us, and yet, in the throes

of Olympic fever, we were awed by Bradley Wiggins's declaration: "It had to be gold today or nothing. What's the point of seven medals if they're not the right colour?" Both Wiggins and Ongka are making the same point: that people are valued by their ability to accumulate specific objects through sheer effort. If we empathise with Wiggins, we should be able to relate to Ongka.

Similarly, the comparison can be used to a ceremony that can seem as remote as the Moka. The expense and scale of the Games can make them difficult to critique the political and commercial ambitions of those involved. The Moka, in contrast, appears as part of self-sustaining system so alien that we simply accept it in its entirety. Perhaps, by learning from the holism with which we see Ongka's Big Moka, we can look at the Games with fresh eyes, and come close to evaluating whether or not they can be said to have worked, and what this might mean.



Above. Ongka's Big Moka: Image reproduced with the kind permission of ITN Source (copyright owner) and Professor Andrew Strathern (documentary producer). Image of Ongka Kaepa preparing for moka celebration, from the "Andrew J. Strathern and Pamela J. Stewart (Strathern) Archive of Papua New Guinea images", partially available online at (<http://www.StewartStrathern.pitt.edu/>). Further information about Ongka Kaepa can be found at http://www.StewartStrathern.pitt.edu/papua_new_guinea/life_histories.html and Strathern A. and Pamela J. Stewart (1999) Collaborations and Conflicts. A Leader Through Time. Fort Worth Texas: Harcourt Brace College Publishers. (ISBN 0-15-502147-8) and http://www.StewartStrathern.pitt.edu/papua_new_guinea/ethnographic_films.html

This particular image shows Ongka building up his hair with cut grasses before putting on his colored and decorative netted head covering. He gazes into a mirror propped up by his store bought hat.

3rd Year Student

Liz Fox

Embarking on her final year, Liz is well-versed in the full scope of anthropology, and is clear about where her own particular interests lie. Mongolia is the research country of choice for Liz,



and she is particularly enthralled by its dynamism and endless fascination. This has led to her current pursuit of mastering the intricacies of the Mongolian language. In accordance with this, Liz's module, Gender, Language and Culture with Alex Pillen is the highlight of Liz's year so far, and Liz attributes the opening of her mind to radically different perspectives and the challenging of her assumptions, to her anthropological studies. Following this, she also deems the quality of non-judgement as being the crucial characteristic of all successful anthropologists, and clearly embracing this virtue to the full, Liz's career aim is to be an anthropologist!

The life of an anthropologist is not only the life in the field, however, and

spending the other half of one's time in the library, Liz cites the library card as being the one must-have item of all anthropologists. Reminiscing about her first year studies, Liz bravely admits that after having a lecture with Jerome Lewis, in which he wore a pair of brown corduroy trousers, Liz was overwhelmed by their coolness and went out and bought herself a pair! Liz wore them once before discovering that she wasn't as cool as Jerome.

One slight down-side to studying anthropology is that now Liz knows how many interesting places and peoples there are in the world, she finds it hard to accept that she will never experience them all. But that doesn't stop us trying!

Lara Kennedy



Natasha shies away from choosing a favourite culture, instead insisting that as an anthropology student she has learned to appreciate that every culture has something we can learn from and that all cultures share some fundamental structures.

However, Natasha does confess that Material Culture is the module that she is currently enjoying the most, as it is the one that is most different to anything that she has studied before, and so it is in this area that she is learning the most. Sometimes abstract, sometimes close to home in relating to her everyday life in London, the main thing about material culture is it has opened Natasha's eyes and shifted the way she looks at the world.

Nevertheless, such questioning of her world-view and cultural practices is sometimes a little frustrating, and she finds herself doubting those things that used to be natural and self-evident. At times, Natasha's studies leap off the page of the book in front of her and become embedded in her heart, so much so that often she wishes she were a hunter-gatherer in the Congo rainforest instead of being trapped in the London capitalist treadmill!

And for all those times when one might find oneself in the Congo rainforest, or any other field-site, Natasha recommends taking a picture of one's family, as this is not only comforting when far away from home, but it is also the perfect ice-breaker when meeting people from another culture. Still only a couple of months into her anthropology undergraduate degree, Natasha has already got the anthropology bug, and has plans to pursue a PhD and to continue to develop her understanding of the world and mankind for many years to come. We wish you all the best for your studies!

LK

The Anthropology Society and the Holy Grail



Above. Post-human's in debating mode (Volker Sommer and Martin Holbraad)

Gareth Breen, 3rd Year BSc Anthropology

UCL AnthSoc is no ordinary anthropology society. O no. It is a student-led quest for answers! Each term, the society brings together our favourite lecturers to discuss pertinent topics from fresh, interdisciplinary directions within the cosy confines of our student common room. This year we've headed straight for the Holy Grail, we ask, "What is anthropology?!"

As with Odysseus, our answers to this riddle can be the source of our own (intellectual) downfall. But like the flaming phoenix, the question is often reborn with a vengeance out of the ashes of our old answers. Questioning the identity of anthropology has certainly driven us down fascinating and fruitful avenues this term!

In *The Hunter-Gatherer Anthropologist: Hunting the Cosmos and Gathering Data*, Jerome Lewis and Andrea Migliano ignited the fuse of inquiry in the first of this year's great debates to be showcased by AnthSoc. We were taken from the depths of the Congo forest to the highlands of Papua New Guinea to find surprisingly common theoretical terrain. Nevertheless it was the particularities

of the Mbendjele world (of which the Lewis tribe has become an integral part!) and the possible evolutionary implications of hunter-gatherer migrations that took us in the most tantalising directions.

Social anthropologist, Martin Holbraad and primatologist Volker Sommer led the way next, in *Beyond Humanism: Where do we take Anthropology?*,

the latest in our debate series. What emerged was an effusion of chaos and contingency of the best kind: a tango-dancing primatologist partial to Peter Brook and a Brecht-loving anthropologist who sees immigration policies within the skin of a sea-urchin!

To drag the dusty old cliché out of its cabin, "our lessons come from the journey, not the destination!" While there have been many insights along the way, probably the best thing about the AnthSoc debates is the excited spirit of free inquiry fostered in their midst. A rarity to be treasured in our corporate age of rising research restriction.



An Interview with Christophe Soligo

Senior Lecturer in Primate and Human Evolution in the Department of Anthropology, his research focuses on patterns and processes of anatomical evolution in humans and non-human primates.

WHAT ARE YOU CURRENTLY DOING RESEARCH-WISE? WHAT CURRENT PROJECTS ARE YOUR STUDENTS INVOLVED WITH AT THE MOMENT?

The main focus of my research right now centres on a Research Council funded project entitled *Morphological clocks – quantifying module - and lineage-specific variation in rates of morphological evolution in the primate skull*. In a nutshell, we are working to identify and quantify the varying influences that combine to shape our adult bodies. An animal's body (its phenotype) is the vehicle through which its genes interact with the environment in which it lives. Variation in adult phenotypes is constrained developmentally by the genes that individuals carry, as a body cannot grow into a shape that is not coded for by its genome, and put to the test by the environment in which the individuals live, as characteristics of the body can make the difference between life and death. The genes of a species are the result of its evolutionary history, the genetic 'baggage' inherited from its ancestors.

Within the context of a species' genetic makeup, characteristics that can help an individual survive in its environment can become part of the phenotype through the process of Natural Selection, because only phenotypes that survive for long enough in their environment have the potential to reproduce and pass on their genes to subsequent generations. We can, consequently, view the shape of a phenotype as the result of complex interactions between the effects of the environment in which a species evolved and the constraints imposed by its evolutionary relationships with other species.

In the first instance, this research aims to quantify the extent to which environmental and evolutionary history are reflected in the shape of the primate skull and of different elements of the primate skull and in the rate at which different species and different parts of the skull have changed over evolutionary time. Ultimately, we hope to develop a new improved framework for inferring evolutionary relationships between extinct species and between extinct and living species that takes that information into account. The skull is an ideal focus for this research, as it is the most complex hard-tissue element of the body in terms of the range of functions through which the body interacts with its natural environment. It contains all the major sensory organs (vision, hearing, smell and taste) as well as the brain, and it performs key elements of the feeding process including the capture and initial processing of food items. Its complexity means that it is the most likely part of the skeleton to reflect measurable degrees of evolutionary and environmental influences.

I am also fortunate to be supervising several PhD students whose research I am involved with, as well as to continue collaborations with past students. All of them focus on evolutionary anatomy, in other words on why we and other species are built the way we are and look the way we do, but they do so on a range of different taxonomic groups and anatomical regions, and using a variety of data collection and statistical methods. On-going projects led by current and previous students address: the evolution of the hominoid talus (the upper ankle bone and key to the transition from arboreal/quadrupedal to terrestrial/bipodal locomotion);

growth and development of the shoulder girdle in hominoid primates; environmental, ecological and phylogenetic correlates of cranial shape variation in lemurs and lorises; phylogenetic signals in the skull of New World monkeys; age changes and sexual dimorphism in the skull of hominoid primates; fossil based quantification of evolutionary rates in fossil hominins; and socioeconomic and medical correlates of developmental asymmetries in the human face.

WHAT IS NEXT?

More of the same, really. Every new relationship we discover raises new questions, and the variety of scales available for quantification in anatomy, ranging from individual cells to whole body shapes, means that there will always be more to find out.

In the longer term, I hope that the research outlined above will contribute to solving some of the most interesting outstanding questions in primate and human evolution. For example, how are adapiforms and omomyiforms, two very diverse northern hemisphere groups of primates that lived between approximately 55 and 34 million years ago, and left no living relatives, related to living primates? Which known fossil species is the earliest member of the hominins (the evolutionary lineage, which ultimately led to modern humans, after its divergence from the chimpanzee lineage)? Which fossil hominin is the closest relative of our own genus, *Homo*? These questions are not only interesting in their own right, but also necessary to answer in order to correctly interpret the sequence in which important characteristics of a species, or group of species evolved, and, hence, key to defining the fundamental biological identity of those species, including humans.

HOW DID YOU BECOME AN ANTHROPOLOGIST? TELL US A BIT ABOUT YOUR CAREER SO FAR.

When I think back to my childhood, I suspect that there were early signs. The earliest non-fiction book I remember owning was on the natural history of non-human primates, and the first non-fiction book I remember buying myself was a second-hand ethnographic book on pre-Columbian South and Central American societies.

The most significant factor to set me on my academic path, though, must have been the inspirational biology teacher I

had for part of my time at secondary school. One of my still vivid memories of his teaching involved a spider he had spotted on his way to work and her eggs, which he brought into the class to illustrate some principles of animal behaviour (neither spider nor her eggs were harmed!). Another time, I was given a 'detention' (surprising, I know), but instead of keeping me at school, he sent me off to source a pig neck from a butcher, to dissect out the larynx, and to present the results to the class the next day. It was probably the most fascinating and formative thing I ever did at school, although I don't remember my parents sharing in my enthusiasm (the kitchen did look a mess). By that point, I think the deal was done. I would go to university and study biology.

By the time I started biology at university, my interests had drifted away from humans and certainly from ethnography, but in the first year, we were introduced to evolutionary biology as part of an introductory course in biological anthropology. This was my first encounter with evolutionary theory (as opposed to non-specific mentions of evolution in various contexts), and it opened my eyes to a new, more holistic way of understanding biology; and since the associated practical focused strongly on anatomy and osteology, reconnecting me with my pig throat revelation, I went on to specialise in biological anthropology, which ultimately brought me to London's Natural History Museum, where I worked for four years after completing my PhD, then UCL.

ARE YOU ONLY AN ANTHROPOLOGIST?

I am tempted to start with a philosophical perspective here, but I would be treading in previous (and likely later) interviewees' more eloquent footsteps, so I won't. If we're talking non-academic life, jobwise, I find myself spending a scary amount of time meeting administrative demands; which makes me a reluctantly self-taught administrator in addition to my headline job as teacher and researcher.

Outside work, I like food and cooking, I like travelling, and I like doing physical stuff while my aging phenotype still lets me. For that last point, I am lucky to have two daughters who, at the moment, are still willing to provide me with occasional excuses to engage in age-inappropriate activities, like slacklining, which we picked up last year. I also like goats, and would like to have a go at making cheese one day; but that may not happen any time soon.



Above. The Tian Shan mountain range, below is one of the most affluent residential areas of the city.

In the Heart of Eurasia

Magdalena Dabkowska
MSc Social Anthropology 2010

When I told my friends I found a job at a law firm in Kazakhstan and decided to move there some thought it was a joke, some were surprised that the country really exists, as they were convinced it was a made-up state invented for entertainment purposes by Sacha Baron Cohen. I only knew it was a real country

but not much more to be honest, which was probably the main reason why I wanted to go there. While studying for an MSc in Social Anthropology I took a course in Socialist and Post-Socialist Societies so when I came across this job offer I knew it was an opportunity I couldn't miss.

Kazakhstan is economically speaking Central Asia's success story. Its Caspian Sea oil reserves are almost twice as big as that of the North Sea. The country's maps have been inspired by Mendeleev's periodic table and show distribution of chemical elements in different regions. Many people work for either oil or

“When I told my friends I found a job at a law firm in Kazakhstan and decided to move there some thought it was a joke...”

uranium companies, while fresh graduates often find their first employment in banks. It is common for main bank branches to stay open until 10pm, while almost all shops are open seven days a week, offering anything from Chinese-made goods to luxurious designer brands, which although more expensive than in Europe, are extremely popular among the country's nouveau riche.

Kazakhstan's official language is Russian but people (especially those in smaller towns and villages) speak Kazakh, which is a Turkic language. There are two entries in passports, one states citizenship and the second nationality. So while citizenship is always Kazakhstani, nationality can be either Kazakh, Russian, Uzbek, or Kyrgyz, among others. It is very important to

distinguish, for instance, between a Kazakhstani law which is applicable throughout the country, and a Kazakh custom, or Kazakh language which is unique. This distinction between citizenship and nationality, however, is of little practical purpose, as for example my Russian teacher whose nationality was Russian in her Kazakhstani passport, was still obliged to obtain a visa for her



Above and directly below. The Central Market in Almaty in the fresh foods section.



visit to St. Petersburg. People's ethnic background can be easily guessed judging by their surnames rather than by looking at passport entries. Kyrgyzstan, Uzbekistan, or Tajikistan. For example President of Uzbekistan, Islam Karimov, was reported to boil prisoners alive, while in Tajikistan a

This illustrates that the country is a melting pot of cultures, customs, and languages. Diversity is something that the ruling elite tries to underline by, for example, building a neighbouring synagogue, mosque, and church in the country's capital, Astana. This harmony and tolerance has been challenged by some I spoke to who said it had been done on purpose knowing that as an authoritarian state no one would ever dare to protest against it. However, people will always stress that they are very open and hospitable, which in my opinion is true and has a logical explanation. Kazakhs who until early twentieth century were all nomads are familiar with hardships which can be encountered on the road and many of them offered help to Europeans forcibly expatriated to Kazakhstan in the past.

founded by President Rahmon's son was subsequently relegated by Tajikistan's Football Federation. In Kazakhstan President Nazarbayev's 20 years in office is described as "stability", which is often stressed in various business documents. As someone with a legal background I was undoubtedly privileged to witness the successful part of Kazakhstan, but what I realised as an anthropologist with interest in human rights left me confused. Probably the reason why so many people know so little about Kazakhstan is due to the global economy's interest in its oil reserves. This should undoubtedly change, not only because of human rights, but also because it is a fascinating country with rich history, culture, and beautiful nature which is still unspoiled.

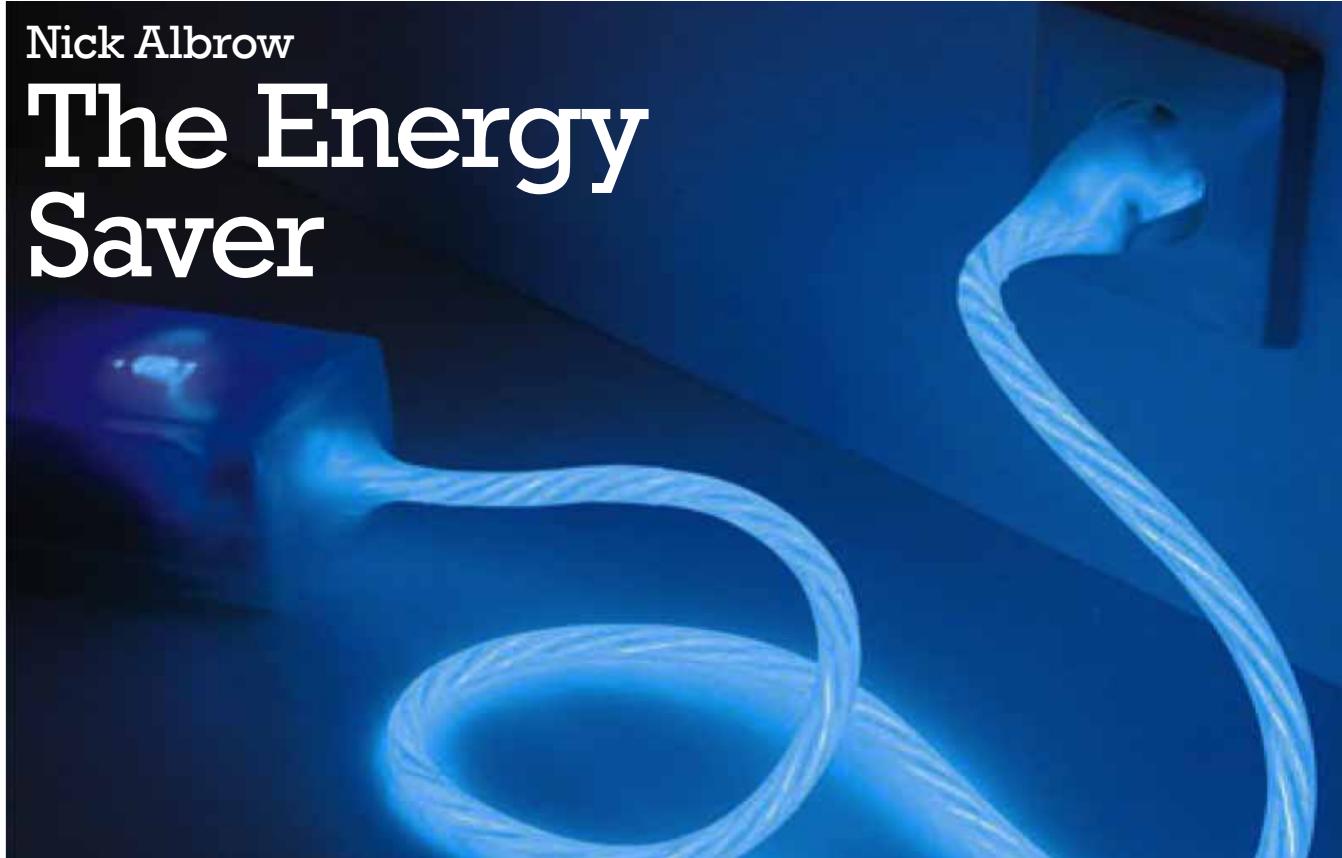
Living in Kazakhstan as the most “stable” country among the Commonwealth of Independent States in Central Asia also exposed me to reality in bordering

Below at bottom of page. A bus stop in Dostyk Avenue (former Lenin Av).



Nick Albrow

The Energy Saver



An English graduate, turned social anthropologist, turned energy saver; Nick Albrow is a man of many talents. At the tender age of twenty-five he has racked up two degrees and a wealth of experience in the “real world.” He now spends his days saving the world one switch at a time, selling energy saving technologies to businesses.

Nick joined the UCL Anthropology department in 2010 and completed an MSc in Social and Cultural Anthropology. Nick was not alone in being a newbie to the discipline of anthropology, and his fellow classmates consisted of German, Classics and Biochemistry graduates along with those who were already well-versed in the discipline. Having enjoyed his time at UCL, Nick ranks results day amongst

his top memorable moments, when he was delighted to discover that all his hard work had paid off.

Nowadays, working for Echome, an energy management and consultancy firm, Nick is fortunate to have

a job in which every day is different. However, the first hour of Nick’s day is usually spent handling emails and web 2.0 content updating the website and Twitter. And then the next few hours are spent on the phone setting up meetings and closing deals. After lunch, Nick is busy putting together

energy saving proposals for a diverse client-base, which ranges from schools to hotels to care homes and councils. Yet before Nick has the chance to get too comfy, he is out of the office and on the road, visiting sites and pitching to prospective clients. On average Nick spends a day a week attending networking events and exhibitions which gives him the opportunity to put all his anthropological people-skills into practice!

He is also keen to point out that his anthropology degree and research into behavioural change have heavily influenced the way he looks at his job. Nick’s company designs and installs building automation and control systems that save energy by refining how a building



consumes it. All too often he sees technologies that are woefully managed by building managers, not because the person responsible for operating them is not up to the job, but because the human interface of the technology is poorly designed. Nick recognises the importance of effective person-technology interaction, and since joining Echome, he has driven home the need for the human element to be considered in all engineering.

Nick hopes that the experience he is getting in his current role will lay the foundations for a career in Corporate Social Responsibility, as this is where his heart truly lies. Another step for Nick, and another successful alumni for UCL Anthropology.

Lara Kennedy



An interviewer, an ethnographer, an all-round investigator, Jennifer Krol is the epitome of the commercial anthropologist. She is a woman who has successfully combined her love of research with a job that has a practical impact on the way businesses develop their commercial strategy. Working within the healthcare sector Jennifer is keen to ensure that the relationship between patients and medication is as accessible and fruitful as possible, and this underlying goal leads her to an endlessly diverse range of projects.

Since starting in September, Jennifer has interviewed Gastroenterologists about their views on Hepatitis C, conducted ethnographies with European patients suffering with Ankylosing Spondylitis, and used online communities to try and understand what GPs think about the Pharmaceutical detail aids. On a day to day basis Jennifer's time is split between two roles. In the morning she is a project manager, organising who, where, and why they are talking to certain healthcare professionals, relevant to the clients' research and business objectives. And in an act akin

to that of a chameleon, in the afternoons Jennifer is a brain-stormer and interpreter, analysing the implications of the respondents' behaviour, motivations and unmet needs. It is these key insights which form the basis of her recommendations to pharmaceutical

companies on how to improve their business. Jennifer's anthropology degree comes in handy on a daily basis, not only in the application of social research skills, but also in her ability to understand behaviour from multiple perspectives.

She is genuinely fascinated by human behaviour in relation to people's health, and enjoys comparing the behavioural effects of the many cultural and institutional differences in today's health systems.

Jennifer has fond memories of her time at UCL and remembers many heated debates between a very fiery Italian student (who shall remain nameless!) and the lecturer. And even now, it is evident that she is continuing to exercise her passion for anthropology in the world of work. LK

Jennifer Krol The Market Researcher

Liz Hingley awarded 2012 Prix Virginia



Former MSc Social and Cultural Anthropology student Liz Hingley has been awarded the 2012 Prix Virginia, an international award to women

photographers. Her work, *The Jones Family*, a series of photographs intimately documenting the experience of poverty in the western world through the story of one British family, has been exhibited in the courtyard of the Espace photographique de l'Hôtel de Sauroy since 18 October.

Liz obtained a Distinction in MSc Social and Cultural Anthropology at UCL in 2011. She is currently artist in residence at The Migration Research Unit based at UCL. She will move to China in 2013 at the invitation of the Shanghai Academy of Social Sciences to continue her research into the trade of religious objects. We congratulate her on her success and wish her all the best in her advancing achievements.

Megan Laws and Joshua Lipworth Win Lenovo's "Seize the Night" Alternate Ending Competition.

Former Anthropology BSc students, Megan Laws and Joshua Lipworth, were recently awarded first place in an Lenovo's "Seize the Night" Alternate Ending Competition, granting them a cash prize of \$15,000. Josh and Megan capitalized on the massive worldwide bicycle culture and showcased the beauty of London as a large group of people meet up for a night-time ride through the city.

They became involved in the project on a recent trip to Los Angeles following a previous film success for which they won Best Picture at the CampusMovieFest London Grand Finale for producing a 5 minute short film inspired in part by lecturer Danny Miller's short piece, Empty, called 'Breakfast without Jane'.



This award gave them flights and accommodation for the four day film festival in Hollywood where they competed against other Best Picture winners from US universities (in which they came in the top 15).

With considerable financial assistance from UCL Alumni grants, Joshua and Megan then went on to spend three weeks travelling across the United States collecting footage for a short documentary piece on street music which is currently in post-production.

Filmic Experiments Between Art, Ritual and Ethnography

Haidy Geismar

Lecturer in Digital Anthropology and Material Culture

On November 21, the Department of Anthropology was pleased to host Miyarrka Media for a screening of their three channel installation Christmas which the work of ritual is to make the Birrimbir, Christmas Spirit, which was exhibited in Darwin in 2011. The installation is an experiment across the spaces of visual art, ethnographic film, and Yolngu ritual performance. Co-founder Jennifer Deger writes: "This complex and beautiful work is about many things. Drawing on the per-

homes in preparation for Christmas. As the sounds and images unfold, viewers encounter Christmas as a season in which the work of ritual is to make the dead - and palpable - to the living. In the process, the work reveals something of the new roles of photography in Yolngu ritual, the social force of shared grief in contemporary Yolngu lives, and the luminous power of tinsel, lights and video itself.

as visible potency. The text by another co-founder Paul Gurrumuruwy placed under the tree explained:

"The lights of the Christmas tree will draw you close. It's like in a ceremony ground. It's signalling to all to come, sparking memories and stirring emotions, connecting us to those who've passed away. The gamununggu (paintings) I've done here connect straight to those three men and their

"It's like in a ceremony ground. It's signalling to all to come, sparking memories and stirring emotions, connecting us to those who've passed away."

formative power of Yolngu aesthetics, it explores the Yolngu genius for cultural incorporation and ritual elaboration as an extended family decorate graves and

At the centre of the exhibition space, a Christmas tree sculpture placed in front of the three channel work, transformed the gallery into a site of invisible as well families. There's so much meaning here. It's a forest of connection. A forest of feeling." (continue to next page)



EVENTS

The installation opened in Darwin, in Australia's Northern Territories at the Chan Contemporary Space in 2011 and an associated documentary is now touring film festivals in Europe and America. Miyarrka Media presented the event in The Department and then held a QandA session afterwards, which

gave students and staff the opportunity to hear about Christmas, contemporary arts installations, consumerism and tradition from the multiple perspective of this media team working to presence and present Yolngu aesthetic frames in their work. Miyarrka Media was formed in 2009 to enable Yolngu to

work creatively with new media technologies at a community level, under local direction. It was founded by Paul Gurrumuruwuy, Fiona Y. Wanambi, Jennifer Deger and David Mackenzie and operates under the auspices of Gapuwiyak Culture and Arts Aboriginal Corporation.



Anthropology and Bioethics in Brazil

Sahra Gibbon

Lecturer in Medical Anthropology

An eclectic and driven group of bioethics students, medical geneticists and anthropologists from the UK, Portugal

and Brazil got together for an event at the Hospital de Clínicas in Porto Alegre in the south of Brazil in June 2012 to explore issues related to privacy and medical genetics in developing country contexts. I had the pleasure and privilege to be part of the organising team and was rewarded with a matching bioethics t-shirt! While the event provided plenty of scope for socializing Brazilian style discussions at the workshop centred on some of the

urgent questions relating to the use of genetic information in the family and development of genetic resources such as bio-banks in low income countries and in the context of transnational research collaborations. A bilingual publication in Portuguese and English exploring the interface between anthropology, genetics and bioethics in the context of comparative approaches to genetic counselling is currently being planned.



Cancer Cultures

Sahra Gibbon, Eirini Kampriani, Alison Macdonald



Bringing together social scientists and postgraduate research students from the US, Germany, UK and Canada with those from the department of Epidemiology and Public Health at UCL and others working within health advocacy organisations in London, this two day event explored the meaning and scope of the realm of 'Cancer Cultures'. The aim was to promote interdisciplinary and comparative understanding of the diverse experience of and cultural or social engagement with the illness and disease of cancer.

This event extended the work of the Biosocialities, Health and Citizenship Research Reading Group at UCL, examining the social context and implications of novel developments in the medical sciences for health and identity from a transnational perspective. It also sprung from a small but growing cluster of staff and postgraduate students from the UCL Anthropology department who are examining the comparative cultural and social context of cancer in Greece, India, Brazil and Cuba.

Our opening series of public talks on the evening of the 6th of November was attended by more than 40 people who listened to two presentations. The first

given by Anastasia Karakasidou from Wellesley College in the US provided us with an anthropological critique on both the culturally dominant and more hidden historical biographies of cancer deftly demonstrating, as Susan Sontag did in the 1970s, how metaphors of 'war' and 'warfare' continue to dominate this landscape. History and biography was placed in the contemporary context of development in breast cancer genetics when our second speaker Galen Joseph from UCSF reflected on the ways that genetic risk information was communicated and received by African American church communities in San Francisco.

Buoyed by the energies of our keynotes the previous evening our full day workshop began with a series of papers exploring the cultural contexts of cancer survivorship and research. This included wonderful and illuminating papers from anthropologists, psychologists and historians of medicine. We were provided with reflections on the 'teachable moment' that is increasingly becoming central to narratives of recovery and survivorship in the US (Kirsten Bell) as well as the variable and different meaning of survivorship for women with breast cancer in Romania and the UK (Gianina Postavaru). The

hidden politics and narratives of suffering that have come to constitute cancer survivorship was the topic of the paper given by Anne Porroche EscuDero who emphasised the importance and urgency of examining the meaning of 'quality of life' as embodied experience. Other papers in the first half of the day offered illuminating reflections on the way that 'feminine emotions' came to be constitutive of cancer and women's identity in the first half of the 20th century (Carolyn Pratt) while Christine Holmberg provided us with extremely useful analysis of the way that 'risk' created and transformed women's lives in the context of a specific clinical trial for breast cancer in the US in the 1990s.

The second half of the day switched focus to provide some further comparative perspective on the multiplicity of cancer cultures by examining the globalizing arena for cancer interventions at the level of the individual, community and in relation to international public health agendas. David Reubi offered some interesting reflections on the way that the temporalities of epidemiological 'models' for a worldwide smoking and lung cancer epidemic were being challenged by particular interventions in the global south. Also drawing attention



EVENTS

to the complexities of cultural translation, Alison Macdonald generated much thoughtful discussion in the presentation of her research of the disjunctions around the dialogue and promotion of self awareness by breast cancer voluntary groups in India. Our final paper of the day from Eirini Kampriani looked at yet another aspect of cancer cultures, addressing the challenges of translation around cancer genetics and the

interfaces of religious philanthropy and individualised medicine in the dissemination of that knowledge in Greece. Dialogues and discussions that took place during the two-day event were rich and illuminating, generating new synergies between different disciplinary perspectives about the diverse dimensions of 'cancer cultures' as they are constituted at the level of

individual experience, family, community and within or across different national contexts. Future plans for those involved in this event include establishing a network of anthropologists interested in further examining these dimensions and a special issue publication.

Open City Docs Fest

Open City Docs Fest, founded and run from within the Anthropology Department here at UCL, returned with its second edition in June 2012 with another ambitious and diverse programme of over 130 films and 80 events.

Open City Docs Fest is the biggest documentary event in London, taking place in venues in and around UCL's Bloomsbury campus. Four days of

"live in?" OCDF is a space for diverse agencies to come together, launch new conversations and create new forms of collaboration. It opens the gates of UCL up to a London public who too often are only peripherally aware of our presence. Nearly 60 of our guests this

year were coming into College for the first time. It also opens up our spaces in new ways, with the Festival Hub in the Robert's Foyer that also housed a walk in cinema booth generously

the festival, attending and participating in audience discussions. Filmmakers travelled from Egypt, Palestine, USA, Canada and Cuba, as well as various European countries, from all over the UK and of course, London.

Open City Docs Fest opened with a screening of Marina Abramović: The Artist is Present on 21 June. A mesmerizing performance by London Contemporary Voices of a spe-

It is a place where people who document our world in film meet their audiences and ask: "What kind of world do we live in? What kind of world do we want to live in?"

screenings and events created a buzzing atmosphere around college. It is much more than a film festival. It is a place where people who document our world in film meet their audiences and ask: "What kind of world do we live in? What kind of world do we want to

donated by Arup Engineers, one of the festival partners this year. The hit of the festival, though was the popup Cinema Tent taking UCL out onto Torrington Square. Visitors came from all over the world with over 60 filmmakers and artists accompanying their films at

cially commissioned re-score of Yuri Ancarani's award winning short Il Capo preceded the main screening. The festival's rich and diverse programme included not only films but workshops, panels, music and interactive performances as well, with 40 musicians and





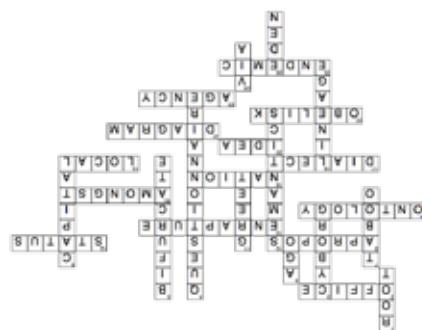
120 panellists, many of whom come from departments across UCL. This makes for one of the most distinctive aspects of the festival. Adam Isenberg, the director of the film *A Life Without Words* was joined in his Q&A by UCL expert on the very deaf-isolate families in Nicaragua who are the subject of his powerful film. Adam said, afterwards, that he had never had such an interesting and engaged Q&A. The opportunity to create this kind of conversation is something that only an institution like UCL can provide.

The festival closed on Sunday with a

preview screening of McCullin, the new documentary on the life and work of the celebrated war photographer Don McCullin, directed by his long-term assistant Jacqui Morris. Winner of the Grand Jury Award was *5 Broken Cameras* by Guy Davidi and Emad Burnat, a sell out in the festival and now released in UK Cinemas.

The second edition of Open City Docs Fest more than doubled its audience figures to over 5000, demonstrating the large appetite for documentary film, discussions and special events in

'open city'. Already preparing for its third edition on 20-23 June 2013, Open City is accepting documentary submissions of any length and subject matter, and has volunteering positions available throughout the year.



PROMOTIONS

Dr Charles Stewart to Professor of Anthropology.

Dr Martin Holbraad to Reader in Social Anthropology.

RECENTLY AWARDED PhDs

Tanya Sharmin – Menopausal symptom experience at midlife among Bangladeshi immigrants, sedentees, and European neighbours: a cross-cultural study.

Sebina Sivac-Bryant – An ethnography of contested return: Re-making Kozarac.

Christine Carter – Tourism, conservation and development around a marine protected area in Kenya.

Ursula Read – Between chains and vagrancy: living with mental illness in Kintampo, Ghana.

Flavia Leite Dias – Rezadeiras and healing in the Sertão.

NEW APPOINTMENTS

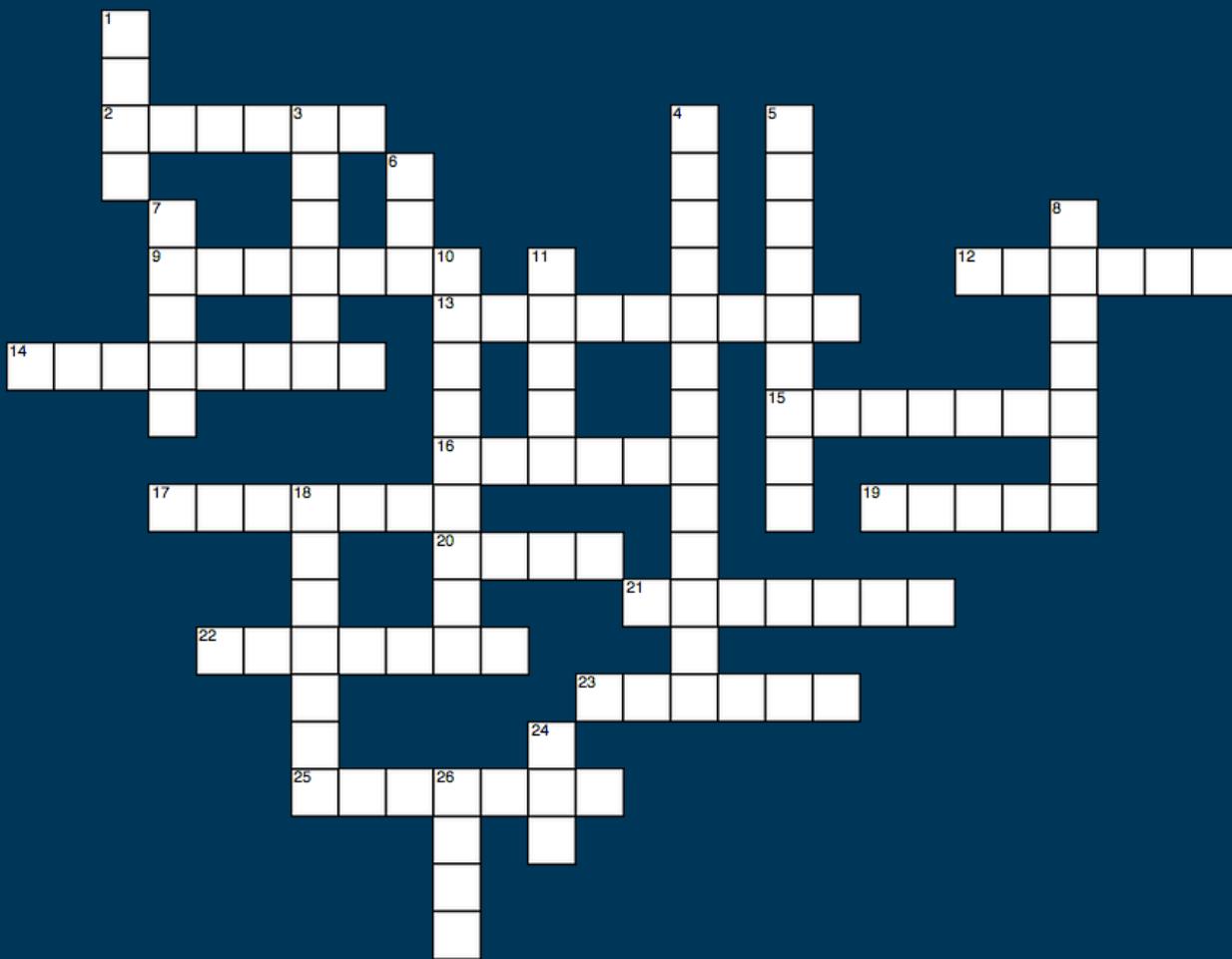
Dr Marc Brightman - Lecturer in Social and Environmental Sustainability.

Marc Brightman's main interest is in the political economy of conservation and the native peoples of Amazonia. Following a study of indigenous Amazonian forms of property, he has begun to investigate the emergence of new forms of property occurring through the evaluation and trade of environmental services, particularly in the context of UN-REDD. He has conducted further research on the indigenous peoples' movement, and his holistic approach to native Amazonian politics and power has stimulated his interest in the political role of music and ritual, and in the relationship between art objects, social space and group solidarity. He is currently preparing a new research project, which will be an ethnographic study of the forest carbon market. His previous posts include: ESRC Post-Doctoral Fellow at ISCA, Oxford University (2009-10), Early Career Fellow in Social Anthropology of Environment, Conservation and Development at Oxford Brookes University (2008-10), and Postdoctoral Laureate at the Musée du Quai Branly, Paris (2007-8). His doctoral research (2002-7) was on Amerindian leadership in the Guiana region of Amazonia, and was based on fieldwork carried out among the Trio, Wayana and Akuriyo of southern Suriname and French Guiana.

Dr Joanna Cook - Lecturer in Medical Anthropology

Joanna Cook has written and lectured on the Anthropology of Ethics, Asceticism, Religion, Buddhism, Fieldwork Methodology, the Gift, Gender, and Medical Anthropology. She conducted her fieldwork in Thailand and the United Kingdom on Buddhist meditation practices and their incorporation into mental healthcare programmes. Her Interests include medical anthropology, the anthropology of religion, the anthropology of Southeast Asia, anthropology of ethics, asceticism, gender, the body, the gift, hagiography, theory and methodology.

AN ANTHROPOLOGICAL CROSSWORD



ACROSS

- | | | | |
|----|------------------------------------|----|------------------------------|
| 2 | Permanent political position (6) | I | Source or origin (4) |
| 9 | Regarding (7) | 3 | Human machine hybrid (6) |
| 12 | Position; condition (6) | 4 | Survey; poll (13) |
| 13 | To fill with delight or wonder (9) | 5 | Divide into two branches (9) |
| 14 | Nature of existence or being (8) | 6 | In the past (3) |
| 15 | Surrounded by (7) | 7 | Socially unacceptable (5) |
| 16 | China for example (6) | 8 | Venture need (7) |
| 17 | Language variant (7) | 10 | Linguist's concern (9) |
| 19 | From here (5) | 11 | Receive; welcome (5) |
| 20 | Invention impetus (4) | 18 | Ancestry; extraction (7) |
| 21 | Family tree for example (7) | 24 | By way of (3) |
| 22 | Tapering pillar (7) | 26 | Serpentine Arboretum (4) |
| 23 | Power in operation (6) | | |
| 25 | Native; indigenous (7) | | |

DOWN

Answers on page 25

