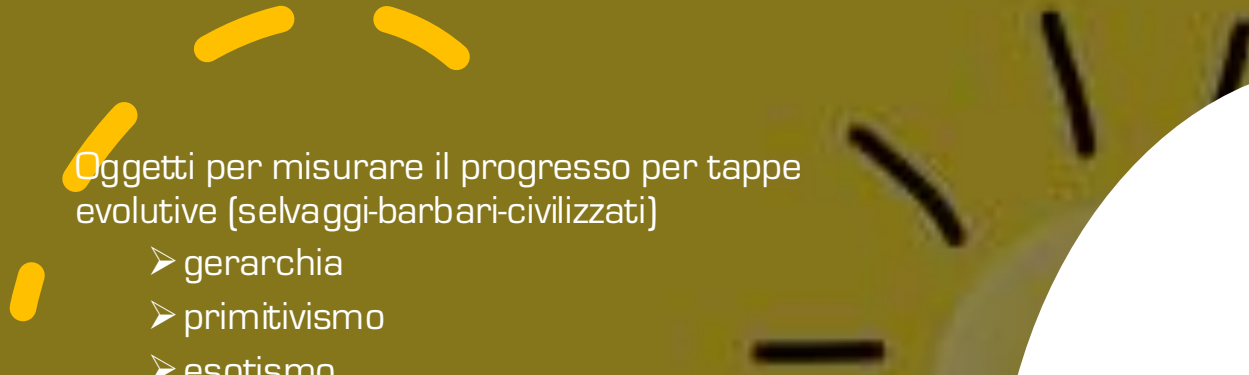


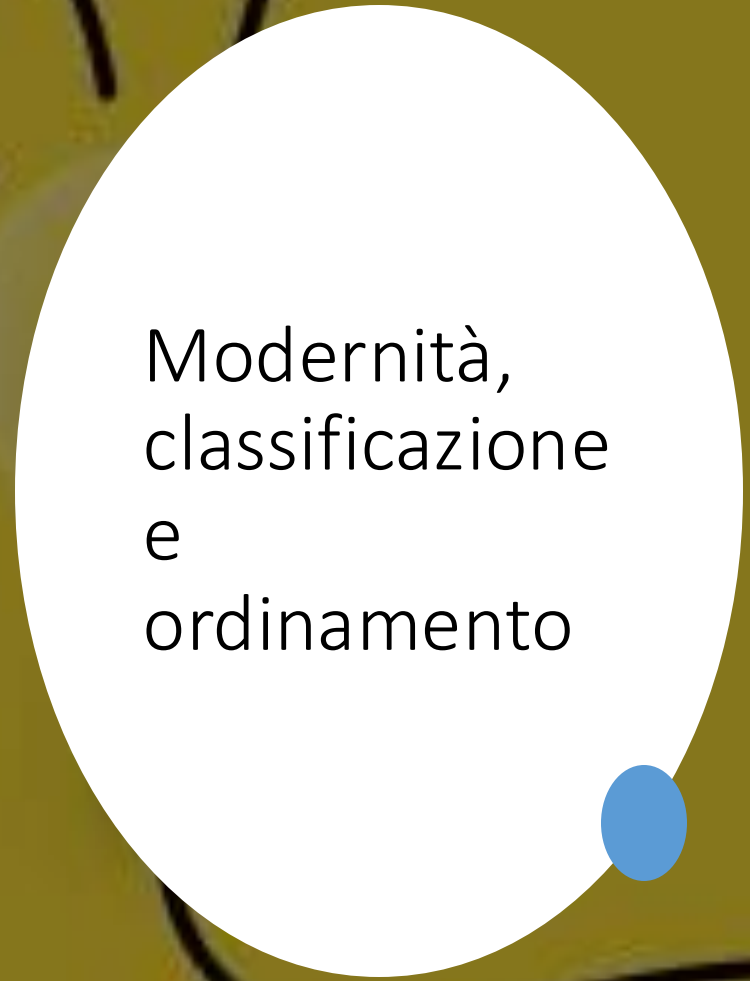


Oggetti per misurare il progresso per tappe evolutive (selvaggi-barbari-civilizzati)

- gerarchia
- primitivismo
- esotismo

Si crea la categoria 'oggetto etnografico'

- costruzione di un sapere / esercizio del potere
- spedizioni 'scientifiche' (Torres, Dakar, Congo)
- popolarizzazione dell'evoluzionismo – zoo umani
- darwinismo sociale



Modernità,
classificazione
e
ordinamento

Evoluzionismo & modernità

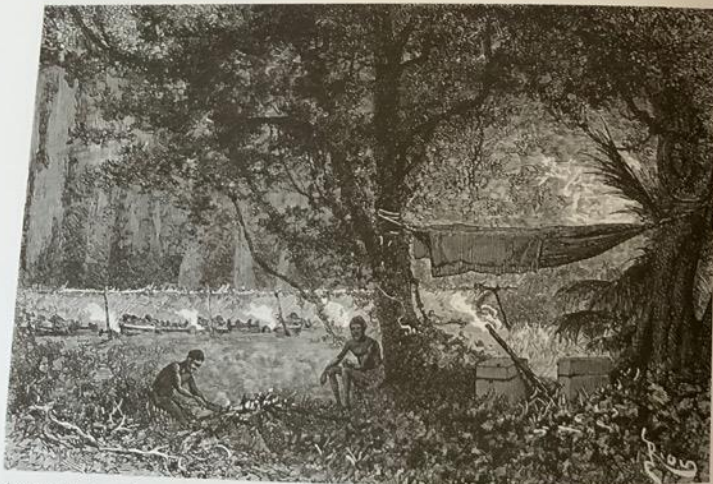
- Le scienze storiche hanno iniziato a organizzare il passato in sequenze lineari, attingendo a uno schema evolutivo

(T. Bennet, *The birth of the museum*, 1995)

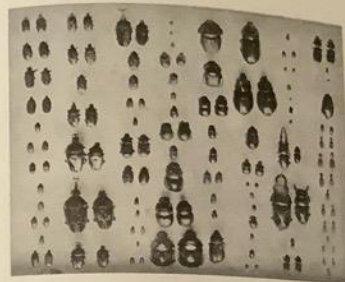
- I SISTEMI CLASSIFICATORI non sono solo STRUTTURE PER ORGANIZZARE LE INFORMAZIONI MA ANCHE PRATICHE DELLA MEMORIA, MODI DI ORDINARE e quindi generano MODALITÀ DI RAPPRESENTAZIONE.
- Collezioni, mappe, laboratorio occidentale che agisce anche a distanza, creando categorie come indigeni o primitivi,



Pietro cerca di impressionare gli indigeni con giochi pirotecnici (© ANOM)



Accampamento per la notte (© ASC)



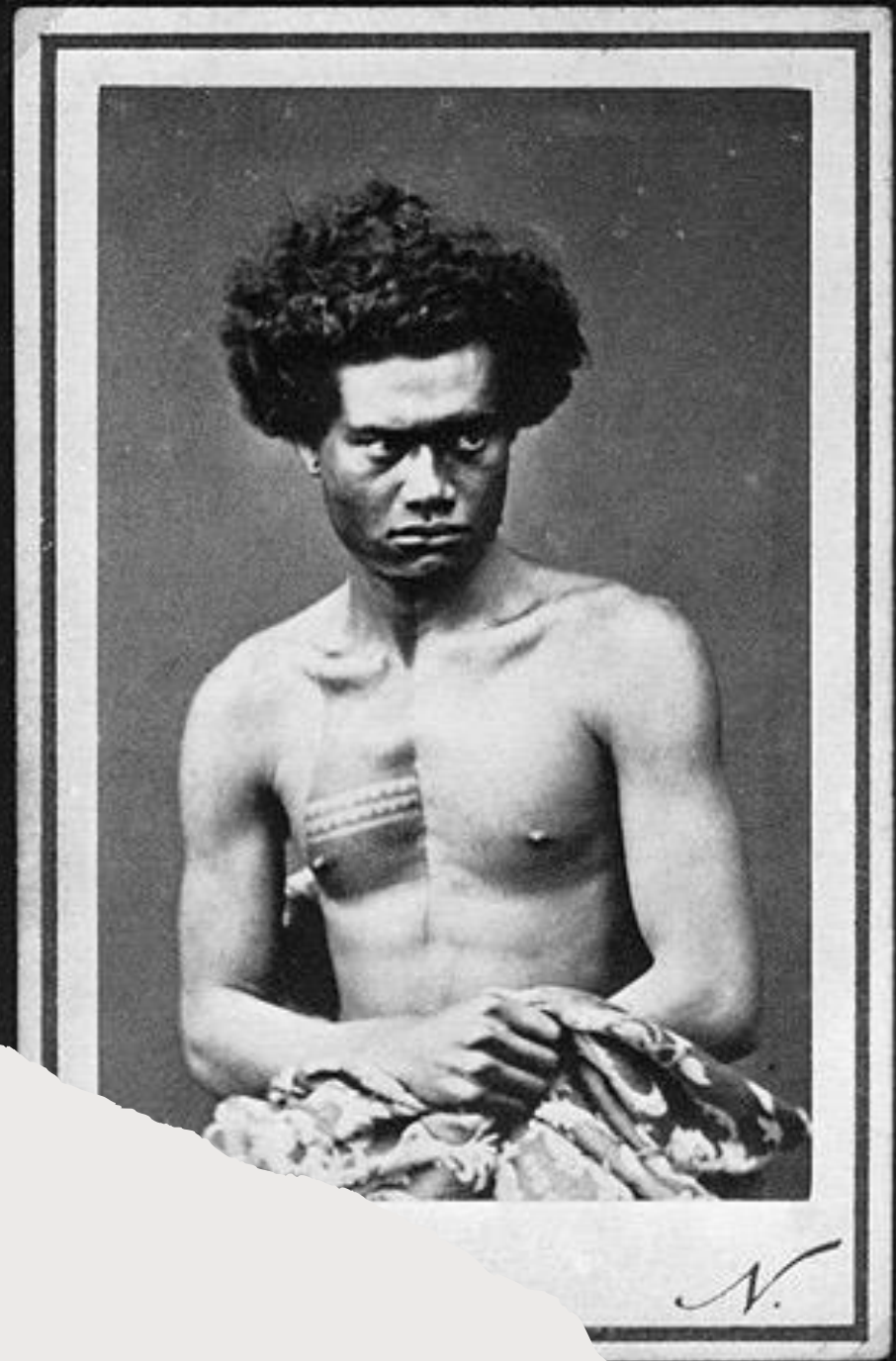
Collezioni naturalistiche ed etnografiche conservate nel Musée de l'Homme a Parigi e nel Museo Pigorini a Roma (© ASC)



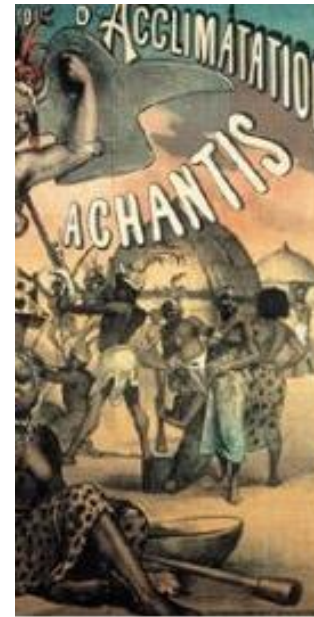
Tipi
batechech
e, G. Di
Brazzà
1883







Aborigines, 1870



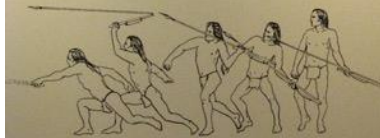
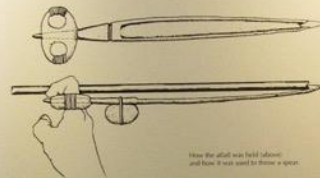
Stone-flaking methods



Flaking
with antler tool.

Percussion flaking
with an antler hammer.

Percussion flaking
with a stone hammer.



Woomera
This is a long, thin, curved stone tool used to throw a spear. It is made of a single piece of stone and is used to throw a spear by holding it in the middle and flicking the ends.



Arrow points from
200 to 1200 years
before present.

Spear points from
1200 to 2500 years
before present.

Spear points from
2500 to 3500 years
before present.

Spear points from
3500 to 5000 years
before present.

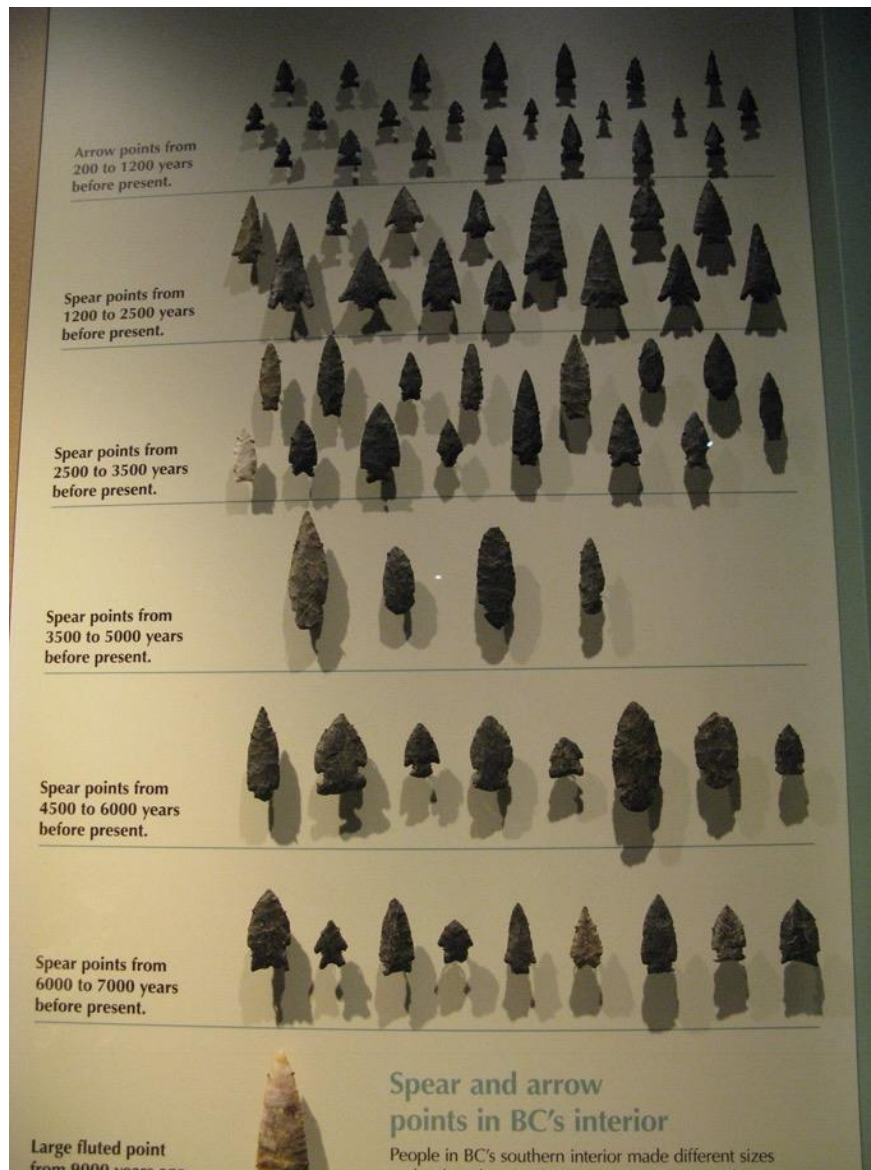
Spear points from
4500 to 6000 years
before present.

Spear points from
6000 to 7000 years
before present.

Large fluted point
from 9000 years ago

Spear and arrow points in BC's interior

People in BC's southern interior made different sizes





In ancient times, nature's symbols were infused with power and social status. You and your family represented and understood the meaning of these symbols. You inherited them and passed the right to wear each image down to your children and children's children. This tradition continued over hundreds of years.



Today, modern fashion trends come and go and we wear what we want to express our personal sense of style. We decorate our bodies and our clothing with images from nature.

*Choose your own animal. Which one do you relate to best?
Why do you identify with this animal? Think about how this animal makes you feel.*



BRINGING OUR ANCESTORS HOME

Nisga'a cultural objects have been transferred from the Royal British Columbia Museum to the Nisga'a Nation.



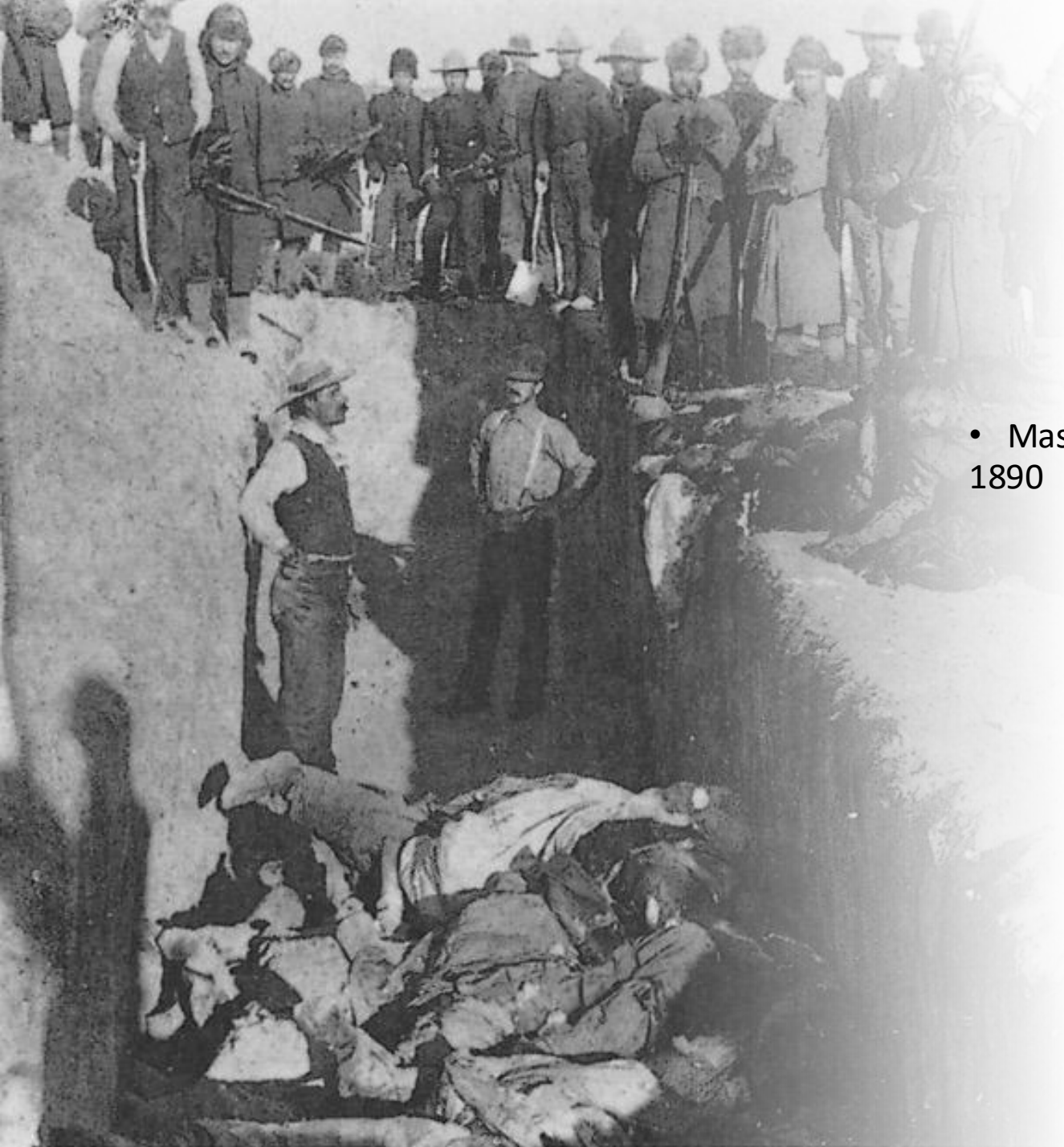


- FAR WEST: frontiera e progresso americano



- Donna irochese 1850





- Massacro di Wounded Knee
1890



- Smithsonian
Washington
<https://www.si.edu/collections>
- 1888 *American Anthropologist*



Alcuni approcci teorici per analizzare l'heritage

- Actor-network theory
ANT (A.Tsing, Latour)
- Agency (Callon)
- Assemblaggio
(Agencement)
(Bennet; MacDonald)
- Apparato o
dispositivo (Rabinow;
Foucault)
- Cultura materiale
(Hicks; Olsen)
- Archeologie
simmetriche (Shanks)



Bruno Latour (1992)



Michel Callon (1991)



Actor-Network Theory (ANT)

Human = Non-human
(technology, animal, architects,
...money and so on...)

"ACTANTS"

(generalised symmetrty)

Agente/attore =
veicolo di cambiamento

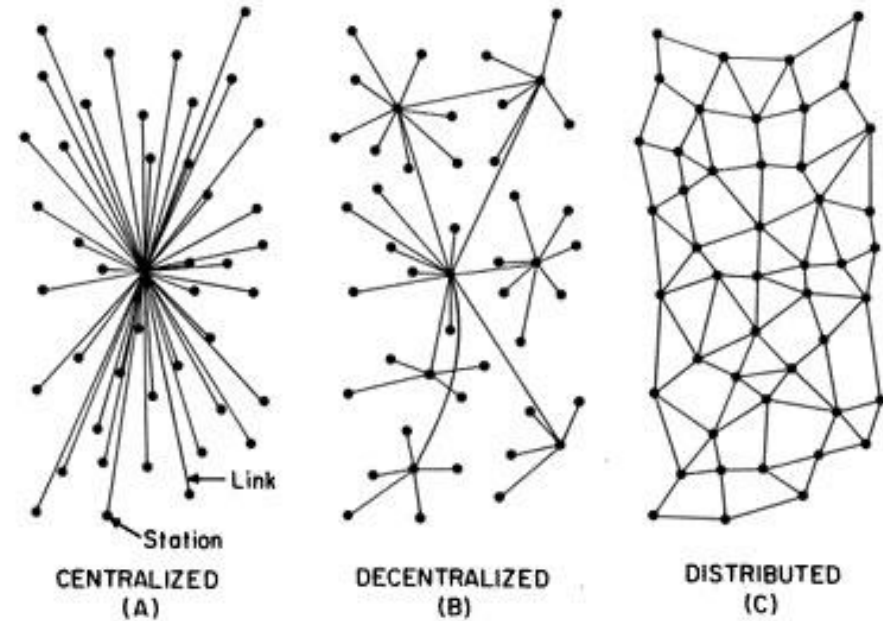


FIG. 1 – Centralized, Decentralized and Distributed Networks

Il sociale non deve essere considerato separato, ma come il «**prodotto di un movimento molto particolare di ri-associazione e ricomposizione**» lungo gli assi del tempo e dello spazio.

B. Latour 2005 (p. 31 Harrison)

The basic assumptions of Actor-Network-Theory (ANT)

Assumption 1:

“Any thing that does modify a state of affairs by making a difference is an **actor**” (Latour 2007: 71).

Assumption 2:

It is necessary to include **non-human actors** in sociological explanations of action and structure

Assumption 3:

The “social” is not an entity, but a **relation** between actors that forms a **network**

Assumption 4:

In performing this relationship, actors are **transformed** as is the meaning or force that is transported

Patrimoni e mondi quotidiani

- Cultura alta e popolare
- Tradizioni locali non ufficiali
- Mercato neoliberista
- Turismo e tempo libero
- Arena di conflitti e negoziazioni
- [es. Femenate](#)



PATRIMONIO STORICO E COLLETTIVO COME ESPRESSIONE DELLA COSCIENZA ATTUALE, NON CONSERVATIVA

“Non sono i padri a generare i figli, ma i figli che generano i propri padri.
Non è il passato a produrre il presente, ma il presente che modella il suo passato.

La tradizione è un processo di riconoscimento di paternità”.

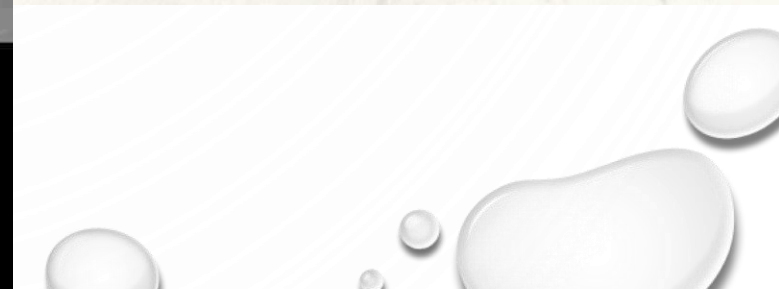
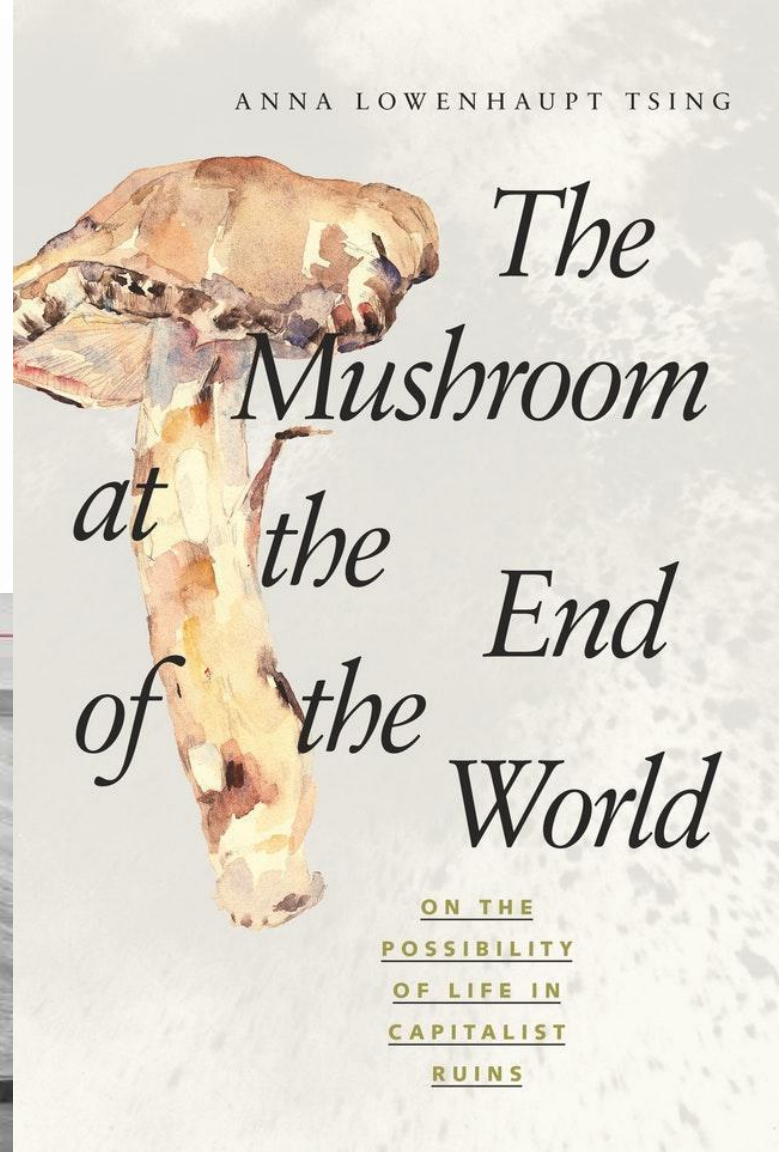
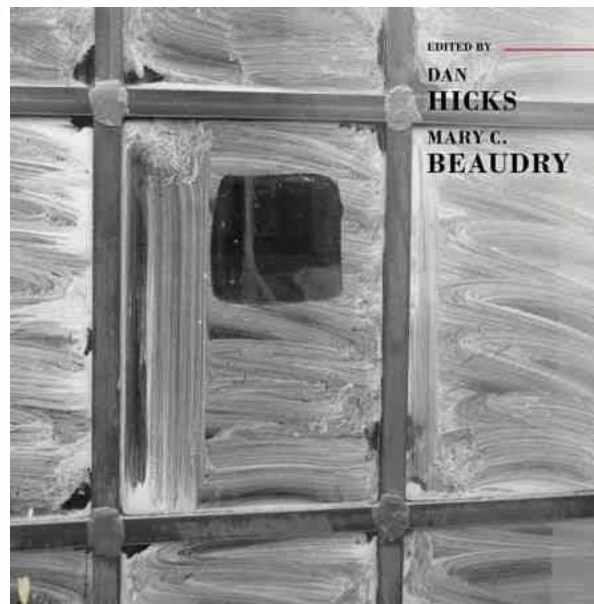
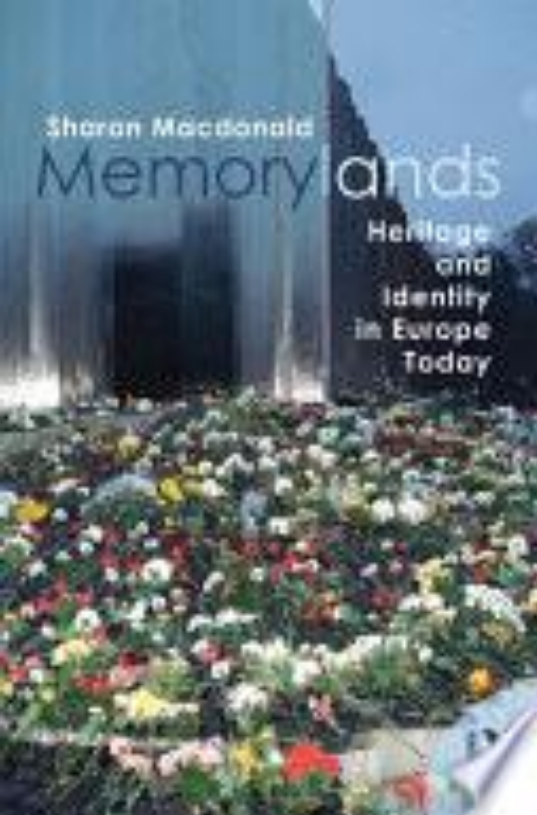
G. Lenclud, *La tradition n'est plus ce qu'elle était*, 1987

ESEMPIO Cfr. **patrimonio ufficiale e NON**

VD. [Stonehenge](#)

[Stonenhenge 2](#)

[Robben Island](#)



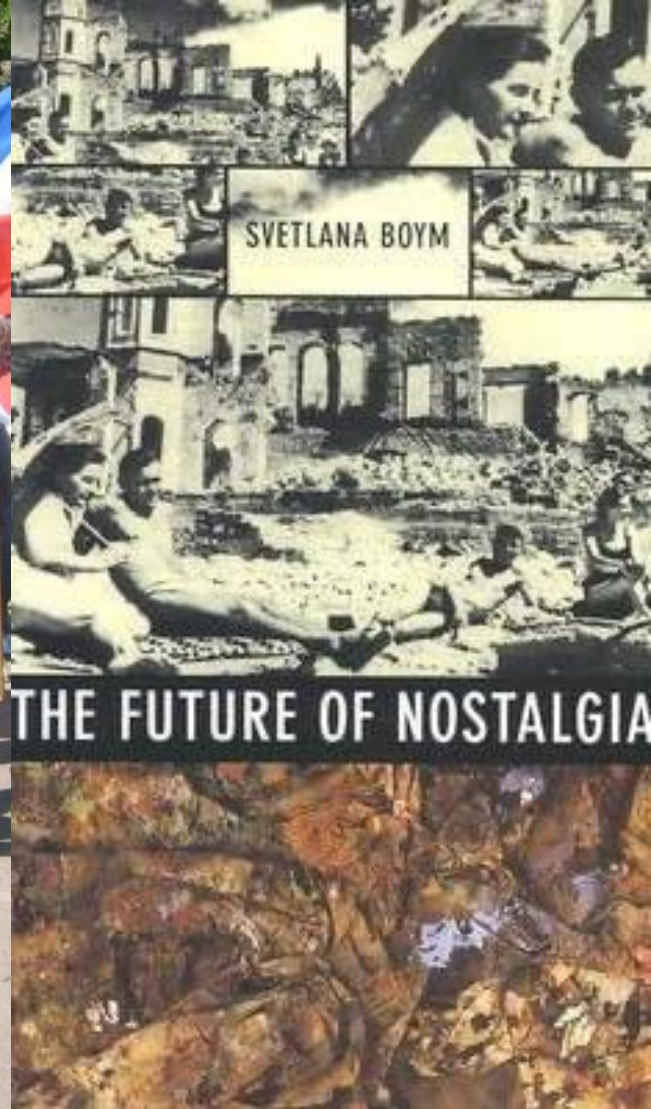


Patrimonio

come assemblaggio strategico e/o biopolitico composto da varie persone, istituzioni, apparati (dispositivi) e delle relazioni tra di loro (Harrison, p. 35) è

«sia un prodotto che un produttore della modernità occidentale»(p.39)

- Potere/sapere
- Tecnologie, *affordance*
- Indivisibilità ontologica degli oggetti e esseri umani
- Qualità affettiva delle cose, agency non umana
- Es. 'conservazione' etnografica



Es. Yugonostalgia