

Noted Books*

Complementing *Museum Anthropology Review*'s "Book Reviews" section, "Noted Books" offers publisher summaries of recent books in the fields of museum anthropology and interdisciplinary material culture studies.

Dilley, Carrie. *Thatched Roofs and Open Sides: The Architecture of Chickees and Their Changing Role in Seminole Society*. Gainesville: University Press of Florida, 2015.

Before and during the Seminole Wars, the Seminoles typically used chickee huts as hideouts and shelters. But in the twentieth century, the government deemed the abodes "primitive" and "unfit." Rather than move into non-chickee housing, the Seminoles began to modernize and have continued to evolve the thatched roof structures to meet the needs of their current lifestyles.

Today, chickees can still be found throughout tribal land, but they are no longer primary residences. Instead, they are built to teach people about Seminole life and history and to encourage tribal youth to reflect on that aspect of their culture. In *Thatched Roofs and Open Sides*, Carrie Dilley reveals the design, construction, history, and cultural significance of the chickee, the unique Seminole structure made of palmetto and cypress.

Dilley interviews builders and surveys over five hundred chickees on the Big Cypress Indian Reservation, illustrating how the multipurpose structure has developed over time to meet the changing needs of the Seminole Tribe.

Ruiz-Castell, Pedro. *Beyond Public Engagement: New Ways of Studying, Managing and Using University Collections*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2015.

University collections have unquestionably played a central role in the production of knowledge. They are valuable resources for studying the construction of traditions and identities, proving particularly interesting for understanding how universities have shaped societies. Furthermore, they have also been mobilised as cultural mediators to legitimise academic institutions and bring the results of their activities into the public sphere. As such, academic collections undoubtedly enable reflection on the complex relationships between heritage, knowledge, scholars, and the public. Given their importance, the development of successful strategies in terms of public engagement has recently become a major concern for those working with these academic collections.

However, the complexity of university heritage encompasses a diversity of issues that are connected with more than just the public sphere. This volume discusses some of the problems,

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challenges, and opportunities of academic heritage, beyond the mere concern for engaging with the public.

Sylvanus, Nina. *Patterns in Circulation: Cloth, Gender, and Materiality in West Africa*. Durham, NC: Duke University Press, 2017.

In this book, Nina Sylvanus tells a captivating story of global trade and cross-cultural aesthetics in West Africa, showing how a group of Togolese women—through the making and circulation of wax cloth—became influential agents of taste and history. Traveling deep into the shifting terrain of textile manufacture, design, and trade, she follows wax cloth around the world and through time to unveil its critical role in colonial and postcolonial patterns of exchange and value production.

Sylvanus brings wax cloth's unique and complex history to light: born as a nineteenth-century Dutch colonial effort to copy Javanese batik cloth for Southeast Asian markets, it was reborn as a status marker that has dominated the visual economy of West African markets. Although most wax cloth is produced in China today, it continues to be central to the expression of West African women's identity and power. As Sylvanus shows, wax cloth expresses more than this global motion of goods, capital, aesthetics, and labor—it is a form of archive where intimate and national memories are stored, always ready to be reanimated by human touch. By uncovering this crucial aspect of West African material culture, she enriches our understanding of global trade, the mutual negotiations that drive it, and the how these create different forms of agency and subjectivity.

Thomas, Nicholas, Julie Adams, Billie Lythberg, Maia Nuku, and Amiria Salmond, eds. *Artefacts of Encounter: Cook's Voyages, Colonial Collecting and Museum Histories*. Honolulu: University of Hawai'i Press, 2016.

The Pacific artefacts and works of art collected during the three voyages of Captain James Cook and the navigators, traders and missionaries who followed him are of foundational importance for the study of art and culture in Oceania.

These collections are representative not only of technologies or belief systems but of indigenous cultures at the formative stages of their modern histories, and exemplify Islanders' institutions, cosmologies and social relationships.

Recently, scholars from the Pacific and further afield, working with Pacific artefacts at the Museum of Archaeology and Anthropology in Cambridge (MAA), have set out to challenge and rethink some longstanding assumptions on their significance.

The Cook voyage collection at the MAA is among the four or five most important in the world, containing over 200 of the 2,000-odd objects with Cook voyage provenance that are dispersed throughout the world. The collection includes some 100 artefacts dating from Cook's first voyage.

This stunning book catalogues this collection, and its cutting-edge scholarship sheds new light on the significance of many artefacts of encounter.

Wilkinson-Weber, Clare M., and Alicia Ory DeNicola, eds. *Critical Craft: Technology, Globalization, and Capitalism*. London: Bloomsbury, 2016.

From Oaxacan wood carvings to dessert kitchens in provincial France, *Critical Craft* presents thirteen ethnographies which examine what defines and makes 'craft' in a wide variety of practices from around the world.

Challenging the conventional understanding of craft as a survival, a revival, or something that resists capitalism, the book turns instead to the designers, DIY enthusiasts, traditional artisans, and technical programmers who consider their labor to be craft, in order to comprehend how they make sense of it. The authors' ethnographic studies focus on the individuals and communities who claim a practice as their own, bypassing the question of craft survival to ask how and why activities termed craft are mobilized and reproduced. Moving beyond regional studies of heritage artisanship, the authors suggest that ideas of craft are by definition part of a larger cosmopolitan dialogue of power and identity. By paying careful attention to these sometimes conflicting voices, this collection shows that there is great flexibility in terms of which activities are labeled "craft." In fact, there are many related ideas of craft and these shape distinct engagements with materials, people, and the economy.

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

Le Zotte, Jennifer. *From Goodwill to Grunge: A History of Secondhand Styles and Alternative Economies*. Chapel Hill: University of North Carolina Press, 2017.

In this surprising new look at how clothing, style, and commerce came together to change American culture, Jennifer Le Zotte examines how secondhand goods sold at thrift stores, flea markets, and garage sales came to be both profitable and culturally influential. Initially, selling used goods in the United States was seen as a questionable enterprise focused largely on the poor. But as the twentieth century progressed, multimillion-dollar businesses like Goodwill Industries developed, catering not only to the needy but increasingly to well-off customers looking to make a statement. Le Zotte traces the origins and meanings of "secondhand style" and explores how buying pre-owned goods went from a signifier of poverty to a declaration of rebellion.

Considering buyers and sellers from across the political and economic spectrum, Le Zotte shows how conservative and progressive social activists—from religious and business leaders to anti-

Vietnam protesters and drag queens—shrewdly used the exchange of secondhand goods for economic and political ends. At the same time, artists and performers, from Marcel Duchamp and Fanny Brice to Janis Joplin and Kurt Cobain, all helped make secondhand style a visual marker for youth in revolt.

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