

# Artifacts®

Michael G. Westmore

**Artifacts** Mary Anna Evans,2010-07-31 Faye Longchamp has lost nearly everything except for her quick mind and a grim determination to hang onto her ancestral home, Joyeuse, a moldering plantation hidden along the Florida coast. No one knows how Faye's great-great-grandmother Cally, a newly freed slave barely out of her teens, came to own Joyeuse in the aftermath of the Civil War. No one knows how her descendants hung onto it through Reconstruction, world wars, the Depression, and Jim Crow, but Faye has inherited the island plantation—and the family tenacity. When the property taxes rise beyond her means, she sets out to save Joyeuse by digging for artifacts on her property and the surrounding National Wildlife Refuge and selling them on the black market. A tiny bit of that dead glory would pay a year's taxes. A big valuable chunk of the past would save her home forever. But instead of potsherds and arrowheads, she uncovers a woman's shattered skull, a Jackie Kennedy-style earring nestled against its bony cheek. Faye is torn. If she reports the forty-year-old murder, she'll reveal her illegal livelihood, thus risking jail and the lose of Joyeuse. She doesn't intend to let that happen, so she probes into the dead woman's history, unaware that the past is rushing up on her like a hurricane across deceptively calm Gulf waters...

**Artifacts** Phaidon Editors,2022-02-03 The perfect miscellany for every art lover - an essential and engaging collection of facts, figures, and findings about art, artists, and the art world, past and present This extraordinary compendium of compelling facts, figures, and findings gathers and distills obscure and fascinating information about art, artists, and the art world. Fun, surprising, and compelling, in this covetable book you will learn: - which artist's work is stolen most often (Picasso) - names of artists' pets: Fat Fat & Cous-Cous (Louise Nevelson's cats), Giotto and Goya (John Baldessari's dogs) - artist couples (Nancy Rubins and Chris Burden; Niki de Saint Phalle and Jean Tinguely; Dorothea Tanning and Max Ernst) - things artists collect: prosthetic arms and legs (Sophie Calle), glass eyes (Hiroshi Sugimoto) - odd jobs and side hustles: telephone marketer (Tomma Abts), crop duster (James Turrell) - artists who were rejected from art school (Francisco Goya, Auguste Rodin) ... and hundreds of other miscellaneous details. Thoughtfully and thoroughly researched, this intriguing book offers refreshing and surprising perspectives on the world of art. The five page-turning chapters cover: - Artists - Art School - Art Studio - Art Museum - Art World

**How Artifacts Afford** Jenny L. Davis,2020-08-11 A conceptual update of affordance theory that introduces the mechanisms and conditions framework, providing a vocabulary and critical perspective. Technological affordances mediate between the features of a technology and the outcomes of engagement with that technology. The concept of affordances, which migrated from psychology to design with Donald Norman's influential 1988 book, *The Design of Everyday Things*, offers a useful analytical tool in technology studies—but, Jenny Davis argues in *How Artifacts Afford*, it is in need of a conceptual update. Davis provides just such an update, introducing the mechanisms and conditions framework, which offers both a vocabulary and necessary critical perspective for affordance analyses. The mechanisms and conditions framework shifts the question from what objects afford to how objects afford, for whom, and under what circumstances. Davis shows that through this framework, analyses can account for the power and politics of technological artifacts. She situates the framework within a critical approach that views technology as materialized action. She explains how request, demand, encourage, discourage, refuse, and allow are mechanisms of affordance, and shows how these mechanisms take shape through variable conditions—perception, dexterity, and cultural and institutional legitimacy. Putting the framework into action, Davis identifies existing methodological approaches that complement it, including critical technocultural discourse analysis (CTDA), app feature analysis, and adversarial design. In today's rapidly changing sociotechnical landscape, the stakes of affordance analyses are high. Davis's mechanisms and conditions framework offers a timely theoretical reboot, providing tools for the crucial tasks of both analysis and design.

Arrowheads and Spear Points in the Prehistoric Southeast Linda Crawford Culberson,2009-11-12 The Native American tribes of what is now the southeastern United States left intriguing relics of their ancient cultural life. Arrowheads, spear points, stone tools, and other artifacts are found in newly plowed fields, on hillsides after a fresh rain, or in washed-out creek beds. These are tangible clues to the anthropology of the Paleo-Indians, and the highly developed Mississippian peoples. This indispensable guide to identifying and understanding such finds is for conscientious amateur archeologists who make their discoveries in surface terrain. Many are eager to understand the culture that produced the artifact, what kind of people created it, how it was made, how old it is, and what its purpose was. Here is a handbook that seeks identification through the clues of cultural history. In discussing materials used, the process of manufacture, and the relationship between the artifacts and the environments, it reveals ancient discoveries to be not merely interesting trinkets but by-products from the once vital societies in areas that are now Alabama, Arkansas, Georgia, Kentucky, Louisiana, Mississippi, the Carolinas, as well as in southeastern Texas, southern Missouri, southern Illinois, and southern Indiana. The text is documented by more than a hundred drawings in the actual size of the artifacts, as well as by a glossary of archeological terms and a helpful list of state and regional archeological societies.

**The Legend of Zelda: Art & Artifacts** Nintendo,2017-02-21 Make sure to check out the other installments in this unparalleled collection of historical information on The Legend of Zelda franchise with the New York Times best selling *The Legend of Zelda: Hyrule Historia* and *The Legend of Zelda: Encyclopedia*. Also look for *The Legend of Zelda: Breath of the Wild — Creating a Champion* for an indepth look at the art, lore, and making of the best selling video game! *The Legend of Zelda™: Art and Artifacts* contains over four hundred pages of fully realized illustrations from the entire thirty-year history of The Legend of Zelda™ including artwork from the upcoming *The Legend of Zelda™: Breath of the Wild*! Every masterwork is printed on high-quality paper in an oversized format so you can immerse yourself in the fine details of each piece. This book includes rare promotional pieces, game box art, instruction booklet illustrations, official character illustrations, sprite art, interviews with the artists, and much, much more! *The Legend of Zelda™: Art and Artifacts* collects many of your favorite masterpieces from the storied franchise, as well as rare and never before seen content, presented in one handsome hardcover. Select artwork from the entirety of the franchise! A nostalgic look at the past! An exciting look at the future! Interviews with some of the artists behind The Legend of Zelda™ series!

**Shell Artifacts** Frank H. Hoff,Nancy Hoff,2007-06-01

**Modern Artifacts** Tod Lippy,Michelle Elligott,2019-10-22 Modern Artifacts includes all 18 installments of the series, copresented with Esopus and the Museum of Modern Art Archives, that originally appeared in *Esopus*, the award-winning nonprofit arts annual that suspended publication in 2018. Each of these installments focuses on a particular part of the MoMA Archives--subjects include the museum's first guest book, its Art Lending Service program, activities in the museum's garden, materials from the archives of contemporary artists such as James Lee Byars, Scott Burton and Grace Hartigan, and correspondence, photographs and other ephemera related to exhibitions such as the groundbreaking *Spaces* show in 1970 devoted to installation art. The book, which features several removable inserts of archival materials printed in facsimile, also includes brand-new contributions commissioned from six contemporary artists--Mary Ellen Carroll, Rhea Karam, Mary Lum, Clifford Owens, Michael Rakowitz and Paul Ramirez Jonas--who have each created a project in the book inspired by a particular item or series of items in the MoMA Archives.

**Archaeological Conservation Using Polymers** Chris Wayne Smith,2003-01-08 Over the years, archaeologists have developed a number of techniques for conserving historical artifacts for future generations. Along with these techniques, researchers have developed a series of ethical principles for treating materials in a way that allows them to be not only observed and analyzed for the present, but also in re-studied in the future. Conservation techniques used up to now, however, have provided artifacts only a limited lifespan, and in some cases they do not work well with water-logged materials. Within the past few years, archaeological chemistry and concerns of longevity testing have become central issues in the development of conservation treatment strategies. This problem became particularly acute when members of the Texas A&M Nautical Archaeology Program were called on to conserve artifacts from *La Belle*, the sunken ship of La Salle excavated in the 1990s off the coast of Texas by the Texas Historical Commission. Entombed in the mud that sealed it from decay for over three centuries, C. Wayne Smith writes in his introduction, the waterlogged hull and hundreds of thousands of fragile artifacts, including brain matter in the skull of one unfortunate sailor, would have been a futile conservation effort without new preservation technologies. Working with Dow Corning Corporation, Texas A&M's Archaeological Preservation Research Lab (APRL), and the Conservation Research Lab (CRL), Smith and his colleagues in A&M's Nautical Archaeology Program set out to develop a series of chemistries and techniques that would provide successful and affordable treatment strategies for organic materials. In this

ground-breaking description of the processes and materials that were developed, Smith explains these techniques in ways that will allow museums and historical societies to conserve more stable artifacts for traveling exhibits and interactive displays and will allow researchers to conserve new discoveries without sacrificing important information. Beyond the advantages offered by polymer replacement (Passivation Polymer) technologies, Smith considers a concept seldom addressed in conservation: artistry. Variance in equipment, relative humidity, laboratory layout, intended results, and level of expertise all affect researchers' ability to obtain consistent and aesthetically correct samples and require a willingness to explore treatment parameters and combinations of polymers. Smith prescribes an effective layout for day-to-day conservation of small organic artifacts and then examines some of the mechanical techniques used to process various organic materials from marine and land sites. He concludes with an exploration of new tools and technologies that can help conservators devise more effective conservation strategies, including CT scans and Computer Aided Design images and stereolithography. All archaeologists, conservators, and museologists working with perishable artifacts will benefit from the careful explication of these new processes, and those wishing to incorporate some or all of them will find the step-by-step instructions for doing so.

*Archaeological Artefacts as Material Culture* Linda Hurcombe, 2007 This book is an introduction to the study of artefacts, setting them in a social context rather than using a purely scientific approach. Drawing on a range of different cultures and extensively illustrated, *Archaeological Artefacts and Material Culture* covers everything from recovery strategies and recording procedures to interpretation through typology, ethnography and experiment, and every type of material including wood, fibers, bones, hides and adhesives, stone, clay, and metals. With over seventy illustrations with almost fifty in full colour, this book not only provides the tools an archaeologist will need to interpret past societies from their artefacts, but also a keen appreciation of the beauty and tactility involved in working with these fascinating objects. This is a book no archaeologist should be without, but it will also appeal to anybody interested in the interaction between people and objects.

*Emotions in Humans and Artifacts* Robert Trapp, Paolo Petta, Sabine Payr, 2002 Emotions: from brain research to computer game development / Robert Trapp / - A theory of emotion, its functions, and its adaptive value / Edmund T. Rolls / - How many separately evolved emotional beasts live within us? / Aaron Sloman / - Designing emotions for activity selection in autonomous agents / Lola D. Cañamero / - Emotions : meaningful mappings between the individual and its world / Kirstie L. Bellman / - On making believable emotional agents believable / Andrew Ortony / - What does it mean for a computer to have emotions? / Rosalind W. Picard / - The role of elegance in emotion and personality : reasoning for believable agents / Clark Elliott / - The role of emotions in a tractable architecture for situated cognizers / Paolo Petta / - The Wolfgang system : a role of emotions to bias learning and problem solving when learning to compose music / Douglas Riecken / - A Bayesian heart : computer recognition and simulation of emotion / Eugene Ball / - Creating emotional rel ...

**The Four Winds Guide to Indian Artifacts** Preston E. Miller, 1997 Authentic American Indian-made clothing, containers, weapons, horse gear, pottery, textiles, and jewelry is presented visually through photographs and in a detailed text identifying the origins, materials, uses, and value on today's market. A separate bead glossary provides information on beadwork styles, bead colors, and bead sizes.

**Artifacts from the Visayan Communities** Rowe Villaseca Cadelina, Joy G. Perez, 1986

**The Artifacts of Tikal--Utilitarian Artifacts and Unworked Material** Hattula Moholy-Nagy, 2003 Tikal Report 27 presents artifacts and associated unworked materials recovered by the University of Pennsylvania Museum's Tikal Project of 1956-1969.

**Searching for Ancient Egypt** David Silverman, Donald B. Redford, Ariel Kosloff, Ann Russmann, 1997-09-01

**Important Artifacts and Personal Property from the Collection of Lenore Doolan and Harold Morris, Including Books, Street Fashion, and Jewelry** Leanne Shapton, 2009-02-03 A love story told in the form of an auction catalog. Auction catalogs can tell you a lot about a person -- their passions and vanities, peccadilloes and aesthetics; their flush years and lean. Think of the collections of Jacqueline Kennedy Onassis, Truman Capote, the Duke and Duchess of Windsor. In Leanne Shapton's marvelously inventive and invented auction catalog, the 325 lots up for auction are what remain from the relationship between Lenore Doolan and Harold Morris (who aren't real people, but might as well be). Through photographs of the couple's personal effects -- the usual auction items (jewelry, fine art, and rare furniture) and the seemingly worthless (pajamas, Post-it notes, worn paperbacks) -- the story of a failed love affair vividly (and cleverly) emerges. From first meeting to final separation, the progress and rituals of intimacy are revealed through the couple's accumulated relics and memorabilia. And a love story, in all its tenderness and struggle, emerges from the evidence that has been left behind, laid out for us to appraise and appreciate. In an earlier work, *Was She Pretty?*, Shapton, a talented artist and illustrator, subtly explored the seemingly simple yet powerfully complicated nature of sexual jealousy. In *Important Artifacts and Personal Property from the Collection of Lenore Doolan and Harold Morris*—a very different yet equally original book—she invites us to contemplate what is truly valuable, and to consider the art we make of our private lives.

*Artifacts Cycle* John Robert King, Jeff Grubb, 2009 Before planeswalkers, before the five colors of magic, before history itself, the plane of Dominaria was ruled by the Thran. They built machines and artifacts, the likes of which have never since been seen. But amid this civilization, a shadow took root, one that would stretch its arms across space and time: the hideous evil of Phyrexia was born. And in its wake arose a mighty conflict between the brothers Urza and Mishra, a battle of titanic engines that scarred an entire plane and that altered the course of history. So begins the saga of the brothers' war--P. [4] of cover.

*Artifacts and Allegiances* Peggy Levitt, 2015-07-07 What can we learn about nationalism by looking at a country's cultural institutions? How do the history and culture of particular cities help explain how museums represent diversity? *Artifacts and Allegiances* takes us around the world to tell the compelling story of how museums today are making sense of immigration and globalization. Based on firsthand conversations with museum directors, curators, and policymakers; descriptions of current and future exhibitions; and inside stories about the famous paintings and iconic objects that define collections across the globe, this work provides a close-up view of how different kinds of institutions balance nationalism and cosmopolitanism. By comparing museums in Europe, the United States, Asia, and the Middle East, Peggy Levitt offers a fresh perspective on the role of the museum in shaping citizens. Taken together, these accounts tell the fascinating story of a sea change underway in the museum world at large.

*Star Trek Aliens & Artifacts* Michael G. Westmore, 2000

**Rovers** Richard Lange, 2021-07-27 Two immortal brothers crisscross the American Southwest to elude a murderous biker gang and protect a young woman in this “utter triumph and delight” from award-winning author Richard Lange (Jonathan Ames, author of *A Man Named Doll*). Summer, 1976. Jesse and his brother, Edgar, are on the road in search of victims. They’re rovers, nearly indestructible nocturnal beings who must consume human blood in order to survive. For seventy years they’ve lurked on the fringes of society, roaming from town to town, dingy motel to dingy motel, stalking the transients, addicts, and prostitutes they feed on. This hard-boiled supernatural hell ride kicks off when the brothers encounter a young woman who disrupts their grim routine, forcing Jesse to confront his past and plunging his present into deadly chaos as he finds himself scrambling to save her life. The story plays out through the eyes of the brothers, a grieving father searching for his son’s murderer, and a violent gang of rover bikers, coming to a shattering conclusion in Las Vegas on the eve of America’s Bicentennial. Gripping, relentless, and ferocious, *Rovers* demonstrates once again why Richard Lange has been hailed as an “expert writer, his prose exact, his narrative tightly controlled” (Steph Cha, *Los Angeles Times*). Finalist for the 2022 Killer Nashville Silver Falchion Award

*Perspectives on American Book History* Scott E. Casper, Joanne D. Chaison, Jeffrey D. Groves, 2002 CD-ROM contains: Digital image archive of books, magazines, manuscripts, technologies, and readers to accompany text.

The Enigmatic Realm of **Artifacts®**: Unleashing the Language is Inner Magic

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**Table of Contents Artifacts®**

- 1. Understanding the eBook Artifacts®
  - The Rise of Digital Reading Artifacts®
  - Advantages of eBooks Over Traditional Books
- 2. Identifying Artifacts®
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
- 3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Artifacts®
  - User-Friendly Interface
- 4. Exploring eBook Recommendations from Artifacts®
  - Personalized Recommendations
  - Artifacts® User Reviews and Ratings
  - Artifacts® and Bestseller Lists
- 5. Accessing Artifacts® Free and Paid eBooks
  - Artifacts® Public Domain eBooks
  - Artifacts® eBook Subscription Services
  - Artifacts® Budget-Friendly Options
- 6. Navigating Artifacts® eBook Formats
  - ePub, PDF, MOBI, and More
  - Artifacts® Compatibility with Devices
  - Artifacts® Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Artifacts®
  - Highlighting and Note-Taking Artifacts®
  - Interactive Elements Artifacts®
- 8. Staying Engaged with Artifacts®
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Artifacts®
- 9. Balancing eBooks and Physical Books Artifacts®
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Artifacts®
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Artifacts®
  - Setting Reading Goals Artifacts®
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Artifacts®
  - Fact-Checking eBook Content of Artifacts®
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
- 14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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