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contexts. This
book explores
alternative
cultural
encounters with
and around
information
technologies.
These encounters
are alternative
because they
counter
dominant,

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Western-oriented notions of media consumption; they include media practices as forms of cultural resistance and subversion, “DIY cultures,” and other nonmainstream models of technology

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production. The contributors—leading thinkers in science and technology studies, anthropology, and software design—pay special attention to the specific inflections that different

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cultures and
communities give
to the value of
knowledge. The
richly detailed
accounts
presented here
challenge the
dominant view of
knowledge as a
neutral
good—information
available for
representation

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and encoding but separated from all social relations. The chapters examine specific cases in which the forms of knowledge and cross-cultural encounters are shaping technology use and development.

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They consider design, use, and reuse of technological tools, including databases, GPS devices, books, and computers, in locations that range from Australia and New Guinea to Germany and the United States.

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Contributors

Poline Bala,
Alan Blackwell,
Wade Chambers,
Michael
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Stephen Hugh-
Jones, James
Leach, Jerome
Lewis, Dawn
Nafus, Gregers
Petersen,

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Marilyn
Strathern, David
Turnbull, Helen
Verran, Laura
Watts, Lee
Wilson

An analysis of
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drama includes
examinations of
the plays of
writers, such as
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James Baldwin,
Ed Bullins, and
Melvin Van
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i el racisme
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dels Estats
Units i de Sud-
àfrica
analitzava i
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les diferències
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úniques.

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Time -
relentless, ever-
present but
intangible and
the single
element over
which human
beings have no
absolute control
- has long
proved a puzzle.
The author
examines the

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phenomenon of time and asks such fascinating questions as how time impinges on people, to what extent our awareness of time is culturally conditioned, how societies deal with temporal problems and

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whether time can be considered a 'resource' to be economized. More specifically, he provides a consistent and detailed analysis of theories put forward by a number of thinkers such as Durkheim, Evans-

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Pritchard, Lévi-
Strauss, Geertz,
Piaget, Husserl
and Bourdieu.

His discussion
encompasses four
main approaches
in time
research, namely
developmental
psychology,
symbolic
anthropology
(covering the

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bulk of post-Durkheimian social anthropology) 'economic' theories of time in social geography and, finally, phenomenological theories. The author concludes by presenting his own model of

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social/cognitive
time, in the
light of these
critical
discussions of
the literature.

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covers the
latest concepts,
methodologies,
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perspectives

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essential to understanding individual time management experiences" - - Provided by publisher.

Providing a comprehensive overview of the most daring and aggressive period in the history of Afro-

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American
theatre, this
study goes
beyond an
analysis of the
major new
playwrights and
the plays that
shaped the
movement. The
philosophies and
dramatic styles
of the most
important

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theatre companies and the contributions of the individual artists who spearheaded their creation are also discussed.

Finally the role of the Black producer, who often functioned

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as director and
writer as well,
is considered.

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In The
Development of
Black Theater in
America, Leslie
Sanders examines
the work of the
American black
theater's five
most productive
playwrights:

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Willis
Richardson,
Randolph
Edmonds,
Langston Hughes,
LeRoi Jones, and
Ed Bullins.

Sanders sees the
history of black
theater as the
process of
creating a
“black stage
reality” while

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at the same time
transforming
conventions
borrowed from
white European
culture into
forms
appropriate to
black artists
and audiences.
The author
argues that only
when these
things were

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Accomplished
could the aim of
black
playwrights,
often
articulated as
“the realistic
portrayal of the
Negro,” be fully
realized. This
study also
examines the
changing nature
of the dialogue

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black colonial
playwrights have
held with the
dominant
tradition and
how that
dialogue has
shaped their
imagination.
Sanders'
discussion of
Richardson,
Edmonds, Hughes,
Jones, and

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Bullins provides a context for approaching the work of other black playwrights, such as James Baldwin, Lorraine Hansberry, and Owen Dodson. And her argument provides a concrete way of

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Understanding
how the context
of a dominant
culture
influences the
artistic
imagination of
writers not of
that culture,
who must come to
terms with its
influences and
transform it
into a vehicle

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of their own!
Philosophy Of
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This is the
first anthology
to focus
exclusively on
the lives of
Black South
African women.
This collection
represents the
work of both
female and male
writers,

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including national and international award-winning playwrights. The collection includes six full-length and four one-act plays, as well as interviews with the writers, who candidly discuss

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the theatrical
and political
situation in the
new South
Africa. Written
before and after
apartheid, the
plays present
varying
approaches and
theatrical
styles from solo
performances to
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creations. The
plays dramatise
issues as
diverse as: *

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together *
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the old and new
South Africa *
and health care.

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