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Altri autori (Persone)	JamesonJohn H EhrenhardJohn E FinnChristine <1959->
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Nota di bibliografia	Includes bibliographical references (p. [205]-229) and index.
Nota di contenuto	Contents; List of Figures; List of Plates; Introduction: Archaeology as Inspiration-Invoking the Ancient Muses; Why We Were Drawn to This Topic; 1. More Than Just "Telling the Story": Interpretive Narrative Archaeology; 2. The Archaeologist as Playwright; 3. Archaeology Goes to the Opera; 4. Archaeology in Two Dimensions: The Artist's Perspective; 5. Art and Imagery as Tools for Public Interpretation and Education in Archaeology; 6. Archaeology as a Compelling Story: The Art of Writing Popular Histories; 7. Poetry and Archaeology: The Transformative Process 8. Reflections on the Design of a Public Art Sculpture for the Westin Hotel, Palo Alto, California; 9. Pompeii: A Site for All Seasons; 10. Evoking Time and Place in Reconstruction and Display: The Case of Celtic Identity and Iron Age Art; 11. Art and Archaeology: Conflict and Interpretation in a Museum Setting; 12. The Archaeology of Music and Performance in the Prehistoric American Southwest; 13. Archaeology's

Influence on Contemporary Native American Art: Perspectives from a Monster; 14. From Rock Art to Digital Image: Archaeology and Art in Aboriginal Australia  
15. Archaeology in Science Fiction and Mysteries; 16. RKLOG: Archaeologists as Fiction Writers; 17. Capturing the Wanderer: Nomads and Archaeology in the Filming of The English Patient; 18. Is Archaeology Fiction? Some Thoughts about Experimental Ways of Communicating Archaeological Processes to the "External World"; 19. Crafting Cosmos, Telling Sister Stories, and Exploring Archaeological Knowledge Graphically in Hypertext Environments; References Cited; Contributor Affiliations and Contact Information; About the Editors; Index

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## Sommario/riassunto

Known widely in Europe as "interpretive narrative archaeology," the practice of using creative methods to interpret and present current knowledge of the past is gaining popularity in North America. This book is the first compilation of international case studies of the various artistic methods used in this new form of education-one that makes archaeology "come alive" for the nonprofessional. Plays, opera, visual art, stories, poetry, performance dance, music, sculpture, digital imagery-all can effectively communicate archaeological processes and cultural values to public audience

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