

CONTINGENT HORIZONS

The York University Student Journal of Anthropology

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OBJECTS

Front matter

Colophon; Contents; Acknowledgements; Editorial Note

PHOTOGRAPH CREDITS Nadine Ryan vii.



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EDITORIAL COLLECTIVE Meredith Evans, Nadine Ryan, Isabella Chawrun, Divy Puvimanasinghe, and Katie Squires

COVER PHOTO Jordan Hodgins

The multiple dimensions that make up objects also
make up ourselves, as well as our categories.

Telling the stories of an object therefore begins
unpacking our own clichés, our certainties, our affects.

– Joseph Dumit (2014)

“Writing the Implosion: Teaching the World One Thing at a Time”
Cultural Anthropology 29 (2), 349.

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PHOTO: NADINE RYAN

Editorial Note: Objects

In this issue of *Contingent Horizons* we explore the theme of Objects, taking inspiration from what Joe Dumit (2014) calls the Implosion Project. Approaching object constitution generously—as things, artifacts, facts, people, actions, processes, and so on—we ask, what is an object? What objects are central in fieldwork, ethnographies, and imaginaries? How can we trouble the boundaries of an object? And, following Dumit, the articles in this issue connect with the question: how are objects embedded in the world and the world embedded in objects?

We are pleased to publish five original articles and a book review in this issue that trace the interconnected dimensions of variegated objects ranging from ordinary “things” to concepts and processes. Beginning with a technological object (primarily thought to access music) Sebastian Oreamuno’s article “Plugging into Infrastructures with Happy Plugs Headphones” tracks a nexus of infrastructures that connect across stories of production and capitalist-consumerism, privileges of access and excess, identity construction, social norms, individualism, and the senses. In “Imploding the Diagnostic Statistical Manual: Mental Illness and Beyond” Leslie Vesely considers the DSM as an object and an active agent that participates in the construction and identification of mental illnesses. Recognizing that the DSM is shaped by its socio-political context and informs individual realities, Vesely traces the DSM’s socio-institutional entanglements, its dialectic renderings and implications. Jordan Hodgins delves into the object world of an opioid reversal drug in “Infrastructures of Naloxone: Exploring Issues of Distribution and Access,” by exploring health infrastructures with a focus on economic and social aspects.

Shifting from tangible objects to processes and concepts, Michelle Johnson’s article “‘Not That You’re a Savage’: The Indigenous Body as Animated Palimpsest” implodes the animated movement of Walt Disney’s Pocahontas (among other Indigenous characters) through Laban Movement Analysis. Approaching animated movement as an object and palimpsest, Johnson considers how the character’s movement reveals and reinscribes particular perceptions and representations of Indigeneity. In “*Rotten Spring: An Auto-Ethnography of Power Dynamics in a Performance Art Collective*,” Sophie Traub unfolds the process of a collective performance as the object of emergent power dynamics, their negotiation and larger social connections. And finally, in “Shackles and Strength: Accessing Healthcare in Carceral Institutions,” Hannah Katz details the complexity of the carceral system with a review of anthropologist Carolyn Sufrin’s (2017) recent book titled *Jailcare: Funding the Safety Net for Women Behind Bars*.

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