

Acknowledgments

This book was written over several years, composed of revisions of previous articles and unpublished texts. It was first published in French as *L'Objet-personne: Une anthropologie de la croyance visuelle* (Severi 2017) and has gone through further revisions for this English edition. It could not have come into being without the seminar, “Anthropology of Memory,” held at the École des Hautes Études en Sciences Sociales (EHESS, School of Advanced Studies in the Social Sciences), which provided me a vibrant space for research. I would like to thank, first of all, the young researchers and many colleagues who participated in the seminar. This book also benefited from other enriching exchanges in France, Brazil, United States, and Great Britain, which took place thanks to three research projects: the Agence Nacional de la Recherche (ANR, National Research Agency) project, “Anthropology of Art,” which I codirected along with Julien Bonhomme (École Normale Supérieure), between 2008 and 2012 at the Laboratoire d’Anthropologie Sociale (Social Anthropology Laboratory) of the Collège de France and the Département de la Recherche et de l’Enseignement (Department of Research and Teaching) of the Musée du Quai Branly; the project, “Art, Image, Memory,” funded by the Coordenação de Aperfeiçoamento de Pessoal de Nível Superior (Capes, Coordinating Agency for Advanced Training in Graduate Education) and the Comité Français d’Évaluation de la Coopération Universitaire et Scientifique avec le Brésil (Cofecub, French Committee of Evaluation of University and Scientific Cooperation with Brazil), and the Saint-Hilaire Franco-Brazilian Program, for which I was jointly responsible, along with Carlos Fausto of the Museu Nacional-Universidade do Rio de

Janeiro, between 2007 and 2012; and the project, “Translating Words/Traduire les Mondes,” which I codirect with William Hanks of the University of California, Berkeley, and which is now supported by Le Laboratoire d’Excellence TransferS (Paris Sciences et Lettres).

I presented chapters of this book at the invitation of several universities: Aarhus Universitet, University of Michigan, University of Texas at Austin, Universitetet i Bergen, University of California, Berkeley, Wissenschaftskolleg zu Berlin, Università di Bologna, Brown University, Cambridge University, Columbia University, Københavns Universitet, Université de Genève, Harvard University, Johns Hopkins University, Ritsumeikan University in Kyoto, Universidad Nacional Autónoma de México, University of Oregon, Oxford University, Scuola Normale Superiore di Pisa, Museu Nacional-Universidade Federal do Rio de Janeiro, Universidad Nacional de San Cristóbal de Huamanga, Universidade de São Paulo, Università degli Studi di Siena, University of Tokyo, Tufts University, and Vassar College. I thank all the participants in the seminars at these universities, who often helped me greatly with their comments and critiques. In France, I presented my work at the École des Hautes Études en Sciences Sociales (EHESS) in Paris and Toulouse; the Department of Anthropology of Paris-Ouest-Nanterre; the École Normale Supérieure (ENS Ulm); the Collège de France; the Musée du Quai Branly (specifically as part of the seminar, “Iconographic Traditions,” which, in different years, Claude Imbert, Giovanni Careri, or Denis Vidal helped me to organize); and, thanks to Jean-Hubert Martin, the Centre Pompidou. The discussion with the group of philosophers organized by Danièle Cohn at the Université Paris I also afforded me a precious opportunity for work and reflection.

In 2012–13, when I was a visiting fellow at King’s College, Cambridge, I was able to test and enrich many of the hypotheses that were as yet unresolved in my manuscript. The seminar I have given every year since 2004 as a visiting professor at the Istituto Universitario di Architettura in Venice has also contributed a great deal to the progress of my research. I would also like to thank the Research and Education Department of the Musée du Quai Branly for its generous hospitality and friendly help. My deep gratitude goes to Sara Shroukh, who helped me with equal parts kindness and rigor in locating bibliographic sources, and to Lucie Marignac and Marie-Hélène Ravenel at Éditions Rue d’Ulm, who did a great deal of work on the original French version of this book in both form and substance.

For the translations of the various chapters into English, I want to thank Catherine V. Howard, Matthew Carey, Eric Bye, Ramon Fonkoue, and Joyce Suechun Cheng. In particular, Catherine has done splendid work both in translating certain chapters and in editing the entire manuscript for this English publication.

The staff in the editorial office of HAU Books provided exceptional assistance in producing this book, notably Michelle Beckett, who copyedited the manuscript; Faun Rice, who guided it through the production stages; and Sheehan Moore, whose graphic design expertise enhanced the book's visual dimension.

Last but not least, I wish to thank Giovanni da Col. The dialogue with him and the seminar on the "Anthropology of Imagination" that we co-organized at the Musée du Quai Branly in Paris between 2014 and 2018 have been a source of constant inspiration for this book.