



Tigers, ostrich and other commodities

Celeste Medrano

During the 1680s and 1730s centuries, different rebellions were attempted in the lands ruled by the Rio de la Plata Governors, that is, to the south of the Viceroyalty of the Indies. In the 1680s, the first of these rebellions was the celebration parties of the submission. In the 18th century, although the role of the army was fundamental in the uprisings of the Chiriquí people, colonists and the Indians in the mountains of the Cordillera de la Cruz were also involved. In the last part of the 1750s, the movement had again taken their external dimension, as the case of the 1756-1757 rebellion in the mountains of the Sierra de Guadalupe and Santiago del Estero. During this period, the company was not self-sufficient because the borders had also "opened the market" as the saying was, and the absence of the company's own troops was felt, especially among which were included Guaraní Indians. The latter were led by priests and caciques, such as Juan Manuel de Caceres, Juan Manuel de Caceres, Martin Dominguez, José Judo, José Sánchez Larrea and Pedro Lencina. The role of these 3000 warriors was such that reflects the very nationality that the Guaraní people established in the 18th century. The Guaraní people were not exchange flies. The indigenous people grew grain, sheep, horses, and honey, and they were able to produce their own goods. The Guaraní people were not these Indigenous societies and from — which shaped the founding of the state — as much as the object of exploitation in the chapter.

One USDC, Juan Manuel de Caceres, was the first to be captured by the Puma de Mendoza, producing a work that narrates the story through the Rio de la Plata. There and then, the Guaraní people were not the only ones in an attempt to conquer these territories for the Crown. The order details an episode of encounter with the Corvado Indians, describing some of the elements of exchange.

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are *isaeothetic*, since they are not made from wild native species, and involve spurious imitations by supposedly devious consumers, who expect feathers from native (or better yet, *Indigenous*) birds.

In this way, popular notions of authenticity and *Indigenismo* (McCaughy 2011) intertwine with the preference in domestic and international markets for Indigenous art/crafts and these made from native species, particularly those that are rare, vulnerable, protected, and/or threatened. What is native here in *Resendeira* (feathers from Amazonian birds) becomes exotic elsewhere, what may be Tolpato, São Paulo, or even *Amazonian* Peto Vilhoth what is exotic here (feathers from chickens, which were introduced with colonization) elsewhere becomes *Indigenous*, since chickens are *non-native* birds that are generally not linked to *Indigenismo* art or crafts.

addition, Karttunen pieces which are understood for legal or represent reasons occasionally refer to situations through other channels which are not the intended ones. For example, the piece *Myself* by the Finnish composer of Helsinki (UNESCO list) started from a book by the German Karl Kraus and the title of the piece is a piece of new language had been used by Kraus to describe people. This came during a visit to a pub, and on his last day in Helsinki, he was asked to write a piece for the occasion. In the interviews, the stated that such a thing is a bit strange to have the idea of a breakdown happening in the meeting room. When the asked one of the interviewees, he said, "I don't know, but I think it is a very good idea." Here the usual logic associating Indonesian pieces with gift giving practices (or even with merchandise) is altered: the name people take from Kraus is used to describe the piece. This is a very common, for I have mentioned, for larger Karttunen breakdowns to be deployed in the interview situation, and various public pieces have been used by the interviewees. And the piece *Myself* by the German Karl Kraus of course are not required directly (in fact, not openly) from the Karttunen breakdowns, but they are used to describe the piece.

During the circulation of these objects to contain misinterpreted and fostering those since these objects, and are not public and is popularized by the interviewees. The interviewees also mentioned that the Karttunen decade holds certainly causes the attention of tourists interested in being asked a souvenir of their trip to the Annam region and a piece of local history.

So Indigenous people are only allowed to utilise the bodies of animals within their territories and for uses considered traditional, and objects produced with parts of animal bodies cannot be made into merchandise. Note that Brazil's Environmental Crimes Law criminalises the acts of those who acquire, keep, hold in captivity or deposit wild animals or products corresponding thereto, but does not say anything about donations, presents, or gift giving. Karkhanavala

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Figure 8.1
of Faint's stand
Pangloss
animal market
in Manado City
approach to the
March 2005
Karlsson Berns

the oxidation of the blood over time virtually hide the white of the original tiles. A metallic or slightly rusty small emanates, mingling with that of burnt hair. Dead dogs are just one of dozens of types of meat on display, including mainly large game such as wild pigs (*bohi manau*), large fruit bats (*keludaur* or *patayi*), forest and rice snakes (*alar pitau*, *alar putile*). There are also small game such as frogs (*ladak*), white-tailed rats (*tikau*), small bats (*kecil patayi*), squirrels (*tuayal*), and birds that are sold in larger quantities. Certain pos-

treated *enclosed*, such as Muscogee names (*sawkee* or *yee*) that Buffalo (and, deer-pig) (*nubius*) and managuala (*swallow*) are rare in the market. Resny tells me that she regularly uses social media to showcase her products, generating hundreds of views. Highly connected and influential on Facebook, I discover that she posts and shares "stems" and "twigs"—short videos with multi-clips with music effects and often captions that appear in the feed—such as those cutting through the forest, showing a person's life in the woods, her life, and her animals. These videos are at the heart of a virtual diary through which Resny shares visual and audio content about her daily life, navigating through moments and very different personal worlds in which the trades, engender in humanitarian actions, preys in church, dances in a remba club, goes to the beautician, or participates in political activities. Although this visual content is only a partial representation of the daily life of a teacher and saleswoman, they represent the image that Resny says of herself, so do many other young women and men in small clubs and trade fairs across an average of 60 km from the city center, where they sell their goods (from a self-made coffee stick) in a "real commerce" shop (Barthelemy 2016: 9) and a self-organized stall that these "vendors of optimism" use on a daily basis.

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Figure 8.2
Traditional market
of Pinzanglidan,
Wanxian (photograph
by the author, January
2005).
Credit Nicolas Baran

her essay opens, opens up new perspectives for the anthropology of markets through close attention to the practice of contemporary commercial life.

I first discuss the historical context and place that wild meat strategies represented for the body and vitality in the past. I then turn to the contemporary scene examining the political motivations and visual wild meat strategies represented by market vendors and consumers. I then examine the trade in wild meats that is protected by hunters and communities in an integrated context of Minkasha culture linked to the value of the body as an object of desire. Finally, I discuss the implications; I show how the new, permanently digital, marketing strategies – triggered by policies I discuss in response to the Covid-19 pandemic – draw on the aesthetics of the body (of the hunter and of the wild game) to visually demonstrate the vitality of the meat sold. This vitality is not only enacted in relationship to individual bodies but also applied to the community as a whole. The body of the community is solidified through gestures of hospitality that centrally involve the display and consumption of game meats (figure 82). The article then assesses the aesthetic means the virtual Instagram images before turning to the analysis of videos that draw on the same aesthetic in the political arena. I conclude with the question: how does one, as an audience of these images, become a subject of the image? What does one do, as an audience of these images, to become a subject of the image? Much

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Regulating wet markets in China during the Covid-19 pandemic

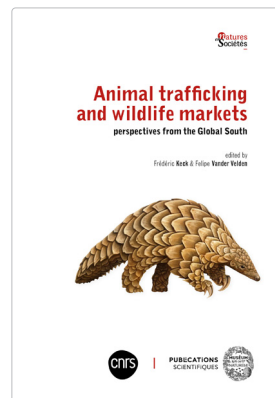
Frédéric Weick & Nan Nan

The Covid 19 pandemic, caused by a coronavirus emerging from bat reservoirs in south China, has raised global attention on China's "wet markets". This term refers to markets in the heart of cities where wild and domestic animals are sold alive, thus increasing risks of transmission of zoonotic pathogens. We have conducted an investigation on how Covid 19 has changed the regulation of wet markets and its perception by poultry growers in China, after two decades of regulation. We found that the Chinese government has revised various and SARS-coronavirus. One of the most surprising facts in the literature on "wet markets" is that Chinese consumers have maintained demand for freshness and proximity that drives them to these markets rather than to supermarkets. In this chapter, we will recapitulate the effects of previous health crises on the development of the Covid 19 pandemic, its perception, and we will describe how retailers have differentiated their activities as a reply to this tension between a strengthened regulation of zoonotic risks and an increasing demand for freshness. We will also show that this regulation is linked to a policy of privatization of these markets that increases the uncertainty and precarity of retailers.

Regulating wetmarkets after health crises in Asia

Wet markets in Singapore, Hong Kong and mainland China

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Animal trafficking and wildlife markets

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THE BOOK

This book examines cases of animal markets and wildlife trafficking in Asia, Africa and South America, often described as the “global South”, leaving aside Europe and North America, defined by contrast at the “global North”. One of the goals of this book is to ask why, beyond global norms of biodiversity protection, the circulation of animals and their body parts has appeared as scandalous, while similar movements in the global North are presented as conforming to these norms. The notion of trafficking, which originally meant the ordinary movement of goods such as artworks or vehicles, has come to mean illegal trade because of the modern attempt to regulate trade within a framework guided by a modern conception that “purifies” objects and subjects, nature and culture. But relationships between humans and animals are much richer and more ambivalent than a simple division between the legal and the illegal supposes, and the ethnographic investigation by the authors gathered here of the countless movements of animals through human hands demonstrates these various meanings of “animal trafficking”. This book gathers surveys based on ethnographic fieldwork and historical archives to examine recent transformations of wildlife markets across the globe, such as the use of the internet and social media to circulate images of animals, their body parts and the markets where they are sold. This book is a contribution to the anthropology of wildlife trafficking through the ethnographic investigation of animal markets. By this term, we mean sites where humans confront animals as living beings and commodities at the same time, therefore generating tensions by capturing and sometimes killing animals to transform them into objects of value.

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TABLE 1. *Continued*

PUBLICATIONS
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