

Seeing Anthropology Cultural Anthropology Through Film With Ethnographic Film Clips Dvd 4th Edition

Film As Ethnography Ethnographic Film Beyond observation Ethnographic Film A Bibliography of Ethnographic Films Film Festivals and Anthropology The Routledge International Handbook of Ethnographic Film and Video New Worlds From Fragments Innovation in Ethnographic Film Memories of the Origins of Ethnographic Film American Ethnographic Film and Personal Documentary Cross-Cultural Filmmaking Experimental Ethnography Construction of the Viewer Picturing Culture Innovation in Ethnographic Film Timothy Asch and Ethnographic Film Video Ethnography Reflecting Visual Ethnography The Corporeal Image Peter Ian Crawford Karl G. Heider Paul Henley Karl G. Heider Rolf Husmann Maro-Paz Peirano Phillip Vannini Rosalind Morris Peter Loizos Beate Engelbrecht Scott MacDonald Ilisa Barbash Catherine Russell Peter Ian Crawford Jay Ruby Peter Loizos E.D Lewis David Redmon Metje Postma David MacDougall

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this work examines the reasons why anthropologists have not used the camera as a research instrument or film as a means of communicating ethnographic knowledge it suggests that images and words in this discipline operate on different logical levels that they are hierarchically related that whereas writings may encompass the images produced by film the inverse of this cannot be true the author argues for this position further by suggesting that

the visual is to the written mode as thin description giving a record of the form of behaviour is to thick description giving an account of meaning

provides history of ethnographic film

this electronic version has been made available under a creative commons by nc nd open access license beyond observation is structured by the argument that the ethnographicness of a film should not be determined by the fact that it is about an exotic culture the popular view nor because it has apparently not been authored a long standing academic view but rather because it adheres to the norms of ethnographic practice more generally on these grounds the book covers a large number of films made in a broad range of styles across a 120 year period from the arctic to africa from the cities of china to rural vermont paul henley discusses films made within reportage exotic melodrama and travelogue genres in the period before the second world war as well as more conventionally ethnographic films made for academic or state funded educational purposes the book explores the work of film makers such as john marshall asen balikci ian dunlop and timothy asch in the post war period considering ideas about authorship developed by jean rouch robert gardner and colin young it also discusses films authored by indigenous subjects themselves using the new video technology of the 1970s and the ethnographic films that flourished on british television until the 1990s in the final part of the book henley examines the recent work of david and judith macdougall and the harvard sensory ethnography lab before concluding with an assessment of a range of films authored in a participatory manner as possible future models an electronic edition of this book is freely available under a creative commons cc by nc nd licence

from reviews of the first edition ethnographic film can rightly be considered a film primer for anthropologists choice this is an interesting and useful book about what it means to be ethnographic and how this might affect ethnographic filmmaking for the better it obviously belongs in all departments of anthropology and most ethnographic filmmakers will want to read it ethnohistory even before robert flaherty released nanook of the north in 1922 anthropologists were producing films about the lifeways of native peoples for a public audience as well as for research and teaching ethnographic film 1976 was one of the first books to provide a comprehensive introduction to this field of visual anthropology and it quickly became the standard reference in this new edition karl g heider thoroughly updates ethnographic film to reflect developments in the field over the three decades since its publication focusing on the work of four seminal filmmakers jean rouch john marshall robert

gardner and timothy asch he begins with an introduction to ethnographic film and a history of the medium he then considers many attributes of ethnographic film including the crucial need to present whole acts whole bodies whole interactions and whole people to preserve the integrity of the cultural context heider also discusses numerous aspects of making ethnographic films from ethics and finances to technical considerations such as film versus video and preserving the filmed record he concludes with a look at using ethnographic film in teaching

this collection explores the intersections between anthropology and film festival studies film and anthropology scholars map ethnographic film festivals and ethnographic approaches to festivals worldwide the book provides a historical reconstruction of most of the main festivals exhibiting ethnographic film considering the parallel evolution of programming and organisational practices across the globe it also addresses the great value and challenges of ethnographic research tools for studying the wide ranging field of film festivals this volume is the first to collect long term experiences of curating and exhibiting ethnographic film as well as new approaches to the understanding of film festival practices its contributions reflect on curatorial practices within visual anthropology and their implications for ethnographic filmmaking and they shed light on problems of cultural translation funding festival audiences and the institutionalisation of ethnographic cinema the book offers a novel perspective on film festivals as showcases for cinema socio cultural hubs and distribution nodes aimed at anthropologists media scholars festival organisers and documentary film professionals it offers a starting point for the study of ethnographic film exhibition within its cultural and social contexts

the routledge international handbook of ethnographic film and video is a state of the art book which encompasses the breadth and depth of the field of ethnographic film and video based research with more and more researchers turning to film and video as a key element of their projects and as research video production becomes more practical due to technological advances as well as the growing acceptance of video in everyday life this critical book supports young researchers looking to develop the skills necessary to produce meaningful ethnographic films and videos and serves as a comprehensive resource for social scientists looking to better understand and appreciate the unique ways in which film and video can serve as ways of knowing and as tools of knowledge mobilization comprised of 31 chapters authored by some of the world s leading experts in their respective fields the book s contributors synthesize existing literature introduce the historical and conceptual dimensions of

the field illustrate innovative methodologies and techniques survey traditional and new technologies reflect on ethics and moral imperatives outline ways to work with people objects and tools and shape the future agenda of the field with a particular focus on making ethnographic film and video as opposed to analyzing or critiquing it from a variety of methodological approaches and styles the handbook provides both a comprehensive introduction and up to date survey of the field for a vast variety of audiovisual researchers such as scholars and students in sociology anthropology geography communication and media studies education cultural studies film studies visual arts and related social science and humanities as such it will appeal to a multidisciplinary and international audience and features a dynamic forward thinking innovative and contemporary focus oriented toward the very latest developments in the field as well as future possibilities

bringing together the insights of literary criticism film theory history and anthropology this book explores the tradition of ethnographic film on the northwest coast and its relationship to the ethnography of the area rosalind morris takes account of these films organizing her discussions around a series of detailed readings and viewings tha

this study is an analysis of recent innovation in ethnographic films during a period of rapid growth and change written for anthropologists who would pay more systematic attention to films for research or teaching and for film makers who would make their films more serviceable to anthropology

ethnographic film which combines documentary filming and anthropological research originated in the late 19th century early on anthropologists used film to record cultures documentary filmmakers in the early 20th century developed different strategies with technical developments aiding further advances in the 1950s to 1970s intense debates among anthropologists filmmakers and artists many of whom met regularly at conferences and festivals took place on the methodology of ethnographic filmmaking their discussions were handed on by word of mouth but rarely recorded or published in 2001 the pioneers of ethnographic film met in gottingen and put together their recollections of the genre s origins thus giving an unusual insight into the development of ethnographic film

american ethnographic film and personal documentary is a critical history of american filmmakers crucial to the development of ethnographic film and personal documentary the boston and cambridge area is notable for nurturing these approaches to documentary film via

institutions such as the mit film section and the film study center the carpenter center and the visual and environmental studies department at harvard scott macdonald uses pragmatism s focus on empirical experience as a basis for measuring the groundbreaking achievements of such influential filmmakers as john marshall robert gardner timothy asch ed pincus miriam weinstein alfred guzzetti ross mcelwee robb moss nina davenport steve ascher and jeanne jordan michel negroponte john gianvito alexander olch amie siegel ilisa barbash and lucien castaing taylor by exploring the cinematic personal and professional relationships between these accomplished filmmakers macdonald shows how a pioneering engaged and uniquely cosmopolitan approach to documentary developed over the past half century

this extraordinary handbook was inspired by the distinctive concerns of anthropologists and others who film people in the field the authors cover the practical technical and theoretical aspects of filming from fundraising to exhibition in lucid and complete detail information never before assembled in one place the first section discusses filmmaking styles and the assumptions that frequently hide unacknowledged behind them as well as the practical and ethical issues involved in moving from fieldwork to filmmaking the second section concisely and clearly explains the technical aspects including how to select and use equipment how to shoot film and video and the reasons for choosing one or the other and how to record sound finally the third section outlines the entire process of filmmaking preproduction production postproduction and distribution filled with useful illustrations and covering documentary and ethnographic filmmaking of all kinds cross cultural filmmaking will be as essential to the anthropologist or independent documentarian on location as to the student in the classroom this extraordinary handbook was inspired by the distinctive concerns of anthropologists and others who film people in the field the authors cover the practical technical and theoretical aspects of filming from fundraising to exhibition in lucid and c a sophisticated theoretical consideration of the related aesthetics and histories of ethnographic and experimental non fiction films

in this volume containing both general theoretical work and more specific case studies the ethnographers and cinema specialists exchange concepts and ideas for the first time a substantial contribution to our understanding of audiences

here jay ruby a founder of visual anthropology distills his thirty year exploration of the relationship of film and anthropology spurred by a conviction that the ideal of an

anthropological cinema has not even remotely begun to be realized ruby argues that ethnographic filmmakers should generate a set of critical standards analogous to those for written ethnographies cinematic artistry and the desire to entertain he argues can eclipse the original intention which is to provide an anthropological representation of the subjects the book begins with analyses of key filmmakers robert flaherty robert garner and tim asch who have striven to generate profound statements about human behavior on film ruby then discusses the idea of research film eric michaels and indigenous media the ethics of representation the nature of ethnography anthropological knowledge and film and lays the groundwork for a critical approach to the field that borrows selectively from film communication media and cultural studies witty and original yet intensely theoretical this collection is a major contribution to the field of visual anthropology

in the first comprehensive introduction to the nature and development of ethnographic film peter loizos reviews fifty of the most important films made between 1955 and 1985 going beyond programmatic statements he analyzes the films themselves identifying and discussing their contributions to ethnographic documentation loizos begins by reviewing works of john marshall and timothy asch in the 1950s and moves through those of jean rouch robert gardner and many more recent filmmakers he reveals a steady course of innovations along four dimensions production technology subject matter strategies of argument and ethnographic authentication his analyses of individual films address questions of realism authenticity genre authorial and subjective voice and representation of the films creators as well as their subjects innovation in ethnographic film as a systematic and illuminating review of developments in ethnographic film will be an important resource for the growing number of anthropologists and other scholars who use such films as tools for research and teaching

timothy asch 1932 1994 was probably the greatest ethnographic filmmaker of the latter twentieth century and one of the best known anthropologists of his generation he worked with margaret mead john marshall and napoleon chagnon lived and filmed on every continent except antarctica and won numerous international prizes his work which includes the ax fight and more than 50 other films of the yanomam^o indians of venezuela comprises the most widely used resource in the teaching of anthropology today timothy asch and ethnographic film combines a biographical overview of asch s life with theoretical and critical perspectives giving a definitive guide to his background aims and ideas methodology and major projects beautifully illustrated with 60 photos and featuring articles from many of asch s friends colleagues and collaborators as well as an important interview with asch himself it is an ideal

introduction to his work and to a range of key issues in ethnographic film

video ethnography provides a thought provoking guided framework to ethnographic filmmaking it examines how this kind of filmmaking can be a means of approximating mediating and evoking lived experience functioning as a kind of sensory extension of the videographer video ethnography arises directly out of lived experience as a process of dynamic encounters mobile situations and embodied approaches that include senses and choices of the videographer and the participants of the ethnography the book will help describe and develop students sensibility and awareness of this crucial aspect of video ethnography so they can craft their own video ethnographies with a fully conscious awareness of how certain skilled and attuned approaches to audiovisual techniques can help facilitate the fullest and most dynamic encounters possible this book is suitable for classes in ethnographic filmmaking video ethnography and visual anthropology sociology

renowned writing and filming anthropologists engage in a dialogue by which they explore new understandings of aspects of specific realities that visual representation has made possible

in this book david macdougall one of the leading ethnographic filmmakers and film scholars of his generation builds upon the ideas from his widely praised transcultural cinema and argues for a new conception of how visual images create human knowledge in a world in which the value of seeing has often been eclipsed by words in ten chapters macdougall explores the relations between photographic images and the human body the body of the viewer and the body behind the camera as well as the body as seen in ethnography cinema and photography in a landmark piece he discusses the need for a new field of social aesthetics further elaborated in his reflections on filming at an elite boys school in northern india the theme of the school is taken up as well in his discussion of fiction and nonfiction films of childhood the book s final section presents a radical view of the history of visual anthropology as a maverick anthropological practice that was always at odds with the anthropology of words in place of the conventional wisdom he proposes a new set of principles for visual anthropology these are essays in the classical sense speculative judicious lucidly written and mercifully jargon free the corporeal image presents the latest ideas from one of our foremost thinkers on the role of vision and visual representation in contemporary social thought

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Introduction

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