

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

Film As Ethnography Ethnographic Film Ethnographic Film The Routledge International Handbook of Ethnographic Film and Video Innovation in Ethnographic Film A Bibliography of Ethnographic Films Memories of the Origins of Ethnographic Film Timothy Asch and Ethnographic Film Beyond observation American Ethnographic Film and Personal Documentary Film Festivals and Anthropology New Worlds From Fragments Innovation in Ethnographic Film Experimental Ethnography Cross-Cultural Filmmaking Timothy Asch and Ethnographic Film Construction of the Viewer The Routledge International Handbook of Ethnographic Film and Video Ethnographic Film Aesthetics and Narrative Traditions Ethnographic Film Peter Ian Crawford Karl G. Heider Karl G. Heider Phillip Vannini Peter Loizos Rolf Husmann Beate Engelbrecht E.D Lewis Paul Henley Scott MacDonald María-Paz Peirano Rosalind Morris Peter Loizos Catherine Russell Ilisa Barbash E.D Lewis Peter Ian Crawford Phillip Vannini Peter Ian Crawford Eric C. Coten

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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

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

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

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 Göttingen and put together their recollections of the genre's origins thus giving an unusual insight into the development of ethnographic film

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 Yanomamö 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

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

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 negro ponte 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 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

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

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

a sophisticated theoretical consideration of the related aesthetics and histories of ethnographic and experimental non fiction films

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

beautifully illustrated and featuring articles from many of asch s friends colleagues and collaborators as well as an important interview with asch himself this is an idea introduction to his work

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

the routledge international handbook of ethnographic film and video is a state of the art book that 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 key elements 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 a broad and growing audience readers looking to develop the skills necessary to produce meaningful ethnographic films and videos will find this book to be a comprehensive resource that will help them better understand and appreciate the unique ways in which film and video can serve as ways of knowing and as tools of knowledge mobilization the second edition introduces 18 new chapters continuing the book s overall mission of collecting original writings by the world s leading experts in their respective fields and subfields while approximately half of the first edition chapters have been fully updated with coverage of newer references and more contemporary examples and issues the 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 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 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

commercial cinema has influenced how we perceive other filmmaking modes even when we are aware of the alternate intentions of a film it is invested in clear cut narrative renderings of familiar plots our responses to commercial fictionalized films hinge largely on the effectiveness of those narratives the exotic settings and spectacular practices in traditional ethnographic films make it easy to take them on the level of entertainment textual characteristics resembling those from cinema those drawn from other modes including ethnographic film by cinema aid our ability to disengage with the informative aspect this further problematizes the debate about anthropological objectivity versus cinematic pretense that has persisted throughout the history of ethnographic film theory i analyzed ethnographic films by jean rouch john marshall and robert gardner using a framework combining heider s attributes of ethnographicness with odin s semio pragmatic approach i also assessed the films in terms of odin s home movie textual characteristics i determined that ethnographic films share characteristics with commercial cinema but they can also be likened to essays as they are composed towards a certain thesis the aspect of composition can be likened to ethnographic fiction in written ethnography ethnographic films also resemble home movies in terms of some textual characteristics but the presence of narrative supersedes the visual characteristics

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