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Cross-Cultural Filmmaking Observational Cinema Fields of Vision For Documentary Documentary Screens Principles of Visual Anthropology The Cinema of Me The Corporeal Image Experimental Ethnography Beyond the Visual The Adventure of the Real Observational Filmmaking for Education Collaboration Through Craft Picturing Culture Visualizing Anthropology Working Images Roger Sandall's Films and Contemporary Anthropology The Ethnographer's Eye The Documentary Film Book The Routledge International Handbook of Ethnographic Film and Video Transcultural Cinema The Third Eye Subject to Reality Deleuze on Cinema The looking machine Nichols Transcultural Montage Observational Cinema The Netsilik Eskimo Redrawing Anthropology Movies and Methods Ciné Ethnography Principles of Visual Anthropology Documentary Films in India Filmmaking for fieldwork Semiotics and Documentary Film New Documentary Film As Ethnography Introduction to Documentary American Ethnographic Film and Personal Documentary

Cross-Cultural Filmmaking

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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

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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.

Observational Cinema

Fields of Vision

A sophisticated theoretical consideration of the related aesthetics and histories of ethnographic and experimental non-fiction films.

For Documentary

Fifty theoretical essays by distinctively original and influential film critics and filmmakers are grouped in categories having to do with general considerations, structuralism-semiology, political factors, genre, feminism, auteur theory, and mise-en-scene

Documentary Screens

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Today regarded as a classic, this description of life in polar cultures reflects traditional ethnography at its best and has been a favored account for thirty years. Balikci's important study of the Netsilingmiut, an isolated tribe of Arctic hunters living close to the Arctic Circle, examines their technology, social organization, and religion. The extended period of time that the author worked with the Netsilik Eskimo is reflected in the depth of his understanding of their past and present environments. His portrayal of their dependence on government services, along with modern technology, provides an accurate and necessary insight into the process of cultural change being experienced by cultures in many developing countries. The volume makes a superb accompaniment to the Netsilik documentary film series.

Principles of Visual Anthropology

One of the most influential figures in documentary and ethnographic filmmaking, Jean Rouch has made more than one hundred films in West Africa and France. In such acclaimed works as *Jaguar*, *The Lion Hunters*, and *Cocorico*, *Monsieur Poulet*, Rouch has explored racism, colonialism, African modernity, religious ritual, and music. He pioneered numerous film techniques and technologies, and in the process inspired generations of filmmakers, from New Wave directors, who emulated his *cine verite* style, to today's documentarians. *Cine-Ethnography* is a long-overdue English-language resource that collects Rouch's key writings,

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interviews, and other materials that distill his thinking on filmmaking, ethnography, and his own career. Editor Steven Feld opens with a concise overview of Rouch's career, highlighting the themes found throughout his work. In the four essays that follow, Rouch discusses the ethnographic film as a genre, the history of African cinema, his experiences of filmmaking among the Songhay, and the intertwined histories of French colonialism, anthropology, and cinema. And in four interviews, Rouch thoughtfully reflects on each of his films, as well as his artistic, intellectual, and political concerns. Cine-Ethnography also contains an annotated transcript of *Chronicle of a Summer*--one of Rouch's most important works--along with commentary by the filmmakers, and concludes with a complete, annotated filmography and a bibliography. The most thorough resource on Rouch available in any language, Cine-Ethnography makes clear this remarkable and still vital filmmaker's major role in the history of documentary cinema.

The Cinema of Me

In Roger Sandall's *Films and Contemporary Anthropology*, Lorraine Mortimer argues that while social anthropology and documentary film share historic roots and goals, particularly on the continent of Australia, their trajectories have tended to remain separate. This book reunites film and anthropology through the works of Roger Sandall, a New Zealand-born filmmaker and Columbia University graduate, who was part of the vibrant avant-garde and social documentary film culture in

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New York in the 1960s. Mentored by Margaret Mead in anthropology and Cecile Starr in fine arts, Sandall was eventually hired as the one-man film unit at the newly formed Australian Institute of Aboriginal Studies in 1965. In the 1970s, he became a lecturer in anthropology at the University of Sydney. Sandall won First Prize for Documentary at the Venice Film Festival in 1968, yet his films are scarcely known, even in Australia now. Mortimer demonstrates how Sandall's films continue to be relevant to contemporary discussions in the fields of anthropology and documentary studies. She ties exploration of the making and restriction of Sandall's aboriginal films and his nonrestricted films made in Mexico, Australia, and India to the radical history of anthropology and the resurgence today of an expanded, existential-phenomenological anthropology that encompasses the vital connections between humans, animals, things, and our environment.

The Corporeal Image

When a filmmaker makes a film with herself as a subject, she is already divided as both the subject matter of the film and the subject making the film. The two senses of the word are immediately in play – the matter and the maker—thus the two ways of being subjectified as both subject and object. Subjectivity finds its filmic expression, not surprisingly, in very personal ways, yet it is nonetheless shaped by and in relation to collective expressions of identity that can transform the cinema of 'me' into the cinema of 'we'. Leading scholars and practitioners of first-person

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film are brought together in this groundbreaking collection to consider the theoretical, ideological, and aesthetic challenges wrought by this form of filmmaking in its diverse cultural, geographical, and political contexts.

Experimental Ethnography

Semiotics and Documentary Film: The Living Sign in the Cinema engages with very vital problems posed by Peirce's philosophy in an innovative and inter-disciplinary fashion by examining how documentary film practice can engage with the question of emergent human agency within a wider biosphere shared by human animals and non-human animals alike. The book is in many ways a celebration of human inquiry, taking liberally from Peirce's semeiotic and parallel ideas within recent visual anthropology. Through an analysis of the work of three renowned filmmakers - Jon Jost, Johan Van der Keuken, and Rithy Panh - Semiotics and Documentary Film: The Living Sign in the Cinema reasserts human agency within a global age, dominated by philosophical scepticism and an unquestioning subservience to mechanistic military techno-culture. The author argues that an approach to documentary inquiry, broadly derived from Peirce's sign theory, phenomenology, and overall philosophical outlook, has strong advantages over atemporal formal approaches derived from Saussurean semiology. Nevertheless, this project is also both critical and self-critical. It also bears direct testament to the many tumultuous and life-destroying events of the late 20th century and

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reminds us of the moral and philosophical problems which we are still grappling with in the early 21st century. Hence - the Living Sign.

Beyond the Visual

This edition contains 27 articles, written by scholars and film makers who are generally acknowledged as the international authorities in the field. The book covers ethnographic filming and its relations to the cinema and television; applications of filming to anthropological research, the uses of still photography, archives, and videotape; interdisciplinary applications in ethnography, archeology, bio-anthropology, museology and ethnohistory; and overcoming the funding problems of film production.

The Adventure of the Real

The disruptive power of montage has often been regarded as a threat to scholarly representations of the social world. This volume asserts the opposite: that the destabilization of commonsense perception is the very precondition for transcending social and cultural categories. The contributors—anthropologists, filmmakers, photographers, and curators—explore the use of montage as a heuristic tool for comparative analysis in anthropological writing, film, and

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exhibition making. Exploring phenomena such as human perception, memory, visibility, ritual, time, and globalization, they apply montage to restructure our basic understanding of social reality. Furthermore, as George E. Marcus suggests in the afterword, the power of montage that this volume exposes lies in its ability to open the very “combustion chamber” of social theory by juxtaposing one’s claims to knowledge with the path undertaken to arrive at those claims.

Observational Filmmaking for Education

Why should anthropologists draw? The answer proposed in this groundbreaking volume is that drawing uniquely brings together ways of making, observing and describing. In twelve chapters, a team of authors from the UK, Europe, North America and Australia explore the potential of a graphic anthropology to change the way we think about creativity and perception, to grasp the dynamics of improvisatory practice, and to refocus the study of material culture from ready-made objects onto the flows of materials involved in the generation of things. Drawing on expertise in fields ranging from craftwork, martial arts, and dance to observational cinema and experimental film, they ask what it means to follow materials, to learn movements and to draw lines. Along the way, they contribute to key debates on what happens in making, the relation between design and performance, how people acquire bodily skills, the place of movement in human self-awareness, the relation between walking and imagination, and the perception

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of time. This book will appeal not just to social, cultural and visual anthropologists but to archaeologists and students of material culture, as well as to scholars across the arts, humanities and social sciences with interests in perception, creativity and material culture.

Collaboration Through Craft

This new collection of essays presents the latest thoughts of one of the world's leading ethnographic filmmakers and writers on cinema. It will provide essential reading for students in cinema studies, filmmaking, and visual anthropology. The dozen wide-ranging essays give unique insights into the history of documentary, how films evoke space, time and physical sensations, and the intellectual and emotional links between filmmakers and their subjects. In an era of reality television, historical re-enactments, and designer packaging, MacDougall defends the principles that inspired the earliest practitioners of documentary cinema. He urges us to consider how the form can more accurately reflect the realities of our everyday lives. Building on his own practice in filmmaking, he argues that this means resisting the pressures for self-censorship and the inherent ethnocentrism of our own society and those we film.

Picturing Culture

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New Documentary: A Critical Introduction provides a comprehensive account of the last two decades of documentary filmmaking in Britain, the US and Europe. Stella Bruzzi's engaging textbook discusses key genres, filmmakers, and issues for the study of non-fiction film and television, including: * key texts such as the Zapruder film of Kennedy's assassination, Shoah, Hoop Dreams and Michael Apted's 7 Up series * documentary genres, from current affairs programming to 'fly on the wall' documentaries to 'reality tv' series * the work of documentary filmmakers such as Emile de Antonio, Fred Wiseman, Nick Broomfield, Molly Dineen and Paul Watson * the work of avant-garde filmmakers such as Chris Marker, Patrick Keiller, Peter Greenaway and Wim Wenders, whose films challenge conventions of documentary filmmaking * movies based on historical events, such as 'JFK' and 'Nixon' * faux documentaries such as This is Spinal Tap, Bob Roberts and Man Bites Dog * gender identity, queer theory, performance, 'race' and spectatorship. Bruzzi shows how theories of documentary filmmaking can be applied to contemporary texts and genres, and discusses the relationship between recent, innovative examples of the genre and the more established canon of documentary.

Visualizing Anthropology

Designed for researchers seeking new ways to explore their field and media professionals aiming to extend their practice, this filmmaking handbook shows you how to plug in to issues at the intersection of documentary cinema and

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ethnography. Exploring the unique potential for filmmaking to describe lifeworlds and the role of video editing in generating new ideas about human experience, it offers practical and theoretical advice for those making their first films. Based on over twenty years of teaching and industry experience, *Filmmaking for fieldwork* aims to inspire the development of core skills in camera use, sound recording and editing that can be applied to sensory, observational, participatory, reflexive and immersive modes of storytelling. Written for a multi-disciplinary audience, this book covers all stages necessary to produce a documentary film, from conception through to preparation, production, editing and distribution.

Working Images

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,

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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.

Roger Sandall's Films and Contemporary Anthropology

This book introduces the diverse practices of three non-canonical practitioners: David MacDougall, Desire Machine Collective and Kumar Shahani. It offers analysis of their documentary methods and aesthetics, exploring how their oeuvres constitute a critical and self-reflexive approach to documentary-making in India.

The Ethnographer's Eye

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

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written mode as "thin description" (giving a record of the form of behaviour) is to "thick description" (giving an account of meaning).

The Documentary Film Book

This book tackles the theory and significance of sound and its contribution to systems of meaning and semiotics in film studies.

The Routledge International Handbook of Ethnographic Film and Video

David MacDougall is a pivotal figure in the development of ethnographic cinema and visual anthropology. As a filmmaker, he has directed in Africa, Australia, India, and Europe. His prize-winning films (many made jointly with his wife, Judith MacDougall) include *The Wedding Camels*, *Lorang's Way*, *To Live with Herds*, *A Wife among Wives*, *Takeover*, *PhotoWallahs*, and *Tempus de Baristas*. As a theorist, he articulates central issues in the relation of film to anthropology, and is one of the few documentary filmmakers who writes extensively on these concerns. The essays collected here address, for instance, the difference between films and written texts and between the position of the filmmaker and that of the anthropological writer. In fact, these works provide an overview of the history of

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visual anthropology, as well as commentaries on specific subjects, such as point-of-view and subjectivity, reflexivity, the use of subtitles, and the role of the cinema subject. Refreshingly free of jargon, each piece belongs very much to the tradition of the essay in its personal engagement with exploring difficult issues. The author ultimately disputes the view that ethnographic filmmaking is merely a visual form of anthropology, maintaining instead that it is a radical anthropological practice, which challenges many of the basic assumptions of the discipline of anthropology itself. Although influential among filmmakers and critics, some of these essays were published in small journals and have been until now difficult to find. The three longest pieces, including the title essay, are new.

Transcultural Cinema

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

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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.

The Third Eye

First published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

Subject to Reality

This edition contains 27 articles, written by scholars and film makers who are generally acknowledged as the international authorities in the field. The book covers ethnographic filming and its relations to the cinema and television; applications of filming to anthropological research, the uses of still photography, archives, and videotape; subdisciplinary applications in ethnography, archeology, bio-anthropology, museology and ethnohistory; and overcoming the funding problems of film production.

Deleuze on Cinema

Filmed images dominate our time, from the movies and TV that entertain us to the news and documentary that inform us and shape our cultural vocabulary. Crossing disciplinary boundaries, *Fields of Vision* is a path-breaking collection that inquires into the power (and limits) of film and photography to make sense of ourselves and others. As critics, social scientists, filmmakers, and literary scholars, the contributors converge on the issues of representation and the construction of visual meaning across cultures. From the dismembered bodies of horror film to the exotic bodies of ethnographic film and the gorgeous bodies of romantic cinema, *Fields of Vision* moves through eras, genres, and societies. Always asking how images work to produce meaning, the essays address the way the "real" on film creates fantasy, news, as well as "science," and considers this problematic process as cultural boundaries are crossed. One essay discusses the effects of Hollywood's high-capital, world-wide commercial hegemony on local and non-Western cinemas, while another explores the response of indigenous people in central Australia to the forces of mass media and video. Other essays uncover the work of the unconscious in cinema, the shaping of "female spectatorship" by the "women's film" genre of the 1920s, and the effects of the personal and subjective in documentary films and the photographs of war reportage. In illuminating dark, elided, or wilfully neglected areas of representation, these essays uncover new fields of vision.

The looking machine

Once hailed as a radical breakthrough in documentary and ethnographic filmmaking, observational cinema has been criticized for a supposedly detached camera that objectifies and dehumanizes the subjects of its gaze. Anna Grimshaw and Amanda Ravetz provide the first critical history and in-depth appraisal of this movement, examining key works, filmmakers, and theorists, from André Bazin and the Italian neorealists, to American documentary films of the 1960s, to extended discussions of the ethnographic films of Herb Di Gioia, David Hancock, and David MacDougall. They make a new case for the importance of observational work in an emerging experimental anthropology, arguing that this medium exemplifies a non-textual anthropology that is both analytically rigorous and epistemologically challenging.

Nichols

A rich and exciting set of case studies and first-hand accounts from industry professionals bring key debates on the theory and practice of collaboration in contemporary craft up-to-date.

Transcultural Montage

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Grimshaw discusses issues of vision in anthropology, considering some key figures throughout the twentieth century.

Observational Cinema

This book places observational filmmaking in the context of the rapidly developing landscape of creativity and arts based research in education. The author uses observational filmmaking as a lens to address debates surrounding video based and arts based research. Utilising the work of Dewey and Deleuze as the theoretical underpinnings of the volume, this is combined with numerous practical examples of observational filmmaking in schools. The author argues that observational video camera and editing techniques combine careful observation with rigorous visual analysis: they place sensory, affectual and aesthetic qualities in experience centre stage. While observational filmmaking in itself has enormous potential as a methodology for education research, it may also become a fulcrum for children's learning. Children record their experiences in the world around them as they look carefully with a video camera. This pioneering yet practical book will be of interest and value to students and scholars of creativity, learning, and education research methods, as well as constituting a useful guide for teachers, arts practitioners and education policy makers.

The Netsilik Eskimo

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.

Redrawing Anthropology

Though relatively unsung in the English-speaking world, Jean Rouch (1917–2004)

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was a towering figure of ethnographic cinema. Over the course of a fifty-year career, he completed over one hundred films, both documentary and fiction, and exerted an influence far beyond academia. Exhaustively researched yet elegantly written, *The Adventure of the Real* is the first comprehensive analysis of his practical filmmaking methods. Rouch developed these methods while conducting anthropological research in West Africa in the 1940s–1950s. His innovative use of unscripted improvisation by his subjects had a profound impact on the French New Wave, Paul Henley reveals, while his documentary work launched the genre of cinema-vérité. In addition to tracking Rouch's pioneering career, Henley examines the technical strategies, aesthetic considerations, and ethical positions that contribute to Rouch's cinematographic legacy. Featuring over one hundred and fifty images, *The Adventure of the Real* is an essential introduction to Rouch's work.

Movies and Methods

Why Are Ethical Issues Central to Documentary Filmmaking? - How Do Documentaries Differ from Other Types of Film? - What Gives Documentary Films a Voice of Their Own? - What Are Documentaries About? - How Did Documentary Filmmaking Get Started? - What Types of Documentary Are There? - How Have documentaries Addressed Social and Political Issues? - How Can We Write Effectively about Documentary?

Ciné Ethnography

Visual methods such as drawing, painting, video, photography and hypermedia offer increasingly accessible and popular resources for ethnographic research. In *Working Images*, prominent visual anthropologists and artists explore how old and new visual media can be integrated into contemporary forms of research and representation. Drawing upon projects undertaken both 'at home' in their native countries and abroad in locations such as Ethiopia and Venezuela, the book's contributors demonstrate how visual methods are used in the field, and how these methods can produce and communicate knowledge about our own and other cultures. As well as focusing on key issues such as ethics and the relationship between word and image, they emphasize the huge range of visual methods currently opening up new possibilities for field research, from cartoons and graphic art to new media such as digital video and online technologies.

Principles of Visual Anthropology

Revolutionary thinking around gender and race merged with new film technologies to usher in a wave of women's documentaries in the 1970s. Driven by the various promises of second-wave feminism, activist filmmakers believed authentic stories about women would bring more people into an imminent revolution. Yet their films

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soon faded into obscurity. Shilyh Warren reopens this understudied period and links it to a neglected era of women's filmmaking that took place from 1920 to 1940, another key period of thinking around documentary, race, and gender. Drawing women's cultural expression during these two explosive times into conversation, Warren reconsiders key debates about subjectivity, feminism, realism, and documentary and their lasting epistemological and material consequences for film and feminist studies. She also excavates the lost ethnographic history of women's documentary filmmaking in the earlier era and explores the political and aesthetic legacy of these films in more explicitly feminist periods like the Seventies. Filled with challenging insights and new close readings, *Subject to Reality* sheds light on a profound and unexamined history of feminist documentaries while revealing their influence on the filmmakers of today.

Documentary Films in India

This book explores early-twentieth-century representations of non-Western indigenous people in films ranging from the documentary to the spectacular to the scientific.

Filmmaking for fieldwork

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Once hailed as a radical breakthrough in documentary and ethnographic filmmaking, observational cinema has been criticized for a supposedly detached camera that objectifies and dehumanizes the subjects of its gaze. The author's provide a critical history and in-depth appraisal of this movement.

Semiotics and Documentary Film

"A jewel of a book that is unlike any other in the field of documentary studies. It will bring to a far broader audience a rigorous critical intelligence and sensibility, seasoned by years of experience, imbued with a bracing clarity of thought and expression."—Michael Renov, University of Southern California "Vaughan's ruminations on the relationship between documentary, language, and the world, as well as on the implications—at once ethical and epistemological—of the digital revolution, are invariably original and enlightening. I know of no precedent for the manner in which he combines philosophic precision with grounding in actual filmmaking practice. Vaughan is the most singular—and discomfitting—voice that we have had in documentary studies for a long, long time."—Lucien Taylor, coauthor of *Cross-Cultural Filmmaking*

New Documentary

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Powerfully posing questions of ethics, ideology, authorship and form, documentary film has never been more popular than it is today. Edited by one of the leading British authorities in the field, *The Documentary Film Book* is an essential guide to current thinking on documentary film. In a series of fascinating essays, key international experts discuss the theory of documentary, outline current understandings of its history (from pre-Flaherty to the post-Griersonian world of digital 'i-Docs'), survey documentary production (from Africa to Europe, and from the Americas to Asia), consider documentaries by marginalised minority communities, and assess its contribution to other disciplines and arts. Brought together here in one volume, these scholars offer compelling evidence as to why, over the last few decades, documentary has come to the centre of screen studies.

Film As Ethnography

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

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the anthropology of words. In place of the conventional wisdom, he proposes a new set of principles for visual anthropology.

Introduction to Documentary

Documentary productions encompass remarkable representations of surprising realities. How do documentaries achieve their ends? What types of documentaries are there? What factors are implicated in their production? Such questions animate this engaging study. *Documentary Screens* is a comprehensive and critical study of the formal features and histories of central categories of documentary film and television. Among the categories examined are autobiographical, indigenous and ethnographic documentary, compilation films, direct cinema and cinema verite and television documentary journalism. The book also considers recent so-called popular factual entertainment and the future of documentary film, television and new media. This provocative and accessible analysis situates wide-ranging examples from each category within the larger material forces which impact on documentary form and content. The important connection between form, content and context explored in the book constitutes a new and lively 'documentary studies' approach to documentary representation.

American Ethnographic Film and Personal Documentary

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Questions of vision and knowledge are central to debates about the world in which we live. Developing new analytical approaches toward ways of seeing is a key challenge facing those working across a wide range of disciplines. How can visuality be understood on its own terms rather than by means of established textual frameworks? *Visualizing Anthropology* takes up this challenge. Bringing together a range of perspectives anchored in practice, the book maps experiments in the forms and techniques of visual enquiry. The origins of this collection lie in visual anthropology. Although the field has greatly expanded and diversified, many of the key debates continue to be focused around the textual concerns of the mainstream discipline. In seeking to establish a more genuinely visual anthropology, the editors have sought to forge links with other kinds of image-based projects. Ethnography is the shared space of practice. Understood not as a specialized method but as cultural critique, the book explores new collaborative possibilities linked to image-based work.

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