



# PICTURING THE PRIMITIVE

Visual Culture,  
Ethnography, and Early  
German Cinema

ASSENKA OKSILOFF



# Picturing The Primitive Visual Culture Ethnography And Early German Cinema

**Oksana Sarkisova**



## **Picturing The Primitive Visual Culture Ethnography And Early German Cinema:**

Picturing the Primitive A. Oksiloff, 2016-04-30 Primitive Pictures explores the relationship between early German cinema and anthropology's fascination with primitive cultures At the core of this study is a mythic first contact between the camera and the non Western body The term that binds the two is the Primitive referring both to cultures ostensibly existing outside of modern Time and also to a way of seeing the world via the lens Asseka Oksiloff examines how the movie camera with its capacity to record reality in a supposedly direct fashion is legitimated by the primitive body in the first decades of the twentieth century From the earliest research footage to popularized adventure footage the film theory the primitive holds out the promise of a critical space that affirms modern technological vision

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*German Colonialism, Visual Culture, and Modern Memory* Volker Langbehn, 2010-07 Investigating visual communication and mass culture print culture and suggestive racial politics racial aesthetics racial politics and early German film racial continuity and German film and photography this title offers an evidence of a German society between 1884 and 1919 that produced vibrant and heterogeneous cultures of colonialism

**Composing for the Screen in Germany and the USSR** Robynn J. Stilwell, Phil Powrie, 2007-12-26 Despite the long history of music in film its serious academic study is still a relatively recent development and therefore comprises a limited body of work The contributors to this book drawn from both film studies and musicology attempt to rectify this oversight by investigating film music from the vibrant productive politically charged period before World War II They apply a variety of methodologies including archival work close readings political histories and style comparison to this under explored field

Advertising Empire David Ciarlo, 2011-01-03 David Ciarlo offers an innovative visual history of each of these transformations Tracing commercial imagery across different products and media Ciarlo shows how and why the African native had emerged by 1900 to become a familiar figure in the German landscape selling everything from soap to shirts to coffee The racialization of black figures first associated with the American minstrel shows that toured Germany found ever greater purchase in German advertising up to and after 1905 when Germany waged war against the Herero in Southwest Africa The new reach of advertising not only expanded the domestic audience for German colonialism but transformed colonialism's political and cultural meaning as well as by infusing it with a simplified racial cast

Germany and the Imagined East Lee M. Roberts, 2009-01-14 German

speaking Europe is an array of images that have emerged from varied discourses about itself and its neighbors and Germany and the Imagined East revolves around the exchange of views on and in the vast construct called the East The world has been divided conceptually in countless ways but the works in this volume treat aspects of Germany as both part of and also separate from any perception of an eastern border From the former German Democratic Republic East Germany to sterreich whose name loses its eastern association in the English version Austria the East begins within the very world of the German language But it is also the expanse off to the right of Germany within which essays in this collection treat such political and cultural distinctions as former Yugoslavia Romania and Russia in Eastern Europe or Turkey and Persia in the Near East spreading through India to China and Japan in the Far East With a variety of perspectives on literature film philosophy architecture music and history these essays comprise a multidisciplinary collage that invites scholars from all departments to explore the wealth of insights German Studies has to offer on East West relations

*A Companion to Russian Cinema* Birgit Beumers, 2016-07-12 *A Companion to Russian Cinema* provides an exhaustive and carefully organised guide to the cinema of pre Revolutionary Russia of the Soviet era as well as post Soviet Russian cinema edited by one of the most established and knowledgeable scholars in Russian cinema studies The most up to date and thorough coverage of Russian Soviet and post Soviet cinema which also effectively fills gaps in the existing scholarship in the field This is the first volume on Russian cinema to explore specifically the history of movie theatres studios and educational institutions The editor is one of the most established and knowledgeable scholars in Russian cinema studies and contributions come from leading experts in the field of Russian Studies Film Studies and Visual Culture Chapters consider the arts of scriptwriting sound production design costumes and cinematography Provides five portraits of key figures in Soviet and Russia film history whose works have been somewhat neglected

**Spatial Turns** Jaimey Fisher, Barbara Caroline Mennel, 2010 The phrase spatial turns signals the growing importance of space as an analytical as well as representational category for culture The volume addresses such emerging modes of inquiry by bringing together for the first time essays that engage with spatial turns spatiality and the theoretical implications of both in the context of German culture history and theory Migrating from fields like geography urban studies and architecture the new centrality of space has transformed social science fields as diverse as sociology philosophy and psychology In cultural studies productive analyses of space increasingly cut across the studies of literature film popular culture and the visual arts *Spatial Turns* brings together essays that apply a spatial analysis to German literature and other media and engages with specifically German theorizations of space by such figures as Siegfried Kracauer and Walter Benjamin The volume is organized in four sections *Mapping Spaces* addresses cartography in all forms and in its intersection with culture *Spaces of the Urban* takes up one of the key sites of spatial studies the city *Spaces of Encounter* considers how Germany has become a contact zone for multiple ethnicities and *Visualized Spaces* concerns the theorization of space in film and new media studies

*Cinemas, Identities and Beyond* D. H. Fleming, Cheung Ruby, 2020-07-13 *Cinemas*

*Identities and Beyond* examines different modes of representing and constructing identities in and through the medium of film transcending the narrow confines of the local national regional and challenging spatial and temporal boundaries It gathers fifteen essays that explore different dimensions of identities in contexts ranging from domestic spheres urban milieus socio political environments diasporic film making issues anthropology film festivals and psychoanalysis to the examination of stardom in society Engaging with cinematic representations narrative conventions film form industry concerns and other socio cultural economic political factors relating to the production distribution exhibition and consumption of film *Cinemas Identities and Beyond* contributes to one of the most thought provoking contemporary debates on cinemas and identities in film studies Revisiting films such as *Farewell My Concubine* *The Matrix* trilogy *The Straight Story* *El Topo* and *Days of Being Wild* this anthology establishes a framework that actively queries stabilised ideological paradigms The book discovers new frontiers and discourses to help us better understand ourselves and our surroundings when another decade of the new millennium is about to begin *Cinemas Identities and Beyond* will prove to be of value to a broad range of scholars critics and students who are interested in issues pertaining to identities and their construction in and beyond film *Film and*

*Attraction* André Gaudreault, 2011 Establishing a new vision for film history *Film and Attraction* From Kinematography to Cinema urges readers to consider the importance of complex social and cultural forces in early film Andr Gaudreault argues that Edison and the Lumi res did not invent cinema they invented a device Explaining how this device the kinematograph gave rise to cinema is the challenge he sets for himself in this volume He highlights the forgotten role of the film lecturer and examines film s relationship with other visual spectacles in fin de si cle culture from magic sketches to fairy plays and photography to vaudeville In reorienting the study of film history *Film and Attraction* offers a candid reassessment of Georges M li s rich oeuvre and includes a new unabridged translation of M li s famous 1907 text *Kinematographic Views* A foreword by Rick Altman stresses the relevance of Gaudreault s concerns to Anglophone film scholarship **The**

**Emergence of Film Culture** Malte Hagener, 2014-09-01 Between the two world wars a distinct and vibrant film culture emerged in Europe Film festivals and schools were established film theory and history was written that took cinema seriously as an art form and critical writing that created the film canon flourished This scene was decidedly transnational and creative overcoming traditional boundaries between theory and practice and between national and linguistic borders This new European film culture established film as a valid form of social expression as an art form and as a political force to be reckoned with By examining the extraordinarily rich and creative uses of cinema in the interwar period we can examine the roots of film culture as we know it today **Golem** Maya Barzilai, 2016-10-18 2017 Jordan Schnitzer Book Award in Jewish Literature and Linguistics Honorable Mention 2016 Baron Book Prize presented by AAJR A monster tour of the Golem narrative across various cultural and historical landscapes In the 1910s and 1920s a golem cult swept across Europe and the U S later surfacing in Israel Why did this story of a powerful clay monster molded and animated by a rabbi to protect his

community become so popular and pervasive The golem has appeared in a remarkable range of popular media from the Yiddish theater to American comic books from German silent film to Quentin Tarantino movies This book showcases how the golem was remolded throughout the war torn twentieth century as a muscular protector injured combatant and even murderous avenger This evolution of the golem narrative is made comprehensible by and also helps us to better understand one of the defining aspects of the last one hundred years mass warfare and its ancillary technologies In the twentieth century the golem became a figure of war It represented the chaos of warfare the automation of war technologies and the devastation wrought upon soldiers bodies and psyches *Golem Modern Wars and Their Monsters* draws on some of the most popular and significant renditions of this story in order to unravel the paradoxical coincidence of wartime destruction and the fantasy of artificial creation Due to its aggressive and rebellious sides the golem became a means for reflection about how technological progress has altered human lives as well as an avenue for experimentation with the media and art forms capable of expressing the monstrosity of war

**European Film Theory** Temenuga Trifonova, 2009-09-10 *European Film Theory* explores the Europeanness of European film theory its philosophical origins the culture wars between Continental and Analytical film theory and philosophy the major discursive and epistemological shifts in the history of Continental film theory the relationship between Continental philosophy of art and philosophy of history and European film theory Writing from a range of disciplines and perspectives the contributors to this new volume in the AFI FILM READERS series offer fresh interpretations of European film theorists and illuminate the political potential of European film theory

**The Collapse of the Conventional** Jaimey Fisher, Brad Prager, 2010 Bringing together many of the most important scholars of German film this hugely significant collection offers a fascinating and subtle account of the contours of the political in the post Wall cinematic landscape Paul Cooke professor of German cultural studies in the School of Modern Languages and Cultures University of Leeds Book Jacket

*The Cosmopolitan Screen* Lutz Peter Koepnick, 2007 Explores German cinema s enthusiasm for and anxiety about the blurring of postwar cultural boundaries

**Primitive Selves** E. Taylor Atkins, 2010-08-25 This remarkable book examines the complex history of Japanese colonial and postcolonial interactions with Korea particularly in matters of cultural policy E Taylor Atkins focuses on past and present Japanese fascination with Korean culture as he reassesses colonial anthropology heritage curation cultural policy and Korean performance art in Japanese mass media culture Atkins challenges the prevailing view that imperial Japan demonstrated contempt for Koreans through suppression of Korean culture In his analysis the Japanese preoccupation with Korea provided the empire with a poignant vision of its own past now lost including communal living and social solidarity which then allowed Japanese to grieve for their former selves At the same time the specific objects of Japan s gaze folk theater dances shamanism music and material heritage became emblems of national identity in postcolonial Korea

*Early British Animation* Malcolm Cook, 2018-05-04 This book is the first history of British animated cartoons from the earliest period of cinema in the 1890s up to the late 1920s

In this period cartoonists and performers from earlier traditions of print and stage entertainment came to film to expand their artistic practice bringing with them a range of techniques and ideas that shaped the development of British animation. These were commercial rather than avant garde artists but they nevertheless saw the new medium of cinema as offering the potential to engage with modern concerns of the early 20th century be it the political and human turmoil of the First World War or new freedoms of the 1920s. Cook's examination and reassessment of these films and their histories reveals their close attention and play with the way audiences saw the world. As such this book offers new insight into the changing understanding of vision at that time as Britain's place in the world was reshaped in the early 20th century. **From Black**

**to Schwarz** Maria Diedrich, Jürgen Heinrichs, 2011. *From Black to Schwarz* explores the long and varied history of the exchanges between African America and Germany with a particular focus on cultural interplay. Covering a wide range of media of expression music performance film scholarship literature visual arts reviews the essays collected in this volume trace and analyze a cultural interaction collaboration and mutual transformation that began in the eighteenth century literally boomed during the Harlem Renaissance. Weimar Republic could not even be liquidated by the Third Reich's Degenerate Art campaigns and with new media available to further exchanges is still increasingly empowering and inspiring participants on both sides of the Atlantic. **Screening Soviet Nationalities** Oksana Sarkisova, 2016-11-30. Filmmakers in the early decades of the Soviet Union sought to create a cinematic map of the new state by portraying its land and peoples on screen. Such films created blueprints of the Soviet domain's scenic cultural and ethnographic perimeters and brought together in many ways disparate nations under one umbrella. Categorised as kulturfilms they served as experimental grounds for developing the cinematic formulae of a multiethnic multinational Soviet identity. *Screening Soviet Nationalities* examines the non-fictional representations of Soviet borderlands from the Far North to the Northern Caucasus and Central Asia between 1925-1940. Beginning with Dziga Vertov and his vision of the Soviet space as a unified multinational mosaic Oksana Sarkisova rediscovers films by Vladimir Erofeev Vladimir Shneiderov Alexander Litvinov Mikhail Slutskii Amo Bek Nazarov Mikhail Kalatozov Roman Karmen and other filmmakers who helped construct an image of Soviet ethnic diversity and left behind a lasting visual legacy. The book contributes to our understanding of changing ethnographic conventions of representation looks at studies of diversity despite the homogenising ambitions of the Soviet project and reexamines methods of blending reality and fiction as part of both ideological and educational agendas. Using a wealth of unexplored archival evidence from the Russian State Documentary Film and Photo Archive RGAKFD as well as the Gosfilmofond state film archive Sarkisova examines constructions of exoticism backwardness and Soviet driven modernity through these remarkable and underexplored historical travelogues. **Trial Films on Trial** Austin Sarat, Jessica Silbey, Martha Merrill

Umphrey, 2019-04-02. A collection of wide ranging critical essays that examine how the judicial system is represented on screen. Historically the emergence of the trial film genre coincided with the development of motion pictures. In fact one of the

very first feature length films *Falsely Accused* released in 1908 was a courtroom drama Since then this niche genre has produced such critically acclaimed films as *Twelve Angry Men* *To Kill a Mockingbird* and *Anatomy of a Murder* The popularity and success of these films can be attributed to the fundamental similarities of filmic narratives and trial proceedings Both seek to construct a reality through storytelling and representation and in so doing persuade the audience or jury to believe what they see *Trial Films on Trial Law Justice and Popular Culture* is the first book to focus exclusively on the special significance of trial films for both film and legal studies The contributors to this volume offer a contemporary approach to the trial film genre Despite the fact that the medium of film is one of the most pervasive means by which many citizens receive come to know the justice system these trial films are rarely analyzed and critiqued The chapters cover a variety of topics such as how and why film audiences adopt the role of the jury the narrative and visual conventions employed by directors and the ways mid to late twentieth century trial films offered insights into the events of that period



## Unveiling the Energy of Verbal Beauty: An Psychological Sojourn through **Picturing The Primitive Visual Culture Ethnography And Early German Cinema**

In a world inundated with displays and the cacophony of quick communication, the profound energy and emotional resonance of verbal artistry often diminish in to obscurity, eclipsed by the continuous onslaught of noise and distractions. Yet, set within the musical pages of **Picturing The Primitive Visual Culture Ethnography And Early German Cinema**, a charming function of literary brilliance that pulses with natural feelings, lies an wonderful trip waiting to be embarked upon. Written by way of a virtuoso wordsmith, that interesting opus guides viewers on an emotional odyssey, softly revealing the latent potential and profound influence embedded within the elaborate web of language. Within the heart-wrenching expanse of this evocative evaluation, we shall embark upon an introspective exploration of the book is main subjects, dissect their captivating writing model, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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