

NEW WORLDS FROM FRAGMENTS



ROSALIND C. MORRIS

New Worlds From Fragments Film Ethnography And The Representation Of Northwest Coast Cultures

Aaron Glass



New Worlds From Fragments Film Ethnography And The Representation Of Northwest Coast Cultures:

New Worlds From Fragments Rosalind Morris, 2019-05-20 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 that

New Worlds from Fragments Rosalind Carmel Morris, 1989 **Media Worlds** Faye D. Ginsburg, Lila Abu-Lughod, Brian Larkin, 2002-10-23 This landmark collection maps and motivates the anthropological voice in media studies by locating the media in worlds of practice sentiment debate and dissent Using such vivid examples as the image management of the Dalai Lama and the social organization of Nigerian cinema theatres the authors remind us that media machineries are not more magical than the social worlds they inhabit and project Back cover

Taxidermic Signs Pauline Wakeham, 2008 Taxidermy has been traced back over four centuries to imperial Europe This text decodes the practice of taxidermy as it was performed in North America from the late 19th century onwards revealing its connection to ecological and racial discourses integral to the maintenance of colonial power

How Television Shapes Our Worldview Deborah A. Macey, Kathleen M. Ryan, Noah J. Springer, 2014-05-15 Over the last half of the twentieth century television has become the predominant medium through which the public accesses information about the world Through the news situation comedies police dramas and commercials we learn about the world around us and our role within it These genres narratives and cultural forms are not simply entertainment but powerful socializing agents that show the world as we might never see it in real life **How Television Shapes Our Worldview** brings together a diverse set of scholars methodologies and theoretical frameworks to interrogate the ways through which television molds our vision of the outside world The essays include advertising and public relations analyses audience interviews and case studies that touch on genres ranging from science fiction in the 1970s to current reality television Television truly provides a powerful influence over how we learn about the world around us and understand its social processes

Bad Film Histories Katherine Groo, 2019-02-26 A daring deep investigation into ethnographic cinema that challenges standard ways of writing film history and breaks important new ground in understanding archives **Bad Film Histories** is a vital work that unsettles the authority of the archive Katherine Groo daringly takes readers to the margins of the film record addressing the undertheorization of film history and offering a rigorous corrective Taking ethnographic cinema as a crucial case study Groo challenges standard ways of thinking and writing about film history and questions widespread assumptions about what film artifacts are and what makes them meaningful Rather than filling holes Groo endeavors to understand the imprecisions and absences that define film history and its archives **Bad Film Histories** draws on numerous works of ethnographic cinema from Edward S Curtis's *In the Land of the Head Hunters* to a Citroën sponsored croisière across Africa to the extensive archives of the Maison Lumière and the Musée Albert Kahn to dozens of expedition films from the 1910s and 1920s The project is deeply grounded in poststructural

approaches to history and throughout Groo draws on these frameworks to offer innovative and accessible readings that explain ethnographic cinema's destabilizing energies. As Groo describes, ethnographic works are mostly untitled, unauthored, seemingly infinite in number, and largely unrestored even in their digital afterlives. Her examination of ethnographic cinema provides necessary new thought for both film scholars and those who are thrilled by cinema's boundless possibilities. In so doing, she boldly reexamines what early ethnographic cinema is and how these films produce meaning, challenging the foundations of film history and prevailing approaches to the archive.

Ethnographic Film Karl G. Heider, 2006-11-01 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.

Repatriation Reader Devon Abbott Mihesuah, 2000-10-01 Offers various opinions on the ethical, legal, and cultural issues regarding the rights and interests of Native Americans, including discussion on the Native American Graves Protection and Repatriation Act.

Myth and Memory John Sutton Lutz, 2011-11-01 The moment of contact between two peoples, two alien societies, marks the opening of an epoch and the joining of histories. What if it had happened differently? The stories that indigenous peoples and Europeans tell about their first encounters with one another are enormously valuable historical records, but their relevance extends beyond the past. Settler populations and indigenous peoples the world over are engaged in negotiations over legitimacy, power, and rights. These struggles cannot be dissociated from written and oral accounts of contact moments, which not only shape our collective sense of history but also guide our understanding of current events. For all their importance, contact stories have not been systematically or critically evaluated as a genre. Myth and Memory explores the narratives of indigenous and newcomer populations from New Zealand and across North America, from the Lost Colony of Roanoke on the Atlantic seaboard of the United States to the Pacific Northwest and as far as Sitka, Alaska. It illustrates how indigenous and

explorer accounts of the same meetings reflect fundamentally different systems of thought and focuses on the cultural misunderstandings embedded in these stories The contributors discuss the contemporary relevance production and performance of Aboriginal and European contact narratives and introduce new tools for interpreting the genre They argue that we are still in the contact zone striving to understand the meaning of contact and the relationship between indigenous and settler populations

Beyond Aesthetics Christopher Pinney, Nicholas Thomas, 2020-05-25 The anthropology of art is currently at a crossroads Although well versed in the meaning of art in small scale tribal societies anthropologists are still wrestling with the question of how to interpret art in a complex post colonial environment Alfred Gell recently confronted this problem in his posthumous book *Art and Agency* The central thesis of his study was that art objects could be seen not as bearers of meaning or aesthetic value but as forms mediating social action At a stroke Gell provocatively dismissed many longstanding but tired questions of definition and issues of aesthetic value His book proposed a novel perspective on the roles of art in political practice and made fresh links between analyses of style tradition and society Offering a new overview of the anthropology of art this book begins where Gell left off Presenting wide ranging critiques of the limits of aesthetic interpretation the workings of objects in practice the relations between meaning and efficacy and the politics of postcolonial art its distinguished contributors both elaborate on and dissent from the controversies of Gell's important text Subjects covered include music and the internet as well as ethnographic traditions and contemporary indigenous art Geographically its case studies range from India to Oceania to North America and Europe

Tales of Ghosts Ronald W. Hawker, 2007-10-01 The years between 1922 and 1961 often referred to as the Dark Ages of Northwest Coast art have largely been ignored by art historians and dismissed as a period of artistic decline *Tales of Ghosts* compellingly reclaims this era arguing that it was instead a critical period during which the art played an important role in public discourses on the status of First Nations people in Canadian society Those with an interest in First Nations and Canadian history and art history anthropology museology and post colonial studies will be delighted by the publication of this major contribution to their fields

Collecting Visible Evidence Jane Gaines, Michael Renov, 1999 In documentary studies the old distinctions between fiction and nonfiction no longer apply as contemporary film and video artists produce works that defy classification Coming together to make sense of these developments the contributors to this book effectively redefine documentary studies They trace the documentary impulse in the early detective camera in the reenactment of battle scenes from World War I and in the telecast of the Nevada A Bomb test in 1949 Other topics include experiments in virtual reality the crisis of representation in anthropology and video art and documentary work that challenges the asymmetry of the postcolonial Us Them divide

Decolonizing the Lens of Power Kerstin Knopf, 2008-01-01 This is the first book that comprehensively examines Indigenous filmmaking in North America as it analyzes in detail a variety of representative films by Canadian and US American Indigenous filmmakers two films that contextualize the oral tradition three short films and four dramatic films The

book explores how members of colonized groups use the medium of film as a means for cultural and political expression and thus enter the dominant colonial film discourse and create an answering discourse The theoretical framework is developed as an interdisciplinary approach combining postcolonialism Indigenous studies and film studies As Indigenous people are gradually taking control over the imagemaking process in the area of film and video they cease being studied and described objects and become subjects who create self controlled images of Indigenous cultures The book explores the translatability of Indigenous oral tradition into film touching upon the changes the cultural knowledge is subject to in this process including statements of Indigenous filmmakers on this issue It also asks whether or not there is a definite Indigenous film practice and whether filmmakers tend to dissociate their work from dominant classical filmmaking adapt to it or create new film forms and styles through converging classical film conventions and their conscious violation This approach presupposes that Indigenous filmmakers are constantly in some state of reaction to Western ethnographic filmmaking and to classical narrative filmmaking and its epitome the Hollywood narrative cinema The films analyzed are *The Road Allowance People* by Maria Campbell *Itam Hakim Hopiit* by Victor Masayesva *Talker* by Lloyd Martell *Tenacity* and *Smoke Signals* by Chris Eyre *Overweight With Crooked Teeth* and *Honey Moccasin* by Shelley Niro *Big Bear* by Gil Cardinal and *Atanarjuat The Fast Runner* by Zacharias Kunuk

The Documentary Film Reader Jonathan Kahana, 2016 Bringing together an expansive range of writing by scholars critics historians and filmmakers The Documentary Film Reader presents an international perspective on the most significant developments and debates from several decades of critical writing about documentary Each of the book's seven sections covers a distinct period in the history of documentary collecting both contemporary and retrospective views of filmmaking in the era And each section is prefaced by an introductory essay that explains its design and provides critical context Painstakingly selected from the archives of more than a hundred years of cinema practice and theory the essays reviews interviews manifestos and ephemera gathered in this volume suit the needs and interests of the beginning student the advanced scholar the casual reader and the working documentarian

National Identity and the Conflict at Oka Amelia Kalant, 2004-06-01 Through readings of literature canonical history texts studies of museum displays and media analysis this work explores the historical formation of myths of Canadian national identity and then how these myths were challenged and affirmed during the 1990 standoff at Oka It draws upon history literary criticism anthropology studies in nationalism and ethnicity and post colonial theory

Writing the Hamat'sa Aaron Glass, 2021-07-15 Long known as the Cannibal Dance the Hamat'sa is among the most important hereditary prerogatives of the Kwakwaka'wakw of British Columbia In the late nineteenth century as anthropologists arrived to document the practice colonial agents were pursuing its eradication and Kwakwaka'wakw were adapting it to endure In the process the dance with dramatic choreography magnificent bird masks and an aura of cannibalism entered a vast library of ethnographic texts Writing the Hamat'sa offers a critical survey of attempts to record describe and interpret the dance over four centuries Going beyond postcolonial critiques

of representation that often ignore Indigenous agency in the ethnographic encounter Writing the Hamat sa focuses on forms of textual mediation and Indigenous response that helped transform the ceremony from a set of specific performances into a generalized cultural icon This meticulous work illuminates how Indigenous people contribute to contest and repurpose texts in the process of fashioning modern identities under settler colonialism **Engaging Native American Publics** Paul V.

Kroskrity,Barbra A. Meek,2017-07-14 Engaging Native American Publics considers the increasing influence of Indigenous groups as key audiences collaborators and authors with regards to their own linguistic documentation and representation The chapters critically examine a variety of North American case studies to reflect on the forms and effects of new collaborations between language researchers and Indigenous communities as well as the types and uses of products that emerge with notions of cultural maintenance and linguistic revitalization in mind In assessing the nature and degree of change from an early period of salvage research to a period of greater Indigenous self determination the volume addresses whether increased empowerment and accountability has truly transformed the terms of engagement and what the implications for the future might be **Documentary Screens** Keith Beattie,2017-04-29 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 Producing Public Television, Producing Public Culture Barry Dornfeld,1998-07-21 On television production popular anthropology

Screening Race in American Nontheatrical Film Allyson Nadia Field,Marsha Gordon,2019-11-15 The contributors to Screening Race in American Nontheatrical Film examine the place and role of race in educational films home movies industry and government films anthropological films church films and other forms of noncommercial filmmaking throughout the twentieth century

New Worlds From Fragments Film Ethnography And The Representation Of Northwest Coast Cultures Book

Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has are more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**New Worlds From Fragments Film Ethnography And The Representation Of Northwest Coast Cultures**," compiled by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we shall delve to the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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Introduction

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