

Visual Anthropology -01:070:309

Tues (periods 2-3) 10:55-1:55 - Ruth M. Adams Building 207

Pilar K. Rau - pk205@nyu.edu

Office hours: Tuesday 2:15-4:00 Biological Sciences Building rm207

Objectives

- To explore the history of and key philosophical and ethical debates in Visual Anthropology.
- To critically examine approaches to inter-cultural representation.

Visual anthropology encompasses both the study of visual culture and the modes of producing inter-cultural visual ethnographic texts. The first part of this course, “Art, science, spectacle: The Origins of Visual Anthropology” looks at the history of approaches to the study of visual culture and key debates about the representation of cultural differences. It explores the legacies of Visual Anthropology in the collections of exotic artifacts and images of exotic cultures that circulated in the West as popular spectacles, scientific specimens, and, at times, as works of art. Part II, “Approaches to Ethnographic Film,” examines key movements in the history of ethnographic film and the ethical and philosophical debates about the objectivity of the filmic image, about the power relations inherent in the ethnographic gaze, and about the politics of inter-cultural representations. This class seeks to understand film, video, and photography as both representations of other cultures as well as products that reflect their own historical and cultural milieu. Part III, “Indigenous Visual Producers” turns to more recent scholarship in Visual Anthropology, including the anthropology of media, and Indigenous media.

Assignments

- **Class Participation and Attendance 20% Due: Weekly** – Students are expected to attend every class. Each class meeting has its own dynamics and provides a unique opportunity for learning. Absences for reasons of religious holiday, serious illness, death in the student’s immediate family, or required participation in a university-sponsored event are, with the appropriate documentation, excused absences. Your final participation grade will be the average of your weekly participation grades. Absences will result in a grade of zero for the missed class, which will be factored into your Class Participation and Attendance average.
- **Discussion (15%)**– A pair of students will be responsible for leading the weekly discussion.
- **Paper 1 (15%)** – Develop an original thesis that synthesizes your thoughts on the films and readings from Part I of the course.
- **Paper 2 (20%)** - Develop an original thesis that synthesizes your thoughts on films and readings of Part II.
- **Photo Project 1 (5%)** - Reproduce a photograph of a person that you have found on the internet. Completely change its interpretation by juxtaposing each of them with a different text.
- **Photo Project 2 (5%)** - Representing “The Other.” With permission, photograph an individual engaged in a practice. Attempt to take a photo that gives information about the activity, one that expresses the social/cultural life of the individual, and one that captures the person’s personality. Be prepared to discuss the problems you ran into and future solutions. (Framing is important)
- **Indigenous Film Review (3-5pp.) (20%)** - Review of 1 or more films produced by indigenous peoples. Contextualize your review in terms of important debates in Visual Anthropology. See example film reviews in [VAR](#) or another journal you can access via JStore or AnthroSource.

ACADEMIC INTEGRITY - You are responsible for adhering to these policies in all assignments

<http://academicintegrity.rutgers.edu>

SAKAI & EMAIL INTEGRITY - It is important that you familiarize yourself with how to use Sakai right away. You will need to regularly check the email attached to Sakai as it is the primary means by which I will contact you about class.

ABSENCES - Students are expected to attend all classes; if you expect to miss one or two classes, please use the University absence reporting website <https://sims.rutgers.edu/ssra/> to indicate the date and reason for your absence. An email is automatically sent to me. Missed presentations or exams may be made up with a doctor’s note.

Reading Schedule

I. Art, Science, Spectacle: Origins of Visual Anthropology

Week 1-2. (Jan 28). Introduction to Visual Anthropology

FILM: Jed Riffe, Pamela Roberts. *Ishi: The Last Yahi*. 1992. (57min)

RUBY, JAY. 1996. [Visual Anthropology](#). *Encyclopedia of Cultural Anthropology*. D. Levinson & M. Ember 1345-51

DAVEY, GARETH. 2008. 20 Years of Visual Anthropology. *Visual Anthropology*. 21. 189-21.

Week 3. (Feb 4) Art, Science, Spectacle.

[RONY, FATIMAH TOBING, "Taxidermy and Romantic Ethnography" pp. 99-126](#)

[Additional readings about Flaherty's Nanook of the North.](#)

FILM: Robert Flaherty. 1922. [Nanook of the North: A Story of Life and Love in the Actual Arctic](#) (79 min)

Week 4. (Feb 11) Exhibiting Others

GRIFFITH, ALISON. 2002. *Wondrous Difference* CHAPTER 1: Life Groups & the Modern Museum Spectator. 3-45

CHAPTER 2: Science and Spectacle: Visualizing the Other at the World's Fair. 46-85

ONLINE: [Examples of early anthropometric photos](#) [Early Edison films.](#)

FILM: Guillermo Gómez-Peña & Coco Fusco. 1993. *The couple in the cage: A Guatinaui odyssey*. (32 min)

Week 5. (Feb 18) Collecting Art and Culture

CLIFFORD JAMES. 1988. Selections. *The Predicament of Culture*.

STOLLER, PAUL. 2003. Circuits of African Art / Paths of Wood. *Anthropological Quarterly*. 76:2. Spring. 207-34

FILM: Ilisa Barbash & Lucien Taylor. 1993. [In and Out of Africa](#). (59 min)

Robert Gardner. *Dead Birds*. 1969. (85min)

Week 6. (Feb 25) Anthropology, Representation, and Inter-cultural Aesthetics

ERRINGTON, SHELLY. 1994. What Became Authentic Primitive Art? *Cultural Anthropology*. 9:2. May. 201-26.

COOTE, JEREMY. 2006. Marvels of Everyday Visions. *The Anthropology of Art*. Eds Perkins & Morphy. 281-301

[GINSBERG, FAYE and MYERS, FRED. 2006. "A History of Aboriginal Futures," Critique of Anthropology 26:1:27-45.](#)

[Ruby, Jay. An Anthropological Critique of the Films of Robert Gardner. Journal of Film and Video 43.4 \(Winter 1991\).](#)

[Background Notes for People of the Australian Western Desert and Desert People](#)

FILMS (selections):

Ian Dunlop. *People of the Australian Western Desert*. 1967 (314min)

Dreamings: Michael Riley The art of aboriginal Australia. 1988. First Run/Icarus Films. (30min)

Werner Herzog. *Where the Green Ants Dream*. 2006. (100min)

***Paper 1 assigned**

II. Approaches to Ethnographic Film

Week 7. (Mar 4) Voice-Over Narrator: Margaret Meade

JACKNIS, IRA. 1988. Margaret Meade and Gregory Bateson in Bali: Their use of photography and film. *Cultural Anthropology*. 3:2. May. 160-77.

Margaret Mead, "Visual Anthropology in a Discipline of Words" in Principles of Visual Anthropology, pp. 3-9
GINSBURG, FAYE. 2003. ["Now Watch this Very Carefully . . ." The Ironies and Afterlife of Margaret Mead's Visual Anthropology. *The Scholar and Feminist Online*. 1:2.](#)

FILM: Margaret Mead & Gregory Bateson 1952. *Bathing Babies in 3 Cultures* (9 min). *Trance & Dance in Bali* (22 min)

Week 8. (Mar 11) John Marshall

LOIZOS, PETER. Chapter 2. For the Record: Documentation filming from Innocent Realism to Self-consciousness. 16-44. *Innovation In Ethnographic Film*.

LOIZOS, PETER. Chapter 4. Constructions from Real Lives. 67-89. (Intro, concl, N!ai.)

GARLAND, ELIZABETH & GORDON, ROBERT. 1999. Authentic (In)Authentic: Bushman Anthro-Tourism. *VA*. 67-87.

TOMASELLI, KEYAN 1999. Psychospiritual ecoscience: Ju/'hoansi & Cultural Tourism. *VA*, 12:2-3. 185-95 (or another in *Visual Anthropology* 12:2-3 Special Issue www.tandfonline.com/toc/gvan20/12/2-3

GORDON, ROBERT. "Introduction: Essays on A Kalahari Family" or another in *Visual Anthropology Review*, 2003, Special Issue 19:1-2. <http://onlinelibrary.wiley.com/doi/10.1111/var.2003.19.issue-1-2/issuetoc>

ONLINE: [DER Film Guide for N!ai, the story of a !Kung Woman](#) Smithsonian NMNH John Marshall page

FILMS: John Marshall. 1958. [The Hunters](#) (72 min), 1979. [N!ai, the story of a !Kung Woman](#) (60 min) [Death By Myth](#). 1951-2001. (90min).

Spring Break March 15-23

Week 9 (Mar 25) Cinéma Verite / Cinéma Participe: Jean Rouch

LOIZOS, PETER. *Innovation In Ethnographic Film*. Chapter 1. Innovation in Ethnographic Film, 1966-85. 5-15.

LOIZOS, PETER. Chapter 3. Challenging Documentation-Realism. *Innovation In Ethnographic Film*. 45-64.

Ginsburg, Faye & Himpele, Jeff. 2005. [Ciné-Trance: A Tribute to Jean Rouch](#) *American Anthropologist*. 107:1.

[Jean Rouch Talks About His Films to John Marshall and John W. Adams \(September 14th & 15th, 1977\)](#). *DER*. 2005. "Ciné-Trance: A Tribute to Jean Rouch (1917-2004)," Co-editor with Jeff Himpele, Special Section for *American Anthropologist*, 107(1) March 2005.

ONLINE: Jean Rouch <http://www.maitres-fous.net/home.html>

FILM: Jean Rouch. 1954. [Les Maitres Fous \(Mad Masters\)](#) (54 min); [Jaguar](#). 1967. (93 min)

Week 10. (Apr 1) Deconstructing the Objectivity Filmic Image **Photo Project Due.**

BARTHES, ROLAND. 1988. Rhetoric of the image. *Image, Music, Text*. 32-51.

[optional] BERGER, JOHN. The ambiguity of the Photograph. *Anthropology of Media* 47-55.

RUBY, JAY. "Out of Sync: The cinema of Tim Asche." *VAR*. 11:1 Spring 1995. 19-35.

ONLINE: [DER Film Guide for the Axe Fight](#).

FILM: [Timothy Asch and Napoleon Chagnon. 1975. The Axe Fight \(30 min\)](#)

Week 11. (Apr 7) Critiques of the Gaze.

LUTZ, CATHERINE and COLLINS, JANE. 1991. The Photograph as an Intersection of Gazes. *VAR*. 7:1. 134-49.

MULVEY, LAURA. 1999. Visual Pleasure & Narrative Cinema. *Film Theory & Criticism*. Brady & Cohen. 833-44

RUBY, JAY. [Speaking For, Speaking About, Speaking With, or Speaking Alongside](#). *VAR*. 7:2. Fall 1991. 50-67.

NESS, SALLY ANN. [Understanding Cultural Performance: "Trobriand Cricket."](#) *TDR*. 32:4 (Winter 1988). 135-47.

ONLINE: CHANDLER, DANIEL. Notes on the Gaze. <http://www.aber.ac.uk/media/Documents/gaze/gaze.html>

FILM: John Berger - Ways of Seeing - Episode 2 <http://www.youtube.com/watch?v=m1GI8mNU5Sg>

FILM: Gary Kildea, Jerry Leach. 1979. *Trobriand Cricket: An Ingenious Response to Colonialism* (54 min)

III. Indigenous Media Producers

Week 12. (Apr 15) Other Histories of Photography /Anthropology of Media

MACDOUGAL, DAVID. 1992. "Photo Wallahs: An Encounter with Photography." *VAR*. 8:2. 96-100.

MACDOUGAL, D. 1992. "Photo Hierachicus: Signs and Mirrors in Indian Photography." *Visual Anthropology* 5: 103-29.

Selection. 2009. *Photographies East: The Camera and it's Histories in East and Southeast Asia*. Ed. R. Morris.

PINNEY, CHRISTOPHER. Introduction. How the Other half..." 2003. *Photographies Other Histories*. Duke. 1-14.

PINNEY,C. 1993. To Know a Man From His Face: Photo Wallahs and the Uses of Visual Anthropology. *VAR* 9:2. 118-125.

[RUBY, JAY. 1981. *Seeing Through Pictures: The Anthropology of Photography*. *Camera Lucida* 3. 19-32.](#)

Anthropology of Media Pick an article from one of these edited volumes:

ASKEW, KELLY MICHELLE and WILK, RICHARD R. 2002. *The Anthropology of Media: A Reader*. Blackwell.

[GINSBURGH, FAYE, ET. AL. 2002. "Introduction: The Social Practice of Media," in *Media Worlds: Anthropology on New Terrain \(California\)* Eds. F. Ginsburg, et al.: UC Press.](#)

FILM: David & Judith MacDougal. 1992 *Photo Wallahs: an encounter with photography in Mussoorie, a north Indian hill station*. 60 min

Week 13.(Apr 21) Indigenous Media *4/21 Last day to withdraw with a W

GINSBURG, FAYE . 2011. Native Intelligence: A Short History of Debates on Indigenous Media. In *Made to be Seen: A History of Visual Anthropology*, eds. Jay Ruby, M. Banks, University of Chicago Press: 234-255

GINSBURG, FAYE . Indigenous Media: Faustian Contract or Global Village? *Cultural Anthro*. 6:1. Feb 1991. 92-112

TURNER, TERENCE, Defiant Images: Kayapo Appropriation of Video. *Anthropology Today*. 8:6. Dec 1992. 5-16

[optional] FARIS, JAMES. A Reponse to Turner. *Anthropology Today*. 9:1 (Feb 1993). 12-13

WILSON, PAMELA and STEWART, MICHELLE. 2008. Introduction. *Global Indigenous Media: Cultures Poetics, and Politics*. Durham: Duke University Press.

ONLINE: [Video na las Aldeias \(Video in the Villages\)](#) [Iglulik Isuma Productions](#) [Warlpiri Media Association](#)

FILM: Mari Correa and David Carreli. 2002. *Video in the Villages Presents itself*. DER (9 min)

FILM: Masayesva, Victor. 1992. *Imagining Indians*. DER (60 min) (VCA 9144)

Week 14. (Apr 27) Sovereign Screens

DOWELL, KRISTIN. "Indigenous Media Gone Global: Strengthening Indigenous Identity On- and Offscreen at the First Nations First Nations First Features Film Showcase. . *American Anthropologist*. 108:2.

BERGER, SALLY, "Move Over Nanook," in *Wide Angle* (Baltimore), vol. 17, no. 1-4, 1995.

Read more: <http://www.filmreference.com/Films-My-No/Nanook-of-the-North.html#ixzz2rfJtfoj>

[Reviews of *The Fast Runner*. 2003. *American Anthropologist* 104:4. \(820-837\)](#)

[GINSBERG, FAYE. 2002. "Screen Memories: Resignifying the Traditional in Indigenous Media," in *Media Worlds: Anthropology on New Terrain*, F. Ginsburg, L. Abu-Lughod, B. Larkin, eds](#)

[GINSBERG, F. 1995. *The Parallax Effect: The Impact of Aboriginal Media on Ethnographic Film*. *VAR*. 11:2.](#)

FILM: Paul Apak Angilirq. 2003. [Atanarjuat: The Fast Runner](#). Iglulik Isuma Productions.

Visual Anthropology Resources

Books

- ASKEW, KELLY MICHELLE and WILK, RICHARD R. 2002. *The Anthropology of Media: A Reader*. Blackwell.
- BANKS, MARCUS & MORPHY, HOWARD. 1997. *Rethinking Visual Anthropology*. New Haven: Yale.
- BERGER, JOHN. 1977. *Ways of Seeing*. New York: Penguin Books. New Haven: Yale.
- BRAUDY, L. COHEN, M., eds. 1999. *Film Theory and Criticis*. New York: UP.
- CLIFFORD JAMES. 1988. *The Predicament of Culture: Twentieth-century Ethnography, Literature, and Art*. New York: Harvard University Press.
- FELD, STEVEN, ed. 2003. *Rouch: Cine-Ethnography*. Minneapolis: University of Minnesota Press.
- GINSBURGH, FAYE, ET. AL. Eds. 2002. *Media Worlds*. Berkeley: UC Press.
- GRIFFITH, ALLISON. 2002. *Wondrous Difference: Cinema, Anthropology, and Turn-of-the-century Visual Culture*. New York: Columbia University Press
- HOCKINGS, PAUL, ed. 2003. *Principles of Visual Anthropology*. New York: Mouton de Gruyter.
- LEVINSON, D. and EMBER, M, eds. *Encyclopedia of Cultural Anthropology*. New York: Henry Holt & Co.
- LOIZOS, PETER. 1993. *Innovation In Ethnographic Film: From Innocence to Self-consciousness 1955-1985*. Chicago: Chicago University Press.
- MACDOUGALL, DAVID. 1998. *Transcultural Cinema*. Ed. Lucien Taylor. Princeton: Princeton University Press.
- MORRIS, ROSALIND C., ed. 2009. *Photographies East: The Camera and it's Histories in East and Southeast Asia*. Durham: Duke University Press.
- PINNEY, CHRISTOPHER. 2011 *Photography and Anthropology*; --2008 *The Coming of Photography in India*; --2004 *Photos of the Gods*; --1994 *Camera Indica*. Chicago: Chicago University Press.
- RONY, FATIMAH TOBING. 1996. *The Third Eye: Race, Cinema, and Ethnographic Spectacle*. Durham: Duke.
- RUBY, JAY. 2000. *Picturing Culture: Explorations in Film and Anthropology*. Chicago: University of Chicago Press.
- RUSSELL, CATHERINE. 1999. *Experimental ethnography: The work of film in the age of video*. Durham: Duke University Press.
- RUBY, JAY and BANKS, MARCUS, eds. 2011. *Made to be Seen: A History of Visual Anthropology*. Chicago: University of Chicago Press.
- PERKINS, M. and MORPHY, HOWARD. 2006. *The Anthropology of Art*. New York: Blackwell.
- WILSON, PAMELA and STEWART, MICHELLE, eds. 2008. *Global Indigenous Media: Cultures Poetics, and Politics*. Durham: Duke University Press.

Journals

- American Anthropologist (Available through JSTOR, Wiley, AnthroSource)
- Anthropological Quarterly (Available through JSTOR)
- Anthropology Today (Available through JSTOR or Wiley)
- Cultural Anthropology (Available through JSTOR or AnthroSource)
- TDR (Available through JSTOR)
- Visual Anthropology (available through Taylor and Francis)
- Visual Anthropology Review (aka VAR)(Available through AnthroSource)

[Web Archive in Visual Anthropology \(Temple U.\)](#)

[Jay Ruby's Publications Available On The Web](#)

[Documentary Educational Resources \(DER\)](#)

[USC Center for Visual Anthropology](#)

[Temple Anthropology of Visual Communication](#)

[NYU Center for Media Culture and History, NYU Program in Media and Culture](#)

[Harvard Visual Anthropology](#)

[Society for Visual Anthropology](#)

[Margaret Mead Film Festival](#) at [The Museum of Natural History](#)

