

Alison Griffiths

Wondrous Difference

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Wondrous Difference By Griffiths Alison 2001 Paperback

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Wondrous Difference Alison Griffiths, 2002-02-27 The ethical and ideological implications of cross cultural image making continue to stir debate among anthropologists film scholars and museum professionals This innovative book focuses on the contested origins of ethnographic film from the late nineteenth century to the 1920s vividly depicting the dynamic visual culture of the period as it collided with the emerging discipline of anthropology and the new technology of motion pictures Featuring more than 100 illustrations the book examines museums of natural history world s fairs scientific and popular photography and the early filmmaking efforts of anthropologists and commercial producers to investigate how cinema came to assume the role of mediator of cultural difference at the beginning of the twentieth century **The Handbook of Visual Culture** Ian Heywood, Barry Sandywell, 2014-01-21 Visual culture has become one of the most dynamic fields of scholarship a reflection of how the study of human culture increasingly requires distinctively visual ways of thinking and methods of analysis Bringing together leading international scholars to assess all aspects of visual culture the Handbook aims to provide a comprehensive and authoritative overview of the subject The Handbook embraces the extraordinary range of disciplines which now engage in the study of the visual film and photography television fashion visual arts digital media geography philosophy architecture material culture sociology cultural studies and art history Throughout the Handbook is responsive to the cross disciplinary nature of many of the key questions raised in visual culture around digitization globalization cyberculture surveillance spectacle and the role of art The Handbook guides readers new to the area as well as experienced researchers into the topics issues and questions that have emerged in the study of visual culture since the start of the new millennium conveying the boldness excitement and vitality of the subject **The International Handbooks of Museum Studies, 4 Volume Set** Sharon Macdonald, Helen Rees Leahy, 2015-07-20 The International Handbooks of Museum Studies is a multi volume reference work that represents a state of the art survey of the burgeoning field of museum studies Featuring original essays by leading international museum experts and emerging scholars readings cover all aspects of museum theory practice debates and the impact of technologies The four volumes in the series divided thematically offer in depth treatment of all major issues relating to museum theory historical and contemporary museum practice mediations in art design and architecture and the transformations and challenges confronting the museum In addition to invaluable surveys of current scholarship the entries include a rich and diverse panoply of examples and original case studies to illuminate the various perspectives Unprecedented for its in depth topic coverage and breadth of scholarship the multi volume International Handbooks of Museum Studies is an indispensable resource for the study of the development roles and significance of museums in contemporary society **The Sublimity of Document** Scott MacDonald, 2019-07-01 The Sublimity of Document Cinema as Diorama is a collection of in depth substantive interviews with moving image artists working avant doc that is making films that explore the territory between documentary and experimental cinema The book uses the early history

of the museum habitat diorama of animal life specifically the Hall of African Mammals at the American Museum of Natural History as a way of rethinking both early and modern cinema document and especially those recent filmmakers and films that are devoted to providing viewers with panoramic documentations of places and events that otherwise they might never have opportunities to experience in person This international collection of 27 interviews follows on MacDonald's earlier *Avant Doc Intersections of Documentary and Avant Garde Cinema* Oxford 2015 The interviews organized panoramically within the collection are dense with information and insight and readable by specialists and non specialists alike In most instances these are the most in depth and expansive sometimes the first interviews with these filmmakers Together these interviews offer an engaging panorama of the recent history and geography of cinema devoted to documenting the world around us as well as an in depth look at the challenges and accomplishments of filmmakers willing to go anywhere on the planet or on the internet to document what they believe we need to see MacDonald's general introduction provides an overall context for the collection which includes interviews with Ron Fricke Gustav Deutsch Laura Poitras Fred Wiseman Nikolaus Geyrhalter Bill Morrison Brett Story Abbas Kiarostami Lois Pati o Dominic Gagnon Erin Espelie Yance Ford Janet Biggs Carlos Adriano Craig Johnson Ben Russell Betzy Bromberg James Benning Maxim Pozdorovkin along with several veterans of Harvard's Sensory Ethnography Lab and with the executive directors of the distributor Documentary Educational Resources which has served the field of independent documentary for nearly fifty years each interview is introduced with MacDonald's overview of the interviewee's life and work The book includes filmographies and selected bibliographies for all the filmmakers

A History of the Harlem Renaissance Rachel Farebrother, Miriam Thaggert, 2021-02-04 This book presents original essays that explore the eclecticism of Harlem Renaissance literature and culture

A Communion of Shadows Rachel McBride Lindsey, 2017-10-17 When the revolutionary technology of photography erupted in American culture in 1839 it swiftly became in the day's parlance a mania This richly illustrated book positions vernacular photography at the center of the study of nineteenth century American religious life As an empirical tool photography captured many of the signal scenes of American life from the gold rush to the bloody battlefields of the Civil War But photographs did not simply display neutral records of people places and things rather commonplace photographs became inscribed with spiritual meaning disclosing not merely signifying a power that lay beyond Rachel McBride Lindsey demonstrates that what people beheld when they looked at a photograph had as much to do with what lay outside the frame theological expectations for example as with what the camera had recorded Whether studio portraits tucked into Bibles postmortem portraits with locks of hair attached spirit photography stereographs of the Holy Land or magic lanterns used in biblical instruction photographs were curated beheld displayed and valued as physical artifacts that functioned both as relics and as icons of religious practice Lindsey's interpretation of vernacular as an analytic introduces a way to consider anew the cultural social and material reach of religion A multimedia collaboration with MAVCOR Center for the Study of Material Visual Cultures of Religion at Yale University

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

Cinema Beyond Territory Stephen Groening, 2019-07-25 In this groundbreaking exploration of in flight cinema Stephen Groening traces the history of this transnational cinematic practice At once a history of exhibition and an inquiry into changing forms of media and spectatorship this interdisciplinary book opens up new directions in the history of cinema visibility travel and cultural geography

Nomadic Cinema Alison Griffiths, 2025-04-15 From In Borneo the Land of the Head Hunters to The Epic of Everest to Camping Among the Indians the early twentieth century was the heyday of expedition filmmaking As new technologies transformed global transportation and opened new avenues for documentation and as imperialism and capitalism expanded their reach Western filmmakers embarked on journeys to places they saw as exotic seeking to capture both the monumental and the mundane Their films portrayed far flung locales the hardships of travel and the day to day lives of Indigenous people through a deeply colonial lens Nomadic Cinema is a groundbreaking history of these films analyzing them as visual records of colonialism that also offer new possibilities for recognizing Indigenous histories Alison Griffiths examines expedition films made in Borneo Central Asia Tibet Polynesia and the American Southwest reinterpreting them from decolonial perspectives to provide alternative accounts of exploration She considers the individuals and institutions including the American Museum of Natural History responsible for creating the films the spectators who sought them out and the Indigenous intermediaries whose roles white explorers minimized Ambitious and interdisciplinary Nomadic Cinema ranges widely from the roots of expedition films in medieval cartography and travel writing to still emerging technologies of virtual and augmented reality Highlighting the material conditions of filmmaking and the environmental footprint left by exploration this book recovers Indigenous memory and sovereignty from within long buried sources

The Cinema of Rithy Panh Leslie Barnes, Joseph Mai, 2021-07-16 Born in 1964 Cambodian filmmaker Rithy Panh grew up in the midst of the Khmer Rouge s genocidal reign of terror which claimed the lives of many of his relatives After escaping to France where he attended film school he returned to his homeland in the late 1980s and began work on the documentaries and fiction films that have made him Cambodia s most celebrated living director The fourteen essays in The Cinema of Rithy Panh explore the filmmaker s unique aesthetic sensibility examining the dynamic and sensuous images through which he suggests that everything has a soul They consider how Panh represents Cambodia s traumatic past combining forms of individual and collective remembrance and the implications of this past for Cambodia s transition into a global present Covering documentary and feature films including his literary adaptations of Marguerite Duras and Kenzabur e they examine how Panh s attention to local context leads to a deep understanding of such major themes in global cinema as justice imperialism diaspora gender and labor Offering fresh takes on masterworks like The

Missing Picture and S 21 while also shining a light on the director's lesser known films The Cinema of Rithy Panh will give readers a new appreciation for the boundless creativity and ethical sensitivity of one of Southeast Asia's cinematic visionaries

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