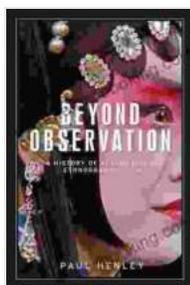


History Of Authorship In Ethnographic Film Anthropology Creative Practice And

This book provides a comprehensive overview of the history of authorship in ethnographic film and anthropology. It explores the ways in which authorship has been conceptualized and practiced in these fields, and how it has been shaped by the social, cultural, and political contexts in which ethnographic films are produced. The book also includes a number of case studies of ethnographic films, which provide concrete examples of how authorship has been negotiated in practice.



Beyond observation: A history of authorship in ethnographic film (Anthropology, Creative Practice and Ethnography) by Paul Henley

★★★★☆ 4 out of 5

Language : English
File size : 5144 KB
Text-to-Speech : Enabled
Screen Reader : Supported
Enhanced typesetting : Enabled
Word Wise : Enabled
Print length : 763 pages



Authorship in Ethnographic Film

The concept of authorship in ethnographic film is a complex one, and has been the subject of much debate. In the early days of ethnographic filmmaking, the filmmaker was often seen as the sole author of the film.

However, as ethnographic filmmaking has become more collaborative, the question of who is the author of a film has become more complicated.

In this book, the author argues that authorship in ethnographic film is a negotiated process, involving the filmmaker, the subjects of the film, and the audience. The author explores the ways in which these different groups contribute to the creation of the film, and how their contributions shape the film's meaning.

Authorship in Anthropology

The concept of authorship in anthropology is also complex. In the early days of anthropology, the anthropologist was often seen as the sole author of the ethnographic account. However, as anthropology has become more collaborative, the question of who is the author of an ethnographic account has become more complicated.

In this book, the author argues that authorship in anthropology is a negotiated process, involving the anthropologist, the informants, and the audience. The author explores the ways in which these different groups contribute to the creation of the ethnographic account, and how their contributions shape the account's meaning.

Creative Practice and Authorship

The book also explores the relationship between creative practice and authorship. The author argues that creative practice can be a powerful tool for exploring the complex issues surrounding authorship. By engaging in creative practice, anthropologists and ethnographic filmmakers can gain a deeper understanding of the ways in which authorship is negotiated and contested.

Case Studies

The book includes a number of case studies of ethnographic films, which provide concrete examples of how authorship has been negotiated in practice. These case studies include:

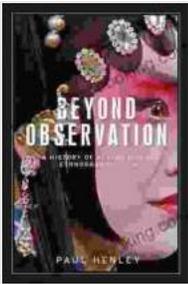
- Nanook of the North (1922) by Robert Flaherty
- The Hunters (1957) by John Marshall
- The Ax Fight (1975) by Napoleon Chagnon
- Reassemblage (1982) by Trinh T. Minh-ha
- The Thin Blue Line (1988) by Errol Morris

These case studies provide a rich source of material for exploring the complex issues surrounding authorship in ethnographic film and anthropology.

This book is a valuable resource for anyone interested in the history of authorship in ethnographic film and anthropology. It provides a comprehensive overview of the key issues in this area, and includes a number of case studies that provide concrete examples of how authorship has been negotiated in practice.

The book is well-written and engaging, and is essential reading for anyone interested in the anthropology of film, visual anthropology, or the history of authorship.

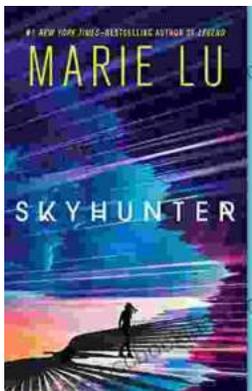
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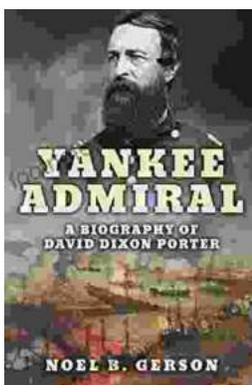
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