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Rethinking Visual Anthropology

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Description. For many years the field of visual anthropology has been dominated by a focus on the production and study of ethnographic film, leading many anthropologists to dismiss it as of little importance to their work. This book shows that the scope of visual anthropology is far broader, encompassing the analysis of still photography, television, electronic representation, art, ritual, and material culture.

Rethinking Visual Anthropology | Yale University Press

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This pathbreaking book brings together essays by leading anthropologists that cover an entire range of visual representation, from Balinese television to computer software manuals. Contributors discuss the anthropology of art, ritual, media and communication, the study of landscape, the history of anthropology, and art practice and production. 'This book will undoubtedly stand as a major ...

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Rethinking visual anthropology (Book, 1997) [WorldCat.org]

Visual anthropology is a subfield of social anthropology that is concerned, in part, with the study and production of ethnographic photography, film and, since the mid-1990s, new media. More recently it has been used by historians of science and visual culture. Although sometimes wrongly conflated with ethnographic film, Visual Anthropology encompasses much more, including the anthropological ...

Visual anthropology - Wikipedia

In *Rethinking Visual Anthropology*, Banks and Morphy aim to assess the state of visual anthropology while "rethinking" its relationship to sociocultural anthropology in order to "reintegrate a subdiscipline within a wider whole" (p.2).

Rethinking Visual Anthropology. Museum Anthropology | 10

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<l>Visual Anthropology in Sardinia explores the technique, style and methodology of documentary films about Sardinia, investigating how such films construct different experiences and identities, and reflecting on the advantages of the medium of documentary film over written ethnographic texts.
 Following a discussion of theoretical developments in the area of visual anthropology in the ...

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Synopsis: For many years the field of visual anthropology has been dominated by a focus on the production and study of ethnographic film, leading many anthropologists to dismiss it as of little importance to their work. This book shows that the scope of visual anthropology is far broader, encompassing

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the analysis of still photography, television, electronic representation, art, ritual, and material culture.

Rethinking Visual Anthropology by Dr. Marcus Banks (Editor

Visual Anthropology is unabashedly revisionist. They seek to "deflect the centre of [visual anthropology] away from ethnographic film and photography" (p. 5) and reclaim it for the study of "visual systems" in general. The problems with this are various.

This text brings together a collection of essays by leading anthropologists, covering an entire range of visual representation and including discussions on the anthropology of art, the study of landscape, and the history of anthropology.

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This text explores the use and potential of photography, video and electronic media in ethnographic and social research. The book has a reflexive approach to the theoretical, methodological, practical and ethical issues involved when using media.

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There has been an explosion of interest in visual culture - coming largely from work in sociology, anthropology and cultural studies and while there are a number of practical and technical manuals available for film, photographic and other visual media, there is a dearth of writing that combines both the practical and the technical. This book redresses this with a balanced approach that is written primarily for students in the social sciences who wish to use visual materials in the course of empirical, qualitative field research. It should also be of interest to experienced researchers who wish to expand their methodological approaches. *Visual methods* provides empirical approaches to both image creation and image analysis, drawing on a wide range of examples: from research conducted on Egyptian television soap opera, to the sale of ethnographic photographs in London auction houses, to pornographic images on the Web. New technologies are also included, with image digitization and computer-based multimedia extensively covered. There are sections on using film and photographic archives, and useful practical advice on publishing and presenting the results of visual research. Marcus Banks stresses the material nature of visual media, as objects that are entangled in social relations and argues for a humanistic, engaged and reflexive approach to social research. This book will be an indispensable guide for the use and study of social images.

Examining the wide range of uses of visual images in qualitative research, *Using Visual Data in Qualitative Research* incorporates discussion of visual data produced by the researcher, and that produced by those under study. It provides a comprehensive introduction to the practice of visually-orientated research.

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Made to be Seen brings together leading scholars of visual anthropology to examine the historical development of this multifaceted and growing field. Expanding the definition of visual anthropology beyond more limited notions, the contributors to Made to be Seen reflect on the role of the visual in all areas of life. Different essays critically examine a range of topics: art, dress and body adornment, photography, the built environment, digital forms of visual anthropology, indigenous media, the body as a cultural phenomenon, the relationship between experimental and ethnographic film, and more. The first attempt to present a comprehensive overview of the many aspects of an anthropological approach to the study of visual and pictorial culture, Made to be Seen will be the standard reference on the subject for years to come. Students and scholars in anthropology, sociology, visual studies, and cultural studies will greatly benefit from this pioneering look at the way the visual is inextricably threaded through most, if not all, areas of human activity.

The Second Edition of this popular text confirms the book's status as an important forerunner in the field of visual methods. Combining the theoretical, practical and technical the authors discuss changing technologies, the role of the internet and the impact of social media. Presenting an interdisciplinary guide to visual methods they explore both the creation and interpretation of visual images and their use within different methodological approaches. This clear, articulate book is full of practical tips on publishing and presenting the results of visual research and how to use film and photographic archives. This book will be an indispensable guide for anyone using or creating visual images in their research.

El Guindi provides a comprehensive guide to the methods of

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visual anthropology and the use of film in cross-cultural research and ethnography. She shows how visual media — photographic, filmic, interactive — is now an accepted part of the anthropological process, a vital tool that reflects and produces knowledge about the range of cultures and about culture itself. It preserves the integrity of people, objects, and events in their cultural context, and expands our horizons beyond the reach of memory culture. El Guindi places visual anthropology within an empirically-based, analytic framework, built on systematic observation, identifying the research cycle that begins with data gathering and leads to visual ethnographic construction that is anthropological in method, process, and product. She explains how indigenous, professional, and amateur forms of pictorial/auditory materials are grounded in personal, social, cultural, and ideological contexts, and describes the non-Western critique of the Western traditions of visual anthropology. Her book is an excellent guide for ethnographic research, and for film and other media instruction concerned with cross-cultural representation.

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