



Expanded visions—A new anthropology of the moving image. Book cover, cinema hall, and “illuminated billboard of El Camino when it was released in Buenos Aires in 2000.” (Schneider, 2021, p. 83).

15.06.2022 Oslo National Academy of the Arts/KHiO hosted a [book-talk](#) between Arnd Schneider and myself, on the volume (2021) *Expanded visions—A new anthropology of the moving image*. The session was facilitated by Ali Onat Türker (MA-candidate at the Design dpt.). In building up to the talk, I wanted to see whether it was possible to establish the vantage point of readership, by creating a series of *leaflets* ([series V](#)) where Schneider’s book is received and landed.

Thus, emphasising the work of reception in the stream of other information, that come with the tasks and everyday occasions of an art school. From an artistic point of view, creating a space for Schneider’s book to traverse, can be understood in three different ways: 1) in terms of highjacking or *détournement* [the image as a makeshift resident]; 2) as a strategy harking back to the Fluxus movement [traversing an institutional space]; 3) partaking of a *forensic/investigative aesthetics*.

If I am returning to these three frames—one year after our interaction—it is because I sense that they respond to turns in *Expanded visions*, where Schneider articulates similar, if not identical, concerns; but with ethnographic detail at each turn, based on an expanded vision of fieldwork, where the materials of the field-record are not limited to traditional fieldwork, but include *exchanges* from a wider spectrum: *artistic exchanges* in the mode of *interception* and *delegation*.

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Arnd Schneider’s anthropology is *new* in the sense that the *moving image* may indeed be apt to define the said artistic exchange, to expand the older notions of participant observation without leaving behind the fundamental premise of fieldwork. It saves the author from having to re-function and re-purpose ethnography discursively—the delegated mission of achieving a synthesis at an integrated theoretical level—within the mode of production of academic anthropology.

Instead, his finding the way around incorporating the moving image into the ethnographic tool-kit, affords his *tango* with the *tangle* of artistic walkabouts. There is a major methodological challenge here: since the dangers of ethnographic studies of art readily falls into the trap of *representation*. That is, more/less successful

attempts at *emulating* what one—from lack of a better term—might call “art-ways”, *substituting* these for carefully crafted concepts, leading to their untimely *erasure*.

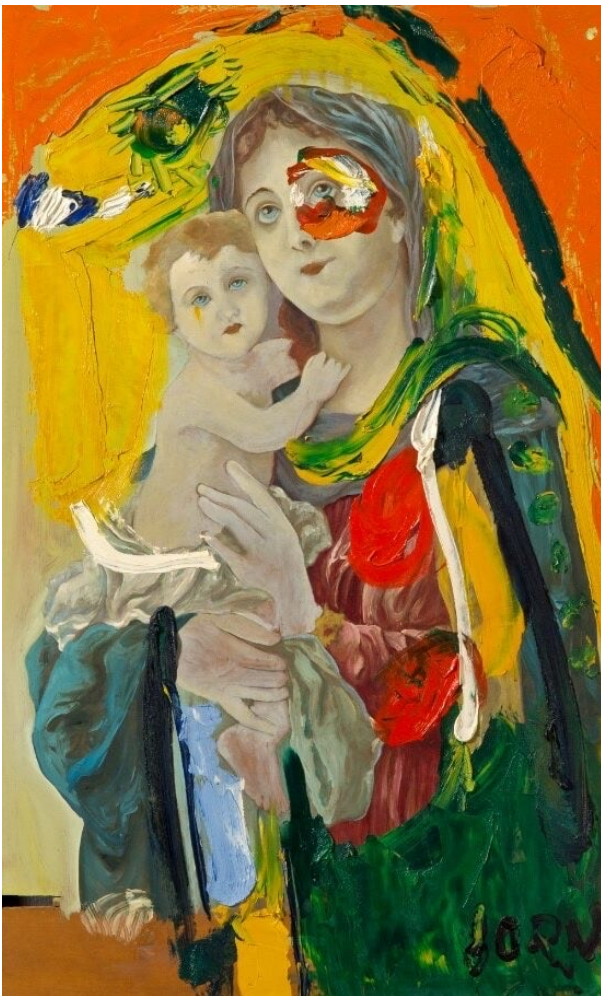
Hence the critique of colonialism that comes out of Schneider’s investigation, is allied with a method that might *empower* this critique: since the discursive representation that hallmarks colonialism, is similar—or even, at some level, identical—to the erasure of art-ways through their academic representation. In sum, in reading the book, I receive the book as an experimental ground to even *think* such a methodological consistency and as an *extended* testing ground.

By moving *from* discourses to *parcours* Schneider opens the possibility to abandon the triangle of emulation, substitution and erasure (representation) in favour of another triangle: screening, interception and framing. It is characteristic of the moving image as a *vehicle* of artistic exchange explored here. The moving image as the vehicle of communicative interaction in the art-way.

[CoBrA](#) painter Asger Jorn’s errand with *détournement* might be worth while returning to here.

In his fieldwork in two Argentinian film-sets it is clear that Schneider is not only participating, but he is differently involved in the two productions, and in both cases himself an image-producer (mainly photos). His own photo-shoots are usually at an angle with the central perspective of the production: whether during a take, or from a show. This way of questioning established space through interventions of this kind—Fluxus mode—comes with a halo of hidden information.

That is, information of a nature of being hidden in plain sight: a key to what is going on, and to what is coming, but not with a very long range. Very often, such information comes to hand if reviewed shortly after: the same day, with digital equipment. But it can also happen with other artistic means: to Asger Jorn time was of the essence, rather than the medium. That is, applying what was learned through interception as quickly as possible, in order to secure the harvest.



Asger Jorn, *Mater profana* (Profan moder), 1960. From exhibition Asger Jorn’s Modifications. [Jorn Museum](#).

If not, running the risk that it might “evaporate”. *Moving images* is a way such urgent investment —of responding to what is delegated at interception— can be conceived. There is such a *parcours* of images in Schneider’s book, which is not concerned discursively with (for instance) movies. He is interested with *reception* and its transmissions. The hive-mind of usership generated from the work of reception: whether by experts, such as Schneider himself, or in the lay-culture.

In fact, it might be essential in order to come up with an ethnography of hive-minds in our time. That is the cultural produce of the small-time image and multimedia producers of our day, whose production is authorial but extends from more/less expertly usership. Which is why—to the present reader—Schneider may be opening a new chapter on fieldwork, with its inherent critique of statistical method, which adjoins metadata producers with location and an address.

Arnd Schneider does not draw up this vista in his book. But if it is extrapolated from receiving and reading his book, it is because—to *this* reader—the book lends itself to a case-study of what how the agenda of investigative aesthetics (the forensic architecture of metadata) could mean, if articulated in anthropological fieldwork. Whether this initiative amounts to the invention of a new subject/discipline is too early to tell. Which is also why it may be adequate to call it *new*.