

*Expanded Visions:
A New Anthropology of the Moving Image*
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IMPORTANT NOTE /DISCLAIMER: the following slides were shown at the presentation, and a fuller treatment of the argument of the book is contained in its introduction (partly available on the book's website under 'preview this title') which also contains the images on the slides for which copyright has been cleared.

https://www.routledge.com/Expanded-Visions-A-New-Anthropology-of-the-Moving-Image/Schneider/p/book/9780367253684?gclid=Cj0KCQjw2MWVBhCQARIsAljbwoM AFjiyQCxXoVbJgd3KI7AkhLP83Ta-DuTOuPgoV2TMZ XK63wpFW4IaAuQVEA Lw_wcB

Expanded Visions

A New Anthropology of the Moving Image



Arnd Schneider

ROUTLEDGE


2021

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1. Expanded Visions

- principal concern in this book is with the epistemological potential of film (especially experimental film) for anthropology
- particularly when thinking about fieldwork and representation
- continues in the tradition of the *Writing Culture Critique* (cf. James Clifford / George Marcus 1986. *Writing Culture: The Poetics and Politics of Ethnography*. Berkeley, University of California Press), but applies their insights (critique of representation) to visual thinking
- time / memory
- Materiality
- hyperreality

TIME - MATERIALITY

Still frame from *Mirror*, Andrey Tarkovsky, USSR, 1975.

Source: By permission of Andrey A. Tarkovsky/The Andrey Tarkovsky International Institute.





Mirror, dir. Andrey Tarkovsky, USSR, 1975, 106 min.

- “A field lay in front of the house; I remember buckwheat growing between the house and road leading to the next village. It is very pretty when it is in blossom. The white flowers, which give the effect of a snow-covered field, have stayed in my memory as one of the distinctive and essential details of my childhood. But when we arrived to decide where we would shoot, there was no buckwheat in sight – for years the *kolkhoz* had been sowing the field with clover and oats. When we asked them to sow it for us with buckwheat, they made a great point of assuring us that buckwheat wouldn’t grow there, because it was quite the wrong soil. Despite that, we rented the field and sowed it with buckwheat at our own risk. The people in the *kolkhoz* couldn’t conceal their amazement when they saw it come up. And we took that success as a good omen. It seemed to tell us something about the special quality of our memory – about its capacity for penetrating beyond the veils drawn by time, and this was exactly what the film had to be about: it was its seminal idea. I do not know what would have happened to the picture if the buckwheat had not grown ... I shall never forget the moment it started to flower.” (Andrey Tarkovsky, *Sculpting in Time*, Austin: University of Texas Press, 1986: 132-133; italics in original)
- QUOTED in Arnd Schneider “Expanded Visions”, 2021, p. 5

Still frame from *Mirror*, Andrey Tarkovsky, USSR, 1975.

Source: By permission of Andrey A. Tarkovsky/The Andrey Tarkovsky International Institute.



TIME - MEMORY

Yongseok Oh, *Classic No. 1978*, single-channel video, 2009. Source: Courtesy of the artist.



Yongseok Oh, *Drama No. 5*, two-channel video, 2006. Source: Courtesy of the artist.



THE HYPERREAL

- “TV verite. A term admirable in its ambiguity, does it refer to the truth of this family or to the truth of TV? In fact, it is the TV that is the truth of the Louds, it is TV that is true.”

(Baudrillard 1994: 28–29)

- “Truth that is no longer the reflexive truth of the mirror, nor the perspectival truth of the panoptic system and of the gaze, but the manipulative truth of the test that sounds out and interrogates, of the laser that touches and pierces, of computer cards that retain your preferred sequences, of the genetic code that controls your combinations, of cells that inform your sensory universe. It is to this truth that the Loud family was subjected by the medium of TV... .”

(Baudrillard 1994: 29)

Baudrillard, Jean 1994 [1981]. *Simulacra and Simulation*. Ann Arbor: University of Michigan Press.

QUOTED in Arnd Schneider “Expanded Visions”, 2021, p. 8