

2013 - 1ºSem - Pós-graduação

DE523 - Metodologias de Pesquisa em Antropologia Visual: Cinema e Vídeo - Turma A

Subtítulo

Sala Sala AP 08 - Dept.
Artes Plásticas

Oferecimento DAC Terça-
feira das 09 às 12

Oferecimento IA Início das aulas: 05/03/2013

Ementa Natureza do discurso antropológico: o verbal e o visual. Comunicação não-verbal e discursos gerados por outros suportes imagéticos (cinema, vídeo, informática) e sonoros. Construção destes discursos audiovisuais e suas respectivas decodificações. Uso e implicações técnicas e metodológicas destes registros em Antropologia Visual. Alcances e limites do material visual: pesquisa de campo, instrumental tecnológico e intervenção na realidade.

Créditos 3

Hora Teórica 45

Hora Prática 0

Hora Laboratório 0

Hora Estudo 0

Hora Seminário 0

Docentes

Marcus César Soares Freire

Critério de Avaliação

A avaliação levará em conta a participação nos debates, a apresentação de um seminário e a elaboração de um trabalho final de 20 páginas para os doutorandos e de 15 páginas para os mestrandos, que deverá ser redigido em fonte Times New Roman, 12, espaço 1.5 em papel A-4. Os seminários serão individuais e não deverão exceder 20 minutos. É facultada a utilização de filmes ou vídeos como parte da apresentação desde que a exibição não ultrapasse ¼ do tempo total.

Bibliografia

A bibliografia a ser utilizada consta de cada uma das sessões que compõem o programa. Leituras *Brigard, Emilie de, "The History of ethnographic film", in: Paul Hockings (Ed.), Principles of Visual Anthropology, Berlin, New York: Mouton de Gruyter, 1995, pp. 13-43. *Chiozzi, Paolo, Manuale di antropologia visuale, Milano, Edizioni Unicopli, 1997, pp. 9-46. Cresswell, Robert (Ed.), Eléments d'ethnologie, Paris: Armand Colin, 1983, Vol. 1, pp. 9-52. Leroi-Gourhan, André, 1948 - "Cinéma et Sciences Humaines. Le Film Ethnologique Existe-t-il?", in: Revue de Géographie Humaine et d'Ethnologie, n. 3, Paris, pp. 42-50. *France, Claudine de, Cinema e antropologia, Campinas: Editora da Unicamp, 1998, p. 7-52. Freedman, Maurice, « Antropologia social y cultural », in: Freedman, Maurice, De Laet, Sigfried J. & Barraclough, Geoffrey, (Eds.), Corrientes de la investigación en

las ciencias sociales, Paris : Tecnos/Unesco, 1978, pp. 188-216. Goldmann, Lucien, Ciências humanas e filosofia. Rio de Janeiro, Bertrand Brasil, 1988, pp. 27-70. *Poirier, Jean, História da Etnologia, São Paulo: Editora Cultrix/Editora da USP, 1981. Springer, Claudia, "A short history of ethnographic film", in: The Independent, Vol.7, 1984, pp. 13-18.

Conteúdo

Programa 1ª Sessão – Apresentação geral do programa 2ª Sessão – O nascimento de uma disciplina Filme A Tribo dos Krippendorf (Todd Holland, 1998, 94 min.) Leituras *Brigard, Emilie de, "The History of ethnographic film", in: Paul Hockings (Ed.), Principles of Visual Anthropology, Berlin, New York: Mouton de Gruyter, 1995, pp. 13-43. *Chiozzi, Paolo, Manuale di antropologia visuale, Milano, Edizioni Unicopli, 1997, pp. 9-46. Cresswell, Robert (Ed.), Eléments d'ethnologie, Paris: Armand Colin, 1983, Vol. 1, pp. 9-52. Leroi-Gourhan, André, 1948 - "Cinéma et Sciences Humaines. Le Film Ethnologique Existe-t-il?", in: Revue de Géographie Humaine et d'Ethnologie, n. 3, Paris, pp. 42-50. *France, Claudine de, Cinema e antropologia, Campinas: Editora da Unicamp, 1998, p. 7-52. Freedman, Maurice, « Antropologia social y cultural », in: Freedman, Maurice, De Laet, Sigfried J. & Barraclough, Geoffrey, (Eds.), Corrientes de la investigación en las ciencias sociales, Paris : Tecnos/Unesco, 1978, pp. 188-216. Goldmann, Lucien, Ciências humanas e filosofia. Rio de Janeiro, Bertrand Brasil, 1988, pp. 27-70. *Poirier, Jean, História da Etnologia, São Paulo: Editora Cultrix/Editora da USP, 1981. Springer, Claudia, "A short history of ethnographic film", in: The Independent, Vol.7, 1984, pp. 13-18. 3ª Sessão – Do filme etnográfico à antropologia fílmica Filmes Le Dama d'Ambara (Jean Rouch & Germaine Dieterlen, 1980, 60 min.) Leituras Faris, James C., "Anthropological Transparency: Film, Representation and Politics", in: Peter Crawford & David Turton (Eds.), Film as ethnography, Manchester: Manchester University Press, 1992, pp. 171-182. *France, Claudine de (Ed.), Do filme antropológico à antropologia fílmica, Campinas: Editora da Unicamp, 2000, pp. 1-42. *Levin, G. Roy, Documentary Explorations. 15 Interviews with Filmmakers, Garden City, NY: Anchor Press-Doubleday & Company, Inc., 1971, PP. 131-146. Lutkehaus, Nancy & Coll, Jenny, "Paradigms lost and found: The 'Crisis of representation' and visual anthropology", in: Gaines, Jane M. & Renov, Michel, Collecting visible evidence, Minneapolis: University of Minnesota Press, 1999, pp. 116-139. Morley, David, "The audience, the ethnographer, the postmodernist and their problems", in: Crawford, Peter I. & Hafsteinsson, Sigurjon B., The construction of the viewer, Aarhus: Intervention Press, 1996, pp. 11-27. *Ruby, Jay, "The viewer viewed, viewing the 'other'", in: Crawford, Peter I. & Hafsteinsson, Sigurjon B., The construction of the viewer, Aarhus: Intervention Press, 1996, p. 193-206. 4ª Sessão – Flaherty e a observação participante Filme Nanook of the North (Robert Flaherty, 1922, 55 min.) Leituras Barsan, Richard M., The vision of Robert Flaherty. The artist as myth and filmmaker, Bloomington: Indiana University Press, 1988. *Chiozzi, Paolo, Manuale di antropologia visuale, Milano: Edizioni Unicopli, 1997, pp. 91-110. Canudo, Ricciotto, "Another View of Nanook", in: Jacobs, Lewis, The Documentary tradition, New York: W.W. Norton & Company, pp. 97-99. *Flaherty, Robert, "Filming Real People", in: Jacobs, Lewis, The Documentary Tradition, New York: W.W. Norton & Company, pp. 97-99. *France, Claudine de, Cinema e antropologia, Campinas: Editora da Unicamp, 1998, pp. 339-392. Laplantine, François, Clefs pour l'anthropologie, Paris : Seghers, 1987, pp. 181-223. Messenger, John C. Jr., "Man of Aran revisited: an anthropological critique", in: Visual Anthropology, vol. 14, n. 4 (2001), pp. 343-368. Rony, Fatimah Tobing, The third eye. Race, cinema and ethnographic spectacle, Durham and London: Duke University Press, 1996, pp. 99-127. *Rothman, William, Documentary Film Classics, Cambridge, Cambridge University Press, 1997, pp. 1-20. Rotha, Paul & Right, Basil, "Nanook of the north", in: Studies of visual communication, Vol. 6, n. 2, pp. 30-60. 5ª Sessão - A invenção do outro Filme Moi, un Noir (Jean Rouch, 1958) Leituras *Fieschi, Jean-André, "Slippages of fiction: some notes on the cinema of Jean Rouch", in: Eaton M. (Ed.), Anthropology, reality, cinema, London: BFI, 1979, pp. 67-77. Levin, Roy G., Documentary Explorations. 15 Interviews with Filmmakers, Garden City, NY: Anchor Press-Doubleday & Company, Inc., 1971, PP. 131-146. *Michael Renov, "Re-thinking Documentary", in: Wide Angle, Vol.8, nº 3/4, 1986, pp.71-77. *Hamid Naficy, "Jean Rouch: A Personal Perspective", in: Quartely Review of Film Studies, summer 1979, pp. 339-362. Ruby, Jay, "Speaking for, speaking about, speaking with, or speaking alongside: an anthropological and documentary dilemma", in: Journal of Film and Video, Vol. 44, ns. 1 e 2, Spring-Summer 1992, pp. 42-66. 6ª Sessão – Entre a "voz de deus" e a

visão totalizante. Filme *The Hunters* (John Marshall, 1958) Leituras *Devereaux, Leslie, "Cultures, Disciplines, Cinemas", in: Leslie Devereaux & Roger Hillman (Eds.), *Fields of vision. Essays in film studies, visual anthropology and photography*, Berkeley, University of California Press, 1995, pp. 329-339. Freudenthal, Solveig, "What to tell and how to show it: Issues in anthropological filmmaking", in: Rollwagen, Jack R. (Ed.), *Anthropological filmmaking*, Chur-Switzerland, Harwood Academic Publishers, 1992, p.123-134. *MacDougall, David, *Experiments in interior commentary*, unpublished paper. _____ "The subjective voice in ethnographic film", in: Leslie Devereaux & Roger Hillman (Eds.), *Fields of vision. Essays in film studies, visual anthropology and photography*, Berkeley, University of California Press, 1995, pp. 217-254. Preloran, Jorge, "Ethical and aesthetic concerns in ethnographic film", in: *Third World Affairs*, 1987, pp. 464-479. 7ª Sessão – O olhar comprometido

Filme *Dead birds* (Robert Gardner, 1962) Leituras *Barbash, Ilisa, "Out of words: the aesthetic cine-eye of Robert Gardner", in: *Visual Anthropology*, vol. 14, n. 4 (2001), pp. 369-413, *Bromhead, Toni de, "Filmic pleasure and non-fiction film. The pressure to produce more lively films", in: Flaes, Robert Boonzajer M. & Harper, Douglas (Eds.) *Eyes across the water. Essays on visual anthropology and sociology*, Amsterdam: Het Spinhuis, 1993, pp. 71-79. *Gardner, Robert, "The impulse to preserve", in: Charles Warren (Ed.), *Beyond Document. Essays on Nonfiction Film*, Hanover and London: Wesleyan University Press, 1996, pp. 169-180. * _____ "A Chronicle of the human experience: *Dead Birds*", in: Jacobs, Lewis (Ed), *The Documentary Tradition*, New York: W.W. Norton & Company 1971, pp. 430-436. McDougall, David, "Whose Story is it?" in: Peter I. Crawford & Jan K. Simonsen, *Ethnographic Film. Aesthetics and Narrative Traditions*, Aarhus: Intervention Press, 1992, pp.25-42. Nichols, Bill, "The ethnographer's tale", in: Peter I. Crawford & Jan K. Simonsen, *Ethnographic Film. Aesthetics and Narrative Traditions*, Aarhus: Intervention Press, 1992, pp.43-74. *Ruby, Jay, "An anthropological critique of the films of Robert Gardner", in: *Journal of Film and Video*, Vol. 43, n. 4, Winter 1991, pp.3-17. Sandall, Roger, "Observation and identity", in: *Sight and Sound*, Vol. 41, n. 4, 1972, pp. 192-196. 8ª Sessão – O olhar distanciado

Filme *Forest of bliss* (Robert Gardner, 1989) Leituras *Chopra, R., "Robert Gardner's 'Forest of Bliss'", in: *Society for Visual Anthropology Newsletter*, Vol. 5, n. 1, 1989, pp. 2-3. Feldman, Seth, "Viewer, viewing, viewed: A critique of subject-generated documentary", in: *Journal of the University Film Association*, XXIX, 1 (Fall, 1977), p. 23-36. *Loizos, Peter, "Robert Gardner's 'Rivers of sand': Toward a reappraisal", in: Devereaux, Lesli & Hillman, Robert, *Fields of vision. Essays in film studies, visual anthropology and photography*, Berkeley: University of California Press, 1985, pp. 311-325. *Moore, A., "The limitations of imagist documentary", in: *Society for Visual Anthropology Newsletter*, Vol. 4, n. 2, 1988, pp. 1-3. *Osor, A., "Is that what 'Forest of Bliss' is all about?", *Ibid.* Vol. 5, n. 1, 1989, pp. 4-8. *Parry, J. P., "Comment on Robert Gardner's 'Forest of Bliss'", *Ibid.* pp. 4-7. *Wilmington, M. etc. Review from: *Los Angeles Times*, *New York Times*, *Christian Science Monitor*, *Boston Globe* & *Dallas Observer*, 1986. 9ª Sessão – Para além do cinema de observação

Filme *To live with herds* (David MacDougall & Judith MacDougall, 1973, 70 min.) Leituras Collier Jr., John, "Visual anthropology and the future of ethnographic film", in: Rollwagen, Jack R. (Ed.), *Anthropological filmmaking*, Chur-Switzerland, Harwood Academic Publishers, 1992, pp. 73-96. Grimshaw, Anna & Papastergiadis, Nikos, *Conversations with anthropological filmmakers: David MacDougall*, Cambridge: Prickly Peas Press, 1995. *MacDougall, David, *Transcultural cinema*, Princeton: Princeton University Press, 1998, pp. 61-92. _____ "Mais, au fait, l'anthropologie visuelle existe-t-elle vraiment » ? In : *Cinémaction-Demain, le cinéma ethnographique* ? n. 64, 3º trimestre 1992, pp. 51-57. *Myers, Fred R., "From ethnography to metaphor : Recent films from David and Judith MacDougall", in: *Cultural Anthropology*, Vol. 3, n. 2, 1988. Rollwagen, Jack R., "The role of anthropological theory in 'ethnographic' filmmaking", in: Rollwagen, Jack R. (Ed.), *Anthropological filmmaking*, Chur-Switzerland: Harwood Academic Publishers, 1992, pp. 287-315. 10ª Sessão – Em nome da ciência ou a descrição etnocinematográfica

Filmes *Karba's first years* (G. Bateson & M. Mead, 1950, 19min) *Trance and dance in Bali* (G. Bateson & M. Mead, 1951, 20 min) *A Balinese family* (G. Bateson & M. Mead, 1951, 17 min) *Bathing babies in three cultures* (G. Bateson & M. Mead, 1954, 11min) Leituras *Bateson, Gregory & Mead, Margaret, "For God's sake, Margaret", in: *Studies in the anthropology of visual communication*, Vol. 4, n. 2, pp. 78-80. Crapanzano, Vincent, "Hermes' Dilemma: The masking of subversion in ethnographic description", in: Clifford, James & Marcus, George M. (Eds.), *Writing Culture. The poetics and politics of ethnography*, Berkeley: University of California Press, 1986, pp. 51-76. *France, Claudine de, *Cinema e antropologia*, Campinas: Editora da Unicamp, 1998, p. 55-57, 135-189. *Jacknis, Ira, "Margaret Mead and Gregory Bateson in Bali: Their use of photography and film", in: *Cultural*

anthropology, Vol. 3, n. 2, 1988, pp. 160-177. *Lakoff, Andrew, "Freezing time: Margaret Mead's diagnostic photography", in: Visual anthropology review, Vol. 12, n. 1, spring 1996, pp. 1-18. Mead, Margaret, "Visual anthropology in a discipline of words", in: Hockings, Paul (Ed.), Principles of visual anthropology, The Hague: Mouton, 1975, pp. 3-10. 11ª Sessão – Por uma poética da descrição em etnocinematografia Filme Naked spaces: Living is round (Trinh T. Minh-Ha, 1985, 135 min.) Leituras Arora, Poonam & Irving, Katrina, "Culturally specific texts, culturally bound audiences: ethnography in the place of its reception, in: Journal of film and video, 43.1-2 (Spring-Summer 1991), p. 111-122. *Chen, Nancy N., "'Speaking Nearby:' A Conversation with Trin T. Minh-ha", in: Visual Anthropology Review, 8, n. 1 (1992); 82-91 *Clifford, James, "Introduction: Partial truths", in: Clifford, James & Marcus, George M. (Eds.), Writing Culture. The poetics and politics of ethnography, Berkeley: University of California Press, 1986, pp. 1-26. _____ "On ethnographic allegory", ibid. pp. 98-121. Folkerth, Jenifer A., "Postmodernism, feminism, and ethnographic film", in: Flaes, Robert Boonzajer M. & Harper, Douglas (Eds.) Eyes across the water. Essays on visual anthropology and sociology, Amsterdam: Het Spinhuis, 1993, pp. 59-70. *Minh-ha, Trinh T., Cinema interval, New York, Routledge, 1999. _____ "The totalizing quest for mining", in: Michael Renov (Ed.), Theorizing documentary, New York: Routledge, 1993, pp. 90-107. 12ª Sessão – A desconstrução do processo observado Filmes The feast (Timothy Asch, 1970, 29 min.) Ax Fight (Timothy Asch, 1977, 30 min.) Leituras *Asch, Timothy, "Future prospects for the visualization of culture: Does the native still exists?" In: Flaes, Robert Boonzajer M. & Harper, Douglas (Eds.) Eyes across the water. Essays on visual anthropology and sociology, Amsterdam: Het Spinhuis, 1993, pp. 3-10. * _____ "Collaboration in ethnographic filmmaking: a personal view", in: Canberra Anthropology, Vol. 5, n. 1, April 1982, pp. 8-36. * _____ "Ethnographic filming and the Yanomamo Indians", in: Sightlines, Vol. 5, n. 3, pp. 7-12, 17. Loizos, Peter, Innovation in ethnographic film. From Innocence to Self-Consciousness, 1955-85, University of Chicago Press, 1993, p. 5-44. 13ª Sessão – Seminários 14ª Sessão - Seminários 15ª Sessão – Seminários

Metodologia

As sessões serão organizadas em 3 blocos: a) exposição do tema tratado, b) projeção de um filme diretamente ligado a esse tema e, c) discussão coletiva assentada na exposição, no filme e nas leituras previamente efetuadas.

Observação