

ANTHROPOLOGICAL FILMMAKING

Anthropological Perspectives on the
Production of Film and Video for
General Public Audiences

Edited by

Jack R. Rollwagen

State University of New York, Brockport



harwood academic publishers

chur reading paris philadelphia tokyo melbourne

CONTENTS

Jay Ruby	ix
	Introduction to the Series
Jack R. Rollwagen	xi
	Introduction
Timothy Asch	1
	Collaboration in Ethnographic Filmmaking: A Personal View
Asen Balikci	31
	Anthropologists and Ethnographic Filmmaking
Peter Biella	47
	Against Reductionism and Idealist Self-Reflexivity: The Ilparakuyo Maasai Film Project
John Collier, Jr.	73
	Visual Anthropology And The Future of Ethnographic Film
Linda Connor	97
	Third Eye: Some Reflections On Collaboration For Ethnographic Film
James C. Faris	111
	SOUTHEAST NUBA: A Biographical Statement

Solveig Freudenthal	123
	What To Tell And How To Show It: Issues In Anthropological Filmmaking
Maurice Godelier	135
	An Interview
Paul Hockings	143
	Gone With The Gael: Filming In An Irish Village
Susanna M. Hoffman	161
	The Controversy About Kypseli
Allison Jablonko	169
	New Guinea In Italy: An Analysis Of The Making Of An Italian Television Series From Research Footage Of The Maring People Of Papua New Guinea
Sabine Jell-Bahlsen	197
	On The Making Of EZE-NWATA - THE SMALL KING
George Klima	223
	Filming As Teleological Process
Jerry W. Leach	237
	Structure and Message in TROBRIAND CRICKET
June Nash	253
	Autobiographical Filming As An Ethnographic Tool

CONTENTS

vii

Jon Olson	259
	Filming the Fidencistas: The Making of WE BELIEVE IN NIÑO FIDENCIO
Colette Piault	273
	European Visual Anthropology: Filming In A Greek Village
Jack R. Rollwagen	287
	The Role of Anthropological Theory in "Ethnographic" Filmmaking
Don Rundstrom	317
	Imaging Anthropology
André Singer	371
	Choices and Constraints in Filming in Central Asia
CONTRIBUTORS	383
INDEX	393
