



## visual ethnography

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### BOOKS, FILM, CD RECEIVED

#### Books



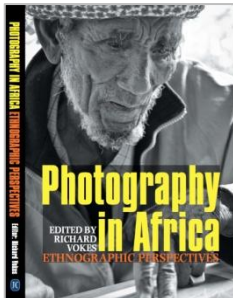
**Jane Lydon**

***The Flash of Recognition. Photography and the Emergence of Human Rights***

Sidney, University of South Wales Press

2012, pp. 317

L'uomo contemporaneo va modificando sempre più le proprie dotazioni naturali, per correggerle, sostituirle, potenziarle. Le conseguenze sulla durata e la qualità della vita sono evidenti. Dalla nascita alla morte, aumentano gli interventi artificiali sul corpo e con essi le possibilità di manipolare la nostra esistenza. I robot, non più quei mostri cari alla fantascienza, assumono ruoli e funzioni umane, proponendosi come interlocutori e compagni di un futuro vicino. Stiamo passando da un'evoluzione naturale a un'evoluzione artificiale della nostra specie?



**Richard Vokes**

***Photography in Africa. Ethnographic Perspectives***

2012, James Currey Publisher

This collection of studies in African photography examines, through a series of empirically rich historical and ethnographic cases, the variety of ways in which photographs are produced, circulated, and engaged across a range of social contexts. In so doing, it elucidates the distinctive characteristics of African photographic practices and cultures, vis-à-vis those of other forms of 'vernacular photography' worldwide. In addition, these studies develop a

reflexive turn, examining the history of academic engagement with these African photographic cultures, and reflecting on the distinctive qualities of the ethnographic method as a means for studying such phenomena. The volume critically engages current debates in African photography and visual anthropology. First, it extends our understanding of the variety of ways in which both colonial and post-colonial states in Africa have used photography as a means for establishing, and projecting, their authority. Second, it moves discussion of African photography away from an exclusive focus on the role of the 'the studio' and looks at the circulations through which the studios' products - the photographs themselves - later pass as artefacts of material culture. Last, it makes an important contribution to our understanding of the relationship between photography and ethnographic research methods, as these have been employed in Africa.



**Adriana Destro (a cura)**  
***Rappresentare. Questioni di antropologia, cinema, narrativa***  
 Bologna, Clueb, 2012

*Saggi di Francesca Ferrucci, Sara Pesce, Zeldia Alice Franceschi, Valentina Peveri, Francesca Sbardella, Adriana Destro, Mauro Bucci*

Che tipo di attività è il "rappresentare"? Ininterrottamente, rappresentiamo mondi e fantasie, in modi complessi o addirittura densi e contorti: una rappresentazione non è mai lineare, neutra o solo descrittiva. Un'immagine o una narrazione non trasmettono mai le stesse sensazioni, inducono piuttosto effetti percettivi differenziati da individuo a individuo. Col nostro "rappresentare", in sostanza, cerchiamo di capire le traiettorie e le immaginazioni altrui e di riprodurle con disinvoltura con sensibilità e prudenza, a volte con timore. Il "rappresentare" che altri fanno, nel contempo, ci rende perplessi o ci affascina con l'intreccio d'immagini e figure, concetti, teorie e scritture. Ci sentiamo talora smarriti o irritati davanti a scenari brutali, a errori, a falsi, a prospettive sbagliate e reagiamo per mettere al riparo le nostre concezioni o contrattaccare. Tutto questo significa che quando cerchiamo di sondare e visualizzare vicende, ambienti, soggetti, le rappresentazioni che produciamo e di cui ci alimentiamo non diventano occasioni di pura riflessione.

## Film



**Irina Linke**

***What Has To Be Photographed!***

2001, 12 min.

A visit to a photographer's studio in Sanaa (Yemen). It is here that family photographs are taken, which are meant for the walls of the living room for friends and strangers to see. We are in the middle of this making, between painted décor, neoclassical sculptures and sceneries of green landscapes and faraway places. The people between the architectural elements, the draped plush toys and the charming flights of stairs with balustrade are not so different from those who had themselves immortalized by the European studio photography in the 19th century, except for one thing: the absent women.



**Wendy van Wilgenburg**

***De Huisman***

2012, 88 min.

A region of windmills. An active association of enthusiasts. Young, passionate craftsmen. This film documents the complete restoration of one of the Zaanse Schans' finest windmills: 'De Huisman', famous for its mustard, which was produced here for many years. From ducklings in the spring, through the heat of summer to the winter snow, this documentary follows the construction process for over a year and a half. We look over the shoulders of the carpenters as they hammer and saw. Technical challenges and differences of opinion between the involved parties unfold. The whole process has resulted in a unique documentary that pays homage to traditional craftsmanship.



**Giovanni Kezich and Michele Trentini**

***Carnival King of Europe***

San Michele all'Adige, Museo degli Usi e Costumi della Gente Trentina, 2009, 22', DVD.

Awarded the «Grand Prize for Academic Film», Kyoto University Museum Academic Film EXPO 2009

In addition, on this DVD:

- One day in Begnishte (Macedonia) by Michele Trentini, MUCGT, 2008, 7'
- One day in Rukavac (Croatia) by Michele Trentini, MUCGT, 2008, 11'
- One day in Chelnik (Bulgaria) by Michele Trentini, MUCGT, 2008, 13'
- One day in Valfloriana (Italy) by Michele Trentini, MUCGT, 2007, 14'
- The Bear Chase (France) by Michele Trentini, MUCGT, 2009, 7'