

The Global City and Media Ethnography: Practice-led Transcultural Media Research
Summer Study Abroad Program at the American University Paris, 4 credits, 10 days; 14 seminars 6 media lab and /or media practice mentoring sessions,
Course Number: E58.2166-099. Clock Hours: 45 hours. June 15 – 28, 2008.

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**Visiting Faculty, Photography and Visual
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The Global City and Media Ethnography: Practice-led Transcultural Media Research

The course focuses on the theories and methods of media/sensory ethnography, visual culture, media archeology, through the linked topics of transcultural and trans-local processes, diaspora identities, the post colonial and human rights. The curriculum is aimed at graduate students from diverse disciplines who want to explore creative media practice as a research methodology. This course provides students with theoretical and practical grounding in multi-sited action research in trans-cultural and transnational settings. Through social historical and trans-cultural ethnographic perspectives practice-led pedagogy promotes a self-reflexive contextual and critical understanding of the use of media for the conduct and dissemination of research and the creation of social

knowledge through participatory cultural production. Practice-Led Media Research is the theory, social history pedagogy and circulation of social science and humanities research through the production of film, video, internet, visual arts and other screen/audio based media. Practice-led research overcomes divisions between social theory and action-research, and between creative practice and evidence-based research. An important focus is the use of visual media to convey ideas and distinctive understandings about the world. There is a strong emphasis on comprehending visual phenomena in cross-cultural perspective and on the multifarious roles played by media in processes of identity and cultural formation in the world today.

Seminar Requirements and Grading:

- Consistent attendance and participation in class discussion and media labs: 25%
- Oral presentation of culminating project. 15%
- Term Paper Advisement Session with Instructor: 10%
- Based on the readings, class discussions, 1:1 faculty advisement and independent research students will first orally present and subsequently write and submit a proposal for media ethnography field research with a literature review and a theory-grounded practice-based component. Term Paper based on minimum of 10 seminar readings and related class discussions: a minimum of 20 double spaced pages not including footnotes and bibliography. 50%.
- The proposals of students will be submitted for an oral peer review by class participants and guest faculty in an ethnographic clinic occurring over 3 class sessions.
- **Course Resource Materials:**
Course reader, films, exhibition artifacts, photography collections.

Learning Outcomes:

Students who successfully complete the course will be able to demonstrate:

- advanced understanding of research methodologies, vocabularies and procedures appropriate to M.A. and Ph.D level work in Media Ethnography and Visual Culture.
- advanced skills in the application of critical and interpretive vocabularies
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- Learn to write a critical literature review
- developed research, writing and communication skills
- self-reflexivity as a research practitioner in cross cultural settings.
- developed ability in identifying and addressing research objectives

- knowledge of a range of specific critical vocabularies, debates and concerns focused on visual communication, visual culture, media ethnography, and cultural studies.

Politics of Multi-Sited Fieldwork

Readings:

Marcus, George. (1998) *Ethnography in/of the World System: The Emergence of Multi-Sited Ethnography*. In *Ethnography Through Thick and Thin*. Princeton University Press: Princeton.

Clifford, James (2003) *Interviewer: Alex Coles London/Santa Cruz*. In *On the Edges of Anthropology*. Chicago: Prickly Paradigm Press.

Stoller, Paul. (1997) *Embodied Practices*. In *Sensuous Scholarship*. Philadelphia: University of Pennsylvania Press.

Johannes, Fabian. (2001) *Remembering the Other: Knowledge and Recognition*. In *Anthropology with an Attitude: Critical Essays*. Stanford: Stanford University Press.

Vaughan, David. (1999) *The Aesthetics of Ambiguity*. In *For Documentary: Twelve Essays* Berkeley: University of California Press.

Renov, Michael. (1999) *Domestic Ethnography and the Construction of the "Other" Self*. In *Collecting Visible Evidence*. Gaines and Renov (eds.) Minnesota: University of Minnesota Press.

Suggested Reading:

The New Keywords Tony Bennet, Grossberg, L ,Morris Meaghan, London: Blackwell Publishing, 2005.

Aesthetics pp1-4, Commodity pp 45-46 Communication", pp 47-50, Culture pp 63-69, Ideology; pp175-780 Image: pp 178-180; Media, pp 211-14, Modern" pp 219 -223, Objectivity pp 242-246, Other: pp 249-51, Postmodernism: pp 269-271, Power pp 274-278

Relativism: pp 304-309, Resistance: pp 309-311, Sign pp 321-324, Space pp 331-334 Spectacle pp: 335-336, Unconscious" pp 359-362.

The Transcultural and the Transnational

Readings:

Hall, Stuart. (2004) *Divided City: the Crisis of London*. *Open Democracy* 18, October, 2004. http://www.opendemocracy.net/arts-multiculturalism/article_2191.jsp

Sassen, Saskia. (2000) Spatialities and Temporalities of the Global: Elements for a Theorization. *Public Culture* 12 (3).

Appadurai, Arjun. (2000) Spectral Housing and Urban Cleansing: Notes on Millennial Mumbai. *Public Culture* 12 (3):

Appadurai, Arjun. (2000) 'Grassroots Globalization and the Research Imagination.' *Public Culture*, 12 (1): 1-1

Membe, Achille. (2004) The Aesthetics of Superfluity. *Public Culture* 16 (3).

Squiers, Carol, ed. (1997) 2003) *The Stranger: The First ICP Triennial of Photography and Video*. New York. The International Centre of Photography. (essays by Bauman, Benjamin, Simmel, de Certeau et. al.)

Wallis, B. (2003) 'Ethnographies of Everyday Life', *Strangers. The First ICP Triennial of Photography and Video*. New York: The International Centre of Photography.

Politics of Multi-Sited Fieldwork II

Case Study: The Breathing Factory (Mark Curren), *The Breathing Factory Installation presents a timely visual ethnographic analysis of contemporary Ireland, the most globalised economy in the world. The installation looks beyond the smooth images of corporate working life that emanate from centralised branding systems and evokes the homogeneous and globally proliferated spaces of new, 'high tech' labour practices.*

Readings:

Marks, Laura. (2000) The Skin of the Film. In *Intercultural Cinema, Embodiment, and the Senses*. Durham: Duke University Press.

Comaroff, John and Jean, (1987). The Madman and the Migrant, *American Ethnologist*. Volume 14, no 2.

Maria Fernandez 1999 Postcolonial Media Theory. *Art Journal* Vol. 58 No.3 pp. 58-71.

Stoller, Paul. (2002) Crossroads Tracing African Paths on New York City Streets. *Ethnography*, 3 (1): 1-28.

Naficy, Hamid. (2001) Journeying, Border Crossing, and Identity Crossing. In *Accented Cinema: Exilic and Diasporic Filmmaking*. New Jersey: Princeton University Press.

Papastergiasi, Nikos. (2005) Hybridity and Ambivalence: Places and Flows in Contemporary Art and Culture. *Theory, Culture and Society*, Vol, 22(4).

Politics of the Gaze and the Sensory Formation of Modernity

Case Study: Unending Prospects: Digital Media Installation (Roshini Kempadoo)
Endless Prospects creatively explores the relationship between physical landscapes, colonial and post-colonial spaces and sites and those who may have used, owned and imagined these spaces. Kempadoo considers the way in which “the prospect” functioned as a hegemonic landscape- architecture reproducing colonial relationships and its post-colonial consequences.

Readings:

Brighenti, Andrea, (2007) Visibility: A Category for the Social Sciences, *Current Sociology*: 55: 323.

Harvey, David, (1989) The Time and Space of the Enlightenment Project. In *Conditions of Postmodernity*, Basil Blackwell.

Barthes, Roland, (1977). Diderot, Brecht, Eisenstein. In *Image Music Text*. Hill and Wang,

Schivelbusch, Wolfgang. (1985) Panoramic Travel. In *The Railway Journey* University of California Press: 52-69.

Walter, Benjamin, (1968). The Work of Art in the Age of Mechanical Reproduction. In *Illuminations: Essays and Reflections*. Schocken Books.

Benjamin, Walter. (1969) Paris Capital of the Nineteenth Century, *Perspecta* Vol. 12.

Bolz, Nobert, van Reijn, Willem. (1995) Anthropological Materialism, Media Aesthetics. In *Walter Benjamin*, New Jersey, Humanities Press.

Hansen Miriam, (1992) Mass Culture as Hieroglyphic Writing: Adorno, Derrida Kracauer. *New German Critique*, no.56 Spring-Summer.

Beller, Jonathan. (1999) Dziga Vertov and the Film of Money. *Boundary 2*, 26:3.

Sadler, Simon (1999) Formulary for a New Urbanism: Rethinking the City. In *The Situationist City*. Cambridge, MIT Press.

Situatedness: Positioning One’s Research Through Lens Based Media

Case Study: Walking on Uneven Paths (Rossella Ragazzi) *is a digital film archive on children’s transcultural experience of migration. Establishing the fieldwork and*

getting access. Negotiating image-making. Feedback sessions among the social actors. The role of adults in filming with children and children's distinctive knowledge and attitude in this project.

Readings:

Anna Grimshaw: 2001 "Introduction" *The Ethnographer's Eye. Ways of Seeing in Modern Anthropology.* Cambridge: Cambridge University Press .

MacDougall David: (2005) Introduction and Films of Childhood. In: The Corporeal Image. Ethnography, Film and the Senses. N.J. Princeton University Press.

Rossella Ragazzi : "Memory, Resistance and Speaking the Self: Migrant Children's Accounts of a Shifted Place-Time". *In Reflecting Visual Ethnography.* Metsje Postma and Peter I. Crawford eds.2006 . Pp. 186-211. Leiden, CNWS and Århus: Intervention Press.

_____ : "Toward Pedagogical Awareness. Teaching Cine-Ethnography" in *Visual Anthropology Review.* Vol 23, spring 2007 n.1. Berkley: University of California Press. Page 3-12 (

Negotiating Images And Gaining Access

Case Study (2): Walking on Uneven Paths (Rossella Ragazzi) is a digital film archive on children's transcultural experience of migration. Children and Adults relationship: power, alterity. Cooperation and frictions around the making. Getting going: shooting and editing. working the time in between text and audio-visual analysis; eliciting different knowledge over time, role of mediators and translators.

Readings:

Ilisa Barbash & Lucien Taylor: "From Fieldwork to Filming", in *Cross-Cultural Filmmaking. A handbook for making documentary and ethnographic films and videos*". University of California Press. Berkeley 1997. (Page 34- 89) tot: 55 pages

Rossella Ragazzi: Migrant Children and the Performance of Memory: Film Field-work. *In Projecting Migration: Transcultural Media Practice.* A. Grossman and A. O'Brien, eds. 2007 [forthcoming] Wallflower Press: London. Tot 16 pages.

Castaneda, Antonia I. (1996) *Language and other Lethal Weapons. Cultural Politics and the Rites of Children as Translators of Culture.* IN: Avery F.G. and Newfield C. (eds.) Mapping Multiculturalism. University of Minnesota Press. Pg. 201-211.

David MacDougall: "Visual Anthropology and the Ways of Knowing" in: Taylor-MacDougall *Transcultural Cinema.* Princeton University Press, 1998. (page 61-92)

Cultural Anesthesia, Human Rights and Structural Visibility/Invisibility

Hesford Wendy, 2008 Rhetorical Witnessing: Rape Warfare and the Spectacle of Distant Suffering. In *Spectacular Rhetorics: Human Rights, Feminisms, and Transnational Publics*, Durham, Duke University Press.

Agamben Giorgio, 1999 The Witness, The Archive and Testimony. In Remnants of Auschwitz: the Witness and the Archive. Cambridge, Zone Books.

Baer, Ulrich 2002 Contemporary Holocaust Photography and the Landscape Tradition. In *Spectral Evidence: The Photography of Trauma* Baer, Ulrich MIT Press : pp: 61-86

Feldman, Allen, 2004. Memory Theaters, Virtual Witnessing and the Trauma- Aesthetic, Biography: Interdisciplinary Quarterly Volume 23 Winter. Blackboard Document
Morris, Leslie, (2001). The Sound of Holocaust Memory. *The German Quarterly* Vol 74.

Hornstein, S. (2000). Fugitive Places. *Art Journal* 59 (1): 45:54.

The Aesthetics and Ethics of Evidence

Case Study: Ghosting: Digital Media Installation (Roshini Kempadoo)

Ghosting reflects the interconnections of the Caribbean's worldwide origins and its roots in slavery, indentureship and migration. As a screen-based installation, different stories, landscapes and conversations are explored through an interactive device that highlights the polyphony of cultural memory versus archival repression.

Readings:

Tagg John. (1988). Evidence, Truth and Order: Photographic Evidence and the Growth of the State. In *The Burden of Representation: Essays on Photographies and Histories*. University of Minnesota Press.

Bailey, D. and Boyce, S. (2001) "The Living Archive" Papers. *Third Text*, Spring: 87–88.

Saukko, Paul. (2003) Combining Methodologies in Cultural Studies. In *Doing Research in Cultural studies: An Introduction to New Methodological Approaches*. London: Sage.

_____ (2003) New Ethnography and Understanding the Other. In *Doing Research in Cultural Studies: An Introduction to New Methodological Approaches*. London: Sage.

Sekula, Alan. (2003) Conversation between Allan Sekula and Benjamin H.D. Buchloch, Allan Sekula. In *Performance under Working Conditions*. Austria: Generali Foundation

Nichols, Bill (1994) Performing Documentary. In *Blurred Boundaries: Questions of Meaning in Contemporary Culture*. Bloomington: Indiana University Press.

Reading/Performing the Archive

Case Study: Ghosting: Digital Media Installation— Roshini Kempadoo

Ghosting reflects the interconnections of the Caribbean's worldwide origins and its roots in slavery, indentureship and migration. As a screen-based installation, different stories, landscapes and conversations are explored through an interactive device that highlights the polyphony of cultural memory versus archival repression.

Readings:

Benjamin, Walter. (1937, 1975) Edward Fuchs Collector and Historian. *New German Critique*, No. 5 Spring.

Wolfgang Ernst (1994)Arsenals of Memory: The archi(ve)texture of the Museum.,
www.mediamatic.net/article-5884-en.html.

Edwards, E. (2001). Exchanging Photographs, Making Archives. In *Raw Histories: Photographs, Anthropology and Museums*. Oxford: Berg.

Russell, C. (1999) Archival Apocalypse: Found Footage as Ethnography. In *Experimental Ethnography: The Work of Film in the Age of Video*. Durham: Duke University Press.

Lockhart, S. (2000). Interview Locations/Family Photographs. *Art Journal* 59 (1): 65-73.

Seremetakis, C.N. (1994) The Memory of the Senses: Historical Perception, Commensal Exchange, and Modernity. In *Visualising Theory: Selected Essays From V.A.R. 1990-1994*. Lucien Taylor (ed.), New York: Routledge.

Rogoff, I. (2004) 'The Where of Now', *Time Zones*. London: Tate Publishing

Translating/Transcribing Multi-sensory Fieldwork

Readings:

MacDougall, D.(1998) Introduction. In *Transcultural Cinema*. New Jersey: Princeton University Press.

————— (2001) 'Renewing Ethnographic Film: Is Digital Video Changing the Genre?' *Anthropology Today* 17(3): 15–21.

Grimshaw, A. (2002) Eyeing the Field: New Horizons for Visual Anthropology. *Journal of Media Practice*, 3(1): 2–15.

Highmore Ben, (2001) Questioning Everyday Life. In *The Everyday Life Reader*. London, Taylor & Francis Books Ltd

David Harvey (1989). Individual Space and Time. In Conditions of Postmodernity Basil Blackwell

Weiner, James (1997) Televisualist Anthropology: Representation, Aesthetics, Politics. *Current Anthropology*, Volume 38, no 2.

Cadava Eduardo (1998) *Words of Light Thesis on the Photography of History*. Princeton: Princeton University Press

Filmography

Excerpts from the following films will be shown:

Benguigui, Yasmina (1997) Mémoires d'Immigrés. L'Héritage Maghrebin. France: MK2. 106 minutes.

De Seta, Vittorio. (1972) Diario di un Maestro. Italy: RAI. 135 minutes.

Godard, Jean-Luc and Anne-Marie Miéville. (1978) Six fois Deux : (Sur et sous la communication). Series. Episodes: France/Tour/Détour Deux Enfants. France: National Television. 100 minutes.

MacDougall, David. (2000) Doon School Chronicles. Centre for Cross-Cultural Research, Australian National University. 140 minutes.

_____ (2007) Schoolscapes. Centre for Cross-Cultural Research, Australian National University. 62 minutes.

Pasolini, Pier Paolo. (1970) Appunti per un'Orestiade Africana. Italy: G.V. Baldi and IDI Cinematografica Roma. 73 minutes.

Philibert, Nicolas. (1992) Le Pays des Sourds. France: Les Films d'Ici. 58 minutes.

Piault, Colette (1986) My Family and Me. U.K.: National Film and Television School. CNRS France and Les Films du Quotidien. 75 minutes.

Ragazzi Rossella. (2000) La Mémoire Dure. France: Mémoire du Coquillage. Distribution: Rossella Ragazzi and Documentary Educational Resources. 83 minutes.

_____ (2005) Walking on Uneven Paths. Digital Film Archive. D.I.T. Dublin. 3X3 hours.

Rouch, Jean (1961) La Pyramide Humaine. France: Les Films de la Pléiade. 90 minutes.

Rouch, Jean and Edgar Morin. (1960) Chronique d'un Été. France: Argos Film. 90 minutes.

Simon, Claire. (1992) Récréations. France: Les Films d'Ici. 48 minutes.

Truffaut, Francois. (1959) Les 400 coups. France: Truffaut Production. 99 minutes.

_____ (1968) L'Enfant Sauvage. France: Les Films du Carrosse. 100 minutes.

_____ (1976) L'argent de poche. France: Les Films du Carrosse and Les Artistes Associés. 124 minutes

Van der Keuken, Johan. (1965) Beppie The Netherlands. 38 minutes.

_____ (1964) Herman Slobbe The Netherlands. 24 minutes.

Van den Lanker Laurent. (2006) Surya. Belgium. 57 min. Polymorphs Production.

Victor, Renaud. (1980) Ce gamin là France: Les Films du Carrosse. 91 minutes.

Vigo, Jean. (1933) Zéro de Conduite. France: Argui Films. 44mminutes.

Øien Cecilie (2006) Growing Pains. Manchester Granada Centre of Visual Anthropology. 30 min.

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