Annexure

Notes:

Leni Riefenstahl : (1902-2003) Eric Barnauw notes very interesting passages from autobiography of Leni Riefenstahl, (later transcribed into a film) a first great woman film director, initially dancer, actor, established as most beautiful film star of fiction films later directed few trend setting films. A prominent Riefenstahl admirer was Adolf Hitler. In 1933 she received call from him. It was few months after he had achieved dictatorial power and just two days before the annual rally of the National Socialist German Workers Party, - the Nazi party. According to her account, he asked how she was getting on with the work. She asked, “What work?” He said that months earlier, he had ordered his propaganda ministry (headed by Goebel) to have her make a film about the rally. She had heard nothing of this, but he insisted she proceed, doing whatever she could. Without time to prepare, she gathered equipment and a few assistants and rushed to the rally. There succession of bureaucratic harassments – emanating, she thought, from Gobles resentful at being bypassed - made the experience a nightmare, but she completed the short film ‘Victory of Faith’ (1933) financed by Nazi party. Exhausted, she left for the Spain to work for new feature, but there she collapsed, she was sure of the sufferings Goebbels had caused her. Their mutual resentment grew into a feud.

On her return to Germany, Hitler got in touch with her again. He wanted her to make a film of the 1934 party rally which was to be the largest ever staged – announcement and demonstration, to all the world of German rebirth.
She demurred. She suggested Walther Ruttmann, creator of the famous ‘Berlin Symphony of the city,’ and even discussed with Ruttmann. Though he had been considered on the left politically he was eager to do the project and drafted plans. But Hitler insisted it must be Leni Riefenstahl. According to her account she then agreed on condition that neither Hitler nor Gobbles nor anyone else would interfere, nor even see the film until it was finished. An ample budget was set up by the UFA studio (Universum Film Aktiengesellschaft) which distributed the film.

**DZiga Vertov:** D’Ziga Vertov

“Denis, (Vertov) studied medicine and psychology and wrote poetry, falling under spell of Russia’s ‘Futurist’ poets, among whom Vladimir Mayakovsky was the leader. Futurism, a movement sweeping through Europe from its 1909 beginnings in Italy and France and invading all the arts, gloried in the clamor and rhythm of machines, and the dynamism of a ‘word’ in change. Its poets tended to reject syntax in favor of word montages; they were intoxicated with long catalogues of word owed much. It is in the manner of Walt Whiteman, to whom they owed much. Its composers called for inclusion of sounds, as symbols of modern life, in orchestral instrumentation. The futurists were given to rhetorical manifestoes, which often used unconventional typographical arrangements as means of expression and emphasis.


(1896-1954) Original name Denis Arkadivich Kaufman born in . “Denis, (Vertov) studied medicine and psychology and wrote poetry, falling under
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The Film Truth (Cinema Verite) :-

“Basic and Essential:

FILM PERCEPTION OF THE WORLD

Most fundamental point:

Use of camera as a Cinema-eye,

More perfect than human eye

For exploring the chaos of visual phenomena

Filling

The universe

MAKE WAY FOR
THE MACHINE!

The cinema-eye works and moves in time and space,
Seeing and recording impressions
In a way quite different from the human eye
Limitations imposed by position of human body,
Or by how much we can see of any phenomenon in a second of seeing,
Such restriction does not exist for cinema-eye
This has much wider capabilities

We cannot improve our eyes,
But we can always improve the camera.”

"I am a cinema-eye
I am a mechanical eye.
I am a machine, I show you a world
Such as only I can see.
From now and for always
I cast off human immobility. I move constantly,
I approach and pull away from objects,
I creep under them, I leap onto them,
I move alongside the mouth of the galloping horse,
I cut into a crowd, I run before charging troops,
I turn on my back; I take off with an airplane,
I fall and rise with falling and rising bodies.
Freed from the tyranny of 16-17 images per second,
Freed from the framework of space and time,
I coordinate any and all points of the universe,
Wherever I may record them
My mission is the creation of
A new perception of the world
Thus I decipher in a new way,
A world unknown to you”


Pare Lorentz and New Deal:- Born in 1905, USA, initially worked as an editor, in Hollywood Commercial film industry. USA during post war period, to meet world demand for wheat, farmers were being pressed to turn grazing lands to wheat lands. Many governments promoted documentary films were made to attract people to agricultural sector as a result many wastelands were converted into agricultural lands. However, Roosevelt brought ‘New Deal’ a unique agricultural policy that was subject to criticism by opposition. Roosevelt favored Pare Lorentz to promote this policy effectively through documentary production. A film, ‘The Plow That Broke the Plains’ (1936) made by Lorentz and Thomson, illuminated a national problem of agricultural wheat-lands in USA. It aimed to promote Roosevelt New agricultural policy in post war period. Being government sponsored project it was also blow to Hollywood’s mega budget tradition. Thomson, a renowned editor from Hollywood composed its music that constantly provided added dimension to the film. For example, a music given for the world-war time (1917-18) sequence in the film, performed metaphoric signification. As we see tractors coming over a hill, we hear stain from marching son of American troops. It provided momentary emphasis that farmers are becoming a War machine. This film agitated the opponents of Roosevelt farm policies.

**Ideology: An Althuzarian concept :-**

“The basic concepts of Ideology which we have mentioned earlier are (a) Ideology is a Representation of the Imaginary Relation of Individuals to their real Conditions of Existence. (b) Ideology has a material existence. (c) Ideology interpolates as subjects. Thus duplicate mirror-structure of ideology ensures simultaneously 1) The interpolation of ‘individuals’ as subjects; (2) Their subjection to the Subject; (3) The mutual recognition of subjects and Subjects, the subjects recognition of each other and finally the subjects recognition of himself/herself. (4) The absolute guarantee that everything really is so, and that on condition that the subjects recognize what they are and behave accordingly, everything will be all right “So be it.”


**Post Modernism :-**

Postmodernism is a term applied to a wide-ranging set of developments in critical theory, philosophy, architecture, art, literature, and culture, which are generally characterized as emerging from, in reaction to, or superseding, modernism.
Postmodernism (sometimes abbreviated 'Pomo[1]) was originally a reaction to modernism (not necessarily "post" in the purely temporal sense of "after"). Largely influenced by the disillusionment induced by World War II, postmodernism tends to refer to a cultural, intellectual, or artistic state lacking a clear central hierarchy or organizing principle and embodying extreme complexity, contradiction, ambiguity, diversity, and interconnectedness or inter-referentiality.[2]

The term was used as early as 1914 in an article in The Hibbert Journal (a quarterly philosophical review) written by J.M.Thompson. In this context it was used to describe fundamental changes in attitudes and beliefs within Christian society of the time ("Post-Modernity, J.M.Thompson, The Hibbert Journal Vol XII No.4 July 1914 p.733). It was then re-coined in 1949 to describe a dissatisfaction with modern architecture, leading to the postmodern architecture movement.[5] Later, the term was applied to several movements, including in art, music, and literature, that reacted against modern movements, and are typically marked by revival of traditional elements and techniques.[6] Postmodernism in architecture is marked by the re-emergence of surface ornament, reference to surrounding buildings in urban architecture, historical reference in decorative forms, and non-orthogonal angles. It may be a response to the modernist architectural movement known as the International Style.

In its broadest context, postmodernism can be seen as a world view. For instance, Walter Truest Anderson identifies postmodernism as one of four world views. These four worldviews are the postmodern-ironist, which sees truth as socially constructed, the scientific-rational in which truth is 'found'
through methodical, disciplined inquiry, the social-traditional in which truth
is found in the heritage of American and Western civilization and the neo-
romantic in which truth is found either through attaining harmony with
nature and/or spiritual exploration of the inner self.

[7] Influence and distinction from post modernity
Postmodernist ideas and its analysis of culture and society in philosophy
expanded the importance of critical theory and has been the point of
departure for works of literature, architecture, and design, as well as being
visible in marketing/business and the interpretation of history, law and
culture, starting in the late 20th century. These developments — re-
evaluation of the entire Western value system (love, marriage, popular
culture, shift from industrial to service economy) that took place since
1950/1960, with a peak in the Social Revolution of 1968 are described with
the term post modernity, as opposed to postmodernism, a term referring to
an opinion or movement. Whereas something's being "postmodernist" would
make it part of the movement, its being "postmodern" would place it in the
period of time since the 1950s, making it a part of contemporary history.

Resource: - <www. wikipedia.com>

Resources on Visual Sociology :-

In this book, the author outlines various issues surrounding the use of
visual methods as they apply to field and ethnographic research in
anthropology as well as sociology. He discusses ways in which the
methodology applies to his research on family celebrations in India, and how
his perception of the meanings in some of the rituals changed after examining the visual images he created.


In this paper, Becker argues that it is important to consider the context of visual images when applying them to research. He suggests that each of the disciplines mentioned in the article’s title approach the creation of visual images differently, since they are being created for different purposes and audiences. While he does not recommend that the researcher ignore images created for a commercial purpose, he cautions against the researcher considering each type of visual image as the same.


This book discusses visual sociology as a valid approach to research in the social science. It is comprehensive in its treatment of the topic, and is a useful source for a researcher who intends to use this method. The book outlines the various issues and concerns, both methodological and ethical, which a researcher will confront. The book discusses the history of the method, and it applies the various issues to current, as well as past, research. It is not, however, a guide to using visual methodology. It is a work which considers the theories which apply to the method, and is more theoretical than applied in its treatment of the subject. However, it is an interesting book and one which can be a valuable source.


Hine Lewis, 'Social Photography, How the Camera may help in Social Uplift' Proceedings on national conference of Charities and Corrections, June 1909. 'Classic essays on Photography', cited by Elizabeth Cowie YIDFF issue no. 10


In this article, the author discusses his research into farming through the use of aerial photographs of family farms. He was able to determine the difference between what he termed as craft farms and industrial farms by noting the land use, the size and condition of the farm buildings, among other characteristics. He suggests that using photographs allowed him to gain a perspective on his research which would not have been available to him by not including visual images. He discusses various methodological issues, including the problem of what type of photographic equipment to use, and how he was able to take the photographs from an airplane. It was an interesting article, which showed how a different methodological approach can bring an added dimension to a research project.

In this article, the authors discuss the use of visual methods in their research on midwives and their clients. The authors discuss their methodological approach in detail, including their coding method, and they also include a great deal of transcription from their interviews, which allow the reader to get a real sense of the dynamic in the social world within this type of client/care provider relationship. However, the authors argue that the purpose of the article was to determine whether or not the researcher being present in the research field would hamper or contaminate the research project. The authors argue that this is not true, and in fact they felt that their presence added a more personal dimension to the data.


In this article, the author discusses using a list of preset questions based in a grounded theory about the research topic to guide the compilation of visual images. He argues that using this approach can help the researcher to come to a better understanding of the topic, by allowing the visual aspect of the research to be more focussed. He suggests that these questions, referred to as “shooting scripts”, complement the visual images which are produced, and can bring together the theory with the method.