

ARND SCHNEIDER. *EXPANDED VISIONS: A NEW ANTHROPOLOGY OF THE MOVING IMAGE.* LONDON AND NEW YORK: ROUTLEDGE 2021. 194 P. ISBN: 9780367253684

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In *Expanded visions: a new anthropology of the moving image*, Arnd Schneider investigates the intersection of anthropology and the moving image, with a particular emphasis on experimental film and contemporary visual media. It contains eight different essays that delve into various aspects of this relationship. The central argument of the book is to examine 'what the moving image can do with anthropology, but also what anthropology can do with it' (1). Schneider is interested in the epistemological potential of film innovation in ethnography, which can expand the ways films are used in anthropological research. The collection of essays highlights the potential for multimodal studies by exploring how the moving image informs anthropology and how anthropology, in turn, shapes the moving image. The book is situated within the context of expanded cinema and calls for a radical expansion of anthropology that incorporates contemporary art, experimental film, and visual anthropology.

The essays in the book cover a wide range of topics, including experimentation with art and ethnography, the use of experimental film to rethink anthropological research and representation, the concept of photofilm that animates still images, and the examination of indigenous representation in cinema. Essay 1 begins by defining the moving image as encompassing all forms of film, with a particular emphasis on contemporary films. It highlights the epistemological potential of film innovation in ethnography, suggesting that new approaches to filmmaking can expand the horizons of anthropological research. Essay 2 examines the ways in which experimental filmmakers engage with art and ethnography, pushing the boundaries of representation and challenging traditional disciplinary divisions. Schneider introduces the notion that fieldwork in anthropology should be seen as a dynamic and fluctuating set of relationships between anthropologists and their ethnographic subjects, rather than a rigid and well-defined method (24). Essay 3 critiques experimental film practices and explores their possible relevance for anthropology. Noting that '[experimental film] makes us consciously and materially aware that film is literally a medium, in that it comes between us, our senses, perception, and representation' (48), this heightened awareness challenges the conventional assumption that film simply replicates reality and prompts readers to consider how experimental film disrupts or questions this assumption. Essay 4 explores the concept of photofilm, a relatively niche and interdisciplinary

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visual practice that sits at the intersection of film and photography. The chapter aims to challenge conventional perceptions of still images by considering them as containing movement, and it suggests that photofilm offers a unique opportunity for anthropologists to rethink the use of photographs in their fieldwork.

Essay 5 provides a compelling examination of the boundaries of the hyperreal in the context of cinema and anthropology. Here Schneider unpacks the idea that both cinema and anthropology involve constructed realities and analogous processes, challenging the common perception of cinema as an extreme, hyperreal construction of reality. Schneider highlights the shared pursuit of truth values and verisimilar representations in both ethnography and cinema. Essay 6 focuses on the concept of participatory cinema through Cine Con Vecinos (CCV), a small group in Argentina, as a method of cinematic film production that foregrounds agency, participation, and social relations. Although not documentaries, the films would be grounded in real-life experiences, shot in local areas, and use locals as actors. Essay 7 uses the work of Cyrill Lachauer, a German filmmaker and anthropologist, as a case study to explore the intersection of art and ethnography, a concept referred to as 'art-ethnography' (144). Cyrill Lachauer's films serve as a focal point for examining the fusion of artistic expression and anthropological research. Lastly, Chapter 8 touches upon the idea of using film as a means of restitution, particularly in the context of representing marginalized cultures and objects in museums. It introduces the concept of using experimental film as an analogue to initiate a discourse surrounding this challenging topic.

The most interesting essay is Essay 3. Schneider explores the concept of experimental film as a material object rather than just an experience of time. This perspective highlights the use of experimental time and optical effects, such as flickers, as well as the incorporation of multiple viewpoints projected on the screen to create a unique viewer experience. These experimental techniques aim to engage the audience in a different way than traditional narrative cinema. Schneider draws a key distinction between feature films and experimental films. Feature films typically follow a narrative structure with a clear subject, while experimental films reject this narrative convention. Experimental films are more concerned with the impact they have on the viewer, focusing on the experience they create rather than on conforming to the idea that the exterior world should match its representation. Here is it unclear and unconvincing why experimental films are the preferred cinematic medium to complement anthropological inquiries. Indeed, anthropology, including anthropological film, traditionally (but not exclusively) aims to capture the human experience, while experimental film can often be more cerebral and abstract, potentially lacking a direct focus on human experiences. There is little evidence to suggest that his participants are interested in experimental film and whether that is how they wish their experience(s) to be depicted. In this way, Schneider runs the risk of reinforcing the very power dichotomy he seeks to abolish.

Overall, this collection of essays is an important contribution to the field of anthropology, film and visual studies. Schneider ambitiously considers the complex relationship between the moving image and anthropology, highlighting the potential for innovative approaches, experimental methods, and expanded perspectives in both fields. It encourages readers to think critically about how films and visual media can contribute to anthropological research and representation.

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