

Trinh Minh-ha's attempt in *Shoot for the Contents* to induce a change of consciousness in her audience via experiments in filmic form does not meet with total success because she attends more to *how* something is said than to *what* is said. This emphasis culminates in the perpetuation, rather than the contestation, of contemporary Western conventional wisdom about China. It would be fallacious, however, to conclude that stability of meaning and the perpetuation of stereotypes are the sole products of *Shoot for the Contents*. This film is a dense and intricate work that demands active viewer participation in order to make sense of it. The film both assumes and purposively withholds information in order to deny the pleasures and complacency of cinematic suture. The viewer must consult alternative sources when seeking answers to questions and issues raised in the film. In doing so, ideally, the viewer will arrive at an understanding that is simultaneously more nuanced and self-conscious than that which would have resulted from a more self-contained film. In spite of *Shoot for the Contents* elitist propensities, this quality constitutes the primary strength of the film.

#### NOTE

1. See *Visual Anthropology Review* 8.1: 2-14, Spring 1992 for a presentation by Trinh T. Minh-ha of excerpts from the film script of *Shoot for the Contents*.

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*A Space on the Side of the Road*  
Kathleen Stewart  
Princeton: University of Princeton Press, 1996  
243 pages + xii, 36 photographs.

JOHN BODINGER DE URIARTE  
THE UNIVERSITY OF TEXAS AT AUSTIN

The use of photographs within the bodies of textual ethnographies has a mixed history of failures, near-misses, and rare successes. Much depends on the balance between image and text, on the motivation for including photographs within the ethnographic text, and on the use of photography as an element of ethnographic practice. While Kathleen Stewart's book *A*

*Space on the Side of the Road* incorporates photographs in a deeply engaging manner, the work is in majority a textual ethnography. Before beginning a discussion of the images, it will be useful to sketch a discussion of the ethnographic text.

One major danger of ethnographic practice may be the attempt, both in the field and while writing-up, to fit one's observations into a pre-figured ontology and epistemology; a way of 'doing' ethnography as its own fixed practice, a practice able to shift locales and objects while retaining a thrust both cohesive and ultimately static. Stewart appeals to a dramatic move away from this type of business as usual. Her book attempts a "new ethnography," an ethnography that takes "a cue from the tactile, imaginary, nervous and contested modes of critique of the subjects we study not in order to decide what these interpretive modes 'mean' in the end but to begin to deploy them in a cultural politics." This is a dangerous and shifting ground, a ground that depends on keeping the dynamic gap open between signs and what is read from signs. Invoking the space on the side of the road calls forward not simply a marginalized and resistant space, but also a deeply creative, productive, and unfixed one. It is a space with what Ross Chambers calls room to maneuver; a richly textured space of imagining that resists the traditional ethnographic effort of getting the "gist" of things.

It is difficult to begin a review of such a book. Integral to the book's form is a resistance to such attempts at encapsulation. It begins as an ethnography of Appalachia. Soon, however, the book starts to weave back on itself, shifting both language and objects of analysis, from the beginning establishing a dialogue both with itself and with the reader. A lyrical evocation of speech, stories, memories and fragments, Stewart's book is a richly-layered poetic exploration of Appalachia, of the role of talk in Appalachia, of ethnography, and of the ways in which we make sense of texts themselves.

There are a number of formal conceits that Stewart uses to keep the gap between signs and what is read from signs open and dynamic. The text slips between a language of analysis and the language of her informants, using speech patterns and cadences that cross over, repeated words with dropped ending 'g's, and the reappearance of such words dressed-down, outside of scare quotes, bold type, or italics, and re-introduced through the text as reasonable and logical ways of

# Space On The Side Of The Road By Stewart

**Lorraine Delia Kenny**



## **Space On The Side Of The Road By Stewart:**

**Torture Porn in the Wake of 9/11** Aaron Kerner, 2015-04-24 Saw Hostel The Devil's Rejects this wave of horror movies has been classed under the disparaging label torture porn Since David Edelstein coined the term for a New York magazine article a few years after 9/11 many critics have speculated that these movies simply reflect iconic images anxieties and sadistic fantasies that have emerged from the War on Terror In this timely new study Aaron Kerner challenges that interpretation arguing that torture porn must be understood in a much broader context as part of a phenomenon that spans multiple media genres and is rooted in a long tradition of American violence **Torture Porn in the Wake of 9/11** tackles a series of tough philosophical historical and aesthetic questions What does it mean to call a film sadistic and how has this term been used to shut down critical debate In what sense does torture porn respond to current events and in what ways does it draw from much older tropes How has torture porn been influenced by earlier horror film cycles from slasher movies to J horror And in what ways has the torture porn aesthetic gone mainstream popping up in everything from the television thriller Dexter to the reality show Hell's Kitchen Reflecting a deep knowledge and appreciation for the genre **Torture Porn in the Wake of 9/11** is sure to resonate with horror fans Yet Kerner's arguments should also strike a chord in anyone with an interest in the history of American violence and its current and future ramifications for the War on Terror **Stories of**

**Home** Devika Chawla, Stacy Holman Jones, 2015-09-17 **Stories of Home** Place Identity Exile offers a window into the distinct ways that home is theorized and conceptualized across disciplines The essays in this volume consider how people speak and story home in their everyday lives why home is central to our notion of who we are and how making home a unit of analysis in research makes a strong conceptual contribution to the field of communication This collection engages home from diverse contexts and disparate philosophical underpinnings at the same time the essays converse with each other by centering their foci on the relationship between home place identity and exile Home how we experience it and what it says about the selves we come to occupy is an exigent question of our contemporary moment **Stories of Home** Place Identity Exile delivers timely and critical perspectives on these important questions **Betwixt and Between Liminality and Marginality** Zohar

Hadromi-Allouche, Michael Hubbard MacKay, 2023-03-20 **Betwixt and Between Liminality and Marginality** Mind the Gap offers an interdisciplinary thinking on the marginal within society Using the framework of Victor Turner's earlier notions of liminality the book both challenges Turner's symbolic anthropology and celebrates its continued influence across disciplines and under new theoretical constraints Liminality in its simplest forms provides language for meaningful approaches to articulate transition and change It also represents complex social theories beyond Turner's classical symbolic approach While demonstrating the enduring relevance of Turner's language for expressing transition this volume keeps an eye toward the validity of critiques against him It thus theorizes with Turner's work while updating even abandoning some of his primary ideas when applying it to contemporary social issues A central focus of this volume is marginality Turner recognized that

marginals like liminars are betwixt and between however they lack assurance that their ambiguity will be resolved This volume explores the dialogic relationship of space and agency to recognize marginal groups and people and inquire without a harmonious resolution what happens to the marginals Have race class gender and sexual orientation become the space for thinking about reintegration and communitas Each chapter examines how marginal groups or liminal spaces and ideas destabilize shape and affect the dominant culture

*Torch Singing* Stacy Holman Jones,2007-07-08 In this innovative book Stacy Holman Jones presents torch singing as a much more complicated phenomenon than the familiar trope of a woman lamenting her victimhood With an ethnographer s eye she observes the bluesy torch singers asking if they are possibly performing critiques of the very lyrics they sing From this perspective we see the singer giving expression not not only to desire but also to an incipient determination to resist and change Holman Jones also reveals points of contact in the opposition between spectators and performers emotion and intellect and love and power Instead of interpreting the expression of love as a woman s violent mistake as willing deception and passive fate Holman Jones allows us to hear an active search for hope

**Writing Feminist Autoethnography** Elizabeth Mackinlay,2022-01-31 Writing Feminist Autoethnography explores the personal is political relationship between autoethnography and feminist theory and practice Each chapter introduces the lives and works of a range of feminist thinkers and writers and considers the ways in which their thinking and writing might come to be in relation with our own personal is political thinking and writing work as feminist autoethnographers The book begins with an acknowledgement of the author s positionality as a white settler colonial woman in relation with Yanyuwa Garrwa Mara and Kudanji Aboriginal women This positionality has continued to resonate deeply with the responses and sensibilities the author holds as a feminist autoethnographer to move beyond coloniality She explores the writing of Virginia Woolf Simone Weil Simone de Beauvoir H l ne Cixous Kathleen Stewart bell hooks and Ruth Behar with critical affect to embrace embody and engage with feminist thinking wondering and feeling The book creatively and performatively explores what it means to live a feminist life as an autoethnographer This book will define and conceptualize feminist autoethnography for all qualitative researchers especially those interested in critical autoethnography and scholars in gender studies and communication

*Torch Singing* Stacy Linn Holman Jones,2007 In this innovative book Stacy Holman Jones presents torch singing as a much more complicated phenomenon than the familiar trope of a woman lamenting her victimhood With an ethnographer s eye she observes the bluesy torch singers asking if they are possibly performing critiques of the very lyrics they are singing From this perspective we see the singer giving expression not only to desire but also to an incipient determination to resist and change Holman Jones also reveals points of contact in the opposition between spectators and performers emotion and intellect and love and power Instead of interpreting the expression of love as a woman s violent mistake as willing deception and passive fate Holman Jones allows us to hear an active search for hope

BOOK JACKET

**Culture, Subject, Psyche** Anthony Molino,2004-11-26 Rethinking relations between disciplines long held

to be at odds      **The Restaurants Book** David Beriss, David Sutton, 2007-12-01 Is the restaurant an ideal total social phenomenon for the contemporary world Restaurants are framed by the logic of the market but promise experiences not of the market Restaurants are key sites for practices of social distinction where chefs struggle for recognition as stars and patrons insist on seeing and being seen Restaurants define urban landscapes reflecting and shaping the character of neighborhoods or standing for the ethos of an entire city or nation Whether they spread authoritarian French organizational models or the bland standardization of American fast food restaurants have been accused of contributing to the homogenization of cultures Yet restaurants have also played a central role in the reassertion of the local as powerful cultural brokers and symbols for protests against a globalized food system The Restaurants Book brings together anthropological insights into these thoroughly postmodern places      **Affective Critical Regionality** Neil Campbell, 2016-08-17 Affective Critical Regionality offers a new approach to developing a sharper more nuanced understanding of the relations between place space memory and affect It builds on the author's extensive work on the American West where he developed the idea of expanded critical regionalism to underline the West as multiple dynamic and relational engaged in global local processes tensions between the rooted and the routed and increasingly as relevant to debates around the politics of precarity and vulnerability This book uses affective critical regionality to enable a re valuing of the local as a powerful means to appreciate the everyday and the over looked as vital elements within a more inclusive understanding of how we live Exploring a variety of cultural materials including fiction memoir theory poetry and film it demonstrates how this approach can deepen our understanding of and simultaneously provoke new relations with place Moving beyond the US context through its use of international theoretical voices and texts it will show how the concept is applicable to other cultural spheres      **Last Stand of the Louisiana Shrimpers** Emma Christopher Lirette, 2022-08-24 In recent years shrimpers on the Louisiana coast have faced a historically dire shrimp season with the price of shrimp barely high enough to justify trawling Yet many of them wouldn't consider leaving shrimping behind despite having transferrable skills that could land them jobs in the oil and gas industry Since 2001 shrimpers have faced increasing challenges to their trade an influx of shrimp from southeast Asia several traumatic hurricane seasons and the largest oil spill at sea in American history In Last Stand of the Louisiana Shrimpers author Emma Christopher Lirette traces how Louisiana Gulf Coast shrimpers negotiate land and blood sea and freedom and economic security and networks of control This book explores what ties shrimpers to their boats and nets Despite feeling trapped by finances and circumstances they have created a world in which they have agency Lirette provides a richly textured view of the shrimpers of Terrebonne Parish Louisiana calling upon ethnographic fieldwork archival research interdisciplinary scholarship and critical theory With evocative lyrical prose she argues that in persisting to trawl in places that increasingly restrict their way of life shrimpers build fragile quietly defiant worlds adapting to a constantly changing environment In these flickering worlds shrimpers reimagine what it means to work and what it means to make a living

**Handbook of Methods in Cultural Anthropology** H. Russell Bernard, Clarence C. Gravlee, 2014-07-08 The Handbook of Methods in Cultural Anthropology now in its second edition maintains a strong benchmark for understanding the scope of contemporary anthropological field methods Avoiding divisive debates over science and humanism the contributors draw upon both traditions to explore fieldwork in practice The second edition also reflects major developments of the past decade including the rising prominence of mixed methods the emergence of new technologies and evolving views on ethnographic writing Spanning the chain of research from designing a project through methods of data collection and interpretive analysis the Handbook features new chapters on ethnography of online communities social survey research and network and geospatial analysis Considered discussion of ethics epistemology and the presentation of research results to diverse audiences round out the volume The result is an essential guide for all scholars professionals and advanced students who employ fieldwork

**Authority and the Mountaineer in Cormac McCarthy's Appalachia** Gabe Rikard, 2013-08-29 The author uses theories on power resistance and discipline developed by Michel Foucault to analyze the interactions of mountaineers and the authorities who have attempted to modernize them The book shows how McCarthy manipulates Appalachian images while engaging in a form of archeology of Appalachian constructs Initially the book explores the interplay of the dominance resistance duality Roads provided ways into the mountains for industry and ways out for the mountaineer cotton mill villages and regional cities served as disciplined destinations for Appalachian out migrants McCarthy's character Lester Ballard Child of God represents the epitome of hillbilly delinquency The author explains how the iconic image of the mountaineer a notion cultivated by fiction writers benevolent organizations and academics othered the mountain people as deviants The book ends by considering the ways in which The Road returns to the rhetorical and geographical region of his early work and how it fits into McCarthy's Appalachian oeuvre

**Daughters of Suburbia** Lorraine Delia Kenny, 2000 White middle class suburbia represents all that is considered normal in the United States especially to the people who live its privileged life Part ethnography part cultural study Daughters of Suburbia focuses on the lives of teenage girls from this world the world of the Long Island New York middle school that author Lorraine Kenny once attended to examine how standards of normalcy define gender exercise power and reinforce the cultural practices of whiteness In order to move beyond characterizations of the normal a loaded term that can obscure much of what actually defines this culture Kenny highlights both the experiences of the middle school students and the stories of three notoriously bad white middle class teenage girls Amy Fischer the Pistol Packing Long Island Lolita Cheryl Pierson who hired a classmate to murder her father and Emily Heinrichs a former white supremacist and a teen mom Arguing that middle class whiteness thrives on its invisibility on not being recognized as a cultural phenomenon Kenny suggests that what the media identify as aberrant as well as what they choose not to represent are the keys to identifying the unspoken assumptions that constitute middle class whiteness as a cultural norm Daughters of Suburbia makes the familiar strange and gives substance to an

otherwise intangible social position Lorraine Kenny is the Public Education Coordinator for the American Civil Liberties Union's Reproductive Freedom Project She has taught anthropology at Sarah Lawrence College Records & Briefs New York State Appellate Division , *Minutes of the County Council and Reports and Minutes of Committees of the Council and Other Documents Submitted to the Council* Lanarkshire (Scotland). County Council,1949 West Virginia History ,1997

*Out in the Country* Mary L. Gray,2009-08 We've become accustomed to the wisdom of the ancient Greeks being trotted out by conservatives in the name of timeless virtues At the same time critics have charged that multiculturalists and their ilk have hopelessly corrupted the study of antiquity itself and that the teaching of Classics is dead Trojan Horses is Page duBois's answer to those who have appropriated material from antiquity in the service of a conservative political agenda among them Camille Paglia Allan Bloom and William Bennett She challenges cultural conservatives' appeal to the authority of the classics by arguing that their presentation of ancient Greece is simplistic ahistorical and irreparably distorted by their politics As well as constructing a devastating critique of these pundits Trojan Horses seeks to present a more complex and more accurate view of ancient Greek politics sex and religion with a Classics primer She eloquently recounts the tales of Daedalus and Artemis for example conveying their complexity and passion while also unearthing actions and beliefs that do not square so easily with today's family values As duBois writes Like Bennett I think we should study the past but not to find nuggets of eternal wisdom Rather we can comprehend in our history a fuller range of human possibilities of beginnings of error and of difference In these fleet chapters duBois offers readers a view of the ancient Greeks that is more nuanced more subtle more layered and in every way more historical than the portrait other writers of whatever stripe want to popularize and see displayed in our classrooms Sharp timely and engaging Trojan Horses portrays the richness of ancient Greek culture while riding in to rescue the Greeks from the new barbarians The Weekly Notes Frederick Pollock,1923 **West 11th**

**St-Garfield St, Florence-Eugene Hwy, 6th-7th Ave Couplet Extension, Eugene** ,1990 *Under Bright Lights* Bobby Benedicto,2014-10-15 Gay friendly dance clubs upmarket bars and party circuits such commercial venues evoke the image of a gay globe but what happens when they are bound to a landscape of disorder mass poverty and urban decay Vividly describing this world of contradictions through the prism of twenty first century Manila *Under Bright Lights* challenges popular interpretations of the third world queer as a necessarily radical figure Drawing on ethnographic research Bobby Benedicto paints a remarkably counterintuitive portrait of gay spaces in postcolonial cities He argues that Filipino gay men's pursuit of an elusive global gay modernity sustains the very class gender and racial hierarchies that structure urban life in the Philippines Benedicto examines for example how practices such as driving enable the emergence of a classed gay cityscape and how scenes of networked global cities engender discourse that positions Manila within a global system of gay capitals And yet he also analyzes how the fantasy of gay globality is imperiled when privileged gay men from Manila while traveling abroad encounter Filipino labor migrants and come face to face with the exclusionary racial orders that operate in

gay spaces overseas Unique in its methodological approach Under Bright Lights employs affective first person storytelling techniques to capture the visceral experience of Manila and gay life in a third world city



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