

MARCUS BANKS: AN ANNOTATED BIBLIOGRAPHY

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Marcus Banks (1960-2020) was Professor of Visual Anthropology at the Institute of Social and Cultural Anthropology in Oxford. His untimely death has not only left his family, friends, colleagues, and students bereaved, but also left a visible gap in the Institute's intellectual and institutional life. Better known for his foundational work in visual anthropology, most notably his edited volume *Rethinking visual anthropology* (with Howard Morphy, 1997) and his book *Visual methods in social research* (2001), Marcus had wide-ranging interests throughout his career. His PhD research in Cambridge was an important contribution to the anthropology of Jainism and Jain migration, an interest culminating in his first monograph, *Organizing Jainism in India and England* (1992). Marcus also made important contributions to the anthropology of race and ethnicity, most notably in his book *Ethnicity: anthropological constructions* (1996). Later in his career, he researched archival film in India and crime scene investigators in Britain, although much work on the latter remains unpublished.

All these interests shine through this annotated bibliography, which documents and maps out Marcus Banks' intellectual contributions in anthropology. The bibliography was compiled on the basis of research into Marcus Banks' digital and physical files, with extensive online searches as well. I have helped David Zeitlyn and David Gellner to prospect, triage, and annotate Marcus' physical files to facilitate their deposit in various archives – including the Royal Anthropological Institute's film archive and the Pitt-Rivers Museum's photographic collections. The documents that did not find an institutional home are in my personal care, with permission from the Marcus Banks estate. In addition to this bibliography, there are two forthcoming posthumous edited collections of Banks' work: one is entitled *Jainism as social and visual practice: anthropological perspectives* (edited by John E. Cort, David Zeitlyn, and Chihab El Khachab, forthcoming with Primus Books in Delhi), and the other is entitled *Understanding social images: essays on visual methods and teaching anthropology* (edited by David Zeitlyn and Chihab El Khachab, forthcoming with Berghahn Books in Oxford).

Where possible, I have indicated where articles and chapters were presented prior to their publication. This choice was made, in part, to avoid appending a lengthy (and *a fortiori* incomplete) list of conference papers and keynote speeches to this bibliography. All entries in the first three sections of the bibliography are annotated, but I deemed the entries in the

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last three sections either too short or too self-explanatory to deserve further annotation. The bibliography is divided into six main sections: (1) books and edited volumes; (2) articles and book chapters; (3) selected unpublished writings; (4) film, television, and multimedia; (5) book reviews, film reviews, and short articles; and (6) interviews with Marcus Banks.

(1) Books and edited volumes

2018 (co-edited with Annamaria Motrescu-Mayes): [*Visual histories of South Asia*](#), foreword by Chris Pinney, Delhi: Primus Books.

- This edited volume comprises numerous case studies exploring the intersection of visual culture studies and South Asian historiography. Banks co-writes a brief introduction with Motrescu-Mayes to explain the significance of visual research methods in South Asian history, and to highlight the originality of the case studies in the volume. The first chapter is a version of Banks' article on 'Slow research' (2014a), reprinted under the title, 'An archaeology of visual practice: exploring one's own archive'.

2011 (co-edited with Jay Ruby): [*Made to be seen: historical perspectives on visual anthropology*](#), Chicago: University of Chicago Press.

- This is a landmark edited volume on the history of visual anthropology as an institutional and intellectual project. In its introduction, Banks and Ruby provide a wide-ranging view of the subfield as well as the numerous contestations around its definition. Banks and Ruby highlight how the visual has been a core concern in anthropology since its inception, and how it transcends a mere interest in ethnographic filmmaking. The contributions cover a wide range of themes in the history of visual anthropology, including textiles, the built environment, the body, photography, and indigenous media.

2010 (co-edited with Richard Vokes): [*Routes and traces: anthropology, photography and the archive*](#), special issue of *History and Anthropology*, 21 (4).

- Banks co-writes the introduction to this special issue with Richard Vokes, under the title 'Introduction: anthropology, photography and the archive', pp. 337-349. The editors begin by noting the growing wave of studies on historical ethnographic photography in the wake of Elizabeth Edwards' edited volume, *Anthropology and photography* (1992). In a similar vein, the special issue contributors engage in debates about the nature of the ethnographic archive and the place of photography within it; the role of archives in historical narration; and the historical value of ethnographic imagery in both scientific and popular settings. Banks and Vokes are particularly interested in the visual economy of photographs, their different 'performances' in private and in public spheres, as well as the material relations between image-objects and archives.

2007a: [*Using visual data in qualitative research*](#), London: SAGE.

- This textbook provides a short introduction to the use of images (chiefly, film and photography) in qualitative social science research. The book begins with a brief history of the use of images in the social sciences, moving on to different approaches to studying images, different visual techniques in field research, and different ways of presenting research material. This book is, in a way, a simplified version of *Visual methods in social research*.
- This book appeared as part of Uwe Flick's SAGE Qualitative Research Kit (QUARK). It had a second edition in 2018. The book was translated into Spanish, Chinese, Japanese, Polish, and Portuguese (Brazil), respectively at Ediciones Morata, Weber Publication, Shin'yosha, Naukowe PWN, and Artmed Grupo A. Chapter I – 'The place of visual data in social research: a brief history' – is reprinted in Jason Hughes' *SAGE visual methods* (2012), pp. 81-96. The ideas outlined in this book were later presented by Banks in a series of workshops called *Building Capacity in Visual Methods* funded by the ESRC's Researcher Development Initiative (RDI) between 2007 and 2009. I have traced four such papers: one entitled 'Key skills for visual anthropology – a background paper', delivered at the University of Leeds in June 2007; a second one entitled 'Visual anthropology: image technologies in the field', delivered at the University of Westminster in July 2007 and January 2008 as well as the University of Leeds in February 2008; a third, virtually identical one, entitled 'Image technologies in the field: perspectives from visual anthropology', delivered at Wolfson College, Oxford, in July 2008; and a last one entitled 'Key skills for visual anthropology', delivered at the University of Leicester in January 2009.

2006a (co-edited with Andre Gingrich): [*Neo-nationalism in Europe and beyond: perspectives from social anthropology*](#), Oxford: Berghahn.

- This edited volume analyses far-right neo-nationalist movements in Western Europe from an anthropological perspective. The introduction, co-written by Banks and Gingrich, outlines a definition of 'neo-nationalism' as a recent, anti-globalization, anti-immigrant variant off earlier nationalisms in Europe. The authors reassess the anthropological literature on nationalism in light of this then (relatively) recent phenomenon, with a focus on anthropology's ability to mitigate the gap between structural and agentic explanations through long-term fieldwork. Banks also contributes a chapter entitled 'Performing "neo-nationalism": some methodological notes', pp. 50-65. This chapter provides a methodological framework for anthropological studies on British neo-nationalism through the concept of 'performance'. Banks explores the tension between traditionally ambiguous definitions of 'Britishness' and the neo-nationalist equation between Britishness and whiteness, aggressive masculinity, and sexual rectitude.
- Banks' chapter (originally titled 'Performing Britishness: some methodological considerations') and all the main contributions to the volume were initially presented

in a workshop called *Neo-nationalism Inside the EU: Anthropological Perspectives*, organized by Ulrike Davis-Sulikowski and Andre Gingrich in Brussels on December 13th-16th, 2002.

2001a: [*Visual methods in social research*](#), London: SAGE.

- This book is a classic in the interdisciplinary field of visual methods in the social sciences. Here, Banks proposes a sustained methodological reflection on the use of visual methods in qualitative social science research, with a focus on visual ethnography. The book contains seven chapters that can roughly be divided into two parts: first, an exploration of image analysis, representation, and materiality across different media (photographs, films, television, and digital media in particular); and second, a detailed appraisal of the process of preparing, executing, and presenting visual research. The book ends with a short reflection on the possibilities and challenges of visual research in the social sciences.
- A second, augmented edition was published in 2015 and co-authored by David Zeitlyn.

1997 (co-edited with Howard Morphy): [*Rethinking visual anthropology*](#), London and New Haven: Yale University Press.

- Twenty-six years afterwards, this book remains a classic in visual anthropology. The introduction, by Banks and Morphy, marks a turning point in the subfield's movement beyond the creation and analysis of ethnographic films towards the study of wider ranging 'visual systems'. The book insists on the social and material dimension of visual systems, which became core concerns in visual anthropology in following years. Banks also contributes a chapter entitled 'Representing the bodies of the Jains', pp. 216-239. This chapter examines how the human body as well as its spiritual liberation are represented in Jainism, a religious tradition whose orthodoxy is nominally averse to visual representation.
- Earlier versions of Banks' chapter on Jain bodies were presented on three occasions: (1) at the South Asian Anthropologists' Group (SAAG) annual conference in LSE on September 19th, 1994; (2) at the *International Conference on Approaches to Jaina Studies: Philosophy, Logic, Rituals and Symbols* in the International Mahavira Jain Mission and the Centre for South Asian Studies at the University of Toronto, April 2nd, 1995; and (3) under the title 'Jains and Gender' at the Centre for Cross-Cultural Research on Women (CCCRW) seminar in Oxford, November 7th, 1996. A shorter version of the chapter was published under the title 'The body in Jain art' in a volume edited by N. K. Wagle and Olle Qvarnström entitled *Approaches to Jaina studies: philosophy, logic, rituals and symbols* (Toronto: Centre for South Asian Studies, pp. 311-23).

1996a: [*Ethnicity: anthropological constructions*](#), London: Routledge.

- This book synthesizes the anthropological literature on race and ethnicity to date. Banks makes a useful distinction between primordial and instrumental conceptions of

ethnicity, while showing how ethnicity has been appropriated differently in different anthropological traditions (particularly in the UK and the USA). Using a number of empirical case studies, Banks outlines the strengths and limitations of these different anthropological traditions. The book points to the rise of studies on 'hyperdiverse' migrant communities and the connections between race and ethnicity as anthropological concepts.

- This book was translated into Greek by Apostolou Photeine in 2005, under the title [*Ethnotismos: anthropologikes kataskeues*](#) (Athens: Ellenika Grammata).

1992a: [*Organizing Jainism in India and England*](#), Oxford: Clarendon Press.

- This book is based on Marcus Banks' PhD thesis in Cambridge, which was entitled *On the Srawacs or Jains: processes of division and cohesion among two Jain communities in India and England* (1985). It is an ethnographic comparison between Jain migrants in Leicester and their families in Gujarat, India, emphasizing the sociological principles underlying the organization of both communities: caste, class, residency, gender, and migration. Banks' monograph is an important contribution to the ethnographic study of Jainism, which had historically been the exclusive domain of Orientalists and religious studies scholars.

(2) Articles and book chapters

2022a: [*Good morning! Memes and the visual economy of images in contemporary India*](#), *Journal of the Anthropological Society of Oxford* 14/1, 47-62.

- This article explores how older and younger middle-class men in Jamnagar use their mobile phones to stay in touch with their families and friends. Banks notes how older men barely ever take pictures, preferring to share memes via WhatsApp (and specifically inspirational 'good morning' memes). He argues that these memes, while highly crafted social media products, are used to present one's 'authentic' feelings among his interlocutors.
- This article was posthumously edited and published by Chihab El Khachab. It is based on a paper initially presented on June 8th, 2018, in a farewell symposium entitled *Art, Authenticity, Anthropology* held in honour of Thomas Fillitz at the University of Vienna. A later version of the paper was presented at Worcester College, Oxford.

2022b (co-written with Robert H. Barnes and Howard Morphy): [*Fear and anthropology: a view from 1995*](#), *Journal of the Anthropological Society of Oxford* 14/1, 63-83.

- This article examines 'fear' as a cross-cultural category for anthropological analysis. The argument eschews the universalist position according to which 'fear' would be the same everywhere, while resisting the urge to reject it outright as a possible cross-cultural category. The article elaborates on the conceptual difficulties presented by

the cross-cultural study of fear and, in particular, the divergent semantic fields within which emic categories of 'fear' are entangled.

- This article (originally entitled 'Introduction: fear and anthropology') was meant to be an introduction to a special issue submitted to the journal *Social Analysis* in 1995, but the special issue never materialized. The introduction, hitherto unpublished, was retrieved from Marcus Banks' files by Chihab El Khachab and edited by David Zeitlyn before being published in JASO with Robert Barnes' and Howard Morphy's assent.

2020a: [Films as things in colonial India](#), *Gesto, Imagem e Som* 5/1, 11-23. doi: 10.11606/issn.2525-3123.gis.2020.171664.

- This paper argues for a materialist perspective on film images made and consumed in colonial India. Banks starts by presenting an analysis of different ways in which film can act as 'evidence' in a historical context. The paper compares the divergent trajectories of British-made and Indian-made film material under colonialism, while arguing that the divergence masks a wider dialogue across these film forms and genres during the same period.
- This paper's Portuguese version was published as 'Filmes como coisas na Índia colonial' in *Gesto, Imagem e Som* 5/1, 11-25.

2020b: [Photography, memory, and affect: two fragments from the history of an Indian city](#), in Peter Aronsson, Andrej Slávik and Birgitta Svensson (eds.), *Images in history: towards an (audio)visual historiography*, 73-82. Stockholm: Kungl. Vitterhets Historie och Antikvitets Akademien (Konferenser 99).

- This is a short essay reflecting on two experiences of photo-elicitation during a fieldwork visit to Jamnagar in 2017. Banks showed photographs from his own fieldwork in the 1980s and 1990s to his interlocutors (eliciting polite indifference) as well as photographs from 1920s Jamnagar (eliciting vigorous interest in a 'real past').
- This essay was initially a conference paper entitled 'Photography, memory, and affect', delivered in a conference called *(Micro)History and the Production of Images: Towards an Audiovisual Historiography* at the Royal Swedish Academy of Letters, History and Antiquities in April 2017. Banks presented versions of this paper on five occasions: (1) at the 2017 annual meeting of the Association of Social Anthropologists of the UK and Commonwealth (ASA) in Adelaide; (2) as a keynote speech at the 2017 annual meeting of the German Anthropological Association (DGV) in Berlin; (3) at a 2017 departmental seminar in Sussex; (4) at a 2018 Pitt-Rivers Museum Visual, Material, and Museum Anthropology seminar in Oxford; and (5) as a keynote speech at the 2019 Royal Anthropological Institute (RAI) student conference in Oxford. Banks also presented a version of this paper on the occasion of János Tari's 60th birthday in 2017, which appeared in a Hungarian edited volume in 2018 under the title 'Photography in an Indian city: reflections on photo-elicitation', in Marcellina Spannraft and János Tari

(eds.), *A kultúraátörökítés médiumai*, 111-115. Budapest: Károli Gáspár Református Egyetem and L'Harmattan Kiadó.

2015: De si beaux morts, in Emmanuel Grimaud, Anne-Christine Taylor, Denis Vidal and Thierry Dufrene (eds.), [*Persona. Étrangement humain*](#), 181-185. Paris: Musée du Quai Branly-Actes Sud.

- This catalogue entry is a short meditation on the representation of the bodies of the dead, with a brief juxtaposition between Hans Holbein's painting, *The Body of the Dead Christ in the Tomb*, and cadavers shown in the television series *CSI*. The piece highlights the ambiguous personhood attributed to images of dead bodies in both cases.
- A longer version of this piece, featuring more extensive ethnographic engagement with crime scene investigators in Britain, was given as a seminar paper on four occasions: as 'Forensic fictions: first thoughts on media representations of forensic science', delivered at the Association of Social Anthropologists of the UK and Commonwealth (ASA) annual conference in Delhi on April 5th, 2012; as 'Forensic fictions: the forensically dead and the beautifully dead', at the Northumbria University Centre for Forensic Science (NUCFS) in April 2013 and at the University of São Paulo in November 2013; and lastly, as 'Beautifully dead', at the *Art and Conflict Symposium* organized by Nicholas Márquez-Grant, Victoria Syme-Taylor and Verónica Cordova de la Rosa in Wolfson College, Oxford, on May 3rd, 2015.

2014a: [*Slow research: exploring one's own visual archive*](#), *Cadernos de Arte e Antropologia* 3/2, 57-67. doi: 10.4000/cadernosaa.222.

- This article is a personal reflection on the pace of social science research through the use of visual methods. Inspired by Sarah Pink's work on the 'slow city', Banks proposes 'slow research' as a way of diagnosing the effects of time on one's field site through the anthropologist's own visual archive. He calls for letting images 'breathe' so that their insights are not overdetermined by verbal explanation.
- Banks initially presented this paper under the title 'Slow research, or letting the image breathe' on two occasions: (1) at the *International Visual Methods Conference* organized at the University of Leeds in 2009, and (2) in an invited talk at the Indian Institute of Technology (IIT) in Delhi on April 2nd, 2012. He later presented different versions of this paper under the title 'Slow research: mining one's own archive' at the University of Birmingham's School of Social Policy in November 2014 and at a conference called *Exploring Modern South Asian History with Visual Research Methods: Theories and Practices*, convened in Cambridge by Annamaria Motrescu-Mayes and Marcus Banks himself in March 2013. He gave two connected versions of this paper under the title 'An archaeology of visual practice: mining one's own archive', once as a keynote speech at a workshop called *Mind the Gap! A National Workshop on Practice Based PhD Research in the Creative, Media and Visual Arts*, convened at the National College of Art and Design in Dublin on April 17th, 2015; and another time at the BiQUAM summer retreat

in Bremen in July 2015. A later version of this paper was given as a keynote speech in a conference called *Visual South Asia: Anthropological Explorations of Media and Culture* at the University of Dhaka in May 2017, and reprinted under the title, 'An archaeology of visual practices: exploring one's own archive' in the edited volume *Visual histories of South Asia*, co-edited by Banks and Motrescu-Mayes in 2018.

2014b: Analysing images, in Uwe Flick (ed.), [*The SAGE handbook of qualitative data analysis*](#), London: SAGE.

- This chapter asks how and by what criteria social researchers select a subset of images for visual analysis. Banks notes how image creation is an analytical act in at least one discipline (anthropology), but in most social sciences, it is still considered a neutral act of data generation. After providing a brief history of the use of visual methods in the social sciences more broadly, Banks acknowledges the limitations of visual analysis and its occasional lack of robustness, arguing that researchers should be honest about these limitations because they indicate the 'limits of human self-knowledge itself'.
- This chapter's second half was initially delivered in a paper entitled 'What can we learn from visual methods?' at the 2003 German Anthropological Association (DGV) annual conference in Hamburg. A shorter version of the paper was later delivered at the *Introduction to Visual Methods* conference in Leeds under the title 'Key skills for visual anthropologists?' in June 2007.

2014c: [*Revisiting Raju*](#), *FocaalBlog* <https://perma.cc/C63C-EJEK> (accessed 23 Apr 2023, originally published 18 Dec 2014).

- This reflexive blog piece asks whether Banks' first ethnographic film, *Raju and his friends* (1988c), still has ethnographic value twenty-five years after its making. Following a brief summary of the film, Banks argues that its main value lies in being the historical document of a city of Jamnagar no longer in existence. He concludes by saying that while he never made another film, his training at the National Film and Television School in 1986-1987 was very useful in his academic career because it allowed him to challenge the mainstream equation between visual anthropology and ethnographic filmmaking.

2013a: [*Unstable bodies: science, society, and visual work*](#), *Reviews in Anthropology* 42/1, 15-37. doi: 10.1080/00938157.2013.761932.

- This review article engages with four books around the theme of how 'those we study see'. First is Caroline Wilkinson's *Forensic facial reconstruction*, moving on to Thomas Evans and Patrick Daly's *Digital archaeology*, Sarah Pink's *Visual interventions*, and Monica Casper and Lisa Jean Moore's *Missing bodies*. Despite their different methodological, theoretical, and disciplinary foci, Banks highlights how each book makes manifest and identifies bodies, with a focus on the politics of body visibility, the taboos surrounding the representation of certain bodies (e.g., racialized populations, children), and the practical methodological tools available to make bodies visible. Banks concludes that

the theme of 'seeing the seeing body' is not explicitly addressed by all four books, but it suggests a broader move in the social sciences from representing the objective body using film/photography to capturing the experience of the body in a phenomenological sense.

2013b: [Post-authenticity: dilemmas of identity in the 20th and 21st centuries](#), *Anthropological Quarterly* 88/2, 481-500. (Special issue on 'Authenticity', edited by Dimitrios Theodossopoulos) doi: 10.1353/anq.2013.0018.

- This article compares claims for the repatriation of Tasmanian human remains to an 'authentic' Tasmanian community with claims made about the authenticity of early colonial film in India. Beyond nominal and expressive authenticity, Banks proposes the category of 'instrumental authenticity' as a way to understand how claims to authenticity can be, in some cases, directly motivated by political or economic gain. His analysis further compares how the National Film and Television Archive of India and the Films Division under the Indian Ministry of Information and Broadcasting have contrasting understandings of the authenticity of early colonial film material to show how 'authenticity' is itself politicized.
- This article was initially a conference paper delivered in a panel entitled 'Cultural authenticity' convened by Dimitrios Theodossopoulos at the 2009 Association of Social Anthropologists of the United Kingdom and Commonwealth (ASA) annual conference in Bristol. Banks later presented similar arguments in a workshop entitled *Image and Object: Interdisciplinary Perspectives Now* at the Centre for Visual Studies in Oxford's History of Art Department on May 29th, 2009.

2013c: True to life: authenticity and the photographic image, in Thomas Fillitz and A. Jamie Saris (eds.), [Debating authenticity: concepts of modernity in anthropological perspective](#), 160-171. Oxford: Berghahn.

- This chapter explores three cases in which different evidential standards are applied to 'authenticate' images: early Indian photography, early Indian cinema, and a film called *From the heart of the world* (1990). Banks starts from Denis Dutton's distinction between nominal and expressive authenticity, where the former means authenticity verified by external sources and the latter something which is 'true to itself'. Through his case studies, Banks shows how authenticity is established differently according to different cultural frameworks.
- This chapter was initially presented at a 2006 conference in Vienna, and later presented in Berlin under the title 'Authenticity and the image: some methodological issues', at the *EUROQUAL Conference on Qualitative Data Analysis* in September 2007. It was also given as a keynote speech in a 2009 workshop entitled *Cultura visual y arte: diálogos metodológicos a través de la imagen* [Visual culture and art: methodological dialogues through the image] at the Universidad Nacional Autónoma in Mexico.

2012a: [An anthropologist in the film archives: interdisciplinary approaches](#), in Sarah Pink (ed.), *Advances in visual methodologies*. London: SAGE.

- This chapter argues in favour of an anthropological study of archival film, defined as edited or unedited film footage eighty years-old or older. Banks reviews possible methodologies to facilitate this exploration, dwelling on technical and content analysis methods, as well as cultural studies methods. Through a case study of his own work on film in colonial India, Banks shows how these approaches cannot individually address the paucity and historicity of archival film material, which calls for a historically attuned reading both internal to the footage and external (i.e., relying on contemporaneous documentation and press materials).
- This chapter was given twice as an invited lecture: first at the *EtnoFilm* festival held in Rovinj on May 5th, 2012; and second at the Tibetan and Himalayan Studies methods course in Oxford in November 2012, under the title 'Visual methods: In and out of the archive'. Similar arguments have been developed in an invited seminar entitled 'Adventures in the archives: anthropological perspectives' delivered at the University of Canterbury in 2012. Earlier versions of these arguments can be found in eight papers: (1) 'Documentary and other film forms in Colonial India', presented at the Institute of Social and Cultural Anthropology's work-in-progress seminar in Oxford in Michaelmas 2000; (2) 'Documentary and other film forms in the colonial Indian "mediascape"', presented at a SOAS/Royal Anthropological Institute seminar organized by Lola Martinez in December 2000; (3) 'Films as things in Colonial India', presented at the University of Kent's anthropology seminar in 2001; (4) 'Contested nationalism and documentary film forms in Colonial and post-Colonial India', presented both at the University of Kent's departmental seminar in 2002 and the University of Dublin's departmental seminar in 2003; (5) 'Film and film form in Colonial India', presented at the *Cinema and Anthropology* workshop in Sussex in May 2005; (6) 'Looking for the nation in the archive: film, nation, and society in Colonial India', presented at the *International Institute of Sociology World Congress* in Stockholm on July 9th, 2005; (7) 'Film in Colonial India', presented at the Wolfson College South Asia Group seminar in 2007; and (8) 'Finding the field: adventures in the archives', presented at the Wolfson College President's Seminar on February 23rd, 2009.

2012b: [Visual anthropology](#), in John Jackson (ed.), *Oxford bibliographies in anthropology*, New York: Oxford University Press. doi: 10.1093/OBO/9780199766567-0028.

- This annotated bibliography includes a brief introduction to the field of visual anthropology, as well as annotated readings from different sections of the field. After a general overview and a list journals and references in visual anthropology, the bibliography is divided into sections on visual analysis, ethnographic film (including subsections on making film, studies of filmmakers, other forms of film/moving media), ethnographic photography (including subsections on ethnographic studies of historical photography and contemporary photography), indigenous media, visual

methodologies, and new directions. This bibliography was updated by Chihab El Khachab in February 2023.

2007b: The burden of symbols: film and representation in India, in Ilisa Barbash and Lucien Taylor (eds.), [The cinema of Robert Gardner](#). Oxford: Berg.

- This chapter reflects on the problem of representation in ethnographic film and the idea of India as an ‘unknowable’ location through Robert Gardner’s *Forest of bliss* (1986) and the extensive commentary it has elicited. Banks notes how recent anthropological practice has moved away from empiricist modes of representation towards more phenomenological ones, akin to Gardner’s film. He further notes how early representations of Indian religion on a ‘realist’ mode failed to capture its sensory and social complexity like later films, both fictional and non-fictional. Banks ties these observations to an analysis of Gardner’s Indian corpus and argues that his evocative style leaves everyday experience open to interpretation by the viewer.
- This chapter is based on a paper given at a conference organized in honour of Robert Gardner in November 2006, held at the University of St Andrews.

2007c: [Time in Hungarian ethnographic film](#), *Visual Anthropology Review* 23/1, 76-83. doi: 10.1525/var.2007.23.1.76.

- This article was written by János Tari and, according to a footnote, edited by Marcus Banks in a division of labour akin to the one between a director and a film editor. The article explores the constitution of a specific chronotope in Hungarian ethnographic film, tracing a brief history of ethnographic filmmaking in the country, and moving on to show how these films engaged with questions of temporality given technical and medium-specific difficulties.

2006b: Visual anthropology is not just ethnographic film: the visual as material culture, in Peter Hamilton (ed.), *Visual research methods: volume III*, 305-320. London: SAGE.

- This chapter argues for an anthropological approach to images as objects, because the visual is always already material. After discussing the differences between representational and material forms of visual evidence, Banks explores photographic materiality through numerous ethnographic themes: technique, commodification, and the body of photographic subjects.
- This chapter was initially presented in an invited ESRC-funded seminar called *Visual Evidence* held in St Antony’s College, Oxford, on December 11th, 2000.

2003a: Indian Jainism as social practice at the end of the twentieth century, in Olle Qvarnström (ed.), *Jainism and early Buddhism: essays in honour of Professor P.S. Jaini*, 79-93. Fremont, CA: Asian Humanities Press.

- This chapter contrasts the usual historical or textual approach to Jainism with an ethnographic approach, in which Jains are studied as living and breathing believers. In

addition to highlighting the digital practices of Jain believers, the chapter situates 'Jain' religious practice in the broader social contexts in which Jains live, asking the religious studies reader to consider whether every single action undertaken by a Jain ought to be interpreted from a (textualist) religious perspective.

- This chapter is based on a paper entitled 'Social change and the "privatization" of Indian Jainism at the end of the twentieth century', which was presented in a conference called *Jainism and Early Buddhism in the Indian Cultural Context* at the University of Lund in June 1998.

2003b: Visual research methods, in Robert Miller and John Brewer (eds.), *The A-Z of social research*. London: SAGE.

- This short chapter summarizes the use of visual methods in the social sciences under three main headings: (1) the production of images (mainly through film and photography) to document society; (2) the content- and context-based examination of pre-existing representations; and (3) the co-creation of images with fieldwork participants.
- This entry was initially published as Social Research Update #11 at the University of Surrey's Department of Sociology in 1996. The entry was based on a conference paper entitled 'Visual research methods in social anthropology', presented in Bournemouth on October 27th-29th, 1995.

2000a: Views of Jain history, in Paul Dresch, Wendy James and David Parkin (eds.), *Anthropologists in a wider world: essays on field research*, 187-204. Oxford: Berghahn.

- This chapter examines two different views on Jain history, one grounded in the long timescales of sacred texts and another grounded in the ethnographic timescale of lived religious practice. The overarching argument shows how the historicity of a given subject of study – in this case, Jainism – comes into different focus at different moments in the life of a fieldworking anthropologist.
- This chapter was initially presented in 1997 and 1998 under the title 'Foreground and background in the study of Gujarati Jain history', first in UCL's anthropology department seminar, then in a workshop entitled *Fieldwork and the Passage of Time* in Oxford.

1999a (co-authored with Monica Wolfe Murray): Ethnicity and reports of the 1992-95 Bosnian conflict, in Tim Allen and Jean Seaton (eds.), *The media of conflict: war reporting and representations of ethnic violence*, 147-161. London: Zed Books.

- This chapter analyses British news media reports about the Bosnian war, with a focus on the war's so-called 'ethnic' dimension. The authors begin by describing how anthropological theories of ethnicity have shifted from primordialist to instrumentalist approaches, but that in the public sphere, both primordialism and instrumentalism are

presented in a reductionist manner. The authors mainly critique the term 'ethnic cleansing' as it was deployed in the press, first as an explanation of the conflict and later as an explanation of the Dayton Accords' failure.

1998a: Visual anthropology: image, object and interpretation, in Jon Prosser (ed.), *Image-based research: a sourcebook for qualitative researchers*, 9-23. London: Falmer Press.

- This chapter presents a brief history of visual anthropology as well as the core issues addressed by the subfield. Banks argues that visual anthropology was largely understood as the production and use of ethnographic film until the 1980s, when anthropologists have become interested in all 'visual systems' including film, photography, television, and indigenous art. This interest has led them to examine three core issues, i.e., 'veracity' in visual documentation, the analytical separation between form and meaning, and the invisibility of media technologies in practice. Banks, here again, insists on the materiality of visual technologies of production, dissemination, and viewing as a key avenue to understanding visual systems.
- In the edited volume's second edition in 2005, this chapter appears on pp. 6-19. The chapter was also translated into Czech in 2015 in an edited volume by Petra Burzová, Tomáš Hirt and Ľubomír Lupták called *Vizuální antropologie: klíčové studie a texty*.

1998b: [Time-consuming technologies: using the Web and visual media in anthropological teaching and research](https://perma.cc/X7WU-24L2), *Oxford University Research Archive* <https://perma.cc/X7WU-24L2> (originally published on the World Wide Web at <http://rsl.ox.ac.uk/isca/marcus.banks.04.html>).

- This short online article summarizes some of the advantages and disadvantages of the use of new media technologies in the anthropology classroom based on Banks' practical experience. This experience includes teaching IT skills to anthropology undergraduates, setting up the online ethnographic film catalogue HADDON, and teaching a graduate visual anthropology class. Banks concludes that introducing new technologies into the classroom is more time-consuming and effortful than conventional discourses recognize, and that the interactivity allowed by using even low-end technologies is worth making them 'good to think' in anthropology.
- This article is a revised transcript of a talk given in a workshop called *New Technology: Epistemology, Pedagogy and Anthropology* at Oxford Brookes University on November 6th and 7th, 1998.

1996b: Constructing the audience through ethnography, in Peter Ian Crawford and Sigurjón Baldur Hafsteinsson (eds.), *The construction of the viewer: media ethnography and the anthropology of audiences*, 118-134. Høbjerg, Denmark: Intervention Press.

- This chapter outlines conceptions of the audience in media studies, literary theory, and visual anthropology. Banks notes that, while visual anthropology has had little interest in audience research, scholars in media studies and literary theory tend to

keep a narrow focus on reader/viewer responses to specific film products. This approach, he argues, cannot square with how non-fiction genres such as ethnographic film are typically received. Through a case study of the response to his ethnographic film *Raju and his friends* (1988c), Banks illustrates how a more expansive attention to the filmmaker and the filmed subject as 'audiences' can better capture broader expectations about non-fiction film reception.

- This chapter was initially presented in a conference organized by the Nordic Association of Film and Anthropology (NAFA) in Iceland in 1995.

1996c: Film, in Alan Barnard and Jonathan Spencer (eds.), *The Routledge encyclopedia of social and cultural anthropology*, 292-295. London: Routledge.

- This encyclopaedia entry begins with a distinction between the place of film in visual anthropology (as a medium of ethnographic recording) and the place of film in the art worlds of many societies. Banks proceeds to a brief history of the use of film cameras in anthropology, while saying that ethnographic films are now mostly used in teaching settings. He concludes with a section on theorizing ethnographic film production and reception.

1995: Jain ways of being, in Roger Ballard (ed.), *Desh Pardesh: the South Asian presence in Britain*, 231-50. London: Hurst.

- This chapter gives an overview of Jain social organization and practices in different geographies, beginning in England, moving through East Africa, and back to Gujarat, India. Banks, here, provides a more general-audience summary of his key ethnographic findings on Jainism from his monograph, *Organizing Jainism in India and England* (1992a).

1994a: [Interactive multimedia and anthropology – a skeptical view](https://perma.cc/VKL5-MHF3), *Oxford University Research Archive* <https://perma.cc/VKL5-MHF3> (originally published on the World Wide Web at <http://rsl.ox.ac.uk/isca/marcus.banks.01.html>)

- This article cautions against optimistic takes on interactive multimedia (IMM) as giving more 'choice' or 'freedom' to teachers in anthropology classrooms, because new media can be just as bounded (and binding) as books and lectures. Banks expresses particular concern about the hold of telecommunications and entertainment corporations over IMM and how their vested interests could take over the education sector, without mentioning the dangers of obsolescence (e.g., computer punch cards in his time). He urges us to think as anthropologists about new technologies and technological change, to forego IMM applications in teaching, and to concentrate on research applications using 'distributed computing environments over bounded packages for the storage and presentation of IMM data'.
- This paper was initially given at a conference called *Interactive Multimedia and Anthropology* at the University of Western England on June 1st and 2nd, 1994.

1994b: [Television and anthropology: an unhappy marriage?](#), *Visual Anthropology* 7/1, 21-45. doi: 10.1080/08949468.1994.9966634.

- This article offers an extensive anthropological assessment of televised ethnographic film. Banks argues that much of the literature on ethnographic film since the publication of *Principles of visual anthropology* in 1975 has been uncritical. While many social science disciplines produce images, none consider the production and consumption of film as a self-conscious disciplinary imperative so much as visual anthropology. Banks focuses on Granada Television's role in creating ethnographic films through the *Disappearing World* series, as well as the BBC's *Worlds Apart* and *Under the Sun* series. His main argument is that ethnographic films should be judged based on two criteria: first, a concern with context and the interconnection of social behaviour; and second, a concern with 'discussiveness' (borrowing the term from Maurice Bloch), which he sees as 'an undermining of any single point of view' (p. 37).
- Earlier versions of this paper were published in two articles in a special issue of the French film journal *CinémAction* in 1992 (volume 64), under the title 'Les tics et l'éthique du film ethnographique' and 'Quoi de neuf à la télévision britannique?'.

1994c: Why move? Regional and long distance migrations of Gujarati Jains, in Judith Brown and Rosemary Foot (eds.), *Migration: the Asian experience*, 131-148. London: Macmillan with St Antony's College, Oxford.

- This chapter is a historical and anthropological exploration into the motives behind the migration of Gujarati Jains before, during, and after the colonial era. Banks argues that these motives are not unified across entire communities and, furthermore, that the internal divisions of Indian society are not best understood through the prism of caste. Rather, he argues that migration 'may be a contributory feature in ideological processes of caste fission and fusion' (p. 133).
- This chapter is based on a paper delivered at a seminar called *Migration – the Asian experience*, convened by Rosemary Foot at St Antony's Asian Studies Centre in November 1991.

1992b: Which films are the ethnographic films?, in Peter Crawford and David Turton (eds.), *Film as ethnography*, 116-129. Manchester: Manchester University Press in association with the Granada Centre for Visual Anthropology.

- This chapter challenges conventional definitions of 'ethnographic film' by arguing that ethnographic-ness can be differently attributed to a given film by different people involved in making and watching it. Based on a thorough examination of the ethnographic film canon of the time, Banks argues that the ethnographic quality of ethnographic film can either be present in the intention of the filmmakers, in the event of filmmaking itself, or in the audience's reaction. Different audiences attribute different weights to each element, but ultimately, what marks a film as being

'ethnographic' is an emergent property rather than an inherent characteristic of the film.

1992c : [La vie existait-elle avant la télévision?](#), *Journal des anthropologues* 47-48, 39-47. doi: 10.3406/jda.1992.1670.

- This article is a brief introduction to the history of ethnographic filmmaking in Britain, written as part of a special issue on visual anthropology across the world, edited by Colette Pault. Banks pushes back against the stereotype that British ethnographic filmmaking is exclusively produced by television channels such as Granada TV and the BBC, and he explains the institutional constraints surrounding the production of independent ethnographic film in Britain.

1991a: Competing to give, competing to get: Gujarati Jains in Britain, in Pnina Werbner and Muhammad Anwar (eds.), *Black and ethnic leaderships in Britain: the cultural dimensions of political action*, 226-252. London and New York: Routledge.

- This chapter examines the fundraising activities of Jain migrants in Britain, arguing that the long-term survival of a minority religious community relies on economic as well as religious commitment within the host country. Banks examines, in particular, how the Jain community managed to raise funds and gain necessary permissions to successfully build a Jain Centre in Leicester. He further details how regular and sporadic donations, largely from the Jain laity in India and England, express competing interests in the Centre's functions – and, by extension, competing wishes for the community's future in England.
- In this edited volume's second edition in 2009, Banks' chapter is on pp. 154-173.

1991b: Orthodoxy and dissent: varieties of religious belief among immigrant Gujarati Jains in Britain, in Michael Carrithers and Caroline Humphrey (eds.), *The assembly of listeners: Jains in society*, 241-260. Cambridge: Cambridge University Press.

- This chapter examines the variety of beliefs held by Jain migrants in England, challenging the notion that there is a single community of believers that is cleaved on sectarian lines. With a focus on orthodox, heterodox, and neo-orthodox tendencies in Jainism, Banks deftly shows how sociological factors related to residency, class, and migration have a direct bearing on the kind of 'belief' held by different Jains in England.

1990a: [Experience and reality in ethnographic film](#), *Visual Sociology Review [Visual Studies]* 5/2, 30-33. doi: 10.1080/14725869008583672.

- In contrast with positivist takes on ethnographic filmmaking as a way of documenting other peoples' reality, Banks analyses the cinematic conventions of ethnographic film and how they produce a realistic effect. Based on a detailed reading of the film theorist André Bazin's views on realism, Banks notes how some theorists of ethnographic film prescribe a certain view of reality (e.g., Karl Heider), even though a phenomenological

approach might better communicate a unique experience about other cultures in his view.

- This paper was originally presented in a visual sociology/anthropology conference called *Eyes Across the Water* in Amsterdam in 1989.

1990b: [The seductive veracity of ethnographic film](#), *Society of Visual Anthropology Review* [*Visual Anthropology Review*] 6/1: 16-21. doi: 10.1525/var.1990.6.1.16.

- This article argues against 'transparent' readings of ethnographic films and in favour of a more robust theory of what happens in these films. Banks agrees with David MacDougall's search for a new kind of ethnographic film (in line with Jean Rouch). The article's final sentence crystallizes his core argument: 'The point I am trying to make is that yes, there is a sense in which ethnographic films show us reality and hence a kind of truth, but that we need a far fuller understanding of the processes of visual communication before we accept that reality as being transparent, however seductively attractive it may appear.' (p. 21)

1990c: [Talking heads and moving pictures: David Byrne's *True Stories* and the anthropology of film](#), *Visual Anthropology* 3/1, 1-9. doi: 10.1080/08949468.1990.9966519.

- This article uses David Byrne's *True Stories* as an anthropological device to analyse unspoken assumptions about the making and watching of ethnographic films. After describing the narrative and cinematic techniques used by *True Stories* to blend fact and fiction, Banks argues that these techniques are similar to ethnographic filmmaking: for instance, how the narrative is set in a specific 'historical setting', or how Byrne's voice-over narration uses sociological clichés. Banks notes how ethnographic films allow for the idea of multiple authorship and for a focus on unique individuals (as opposed to anonymous collectives).
- This paper was initially presented in a departmental seminar in Oxford, as well as at the XIIth International Union of Anthropological and Ethnological Sciences (IUAES) Congress in Zagreb in 1988.

1989a: [The narrative of lived experience: some Jains of India and England \(Photographic essay\)](#), *Critique of Anthropology* 9/2, 65-76. doi: 10.1177/0308275X8900900205.

- This photographic essay argues against the view that minority Jains in Britain deviate from an established norm in their home country, because this norm does not even exist at home. Banks argues that the indexical and particularizing property of photographs allows for a different way of perceiving the relationship between home and abroad in Jain migration. He describes the 'architecture' of his photographs before inviting the reader to browse through a series of captioned pictures.

1989b: [Seeing yourself as others see you](#), *Commission on Visual Anthropology (CVA) Review* Fall, 33-38.

- This article examines the film subjects' own responses to the film *Raju and his friends* (1988c), based on fieldwork screenings in 1988 after the film was shot in the summer of 1987. Banks makes interesting remarks about the divergent expectations of his Indian interlocutors as opposed to a Euro-American viewer, not least because they were directly involved in the events being filmed. The article concludes with an intriguing anecdote about the power dynamics between Banks and Raju.
- This paper was incorporated into a longer paper entitled 'Reclaiming a soul stolen by the camera', presented at a South Asian Anthropologists' Group (SAAG) meeting called *Identity: The Politics of Representation* on September 22nd, 1989.

1989c: [Visual ideology: problems of subjectivity](#), *Visual Sociology Review [Visual Studies]* 4/2, 127-140. doi: 10.1080/14725868908583646.

- This article reviews contributions to the visual sociology/anthropology conference called *Eyes Across the Water*, held in Amsterdam in 1989. Banks notes the great disparity of papers presented, and the limited engagement with conceptual issues of subjectivity and visual ideology overall. However, as reviewer and synthesizer, he takes it upon himself to highlight how some conversations at the conference can move towards a more critical (if partial) notion of objectivity in the social sciences, as well as a fundamental critique of the ethnocentrism and androcentrism of visual sociology and anthropology. Banks concludes by warning against the notion that mastery over visual technology means mastery over the representation of ethnographic subjects.
- This article was reprinted in 1990 by R. B. Flaes (ed.), *Eyes across the water*, 127-140. Amsterdam: Het Spinhuis.

1988a: [Forty-minute fieldwork](#), *Journal of the Anthropological Society of Oxford* 19/3, 251-63.

- This article presents Banks' experience while shooting *Raju and his friends* (1988c) as second fieldwork (using a camera) as opposed to his first fieldwork between England and India (using traditional ethnographic methods). After dispelling the notion that ethnographic filmmaking is a less rigorous method than participant observation, Banks discusses both how film can produce anthropological theory as well as the conventional limitations on filmmaking (e.g., budget, time). He also reflects on what fieldwork subjects think about the anthropologist's fieldwork, and wider differences between his first and second fieldwork.

1988b: [The non-transparency of ethnographic film](#), *Anthropology Today* 4/5, 2-3. doi: 10.2307/3032746.

- This article argues that mainstream ethnographic films are still tied to an observational style sustaining a functionalist view of the social world, without attending to the fundamental non-transparency of the filmic medium. This non-transparency is inherent

in production decisions about which aspects of reality to exclude and how to represent those included in the film. Banks predicts the decline of observational cinema given the bent of public television towards entertainment, but also given how visual anthropology should be more than a filmic adaptation of written ethnography.

1986: [Defining division: an historical overview of Jain social organisation](#), *Modern Asian Studies* 20/3, 447-460. doi: 10.1017/S0026749X00007812.

- This article examines historical scholarship on Jainism by European academics, showing how Jainism was refracted through the prism of early interest in the Indian caste system and sectarian divisions. Based on his ethnographic work on Jains in Leicester and Gujarat in the 1980s, he argues that these scholarly interests provide a 'false perspective' on the Jain community's internal divisions between lay and ascetic groups.

1984: [Caste, sect and property: relations in the Jain community of Jamnagar, Gujarat](#), *Cambridge Anthropology* 9/3, 34-49.

- This is Marcus Banks' first substantive publication, which is based on fieldwork conducted in 1983 among Jain residents in Jamnagar, Gujarat. The article is a descriptive ethnographic report on formal and informal divisions among Jains, based on caste, sect, and property type. Banks takes great care in disentangling local terms and weighing the extent to which conceptual divisions map onto practice.
- Banks was special editor of the *Cambridge Anthropology* issue in which this article appeared. He wrote a brief editorial introduction to the issue, which gathered four core articles on the ethnographic study of Jainism by Caroline Humphrey, Josephine Reynell, James Laidlaw, and Banks himself (p. 1). His article was reprinted in N. K. Singhi (ed.), *Ideal, ideology and practice: studies in Jainism*, 180-196. Jaipur: Printwell Publishers.

(3) Selected unpublished writings

2017a: The significant banality of crime scene photography.

- This paper is the most developed account of Banks' fieldwork during his last major research project, *Forensic Visions*. The overall project was meant to be an ethnography of forensic scientists and crime scene investigators in Britain, with a specific focus on their 'skilled vision' (viz. Cristina Grasseni). This paper specifically explores how crime scene photographers seek to create 'banal' images that can both stand as dispassionate court evidence and create a visual narrative otherwise invisible in reality. These 'banal' images therefore gain evidential significance in certain social and legal contexts.
- This unpublished paper was delivered in different versions on six recorded occasions: (1) as a seminar paper at the University of Oxford's Pitt-Rivers Museum Visual, Material, and Museum Anthropology seminar in 2015; (2) as an invited seminar at the

University of Sussex's anthropology department in April 2016; (3) as an invited seminar in Stockholm in October 2016; (4) as a keynote speech at the Red Mexicana de Antropología Visual [Mexican Network for Visual Anthropology] conference in October 2016; (5) as an invited seminar at IIT Delhi's Humanities and Social Sciences Occasional Seminar in March 2017; and (6) as a conference paper in a conference entitled *Visual South Asia: Anthropological Explorations of Media and Culture* at the University of Dhaka in May 2017.

2004: Space and indifference in urban India.

- This paper examines the problem of 'small-town India' as diagnosed by late 20th-century metropolitan Indian writers. Although these writers decry the squalor endemic to these towns, Banks deploys his ethnographic experience in Jamnagar to present an alternative view of a small town's growth and decay throughout the 20th century. Starting with the sweeping urban reforms introduced by Jam Ranjitsinhji with British support between 1909 and 1927, Banks narrates his encounters with the city in the 1980s – a dull provincial town – and in the late 1990s – a booming construction zone with the arrival of Reliance petrochemical plants. Banks describes the social and historical construction of the city's space as well as the indifference of its inhabitants towards bigger cities, governmental projects, and poorer citizens.
- This unpublished paper was delivered in a seminar at Brunel University on March 18th, 2004. I have traced two earlier versions of the paper: one entitled 'Trade, industry, and changes in the Indian urban landscape', delivered as a research seminar in museum ethnography at the Pitt-Rivers Museum in Oxford on October 30th, 1998; and another entitled 'Architecture and indifference in urban India', delivered in Cambridge (March 10th, 2000), Kent (March 13th, 2001), Oxford Brookes (May 22nd, 2001), and the LSE (June 22nd, 2001).

2003c: Monsterous outcomes: the marriage of ethnographic film and anthropological theory.

- This paper integrates insights from Science and Technology Studies (specifically Latour's concept of 'purification' in *We have never been modern*) into the analysis of ethnographic film. Banks loosely applies this framework to two ethnographic films from India and how they represent divinity. He concludes by saying that the way forward is not necessarily to make films differently, but to look at existing films in a different way (with more attention to relations between humans and nonhumans).
- This unpublished conference paper was initially delivered in a panel called 'Beyond Observational Cinema – again...', which was convened at the Association of Social Anthropologists of the UK and Commonwealth (ASA) Decennial Conference in Manchester on July 14th-18th, 2003. The paper's alternative title was 'In pursuit of monsters: ethnographic film, science and society'.

2001b: Image, history and perspective: seeing the ethnography of urban Indians.

- This paper uses cinematic metaphors of the 'wide-angle', 'medium shot', and 'close-up' to approach the tension between specificity and generality in ethnographic and historical writing. In particular, Banks sets out to integrate a narrative about global migration patterns among Gujarati Jains over several centuries with a narrative about a specific family's migration trajectory. Most of the paper dwells on ethnographic encounters with Raju's family, about whom Banks had made a film in 1988, and how his interlocutors narrated their migration history by constantly shifting perspective between the specific and the general, between the 'close-up' and the 'wide-angle' view.
- This unpublished paper was delivered at the *Writing Ethnography* seminar held in Corpus Christi college, Oxford, on February 21st, 2001.

c. 1997: HADDON – the online catalogue of archival ethnographic film footage, 1895-1945.

- This short article introduces the HADDON catalogue, an ESRC-funded project to create an international online database of early ethnographic film led by Marcus Banks with assistance from Tina Stoecklin. The database gathers information from film archives, ethnographic museums, and other institutions harbouring film collections of ethnographic import. This article describes the technical decisions behind creating the database and collating data, and it gives instructions about accessing and using the database.
- This article was to be proposed as a publication in *ViewFinder*, but it is based on longer seminar papers introducing the HADDON catalogue in different venues. I have traced four such papers: (1) 'HADDON', delivered at a Work in Progress seminar at the Institute of Social and Cultural Anthropology in Oxford in 1996; (2) an untitled talk to Wolfson College's governing body in 1997; (3) 'HADDON: Old film, computers and anthropology', delivered at an unspecified venue in Jerusalem in 1997; and (4) 'HADDON on the Internet – Some theoretical reflections', delivered at a colloquium called *Visual Anthropology and New Technologies* during the Freiburger Film Forum in 1997.

1996d: Ethnographic film.

- This encyclopaedia entry provides a brief history of ethnographic filmmaking as an expressive and social form. Starting with the early days of filmic anthropological documentation, this history moves to the 'classical' period of observational ethnographic cinema and more recent experimental attempts to create a postmodern aesthetic.
- This entry was to be published in a Routledge encyclopaedia edited by Robert Burgess, called the *Encyclopedia of social research methods*, which never materialized.

1993a: The *tirtha pata*: contemporary Jain art and worship.

- This chapter explores Jain pilgrimage art, specifically what is known as a *tirtha pata*, which is a pictorial representation of Jain sacred sites where worshippers ‘mentally migrate’ to faraway shrines. Banks notes how ‘Jain art’ is a somewhat fraught category in ethnographic terms, as Jain scriptures and practices prescribe a certain visual austerity to the believer, but he explores *tirtha patas* as precisely one area in Jain belief where ‘naturalist’ pictorial representation plays a key role.
- This unpublished chapter was meant to be printed in a volume entitled *Paradigms of Indian art*, edited by Giles Tillotson at Oxford University Press (Delhi), but the volume never materialized. The initial version of the paper was given in 1993 at a conference called *Towards an Indian Aesthetics*, organized by Giles Tillotson in SOAS. The paper had four versions under different titles: (1) ‘The Tirthapata: art and experience in Jain pilgrimage paintings’, delivered at the Victoria and Albert Museum’s *Jainism: Religion, Ritual and Art* conference in 1995; (2) ‘Indian Jain art’, delivered at the Pitt-Rivers Museum seminar in Hilary term 1996; (3) ‘Contemporary Jain pilgrimage paintings and other “Jain” art’, delivered at the South Asian History seminar in Oxford in 1998; and (4) ‘Visual anthropology and the study of religions’, delivered at the Mansfield Study of Religion seminar in Oxford in 2001.

1991c: The visual future of anthropology.

- This paper begins as a response to a 1990 editorial by Keith Hart on the future of anthropology, arguing that visual anthropology might provide a fruitful avenue to rethink contemporary issues in social anthropology. After a brief definition of visual anthropology, which Banks distinguishes from the production of audiovisual aids or ethnographic films, he details five ways forward for the discipline: (1) as a visual handmaiden to the core discipline of anthropology; (2) as a method of documentation; (3) as a way of reaching mass audiences through ethnographic film and television; (4) as a way of decentring ethnographic texts; and (5) as a new way of seeing anthropology in a more phenomenological or humanistic mode.
- This paper was initially delivered in a seminar series called *The Future of Anthropology* at Pembroke College, Cambridge. I have found four unpublished and undated papers in Marcus Banks’ physical files in which similar ideas were discussed. Two were called ‘What is visual anthropology?’ and were delivered respectively in Oswiecim and at an unspecified ‘Bristol video conference’. A third one was called ‘Visual anthropology – a worthwhile subdiscipline?’ and was likely delivered in a departmental seminar in Sussex. A final one was called ‘The true story of “Disappearing World”’. Some sections in the 1991 version of ‘The visual future of anthropology’ have appeared verbatim in ‘Television and anthropology: an unhappy marriage?’ (1994b: 36-37). Some sections in the Bristol version of ‘What is visual anthropology?’, ‘Visual anthropology – a worthwhile subdiscipline?’, and ‘The true story of “Disappearing World”’ have appeared in two articles: ‘Retreating universes and disappearing worlds’ (1989e) and

'Talking heads and moving pictures' (1990c). A further section in 'The true story of "Disappearing World"' was published in 'Experience and reality in ethnographic film' (1990a).

(4) Film, TV, Multimedia

1996e (with assistance from Tina Stoecklin): HADDON, the online catalogue of archival and ethnographic film footage, 1895-1945.

- This catalogue is now back online on *The Silent Time Machine* website: https://www.silenttimemachine.net/haddon/HADD_home.html

1990-1994: *As far as Makó from Jerusalem*, 205 mins [seven-part film series], directed by János Tari, produced by Marcus Banks for the National Film and Television School (NFTS), the Hungarian Academy of Drama and Film, and the Jerusalem Film School.

1988c: *Raju and his friends*, 40 mins, directed by Marcus Banks, produced/distributed by the National Film and Television School (NFTS) and the Royal Anthropological Institute (RAI).

- Banks published a study guide to accompany the film in 1990, under the title *Reading Raju: a study guide to the film 'Raju and his friends'*, Oxford: ISCA/RAI.

1987: *Wycombe men talking*, 18 mins, directed by Marcus Banks, National Film and Television School.

1985a: *The Jains: a religious community of India*, 25 mins, directed by Marcus Banks, James Laidlaw and Caroline Humphrey, distributed by Insight Media (New York). [Available in DVD format from c. 2006]

(5) Book reviews, film reviews, and short articles

2016: Preface, in Desmond Bell (ed.), *Mind the gap! Working papers on practice based doctoral research in the creative arts and media*, 11-13. Dublin: Distillers Press in association with the National College of Art and Design.

2008a: Adrian Mayer, in Vered Amit (ed.), *Biographical dictionary of social and cultural anthropology*, London: Routledge.

2008b: Howard Morphy, in Vered Amit (ed.), *Biographical dictionary of social and cultural anthropology*, London: Routledge.

2006c: [Book review: India dreams: cultural identity among young middle class men in New Delhi](#), *Young: Nordic Journal of Youth Research* 14/4, 365-366. doi: 10.1177/1103308806068992.

2006d: [Reviews: Photographs, objects, histories: on the materiality of images](#), *Visual Studies* 21/1, 97-99. doi: 10.1080/14725860600613287.

2003d: [Teyyam: the annual visit](#), *Visual Anthropology* 16/1, 101-103. doi: 10.1080/08949460309595105.

2000b: [Review of Yanomamö interactive: the ax fight. Peter Biella, Napoleon A. Chagnon and Gary Seaman. Harcourt Brace and Company, 1997 \[ISBN 0-15-507653-1\]\[CD-ROM\]](#), *Internet Archaeology* 8. doi: 10.11141/ia.8.8.

1999b: [Review: ancient mysteries and the modern world](#), *Anthropology Today* 15/5, 20. doi: 10.2307/2678372.

- This review was reprinted in 2002 in Jonathan Benthall (ed.), *The best of Anthropology Today*, 184-186. London: Routledge.

1999c: [Abner Cohen \(1921-2001\) \[obituary\]](#), *Journal of the Anthropological Society of Oxford* 30/2, 95-96.

1998c: Rites of footage, *Times Literary Supplement* 4992 [December 4th], 30.

1996f: [The peaceful liberators: Jain art from India by Pratapaditya Pal](#), *Bulletin of the School of Oriental and African Studies, University of London* 59/1, 167-168.

1994d: [Oxford multi-media workshop](#), *Anthropology Today* 10/1, 21-22. doi: 10.2307/2783603.

1994e: [Book reviews: John O. Dorst, The written suburb: an American site, an ethnographic dilemma](#), *Journal of the Anthropological Society of Oxford* 25/1, 111-112.

1994f: [Film review: a passage from India](#), *Visual Anthropology* 6/4, 401-403. doi: 10.1080/08949468.1994.9966631.

1993b: [Visual anthropology and ethnographic film in British anthropology departments](#), *Anthropology Today* 9/3, 21-22. doi: 10.2307/2783123.

1993c: [Review: The Jains by Paul Dundas](#), *Man* [New Series] 28/3, 609-610. doi: 10.2307/2804255.

1993d: [Book reviews: David H. Price, Atlas of world cultures: a geographical guide to ethnographic literature](#), *Journal of the Anthropological Society of Oxford* 24/2, 186-187.

1993e: [Review: The Sikhs by Gene R. Thursby](#), *Man* [New Series] 28/1, 174-175. doi: 10.2307/2804449.

1992d: [The ancient art of memory: theme of 'memory' at Regards sur les sociétés européennes Vth Meeting, Budapest, July 1990](#), *Visual Anthropology* 5/2, 181-203. doi: 10.1080/08949468.1992.9966587.

1992e: Jain, in Paul Hockings (ed.), *Encyclopedia of world cultures: vol. III, South Asia*, 109-110. New York: Macmillan.

1992f: Jainas ausserhalb Indiens [Jains outside India], in Udo Tworuschka and Monika Tworuschka (eds.), *Bertelsmann Handbuch Religionen der Welt: Grundlagen, Entwicklung und Bedeutung in der Gegenwart*, 346-347. Munich: Bertelsmann Verlag.

1992g: [Book reviews: Ronald Inden, *Imagining India*](#), *Journal of the Anthropological Society of Oxford* 23/1, 71-74.

1991d: [Book reviews: Alison Shaw, *A Pakistani community in Britain*; Pnina Werbner, *The migration process: capital, gifts and offerings among British Pakistanis*](#), *Journal of the Anthropological Society of Oxford* 22/1, 77-80.

1991e: [Voyage to remote places: a review of *Disappearing World: television and anthropology*](#), *Commission on Visual Anthropology (CVA) Review* Spring, 54-56.

1991f: [Book reviews: Sallie Westwood and Parminder Bhachu \(eds.\), *Enterprising women: ethnicity, economy and gender relations*](#), *Journal of the Anthropological Society of Oxford* 22/3, 277-279.

1991g: [Review: *The love of art: European art museums and their public* by Pierre Bourdieu, Alain Darbel, Dominique Schnapper, Caroline Beattie and Nick Merriman](#), *Man* [New Series] 26/4, 753. doi: 10.2307/2803791.

1990d: [Book reviews: Paul Hockings \(ed.\), *Dimensions of social life: essays in honor of David G. Mandelbaum*](#), *Journal of the Anthropological Society of Oxford*, 21/3, 332-334.

1990e: [Memories of a meeting: ethnographic film](#), *Anthropology Today* 6/6, 18-19. doi: 10.2307/3032921.

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