

Making Creative Ethnography through Droned Mode of Engagements

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Abstract : Ethnographic endeavors feature a long history of creative modes of engagements, and anthropology an equally long critique of its disciplinary attention to worded representations of beyond worded experiences. Curious and critical as our research comes about, takes place, unfolds, and develops, processes of documenting, exploring, experiencing, and producing knowledge commonly evolve as intrinsic parts of our situated wishes to make sense of the worlds we study. We may imagine to do one thing and to use a specific mode of fieldnoting, only to end up doing something else, such as to capture dynamics and dimensions otherwise not attentively engaged or even lost. This paper builds on such an experience, and it acts window to open the conversation for doing and representing ethnographic work as creatively as it was undertaken. Expressively and actively undertaken by means of sensuous scholarship, fieldworking in the world of olivicoltura in Apulia intriguingly advanced into resourcefully embodied research using a drone. While the drone first and foremost allowed perspectives that one as a human is largely and physically incapable of exploring, it rapidly emerged into a mode of engagement that probed critical question how one comes to learn how to see that which one watches, listen to that which one hears, smell that which one scents, feel that which one touch, and gather that which one experience. This paper develops how the drone incorporated a transition of a particularly situated ethnographic sense of attention, all while visualizing how imaginative conceptualizations enable unexpected modes of multimodal knowing in much multisensorial worlds of being.

Keywords : drone, multimodality, sensuous scholarship, critical creativity, ethnographic practice

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