

1. Record Nr.	UNINA9910785688303321
Autore	Raheja Michelle H
Titolo	Reservation reelism [[electronic resource]] : redfacing, visual sovereignty, and representations of Native Americans in film // Michelle H. Raheja
Pubbl/distr/stampa	Lincoln, : University of Nebraska Press, c2010
ISBN	0-8032-6827-0 1-283-05108-7 9786613051080 0-8032-3445-7
Descrizione fisica	1 online resource (359 p.)
Disciplina	302.23089
Soggetti	Indians in motion pictures Indigenous peoples in motion pictures Indians in the motion picture industry - United States Stereotypes (Social psychology) in motion pictures Motion pictures - United States - History - 20th century
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. [291]-317) and index.
Nota di contenuto	Toward a genealogy of indigenous film theory : reading Hollywood Indians -- Ideologies of (in)visibility : redfacing, gender, and moving images -- Tears and trash : economies of redfacing and the ghostly Indian -- Prophesizing on the virtual reservation : Imprint and It starts with a whisper -- Visual sovereignty, indigenous revisions of ethnography, and Atanarjuat (The fast runner).
Sommario/riassunto	In this deeply engaging account, Michelle H. Raheja offers the first book-length study of the Indigenous actors, directors, and spectators who helped shape Hollywood's representation of Indigenous peoples. Since the era of silent films, Hollywood movies and visual culture generally have provided the primary representational field on which Indigenous images have been displayed to non-Native audiences. These films have been highly influential in shaping perceptions of Indigenous peoples as, for example, a dying race or as inherently unable or unwilling to adapt to change. However, films with Ind

