



## John Bishop

In 1969 John Bishop abandoned the idea of writing fiction and taught himself documentary photography and film. In 1971-72 he spent 1½ years in Nepal while his wife investigated the socio-ecology of langur monkeys in a Himalayan forest while living in a Buddhist temple village. Thirty years later his association with the village continues. It was the subject of his first book (*An Ever Changing Place*, Simon & Schuster 1976), and of the ethnographic film, *Himalayan Herders* (1997), which covers 25 years in the life of the village. A second film, chronicling recent culture changes in the village and in the lives of villagers now living in New York is nearing completion. .

He has made (produced, shot, and edited) more than twenty ethnographic films, often in collaboration with folklorists and anthropologists. *Rhesus Play* (1977) was an investigation of why monkeys play. *The Land Where the Blues Began* (1979) explores the musical and sociological origins of the blues and was made with folklorists Alan Lomax and Worth Long. *New England Fiddles* (1984) and *New England Dances* (1990) present French, Scottish and Irish music and dance traditions in the northeast United States. *The Last Window* (1989) follows the nationally renowned Connick Studio of Boston making their final stained glass window. *Khmer Court Dance* (1992), *Cambodian Court Dance: The Next Generation* (2001), and a documentary still in production about the global resurgence of Cambodian dance after Pol Pot, are the fruit of a long-term collaboration with Cambodian ethnomusicologist Sam Ang Sam and choreographer Chan Moly Sam. *Hosay Trinidad* (1998) looks at the complex communities that come together for a Shiite Muslim observance in the Caribbean.

As an Adjunct Associate Professor in the Department of World Arts and Cultures at UCLA, John Bishop has been working with both professional and student dancers and choreographers in translating dance to the screen.

## Harald Prins



Born and raised in the Netherlands, Harald E.L. Prins is Professor of Cultural Anthropology at Kansas State University. He obtained a Doctoraal degree at the University of Nijmegen (1976), followed by a PhD from the New School for Social Research (1988). In New York City, he also acquired a Certificate in Advanced 16mm-filmmaking (1980). Earlier, he taught theoretical history at the University of Nijmegen, and anthropology at Bowdoin College in Maine. At KSU, he won two of his university's most prestigious teaching honors, including the Presidential Award for Outstanding Undergraduate Teaching. Prins has done extensive fieldwork and advocacy research among indigenous peoples in South America and North America, in particular the Mi'kmaq and other Wabanaki tribes. In addition to numerous other academic publications, Prins authored the book *The Mi'kmaq: Resistance, Accommodation, and Cultural Survival* (1996), co-edited *American Beginnings: Exploration, Culture, and Cartography in the Land of Norumbega* (1994), co-produced *Our Lives in Our Hands* (1986), a 50-minute documentary film on Indian basket-makers and potato pickers in northern Maine. Prins also worked with the Plains Apache in Oklahoma on a long-term video documentation project since 1993 and served as research scholar for the documentary film *Wabanaki: A New Dawn* (1996). In addition, he served as an International Observer during Paraguay's turbulent presidential elections in 1993, and maintains an active role in native rights and cultural survival issues. Recently, he completed a two-year term as president of the Society for Visual Anthropology and four years as Visual Anthropology Review Editor of the *American Anthropologist*. Currently, Prins also serves as guest co-curator on a special museum exhibit at the Smithsonian Institution, Washington DC and as principal investigator on a National Parks Service.