### Contents

List of Illustrations ix

Acknowledgments xv

Introduction: Decolonial Praxis 1

#### PART I

## Prehistories and Contexts of the Expedition Film

- Medieval Cartography and the Repressed Imaginary
   of the Exploitation Expedition Film 31
- The Dialectics of Adventure: Counterhistory and the Explorers Club in New York City 59

#### PART II

### The Small Expedition Film and Archival Return

- Intersubjectivity and Selfhood in the Lone-Wolf Expedition 103
- 4. Southwest Imaginaries: Native American Identity and Digital Return 136

VIII ~ CONTENTS

### PART III

# Affective Geography and Spatial Epistemologies

- 5. Cinema in Extremis: Monumentality, Mount Everest, and Indigenous Intermediaries 163
- 6. Cinema as Visual Small Talk: The Anxious Optic of the 1926 Morden-Clark Expedition Across Central Asia 199

Conclusion: Virtual Reality, Indigenous Futurism, and the Legacy of the Expedition Film 231

Notes 253 Filmography 307

Bibliography 309

Index 333