

Documentary Time Film And Phenomenology Visible Evidence

Qi Wang

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Documentary Time Malin Wahlberg, 2008 Finding the theoretical space where cinema and philosophy meet Malin Wahlberg's sophisticated approach to the experience of documentary film aligns with attempts to reconsider the premises of existential phenomenology The configuration of time is crucial in organizing the sensory affects of film in general but as Wahlberg adroitly demonstrates in nonfiction films the problem of managing time is writ large by the moving image s interaction with social memory and historical figures Wahlberg discusses a thought provoking corpus of classical and recent experiments in film and video including Andy Warhol's films in which creative approaches to the time of the image and the potential archive memory of filmic representation illuminates meanings of temporality and time experience She also offers a methodological account of film and brings Deleuze and Ricoeur into dialogue with Bazin and Mitry on the subject of cinema and phenomenology Drawing attention to the cultural significance of the images imprint as a trace of the past Documentary Time brings to bear phenomenological inquiry on nonfiction film while at the same time reconsidering the existential dimensions of time that have always puzzled humans Malin Wahlberg is a research fellow in cinema studies at Stockholm University Documentary's Awkward Turn Jason Middleton, 2013-12-04 Despite the prominence of awkwardness as cultural buzzword and descriptor of a sub genre of contemporary film and television comedy it has yet to be adequately theorized in academic film and media studies Documentary's Awkward Turn contributes a new critical paradigm to the field by presenting an analysis of awkward moments in documentary film and other reality based media formats It examines difficult and disrupted encounters between social actors on the screen between filmmaker and subject and between film and spectator These encounters are of course often inter connected Awkward moments occur when an established mode of representation or reception is unexpectedly challenged stalled or altered when an interviewee suddenly confronts the interviewer when a subject who had been comfortable on camera begins to feel trapped in the frame when a film perceived as a documentary turns out to be a parodic mockumentary. This book makes visible the ways in which awkwardness connects and subtends a range of transformative textual strategies political and ethical problematics and modalities of spectatorship in documentary film and media from the 1970s to the present Collecting Visible Evidence Jane Gaines, Michael Renov, 1999 In documentary studies the old distinctions between fiction and nonfiction no longer apply as contemporary film and video artists produce works that defy classification Coming together to make sense of these developments the contributors to this book effectively redefine documentary studies They trace the documentary impulse in the early detective camera in the reenactment of battle scenes from World War I and in the telecast of the Nevada A Bomb test in 1949 Other topics include experiments in virtual reality the crisis of representation in anthropology and video art and documentary work that After Human Rights Fernando J. Rosenberg, 2017-03-30 challenges the asymmetry of the postcolonial Us Them divide Fernando J Rosenberg explores Latin American artistic production concerned with the possibility of justice after the

establishment rise and ebb of the human rights narrative around the turn of the last century Prior to this key literary and artistic projects articulated Latin American modernity by attempting to address and supplement the state s inability to embody and enact justice Rosenberg argues that since the topics of emancipation identity and revolution no longer define social concerns Latin American artistic production is now situated at a point where the logic and conditions of marketization intersect with the notion of rights through which subjects define themselves politically Rosenberg grounds his study in discussions of literature film and visual art novels of political re foundations fictions of truth and reconciliation visual arts based on cases of disappearance films about police violence artistic collaborations with police forces and judicial documentaries In doing so he provides a highly original examination of the paradoxical demands on current artistic works to produce both capital value and foster human dignity **The Right to Play Oneself** Thomas Waugh, 2011 Discussions of committed documentary by a committed historian of film Recording Reality, Desiring the Real Elizabeth Cowie, 2011 Addressing the paradox of documentary **The Essay Film** Timothy Corrigan, 2011-08-01 Why have certain kinds of documentary and non narrative films emerged as the most interesting exciting and provocative movies made in the last twenty years Ranging from the films of Ross McElwee Bright Leaves and Agn's Varda The Gleaners and I to those of Abbas Kiarostami Close Up and Ari Folman Waltz with Bashir such films have intrigued viewers who at the same time have struggled to categorize them Sometimes described as personal documentaries or diary films these eclectic works are rather best understood as cinematic variations on the essay So argues Tim Corrigan in this stimulating and necessary new book Since Michel de Montaigne essays have been seen as a lively literary category and yet despite the work of pioneers like Chris Marker seldom discussed as a cinematic tradition The Essay Film offering a thoughtful account of the long rapport between literature and film as well as novel interpretations and theoretical models provides the ideas that will change this First Person Jewish Alisa Lebow, 2008 Examining more than a dozen films from Jewish artists this book reveals how the postmodern impulse to turn the lens inward intersects provocatively with historical tropes and stereotypes of the Jew It focuses on Jewish filmmakers working on the margins and examines the work of Jonathan Caouette Chantal Akerman and Cinema's Alchemist Bill Nichols, Michael Renov, 2011 Multiple views of the famed Hungarian filmmaker and many more installation artist who turns home movies into history Love in the Time of Cinema K. McKim, 2011-11-08 Kristi McKim offers close analyses of films in which attachment and detachment intimacy and distance ephemera and endurance become more visible and meaningful Films discussed include Wim Wenders Wings of Desire Agn's Varda's Jacquot de Nantes Doris D rrie s Cherry Blossoms and Olivier Assayas Summer Hours American Documentary Filmmaking in the Digital Age Lucia Ricciardelli, 2014-11-20 American Documentary Filmmaking in the Digital Age examines the recent challenges to the conventions of realist documentary through the lens of war documentary films by Ken Burns Michael Moore and Errol Morris During the twentieth century the invention of new technologies of audiovisual representation such as cinema television video

and digital media have transformed the modes of historical narration and with it forced historians to assess the impact of new visual technologies on the construction of history This book investigates the manner in which this contemporary Western crisis in historical narrative is produced by a larger epistemological shift in visual culture Ricciardelli uses the theme of war as depicted in these directors films to focus her study and look at the model s of national identity that Burns Morris and Moore shape through their depictions of US military actions She examines how postcolonial critiques of historicism and the advent of digitization have affected the narrative structure of documentary film and the shaping of historical consciousness The Philosophy of Documentary Film David LaRocca, 2016-12-20 The spirit that through cinematic representation founded the volume and guided its development is radically inter and transdisciplinary Dispatches have arrived from anthropology communications English film studies including theory history criticism literary studies including theory history criticism media and screen studies cognitive cultural studies narratology philosophy poetics politics and political theory and as a special aspect of the volume theorist filmmakers make their thoughts known as well Consequently the critical reflections gathered here are decidedly pluralistic and heterogeneous inviting not bracketing or partitioning the dynamism and diversity of the arts humanities social sciences and even natural sciences in so far as we are biological beings who are trying to track our cognitive and perceptual understanding of a nonbiological thing namely film whether celluloid based or in digital form these disciplines so habitually cordoned off from one another are brought together into a shared conversation about a common object and domain of investigation This book will be of interest to theorists and practitioners of nonfiction film to emerging and established scholars contributing to the secondary literature and to those who are intrigued by the kinds of questions and claims that seem native to nonfiction film and who may wish to explore some critical responses to them written in engaging language The Aesthetics of Violence in Contemporary Media Gwyn Symonds, 2011-11-03 The topic of violence in the media seems as inundated as can be Countless studies and research projects have been conducted mostly to show its negative effects on society What Gwynneth Symonds proposes though takes this significant topic one step further studying the aesthetics of media violence By defining key terms like the graphic nature and authenticity of violent representations and discussing how those definitions are linked to actual violence outside the film and television screen Symonds broadens the arena of study Engagingly written The Aesthetics of Violence in Contemporary Media fills an important gap Symonds uses existing studies for the empirical audience reception data together with discussions of the different representations of violence to look at violence in the media as an art form in of itself By looking at The Simpsons Bowling for Columbine and Norma Khouri's Forbidden Love just to name a few Symonds cross analyzes violence in multiple media to see their affective role in audience reception an important aspect when discussing media The book strikes a balance between the readers need to see how theory matches what actually happens in the texts in question and the demands of a theoretical overview Feminism and Documentary Diane Waldman, Janet Walker, 1999 Documentary and feminist film

studies have long been separate or parallel universes that need to converse or collide The essays in this volume written by prominent scholars and filmmakers demonstrate the challenges that feminist perspectives pose for documentary theory history and practice They also show how fuller attention to documentary enriches and complicates feminist theory especially regarding the relationship between gender and sexuality race and ethnicity class and nation Feminism and Documentary begins with a substantial historical introduction that highlights several of the specific areas that contributors address debates over realism the relationship between filmmaker and subject historical thinking about documentary and thinking about the historical documentary biography and autobiography and the use of psychoanalysis Other essays most of which appear here for the first time range from broad overviews to close analyses of particular films and videos and from discussions of well known works such as Roger and Me and Don t Look Back to lesser known texts that might revise the canon The collection includes an extensive filmography and videography with useful distribution information and a bibliography of work in this neglected area of scholarship Lucid sophisticated and eye opening this book will galvanize documentary studies and demonstrate the need for women s and cultural studies to grapple with visual media Alison J. Murray Levine, 2018-03-19 Vivre Ici analyzes a diverse selection of contemporary French documentaries about spaces and places in France Integrating film theory eco criticism and cultural history Levine investigates documentary cinema as experience The book reveals a collage like fragmented vision of France as seen through documentary cameras and explores the social and political consequences of these films that matter **Documentary Films in India** Aparna Sharma, 2015-05-26 This book introduces the diverse practices of three non canonical practitioners David MacDougall Desire Machine Collective and Kumar Shahani It offers analysis of their documentary methods and aesthetics exploring how their oeuvres constitute a critical and self reflexive approach to documentary making in India For the Love of Cinema David T. Johnson, 2017-11-13 What role does love of cinema of cinema studies of teaching and learning play in teaching film For the Love of Cinema brings together a wide range of film scholars to explore the relationship between cinephilia and pedagogy All of them ask whether cine love can inform the serious study of cinema Chapter by chapter writers approach this question from various perspectives some draw on aspects of students love of cinema as a starting point for rethinking familiar films or generating new kinds of analyses about the medium itself others reflect on how their own cinephilia informs the way they teach cinema and still others offer new ways of writing both verbally and audiovisually with a love of cinema in the age of new media Together they form a collection that is as much a guide for teaching cinephilia as it is an energetic dialogue about the ways that cinephilia and pedagogy enliven and rejuvenate one another **Reality and Fantasy in American Independent Cinema** Rick Zinman, 2024-09-19 In the 21st century blockbuster fantasy films have dominated film viewership in the United States The increased popularity of fantasy films has generated much greater scholarly interest in the study of fantasy films It has also generated an artistic response by American Indie filmmakers who have developed

alternative approaches to the portrayal of film fantasy Reality and Fantasy in American Indie Films A Cavellian Approach applies the methods and procedures of Cavellian philosophical film criticism to the study of four prominent American indie films released in 2014 in which fantasy can be said to play an important role Birdman Alejandro G I rritu Boyhood Richard Linklater The Grand Budapest Hotel Wes Anderson and Only Lovers Left Alive Jim Jarmusch Political Camerawork D. AndyRice, 2023-05-30 What mental and physical distress do actors camerapersons and reporters experience when working on reenactments of traumatic moments in history In Political Camerawork D Andy Rice theorizes that the intense feelings produced while creating these performed scenarios called simulation documentaries connect difficult pasts to the present Building on his background as a nonfiction film director producer editor and cinematographer Rice analyzes performance techniques to gain insight into the emotional toll of simulation documentaries including those reliving the Vietnam War the US military s embodied training in California during the Iraq War and an annual quadruple lynching reenactment organized by Black civil rights activists in Georgia Investigating the lasting impact of these productions Political Camerawork reveals that by performing a simulation of a traumatic event they didn t directly experience those involved become carriers of the Memory, Subjectivity and Independent Chinese Cinema Qi Wang, 2014-09-19 Memory Subjectivity and trauma Independent Chinese Cinema provides a historically informed examination of independent moving image works made between 1990 and 2010 in China Showcasing an evolving personal mode of narrating memory documenting reality and inscribing subjectivity in over sixteen selected works that range from narrative film and documentary to experimental video and digital media even including a multimedia avant garde play this book presents a provocative portrait of the independent filmmakers as a peculiarly pained yet active group of historical subjects of the transitional post socialist era Through a connected investigation of cultural and cinematic concepts including historical consciousness personal memory narrative performance subjectivity spatiality and the body Wang weaves a critical narrative of the formation of a unique post socialist cultural consciousness that enables independent cinema and media to become a highly significant and effective conduit for historical thinking in contemporary China Covering directors such as Zhang Yimou Chen Kaige Jia Zhangke Jiang Wen Lou Ye Meng Jinghui Wang Bing Wang Guangli Duan Jinchuan Cui Zi en Shi Tou and Tang Danhong this book is essential reading for all students and scholars in Chinese film

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