

THEORIZING DOCUMENTARY

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UNIVERSITY OF CALIFORNIA
PRESS

Theorizing Documentary Theorizing Documentary

Michael Renov



Theorizing Documentary Theorizing Documentary:

Theorizing Documentary Michael Renov, 1993 First Published in 1993 Routledge is an imprint of Taylor Francis an informa company **Theorizing Documentary** Michael Renov, 1993 A key collection of essays that looks at the specific issues related to the documentary form Questions addressed include What is documentary and How fictional is nonfiction

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 **Toward a Philosophy of the Documentarian** Dan Geva, 2018-04-03 The

theme of this book is the documentarian what the documentarian is and how we can understand it as a concept Working from the premise that the documentarian is a special extended sign the book develops a model of a quadruple sign structure for and of the documentarian growing out of enduring traditions in philosophy semiotics psychoanalysis and documentary theory Dan Geva investigates the intellectual premise that allows the documentarian to show itself as an extremely sophisticated creative and purposeful being in the world one that is both embedded in its own history and able to manifest itself throughout its entire documentary life project as a stand alone conceptual phase in the history of ideas Chinese Documentaries Yingchi Chu, 2007-06-20 In China unlike in Western cinema documentary film rather than fiction film has

been the dominant mode since 1949 In recent years documentary TV programmes have experienced a meteoric rise Arguing that there is a gradual process of democratization in the media in which documentaries play a significant role this book discusses various types of Chinese documentaries under both the planned and the market economy It especially explores the relationship between documentaries and society showing how under the market economy although the government continues to use the genre as propaganda to promote its ideologies and policies documentaries are being used as a medium where public concerns and alternative voices can be heard A Companion to Werner Herzog Brad Prager, 2012-03-30 A Companion to Werner Herzog showcases over two dozen original scholarly essays examining nearly five decades of filmmaking by one of the most acclaimed and innovative figures in world cinema First collection in twenty years dedicated to

examining Herzog's expansive career Features essays by international scholars and Herzog specialists Addresses a broad spectrum of the director's films from his earliest works such as *Signs of Life* and *Fata Morgana* to such recent films as *The Bad Lieutenant* and *Encounters at the End of the World* Offers creative innovative approaches guided by film history art history and philosophy Includes a comprehensive filmography that also features a list of the director's acting appearances and opera productions Explores the director's engagement with music and the arts his self-stylization as a global filmmaker his Bavarian origins and even his love-hate relationship with the actor Klaus Kinski

LGBT Transnational Identity and the Media Christopher Pullen, 2012-02-29 Offering a critical introduction into LGBT lesbian gay bisexual and transgender transnational identity in the media this book examines performances and representations within documentary and fiction oriented texts An interdisciplinary approach is put forward revealing new potentials for non-western queer identity

Place and the Moving Image Elisabeth Brun, 2025-11-06 *Place and the Moving Image* offers a rethinking of how experimental film and especially essay film practices engage with spatial knowledge and environmental awareness At its heart is the concept of Moving Image Topography a critical and artistic model for thinking with the moving image about the relation between technological forms and place structures and how these shape our experience of environments whether natural built and lived Responding to urgent questions in eco-media and artistic research Elisabeth Brun argues that place is not merely a setting or backdrop but a critical generative force in experimental film a vital lens for understanding the eco-critical and epistemological potential of moving image arts and their modes of thinking Through a rigorous and interdisciplinary approach that combines theory close readings of essayist and materialist film practices and artistic research in her sub-Arctic home village Brun explores how the moving image can render visible the often invisible dynamics between perceptual experience spatial environments and technological mediation Rather than treating theory and practice as separate domains this book shows how both emerge from the same topographical foundation At stake is not only how to understand film but how we understand our own grounding the inseparability of Earth's textures and our forms of experience through which perspective itself can be re-gained It will engage scholars artists and practitioners interested in place environmental aesthetics indigenous perspectives and critical film practice across fields such as film and media studies visual art design architecture and philosophy The experimental film *3xShapes of Home* 2020 is central to this study and is included as a Routledge online Support Material to this book

Michael Moore's Fahrenheit 9/11 Robert Brent Toplin, 2006 Examines the development of Michael Moore's ideas and the evolution of his filmmaking then dissects *Fahrenheit 9/11* and explores the many claims and disagreements about the movie's truthfulness This study shows that Michael Moore's film did more than shake up a nation

The Subject of Documentary Michael Renov, 2004 The documentary a genre as old as cinema itself has traditionally aspired to objectivity Whether making ethnographic propagandistic or educational films documentarians have pointed the camera outward drawing as little attention to themselves as possible In recent decades however a new kind of

documentary has emerged in which the filmmaker has become the subject of the work Whether chronicling family history sexual identity or a personal or social world this new generation of nonfiction filmmakers has defiantly embraced autobiography In *The Subject of Documentary* Michael Renov focuses on how documentary filmmaking has become an important means for both examining and constructing selfhood By looking at key figures in documentary filmmaking as well as noncanonical video art and avant garde artists Renov broadens the definition of what counts as documentary and explores the intersection of the personal and political considering how memory can create a way into asking troubling questions about identity oppression and resiliency Offering historical context for the explosion of personal nonfiction filmmaking in the 1980s and 1990s Renov analyzes films in which the subjectivity of the filmmaker is expressly defined in relation to political struggle or historical trauma from Haskell Wexler's *Medium Cool* to Jonas Mekas's *Lost Lost Lost* And looking beyond the traditional documentary Renov contemplates such nontraditional modes of autobiographical practice as the essay film the video confession and the personal Web page Unique in its attention to diverse expressions of personal nonfiction filmmaking *The Subject of Documentary* forges a new understanding of the heightened role and function of subjectivity in contemporary documentary practice Michael Renov is professor of critical studies at the USC School of Cinema Television He is the editor of *Theorizing Documentary* and the coeditor of *Resolutions Contemporary Video Practices* Minnesota 1996 and *Collecting Visible Evidence* Minnesota 1999

Post-Theory David Bordwell, Noel Carroll, 1996-02-15 With *Post Theory* David Bordwell and Noel Carroll challenge the prevailing practices of film scholarship Since the 1970s film scholars have been searching for a unified theory that will explain all sorts of films their production and their reception the field has been dominated by structuralist Marxism varieties of cultural theory and the psychoanalytic ideas of Freud and Lacan Bordwell and Carroll ask why not employ many theories tailored to specific goals rather than searching for a unified theory *Post Theory* offers fresh directions for understanding film presenting new essays by twenty seven scholars on topics as diverse as film scores audience response and the national film industries of Russia Scandinavia the U S and Japan They use historical philosophical psychological and feminist methods to tackle such basic issues as What goes on when viewers perceive a film How do filmmakers exploit conventions How do movies create illusions How does a film arouse emotion Bordwell and Carroll have given space not only to distinguished film scholars but to non film specialists as well ensuring a wide variety of opinions and ideas on virtually every topic on the current agenda of film studies Full of stimulating essays published here for the first time *Post Theory* promises to redefine the study of cinema

Encyclopedia of Politics, the Media, and Popular Culture Tony Kelso, Brian Cogan, 2009-10-15 Whether it's television radio concerts live appearances by comedians Internet websites or even the political party conventions themselves the mixing of politics and popular culture is frequently on display *The Encyclopedia of Politics the Media and Popular Culture* examines the people major events media and controversies in eight thematic chapters and over 150 entries to provide an invaluable resource for any student scholar or everyday political junkie

needing a comprehensive introduction to the subject On a typical weeknight in the United States millions shun the traditional evening network news broadcasts and instead later grab their remotes to turn to Comedy Central to catch up on the political happenings of the day delivered by the comedian Jon Stewart on the faux news program The Daily Show Immediately afterwards they might stay tuned to The Colbert Report for another dosage of hilarious fake news that to them comes across more honestly than the serious version they could watch on CNN Whether it s television radio concerts live appearances by comedians Internet websites or even the political party conventions themselves the mixing of politics and popular culture is frequently on display The Encyclopedia of Politics the Media and Popular Culture provides in depth coverage of these fascinating and often surprising intersections in both historical and contemporary culture This highly readable and entertaining encyclopedia provides a sweeping survey of the historic and ongoing interplay between politics the media and popular culture in eight thought provoking chapters The volume is enhanced with the inclusion of over 150 entries to help students and researchers easily locate more in depth information on topics ranging from political scandals to YouTube

Journal of the Institute of Romance Studies ,2003 *Irish University Review* ,1996 *Strangers to Ourselves* Hsueh-jen Hsiung,1996 *Media International Australia* ,2002 *11e Biennale de l'image en mouvement* Centre pour l'image contemporaine (Saint-Gervais, Geneva, Switzerland),2005 11th Biennial of Moving Images ISBN 2 940271 61 5 U S 29 00 Paperback 8 x 11 in 172 pgs 120 color Item March Art **Crash Cinema** Mark Goodall,Jill Good,Will Godfrey,2007 Crash Cinema Representation in Film is a collection of essays that emerged from Crash Cinema an annual symposium that is an integral part of the Bradford Film Festival at the National Media Museum UK The symposium was created by academics and curators who share the common aim of promoting the importance of film both as an academic study and for critical public appreciation Films can be enjoyed as entertainment they can educate and inform and they can excite and disturb Films are powerful pieces of culture The films that we now consume TM do more than simply amuse or horrify Cinema not only thrills us but also communicates to us about ourselves and in the twentieth and twenty first century moving images have become the dominant form of this communication Bombarded by images we inhabit a media intensive world in which every aspect of life is pervaded by visual signs In these circumstances it becomes increasingly significant to engage with the politics of representation Through this vital process we can acknowledge that all cultural forms whether in high art or the mass media are in the broadest sense political We can also appreciate that it is a complex agenda of interests that shapes specific ideological meanings Fulsomely equipped we can apply this essential tool to the exciting task of decoding the political social and cultural meanings articulated through the making promotion and consumption of film This book aims to offer an arena for the analysis of these representations Representations cannot depict the truth TM and the essays in this book do not claim to search for the truth TM We ask whose truth TM is being represented how is it represented and why is it represented like that We also ask how do representations tell us something about the culture within which they are created Yet the essays in

this volume are not stuck TM in the representational concerns of the past and try instead to uncover the power of cinema to shock and surprise whether that be through visceral impact subversive content experiments with identity or the exploration of the taboo Representation as defined by the eleven essays in this book is a fluid and dynamic approach to the study of film The study of film to which this book contributes some unique case studies is as popular as ever and has withstood growing challenge from the new media such as CG Animations the internet and computer console and online gaming This is because the pleasure of film is still the most humanistic and because the sophistication of the representations offered by cinematic expression remain ever more complex and pleasurable to decipher This book can therefore be read by any student academic writer or filmmaker hooked on these delights Returning the Gaze Anna Everett, 2001 Rediscovered and examines the lost history of African American film criticism from the first half of the century **Faking it** Jane Roscoe, Craig Hight, 2001 The first major study of mock documentary one of a number of screen forms that play with the assumed boundaries between fact and fiction Examines mock documentary through the specific relationship which the form has with documentary Part of a wider discussion of the increasingly fragile association between factual codes and conventions and the discourses which underpin the documentary genre Includes detailed discussions of a number of key mock documentary texts ranging from Woody Allen's *Zelig* Peter Greenaway's *The Falls* and the Beatles spoof *The Rutles* through to such classic examples as Bob Roberts *This is Spinal Tap* and *Man Bites Dog* Opens out this relatively new media form and by doing so throws light on the status of the documentary itself

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