

THEORIZING DOCUMENTARY

EDITED BY
MICHAEL RENOV



AFI
Film
Readers

Theorizing Documentary

Thy Ngoc Phu



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

Psychoanalysis and Ethics in Documentary Film Agnieszka Piotrowska, 2013-10-01 This distinctively interdisciplinary approach to the subject encompasses filmmaking psychoanalysis philosophy and popular culture and offers a unique insight into documentary film practice from a psychoanalytic perspective At the heart of the enquiry is belief that transference love is present in the documentary encounter With a focus on testimony driven film and a foreword by Michael Renov who calls this book a radical and compelling account *Psychoanalysis and Ethics in Documentary Film* covers a range of topics including Four fundamental concepts of psychoanalysis and documentary film A review of documentary film practice A personal account of the author's relationship with a subject of her own work A thorough interrogation of the ethics of documentary Ideal for film studies scholars psychoanalysts psychotherapists and psychotherapeutically engaged professionals as well as filmmakers culture studies students and anyone interested in the process of documentary making and contemporary culture this work offers a unique approach

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

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 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 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 **The Routledge Encyclopedia of Film Theory** Edward Branigan,Warren Buckland,2013-12-04 The Routledge Encyclopedia of Film Theory is an international reference work representing the essential ideas and concepts at the centre of film theory from the beginning of the twentieth century to the beginning of the twenty first When first encountering film theory students are often confronted with a dense interlocking set of texts full of arcane terminology inexact formulations sliding definitions and abstract generalities The Routledge Encyclopedia of Film Theory challenges these first impressions by aiming to make film theory accessible and open to new readers Edward Branigan and Warren Buckland have commissioned over 50 scholars from around the globe to address the difficult formulations and propositions in each theory by reducing these difficult formulations to straightforward propositions The result is a highly accessible volume that clearly defines and analyzes step by step many of the fundamental concepts in film theory ranging from familiar concepts such as Apparatus Gaze Genre and Identification to less well known and understood but equally important concepts such as Alain Badiou's Inaesthetics Gilles Deleuze's Time Image and Jean Luc Nancy's Evidence The Routledge Encyclopedia of Film Theory is an ideal reference book for undergraduates of film studies as well as graduate students new to the discipline 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

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

Illusions ,1993 **Australasian Journal of American Studies** ,2005
Irish University Review ,1996 The Spectator ,1998 **Mujerista Moviemaking** Teresa Osa Hidalgo-de la Riva,2004 *Visuality, Visibility, and the Asian Body* Thy Ngoc Phu,2003 *Documenting Community* Reshela Patrik DuPuis,1997 *The Image and the Witness* Frances Guerin, Roger Hallas,2007 *The Image and the Witness* Trauma Memory and Visual Culture is a timely interdisciplinary collection of original essays concerning the ethical stakes of the image in our visually saturated age It explores the role of the material image in bearing witness to historical events and the visual representation of witnesses to collective trauma In arguing for the agency of the image this unique collection debates post traumatic memory documentary ethics embodied vision and the recycling of images It discusses works by Chris Marker Errol Morris Derek Jarman Doris Salcedo Gerhard Richter and Boris Mikhailov along with images from popular culture including

websites and home movies Returning the Gaze Anna Everett, 2001 Rediscovers and examines the lost history of African American film criticism from the first half of the century

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