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Nota di contenuto	Frontmatter -- Contents -- Illustrations -- Foreword -- Acknowledgments -- Introduction. The Home Movie Movement: Excavations, Artifacts, Minings -- 1. Remaking Home Movies -- 2. The Human Studies Film Archives, Smithsonian Institution -- 3. Wittgenstein Tractatus: Personal Reflections on Home Movies -- 4. La Filmoteca de la Universidad Nacional Autónoma de México -- 5. Ordinary Film: Péter Forgács's The Maelstrom -- 6. The Imperial War Museum Film and Video Archive -- 7. 90 Miles: The Politics and Aesthetics of Personal Documentary -- 8. The Florida Moving Image Archive -- 9. Something Strong Within: A Visual Essay -- 10. Something Strong Within as Historical Memory -- 11. The Moving Image Archive of the Japanese American National Museum -- 12. The Home Movie and the National Film Registry: The Story of Topaz -- 13. The Netherlands Archive/Museum Institute -- 14. Home Away from Home: Private Films from the Dutch East Indies -- 15. The Library of

Congress -- 16. Deteriorating Memories: Blurring Fact and Fiction in Home Movies in India -- 17. The Movie Queen: Northeast Historic Film -- 18. The WPA Film Library -- 19. Mule Racing in the Mississippi Delta -- 20. The Academy Film Archive -- 21. "As If by Magic": Authority, Aesthetics, and Visions of the Workplace in Home Movies, circa 1931-1949 -- 22. The New Zealand Film Archive/Nga Kaitiaki o Nga Taonga Whitiwhia -- 23. Working People, Topical Films, and Home Movies: The Case of the North West Film Archive -- 24. The Oregon State Historical Society's Moving Image Archives -- 25. Reflections on the Family Home Movie as Document: A Semio-Pragmatic Approach -- 26. The Stephen Lighthill Collection at the UCLA Film & Television Archive -- 27. Morphing History into Histories: From Amateur Film to the Archive of the Future -- Selected Filmography and Videography -- Selected Bibliography -- Contributors -- Index

Sommario/riassunto

The first international anthology to explore the historical significance of amateur film, *Mining the Home Movie* makes visible, through image and analysis, the hidden yet ubiquitous world of home moviemaking. These essays boldly combine primary research, archival collections, critical analyses, filmmakers' own stories, and new theoretical approaches regarding the meaning and value of amateur and archival films. Editors Karen L. Ishizuka and Patricia R. Zimmermann have fashioned a groundbreaking volume that identifies home movies as vital methods of visually preserving history. The essays cover an enormous range of subject matter, defining an important genre of film studies and establishing the home movie as an invaluable tool for extracting historical and social insights.
