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Autore	Knopf Kerstin
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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. [359]-386) and index. Includes filmography (p. 380-384).
Nota di contenuto	Preliminary Material -- The Foucauldian Lens of Power Decolonized -- A Postcolonial Approach to Indigenous Filmmaking in North America -- Oral Tradition as Reflected in Film -- Short Films -- Dramatic Films -- Conclusion -- Works Cited -- Filmography -- Internet Sources -- Appendix -- Index.
Sommario/riassunto	This is the first book that comprehensively examines Indigenous filmmaking in North America, as it analyzes in detail a variety of representative films by Canadian and US-American Indigenous filmmakers: two films that contextualize the oral tradition, three short films, and four dramatic films. The book explores how members of colonized groups use the medium of film as a means for cultural and

political expression and thus enter the dominant colonial film discourse and create an answering discourse. The theoretical framework is developed as an interdisciplinary approach, combining postcolonialism, Indigenous studies, and film studies. As Indigenous people are gradually taking control over the imagemaking process in the area of film and video, they cease being studied and described objects and become subjects who create self-controlled images of Indigenous cultures. The book explores the translatability of Indigenous oral tradition into film, touching upon the changes the cultural knowledge is subject to in this process, including statements of Indigenous filmmakers on this issue. It also asks whether or not there is a definite Indigenous film practice and whether filmmakers tend to dissociate their work from dominant classical filmmaking, adapt to it, or create new film forms and styles through converging classical film conventions and their conscious violation. This approach presupposes that Indigenous filmmakers are constantly in some state of reaction to Western ethnographic filmmaking and to classical narrative filmmaking and its epitome, the Hollywood narrative cinema. The films analyzed are *The Road Allowance People* by Maria Campbell, *Itam Hakim, Hopiit* by Victor Masayesva, *Talker* by Lloyd Martell, *Tenacity and Smoke Signals* by Chris Eyre, *Overweight With Crooked Teeth* and *Honey Moccasin* by Shelley Niro, *Big Bear* by Gil Cardinal, and *Atanarjuat: The Fast Runner* by Zacharias Kunuk.
