

1. Record Nr.	UNINA9910781492403321
Autore	Waugh Thomas <1948->
Titolo	The right to play oneself [[electronic resource]] : looking back on documentary film / / Thomas Waugh
Pubbl/distr/stampa	Minneapolis, : University of Minnesota Press, 2011
ISBN	1-4529-4585-3 0-8166-7481-7
Descrizione fisica	1 online resource (352 p.)
Collana	Visible evidence ; ; v. 23
Disciplina	070.1/8
Soggetti	Documentary films - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Preface : of pulses, panaceas, and parallel universes -- Why documentary filmmakers keep trying to change the world, or why people changing the world keep making documentaries (1984) -- Dziga Vertov, 1930s populism, and Three songs of Lenin (1975) -- Bread, water, blood, rifles, planes : documentary imagery of the Spanish Civil War from the North American Popular Front (1990) -- Acting to play oneself : performance in documentary (1990) -- Beyond Vøritø : Emile de Antonio (1977) -- Sufficient virtue, necessary artistry : the shifting challenges of revolutionary documentary history (2006-08) -- Lesbian and gay documentary : minority self-imaging, oppositional film practice, and the question of image ethics (1984) -- Walking on tippy toes : lesbian and gay liberation documentary of the post-stonewall period (1997) -- "Words of command" : cultural and political inflections of direct cinema in Indian independent documentary (1990) -- Joris Ivens and the legacy of committed documentary (1999).
Sommario/riassunto	"The Right to Play Oneself" collects for the first time Thomas Waugh's essays on the politics, history, and aesthetics of documentary film, written between 1974 and 2008. The title, inspired by Walter Benjamin's and Joris Ivens's manifestos of "committed" documentary from the 1920's, reflects the book's theme of the political potential of documentary for representing the democratic performance of citizens and artists. Waugh analyzes an eclectic international selection of films and issues from the 1920's to the present day. The essays provide a

transcultural focus, moving from documentaries
