

1. Record Nr.	UNINA9910792022803321
Autore	MacDonald Scott <1942->
Titolo	American ethnographic film and personal documentary [[electronic resource]] : the Cambridge turn / / Scott MacDonald
Pubbl/distr/stampa	Berkeley, : University of California Press, 2013
ISBN	0-520-95493-9
Descrizione fisica	1 online resource (425 p.)
Classificazione	PER004000
Disciplina	070.1/8
Soggetti	Documentary films - United States - History and criticism Ethnographic films - United States - 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	Frontmatter -- Contents -- Introduction -- 1. Lorna and John Marshall -- 2. Robert Gardner -- 3. Timothy Asch -- 4. Ed Pincus and the Emergence of Personal Documentary -- 5. Alfred Guzzetti and Personal Cinema -- 6. Ross McElwee -- 7. Robb Moss -- 8. Panorama: Other Approaches to Personal Documentary -- 9. Lucien Castaing-Taylor and Sensory Ethnography -- Epilogue -- Appendix: Sources for Films -- Notes -- Index
Sommario/riassunto	American Ethnographic Film and Personal Documentary is a critical history of American filmmakers crucial to the development of ethnographic film and personal documentary. The Boston and Cambridge area is notable for nurturing these approaches to documentary film via institutions such as the MIT Film Section and the Film Study Center, the Carpenter Center and the Visual and Environmental Studies Department at Harvard. Scott MacDonald uses pragmatism's focus on empirical experience as a basis for measuring the groundbreaking achievements of such influential filmmakers as John Marshall, Robert Gardner, Timothy Asch, Ed Pincus, Miriam Weinstein, Alfred Guzzetti, Ross McElwee, Robb Moss, Nina Davenport, Steve Ascher and Jeanne Jordan, Michel Negroponte, John Gianvito, Alexander Olch, Amie Siegel, Ilisa Barbash, and Lucien Castaing-Taylor. By exploring the cinematic, personal, and professional relationships between these accomplished filmmakers, MacDonald shows how a pioneering, engaged, and uniquely cosmopolitan approach to

documentary developed over the past half century.
