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Titolo	Documenting the documentary : close readings of documentary film and video // with a foreword by Bill Nichols ; edited by Barry Keith Grant and Jeannette Sloniowski
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Descrizione fisica	1 online resource (544 p.)
Collana	Contemporary approaches to film and media series
Altri autori (Persone)	GrantBarry Keith <1947-> SloniowskiJeannette
Disciplina	070.1/8
Soggetti	Documentary films - History and criticism
Lingua di pubblicazione	Inglese
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Livello bibliografico	Monografia
Note generali	"This new edition ... adds five essays on more recent films"--Back cover.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	The filmmaker as hunter : Robert Flaherty's Nanook of the north / William Rothman -- "Peace between man and machine" : Dziga Vertov's Man with a movie camera / Seth Feldman -- Paradise regained : Sergei Eisenstein's Que viva Mexico! as ethnography / Joanne Hershfield -- Synthetic vision : the dialectical imperative of Luis Bunuel's Las hurdes / Vivian Sobchack -- The art of national projection : Basil Wright's Song of Ceylon / William Guynn -- The mass psychology of fascist cinema : Leni Riefenstahl's Triumph of the will / Frank P. Tomasulo -- American documentary finds its voice : persuasion and expression in The plow that broke the plains and the city / Charlie Keil -- "Men cannot act before the camera in the presence of death" : Joris Ivens's The Spanish earth / Thomas Waugh -- The poetics of propaganda : Humphrey Jennings and Listen to Britain / Jim Leach -- "It was an atrocious film" : Georges Franju's Blood of the beasts / Jeannette Sloniowski -- The "dialogic imagination" of Jean Rouch : covert conversations in Les maitres fous / Diane Scheinman -- Documenting the ineffable : terror and memory in Alain Resnais's Night and fog / Sandy Flitterman-Lewis -- Making the past present : Peter Watkins's Culloden / John R. Cook -- "Don't you ever just watch?" : American cinema verite and Dont look back / Jeanne Hall -- "Ethnography in the first person" : Frederick

Wiseman's Titicut follies / Barry Keith Grant -- The two avant-gardes : Solanas and Getino's The hour of the furnaces / Robert Stam -- Seeing with experimental eyes : Stan Brakhage's The act of seeing with one's own eyes / Bart Testa -- "A bastard union of several forms" : style and narrative in An American family / Jeffrey K. Ruoff -- The documentary of displaced persona : Michael Rubbo's Daisy, the story of a facelift / Joan Nicks -- Gender, power, and a cucumber : satirizing masculinity in This is spinal tap / Carl Plantinga -- Documentary film and the discourse of hysterical/historical narrative : Ross McElwee's Sherman's march / Lucy Fischer -- Subjectivity lost and found : Bill Viola's I do not know what it is I am like / Catherine Russell -- Mirrors without memories : truth, history, and The thin blue line / Linda Williams -- Documentaphobia and mixed modes : Michael Moore's Roger & me / Matthew Bernstein -- Silence and its opposite : expressions of race in Tongues untied / Sheila Petty -- Containing fire : performance in Paris is burning / Caryl Flinn -- Contested territory : Camille Billops and James Hatch's Finding Christa / Julia Lesage -- Spike Lee's 4 little girls : the politics of the documentary interview / Paula J. Massood -- The gleaners and "us" : the radical modesty of Agnes Varda's Les glaneurs et la glaneuse / Virginia Bonner -- "You must never listen to this" : lessons on sound, cinema, and mortality from Werner Herzog's Grizzly man / David T. Johnson -- Cultural learnings of Borat for make benefit glorious study of documentary / Leshu Torchin.

Sommario/riassunto

Anthology of essays on the artistic and persuasive aspects of documentary film from a range of critical viewpoints.
