

THE
AUTOBIOGRAPHICAL
DOCUMENTARY IN
AMERICA



JIM LANE

The Autobiographical Documentary In America

Julia Erhart



The Autobiographical Documentary In America:

The Autobiographical Documentary in America Jim Lane, 2002-04-29 Since the late 1960s American film and video makers of all genres have been fascinated with themes of self and identity Though the documentary form is most often used to capture the lives of others Jim Lane turns his lens on those media makers who document their own lives and identities He looks at the ways in which autobiographical documentaries including *Roger and Me* Sherman's March and *Silverlake Life* raise weighty questions about American cultural life What is the role of women in society What does it mean to die from AIDS How do race and class play out in our personal lives What does it mean to be a member of a family Examining the history diversity and theoretical underpinnings of this increasingly popular documentary form Lane tracks a fundamental transformation of notions of both autobiography and documentary

The Palgrave Handbook of the Philosophy of Film and Motion Pictures Noël Carroll, Laura T. Di Summa, Shawn Loht, 2019-10-30 This handbook brings together essays in the philosophy of film and motion pictures from authorities across the spectrum It boasts contributions from philosophers and film theorists alike with many essays employing pluralist approaches to this interdisciplinary subject Core areas treated include film ontology film structure psychology authorship narrative and viewer emotion Emerging areas of interest including virtual reality video games and nonfictional and autobiographical film also have dedicated chapters Other areas of focus include the film medium's intersection with contemporary social issues film's kinship to other art forms and the influence of historically seminal schools of thought in the philosophy of film Of emphasis in many of the essays is the relationship and overlap of analytic and continental perspectives in this subject

The Autobiographical Documentary Film in America James Martin Lane, 1991 *Encyclopedia of the Documentary Film 3-Volume Set* Ian Aitken, 2013-10-18 The Encyclopedia of the Documentary Film is a fully international reference work on the history of the documentary film from the Lumière brothers *Workers Leaving the Lumière Factory* 1885 to Michael Moore's *Fahrenheit 9/11* 2004 This Encyclopedia provides a resource that critically analyzes that history in all its aspects Not only does this Encyclopedia examine individual films and the careers of individual film makers it also provides overview articles of national and regional documentary film history It explains concepts and themes in the study of documentary film the techniques used in making films and the institutions that support their production appreciation and preservation

Reclaiming Popular Documentary Christie Milliken, Steve F. Anderson, 2021-07-06 The documentary has achieved rising popularity over the past two decades thanks to streaming services like Netflix and Hulu Despite this documentary studies still tends to favor works that appeal primarily to specialists and scholars *Reclaiming Popular Documentary* reverses this long standing tendency by showing that documentaries can be and are made for mainstream or commercial audiences Editors Christie Milliken and Steve Anderson who consider popular documentary to be a subfield of documentary studies embrace an expanded definition of popular to acknowledge the many evolving forms of documentary such as branded entertainment fictional hybrids and works with audience participation

Together these essays address emerging documentary forms including web docs virtual reality immersive journalism viral media interactive docs and video on demand and offer the critical tools viewers need to analyze contemporary documentaries and consider how they are persuaded by and represented in documentary media By combining perspectives of scholars and makers *Reclaiming Popular Documentary* brings new understandings and international perspectives to familiar texts using critical models that will engage media scholars and fans alike

Performative Realism Rune Gade, Anne Jerslev, 2005 New forms of art culture and theory have recently emerged through engagements with the realities of the social world and everyday life which are not primarily about representation but rather about participation and narration These new forms are based on viewer responses and engagement thus performatively creating open ended situations rather than autonomous works with closure Performative theory drawing mostly on studies of speech acts proves adequate to describe and analyse these new forms of art and culture and their engagement with the real Performative Realism scrutinizes a range of contemporary works that experiment with audience participation and processuality within art and culture as well as it takes issue with theories of performativity and performance Performative Realism contains contributions from leading Danish scholars working within a broad range of academic fields such as Media Studies Art History Theatre Studies and Cultural Studies The issues addressed covers Scandinavian as well as international installation art performance art theatre photography movies literature and role playing

Gendering History on Screen Julia Erhart, 2018-03-05 In movies about landmark historical events such as wars occupations or migrations or historically important personalities there is an unspoken set of rules for how gender ought to be expressed Often condemned by critics for being excessively emotional or pathetic films by female directors featuring female protagonists may be popular with audiences but judged incapable of expressing real history Audiences learn more about the past from movies than from any other form of entertainment and historical and heritage cinemas now comprise a burgeoning scholarly field Yet to date there has not been a book length analysis of female film directors innovations in films about the historical past With and without critical recognition women are making important stories about the past and bringing new representations of agency and activism to the screen often construed in ways that mobilise the past for the present and always filtered through the lens of contemporary feminisms Julia Erhart's new book situates women filmmakers work within a context of other women directors from France Denmark Iran Australia the UK the United States and Spain and draws connections between their representational strategies and their concerns with visioning the past within the prism of the present Written in an approachable yet theoretically informed prose Erhart compellingly explores how foundational historiographic concepts like valour memory and resistance are re envisioned within uniquely revised sub genres that include biopics historical documentaries Holocaust movies and films about the War on Terror *Gendering History on Screen* demonstrates how directors shape audiences sense of the past contour globally relevant themes and narratives to suit female characters and map a critique of national policies and institutions on to

contemporary feminisms Gendering History will be invaluable to students and scholars of historical film and women's cinema

Reading Autobiography Now Sidonie Smith, Julia Watson, 2024-07-09 A user friendly guide to reading writing and theorizing autobiographical texts and practices for students scholars and practitioners of life narrative The boom in autobiographical narratives continues apace It now encompasses a global spectrum of texts and practices in such media as graphic memoir auto photography performance and plastic arts film and video and online platforms Reading Autobiography Now offers both a critical engagement with life narrative in historical perspective and a theoretical framework for interpreting texts and practices in this wide ranging field Hailed upon its initial publication as the Whole Earth Catalog of autobiography studies this essential book has been updated reorganized and expanded in scope to serve as an accessible and contemporary guide for scholars students and practitioners Sidonie Smith and Julia Watson explore definitions of life narrative probe issues of subjectivity and outline salient features of autobiographical acts and practices In this updated edition they address emergent topics such as autotheory autofiction and autoethnography expand the discussions of identity relationality and agency and introduce new material on autobiographical archives and the profusion of I's in contemporary works Smith and Watson also provide a helpful toolkit of strategies for reading life narrative and an extensive glossary of mini essays analyzing key theoretical concepts and dozens of autobiographical genres An indispensable exploration of this expansive transnational multimedia field Reading Autobiography Now meticulously unpacks the heterogeneous modes of life narratives through which people tell their stories from traditional memoirs and trauma narratives to collaborative life narrative and autobiographical comics **The Latin American Road Movie** Verónica Garibotto, Jorge Pérez, 2016-07-28

This volume explores the ways films made by Latin American directors and or co produced in Latin American countries have employed the road movie genre to address the reconfiguration of the geographical sociopolitical economic and cultural landscape of Latin America Self-Projection Linda Haverty Rugg, 2014-03-01 In 1957 a decade before Roland Barthes announced the death of the author François Truffaut called for a new era in which films would resemble the person who made them and be even more personal than an autobiographical novel More than five decades on it seems that Barthes has won the argument when it comes to most film critics The cinematic author we are told has been dead for a long time Yet Linda Haverty Rugg contends not only that the art cinema auteur never died but that the films of some of the most important auteurs are intensely if complexly related to the lives and self images of their directors Self Projection explores how nondocumentary narrative art films create alternative forms of collaborative self representation and selfhood The book examines the work of celebrated directors who plant autobiographical traces in their films including Truffaut Bergman Fellini Tarkovsky Herzog Allen Almodóvar and von Trier It is not simply that these directors and many others like them make autobiographical references or occasionally appear in their films but that they tie their films to their life stories and communicate that link to their audiences Projecting a new kind of selfhood these directors encourage identifications between

themselves and their work even as they disavow such connections And because of the collaborative and technological nature of filmmaking the director s self projection involves actors audience and the machines and institution of the cinema as well Lively and accessible Self Projection sheds new light on the films of these iconic directors and on art cinema in general ultimately showing how film can transform not only the autobiographical act but what it means to have a self

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