

THE
AUTOBIOGRAPHICAL
DOCUMENTARY IN
AMERICA



JIM LANE

The Autobiographical Documentary In America Wisconsin Studies In Autobiography

Martina Wagner-Egelhaaf



The Autobiographical Documentary In America Wisconsin Studies In Autobiography:

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

Edmund Goulding's Dark Victory Matthew Kennedy, 2004 At the dawn of sound he wrote the story for the Academy Award winning musical *The Broadway Melody* and collaborated memorably with Gloria Swanson and Joseph Kennedy for *The Trespasser* He excelled at anti war drama *White Banners* *The Dawn Patrol* *We Are Not Alone* fantastic Bette Davis weepies *Dark Victory* *The Old Maid* *The Great Lie* lilting romantic dramas *The Constant Nymph* *Claudia* big budgeted literary adaptations *The Razor's Edge* and even film noir *Nightmare Alley*

From the Tourist's Gaze Pietro Agnoletto, 2025-06-27 *From the Tourist's Gaze* bridges environmental humanities and amateur cinema studies exploring tourism induced environmental issues through the visual representations created by tourists themselves The protagonists of the book are families from North West Italy and their holiday films captured during their holidays in the Ligurian Riviera The timeframe spans between the 1950s and 1970s the so called Italian economic miracle a period in which Italy experienced an extraordinary and rapid economic growth and consequentially a rise in living standards including tourism and film cameras accessibility Radical environmental transformations such as the industrialization and cementing of spaces or the conversion of entire coastlines into territories equipped to receive masses of tourists were just one of the consequences studied from a myriad of sources but never through amateur films The most illustrative case is the Ligurian Riviera which has been regarded as an example of land consumption since those contemporary years Despite being centered on a specific case study readers will be equipped with practical tools to enhance their study of historical amateur films These tools are introduced through innovative methodological approaches to archival research and visual analysis The results will highlight the visual imagery of mid 20th century tourists and their perspectives on the destinations they visited offering fresh visually oriented insights that contribute to the field of tourism studies As a visual journey through mid 20th century Italian tourism and its environmental narratives it may interest cultural geographers tourism and media scholars and the broader group of environmental humanists the latter will have the opportunity to explore amateur cinema as an untapped resource for understanding cultural narratives while amateur cinema scholars will have an example of a fresh and different approach to their subject It can also give new insights to archivists

specialized in home movies and be appealing to scholars and intellectuals interested in these topics **Rethinking Identities Across Boundaries** Claudia Capancioni, Mariaconcetta Costantini, Mara Mattosco, 2023-11-22 This collection of essays aims to widen the current critique on borders by examining their entanglements with constructions of identity and disciplinary categories In particular it calls into question established models of gender notions of narrative genres and typological genera of borders in today's literary artistic philosophical and socio political discourse The chapters interrogate boundaries and boundary crossing not only in terms of geographical frontiers and the physical acts of trespassing but also as discursive constructs that police crossing subjects as gendered subjects on the one hand and identify artistic genres and academic disciplines as fixed sealed in ways of understanding the world on the other Taking inspiration from the multiple meanings of the Italian word *genere* which stands for gender genre and typology genus simultaneously the volume reflects on the gendered narrative and typological nature of borders and border imagery and on the significance and potentialities of crossover phenomena taking place in borderlands in the fields of arts literature anthropology sociology and philosophy

Handbook of Autobiography / Autofiction Martina Wagner-Egelhaaf, 2019-01-29 Autobiographical writings have been a major cultural genre from antiquity to the present time General questions of the literary as e.g. the relation between literature and reality truth and fiction the dependency of author narrator and figure or issues of individual and cultural styles etc. can be studied preeminently in the autobiographical genre Yet the tradition of life writing has in the course of literary history developed manifold types and forms Especially in the globalized age where the media and other technological cultural factors contribute to a rapid transformation of lifestyles autobiographical writing has maintained even enhanced its popularity and importance By conceiving autobiography in a wide sense that includes memoirs diaries self portraits and autofiction as well as media transformations of the genre this three volume handbook offers a comprehensive survey of theoretical approaches systematic aspects and historical developments in an international and interdisciplinary perspective While autobiography is usually considered to be a European tradition special emphasis is placed on the modes of self representation in non Western cultures and on inter and transcultural perspectives of the genre The individual contributions are closely interconnected by a system of cross references The handbook addresses scholars of cultural and literary studies students as well as non academic readers *International Documentary*, 2004 [The Autobiographical Turn in Germanophone Documentary and Experimental Film](#) Robin Curtis, Angelica Fenner, 2014 The essays in this volume examine the parameters shaping the audiovisual self in the Germanophone cultural context across a variety of practices and aesthetic modes from contemporary artists including Hito Steyerl Ming Wong and Kate Hers to Rolf Dieter Brinkmann's multimedia experiments of the 1970s and from Helke Misselwitz's challenges to the documentary tradition in the GDR to Peter Liechti's investigations of Swiss ambivalence toward the nation's iconic landscape The volume thus takes up a number of historically and geographically specific iterations of autobiographical discourse that in each case remain contingent on the space and

time in which they are uttered **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 Lumi re brothers WorkersLeaving the Lumi re Factory 1885 to Michael Moore s Fahrenheit 911 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 *Larry Clark and Masculinity* Dirk Reynders,2025-10-02 This book explores the visual representation of masculinity in the work of Larry Clark using this to prompt a wider conversation about the male body in visual culture and art Infamous for his often deeply personal depictions of teenage sexuality subcultures and drug use filmmaker and photographer Larry Clark also paid close attention to male identity as revealed for the first time in this book It explores the visual representation of masculinity in Clark s work revealing how his images of the male body differ from traditional depictions and function not only as objects of spectacle but as spectacular objects in themselves Despite being hugely influential there has been a lack of critical attention paid to Clark s work following his celebrated photobook Tulsa 1971 Larry Clark and Masculinity is a vital contribution to research on Clark and visual and photography studies more broadly where it explores the photographer s depiction of the male subject as an object of desire It also expands research in gender and queer studies by examining masculinity as a relational social and intercultural construct in media and society enhancing our understanding of Clark s narrative and iconographic practice while simultaneously positioning his work at the centre of the cultural discourse around male subjectivity Drawing on an array of Clark s work including his films Kids and Ken Park as well as his photographs Masculinity and Visual Culture offers a critical re examination of Clark s impact on visual culture and gender representation By positioning Clark s work at the centre of the cultural discourse around male subjectivity it enhances our understanding of Clark s narrative and iconographic practice as a means of negotiating complex subjectivities Mediating Memory Bunty Avieson,Fiona Giles,Sue Joseph,2017-10-16 The argument has been made that memoir reflects and augments the narcissistic tendencies of our neo liberal age The Literature of Remembering Tracing the Limits of Memoir challenges and dismantles that assumption Focusing on the history theory and practice of memoir writing editors Bunty Avieson Fiona Giles and Sue Joseph provide a thorough and cutting edge examination of memoir through the lenses of ethics practice and innovation By investigating memoir across cultural boundaries in its various guises and tracing its limits the editors convincingly demonstrate the plurality of ways in which memoir is helping us make sense of who we are who we were and the influences that shape us along the way *Boom!* Julie Rak,2013-06-15 Since the early 1990s tens of thousands of memoirs by celebrities and unknown people have been published sold and read by millions of American readers The memoir boom as the explosion of

memoirs on the market has come to be called has been welcomed vilified and dismissed in the popular press But is there really a boom in memoir production in the United States If so what is causing it Are memoirs all written by narcissistic hacks for an unthinking public or do they indicate a growing need to understand world events through personal experiences This study seeks to answer these questions by examining memoir as an industrial product like other products something that publishers and booksellers help to create These popular texts become part of mass culture where they are connected to public events The genre of memoir and even genre itself ceases to be an empty classification category and becomes part of social action and consumer culture at the same time From James Frey s controversial *A Million Little Pieces* to memoirs about bartending Iran the liberation of Dachau computer hacking and the impact of 9 11 this book argues that the memoir boom is more than a publishing trend It is becoming the way American readers try to understand major events in terms of individual experiences The memoir boom is one of the ways that citizenship as a category of belonging between private and public spheres is now articulated

American Autobiography Paul John Eakin, 1991 The first four essays review the major historical periods of American autobiography placing the classic texts of American autobiographical literature from Captain John Smith to Malcolm X in the illuminating context of lesser known contemporary narratives Daniel B Shea writes on colonial America Lawrence Buell on the American Renaissance Susanna Egan on the years after the Civil War and Albert E Stone on the twentieth century The second part of *American Autobiography* shows the diversity of voices forms audiences and modes of identity in the literature of American autobiography Provocative essays by William Boelhower and Sau Ling Cynthia Wong on immigrant autobiography discuss the changes in the sense of self that occur when strangers come to a strange land Arnold Krupat writes about how American Indians conceptualize the self and about the relationship between oral and written discourse William L Andrews evaluates the strong body of critical theory that has grown up around African American autobiography showing how both the genre and its criticism have responded to contemporary historical pressures Carol Holly explores the model of personal identity that underlies nineteenth century women s autobiographies and Blanche Gelfant examines the narrative and political strategies of Emma Goldman s autobiography especially her use of popular romance and melodrama The last essay offers a more personal perspective on contemporary autobiography a dialogue between Robert and Jane Coles about how they developed their method of eliciting first person oral narratives for their famous *Children of Crisis* and *Women of Crisis* series These essays raise theoretical issues that are examined in Paul John Eakin s incisive introduction How do we define a literary genre of protean shape and perplexing cultural multiplicity How do we approach the special problems created by documents that are both historical and literary texts ones that pose difficult questions about truth and representation Most important how is the canon of American autobiography to be constructed and how is its history to be written Tracing that critical history Eakin explains how changing ideas about the mainstream and the marginal have revitalized our retrospective view of American autobiography and opened up new and exciting prospects for

today's reader When the "other" is Ourselves Vida Mia Garcia, 2009 This dissertation begins with the premise that the founding assumptions undergirding the interdisciplinary field of Tourism Studies have necessarily if not inevitably engendered a set of critical lacunae around race and ethnicity Specifically these assumptions have functioned to circumscribe any racial paradigm in which people of color are anything but the objects of touristic inquiry When the other is ourselves imperial legacies tourist imaginaries and the representation of difference in Chicana o travel writing and cultural production asks what subjectivities are re formed when the supposed Other is doing the touring particularly when that someone encounters what she senses is an exoticized or fetishized reflection of herself Through an examination of Chicana o memoirs visual art and fiction that center Mexican American actual and imagined factual and fictionalized experiences of touristic mobility this study considers new and different questions about identity difference and representation in literary and cultural discourses **Auto/biography Studies** , 2004 **Encyclopedia of the Documentary Film** Ian Aitken, 2006 This encyclopedia examines 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 First Person Jewish Alisa Lebow, 2008 Examining more than a dozen films from Jewish artists this book reveals how the postmodern impulse to turn the lens inward intersects provocatively with historical tropes and stereotypes of the Jew It focuses on Jewish filmmakers working on the margins and examines the work of Jonathan Caouette Chantal Akerman and many more **Film and the Holocaust** Aaron Kerner, 2011-05-05 When representing the Holocaust the slightest hint of narrative embellishment strikes contemporary audiences as somehow a violation against those who suffered under the Nazis This anxiety is at least in part rooted in Theodor Adorno's dictum that To write poetry after Auschwitz is barbaric And despite the fact that he later reversed his position the conservative opposition to all artistic representations of the Holocaust remains powerful leading to the insistent demand that it be represented as it really was And yet whether it's the girl in the red dress or a German soldier belting out Bach on a piano during the purge of the ghetto in Schindler's List or the use of tracking shots in the documentaries Shoah and Night and Fog all genres invent or otherwise embellish the narrative to locate meaning in an event that we commonly refer to as unimaginable This wide ranging book surveys and discusses the ways in which the Holocaust has been represented in cinema covering a deep cross section of both national cinemas and genres *Documenting the American Student Abroad* Kelly Hankin, 2021-01-15 1 in 10 undergraduates in the US will study abroad Extolled by students as personally transformative and celebrated in academia for fostering cross cultural understanding study abroad is also promoted by the US government as a form of cultural diplomacy and a bridge to future participation in the global marketplace In Documenting the American Student Abroad Kelly Hankin explores the documentary media cultures that shape these beliefs drawing our attention to the broad range of stakeholders and documentary modes involved in defining

the core values and practices of study abroad From study abroad video contests and a F B I produced docudrama about student espionage to reality television inspired educational documentaries and docudramas about Amanda Knox Hankin shows how the institutional values of global citizenship intercultural communication and cultural immersion emerge in contradictory ways through their representation By bringing study abroad and media studies into conversation with one another Documenting the American Student Abroad The Media Cultures of International Education offers a much needed humanist contribution to the field of international education as well as a unique approach to the growing scholarship on the intersection of media and institutions As study abroad practitioners and students increase their engagement with moving images and digital environments the insights of media scholars are essential for helping the field understand how the mediation of study abroad rhetoric shapes rather than reflects the field s central institutional ideals

Jahresbibliographie Massenkommunikation ,2002 **Trauma and the Mediated Self** Loredana

Bercuci,2024-10-15 Trauma and the Mediated Self Contemporary Life Writing Across Media examines twenty first century representations of trauma in life writing across several media including printed word memoir graphic memoir autodocumentary and autobiographical video games Through careful analysis Loredana Bercuci uncovers the medium specific demands for the representation of trauma in life writing in the context of the contemporary memoir boom She broadly argues that for a trauma representation to be considered successful each medium adapts its own means to adhere to a certain definition of trauma and in this manner a particular piece of life writing is accepted as a successful and reliable representation of trauma The representation of trauma in these autobiographical media has created a new trauma aesthetics that is defined by a cautious re engagement with the real

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