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William Greaves

Film Festivals and Anthropology

Binghamton Babylon

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*Avant Doc  
Intersections  
Of  
Documentary  
And Avant G*

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## HEAVEN RIVAS

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*William Greaves* Rowman  
& Littlefield  
Endangered life is often  
used to justify  
humanitarian media  
intervention, but what if  
suffering humanity is both  
the fuel and outcome of

such media  
representations? Pooja  
Rangan argues that this  
vicious circle is the result  
of immediation, a  
prevailing documentary  
ethos that seeks to render  
human suffering urgent  
and immediate at all  
costs. Rangan  
interrogates this ethos in  
films seeking to “give a  
voice to the voiceless,” an  
established method of

validating the humanity of  
marginalized subjects,  
including children,  
refugees, autistics, and  
animals. She focuses on  
multiple examples of  
documentary subjects  
being invited to  
demonstrate their  
humanity: photography  
workshops for the children  
of sex workers in Calcutta;  
live eyewitness reporting  
by Hurricane Katrina

survivors; attempts to facilitate speech in nonverbal autistics; and painting lessons for elephants. These subjects are obliged to represent themselves using immediations—tropes that reinforce their status as the “other” and reproduce definitions of the human that exclude non-normative modes of thinking, being, and doing. To counter these effects, Rangan calls for an approach to media that aims not to humanize but to realize the full, radical potential of giving

the camera to the other. *Film Festivals and Anthropology* Columbia University Press Flash Flaherty, the much-anticipated follow-up volume to *The Flaherty: Decades in the Cause of Independent Cinema*, offers a people's history of the world-renowned Robert Flaherty Film Seminar, an annual event where participants confront and reimagine the creative process surrounding multiple document/documentary forms and modes of the moving image. This

collection, which includes a mosaic of personal recollections from attendees of the Flaherty Seminar over a span of more than 60 years, highlights many facets of the “Flaherty experience.” The memories of the seminarians reveal how this independent film and media seminar has created a lively and sometimes cantankerous community within and beyond the institutionalized realm of American media culture. Editors Scott MacDonald and Patricia R.

Zimmermann have curated a collective polyphonic account that moves freely between funny anecdotes, poetic impressions, critical considerations, poignant recollections, scholarly observations, and artistic insights. Together, the contributors to *Flash Flaherty* exemplify how the Flaherty Seminar propels shared insights, challenging debates, and actual change in the world of independent media. *Binghamton Babylon*  
Bloomsbury Publishing  
USA

*Women's Cinema in Contemporary Portugal* brings together scholars from Portugal, UK and the USA, to discuss 14 women film directors in Portugal, focussing on their production in both feature film and documentary genres over the last half-century. It charts the specific cinematic visions that these women have brought to the re-emergence of Portuguese national cinema in the wake of the 1974 Revolution and African decolonisation, and to the growing

internationalisation of Portugal's arguably 'minor' or 'small nation' cinema, with significant young women directors such as Leonor Teles achieving prominence abroad. The history of Portuguese women's cinema only begins systematically after the 1974 revolution and democratisation. This collection shows how female auteurs made their mark on Portugal's post-revolutionary conceptualisation of a differently 'national' cinema, through the

ethnographic output of the late 1970s. It goes on to explore women's decisively gendered interventions in the cinematic memory practices that opened up around the masculine domain of the Colonial Wars in Africa. Feminist political issues such as Portugal's 30-year abortion campaign and LGBT status have become more visible since the 1990s, alongside preoccupations with global concerns relating to immigration, transit and minority status

communities. The book also demonstrates how women have contributed to the evolution of soundscapes, the genre of essay cinema, film's relationship to the archive, and the adaptation of the written word. The result is a powerful, provocative and definitive challenge to the marginalisation of Portuguese female-directed film in terms of 'double minority'. *Florence Henri* Columbia University Press Stanley Cavell was, by many accounts, America's

greatest philosophical thinker of film. Like Bazin in France and Perkins in England, Cavell did not just transform the American capacity to take film as a subject for philosophical criticism; he had to first invent that legitimacy. Part of that effort involved the creation of several key now-canonical texts in film studies, among them the seminal *The World Viewed* along with *Pursuits of Happiness* and *Contesting Tears*. The present collection offers, for the first time

anywhere, a concerted effort mounted by some of today's most compelling writers on film to take careful account of Cavell's legacy. The contributors think anew about what precisely Cavell contributed, what holds up, what is in need to revision or updating, and how his writing continues to be of vital significance and relevance for any contemporary approach to the philosophy of film.

### **Vocal Projections**

University of Chicago Press

Video Ethnography provides a thought-provoking, guided framework to ethnographic filmmaking. It examines how this kind of filmmaking can be a means of approximating, mediating and evoking lived experience. Functioning as a kind of sensory extension of the videographer, video ethnography arises directly out of lived experience as a process of dynamic encounters, mobile situations, and embodied approaches that include senses and

choices of the videographer, and the participants of the ethnography. The book will help describe and develop students' sensibility and awareness of this crucial aspect of video ethnography, so they can craft their own video ethnographies with a fully conscious awareness of how certain skilled and attuned approaches to audiovisual techniques can help facilitate the fullest and most dynamic encounters possible. This book is suitable for classes in

ethnographic filmmaking, video ethnography and visual anthropology / sociology.

The Thought of Stanley Cavell and Cinema

Springer

The title of this book, *The European Avant-Garde – A Hundred Years Later*, implies the European avant-garde took place a century ago, that it is a thing of the past.

However, it does not aim to consolidate this position, but to question it. It addresses temporality as the central dimension related to the

notion of the avant-garde. The book brings forth original revisions of the theories of the avant-garde, the works of the avant-garde, the idea of the avant-garde as being the vanguard, the leading force of change. It addresses the returning of the avant-garde during the twentieth century and today.

**The European Avant-Garde - A Hundred Years Later** Oxford

University Press

Combining a range of content with self-reflexive examination by scholars

and practitioners, this edited volume interrogates the contemporary significance of the avant-garde. Rather than focusing on a particular region, period, or movement, the contributors bring together case studies to examine what constitutes the avant-garde canon.

**Flash Flaherty** Indiana University Press

Explores intrinsic connections between early modern intelligencers and metadrama in the plays of Shakespeare's



contemporaries.

*Rewriting Indie Cinema*

Univ of California Press

This collection explores the intersections between anthropology and film festival studies. Film and anthropology scholars map ethnographic film festivals and ethnographic approaches to festivals worldwide. The book provides a historical reconstruction of most of the main festivals exhibiting ethnographic film, considering the parallel evolution of programming and organisational practices

across the globe. It also addresses the great value and challenges of ethnographic research tools for studying the wide-ranging field of film festivals. This volume is the first to collect long-term experiences of curating and exhibiting ethnographic film, as well as new approaches to the understanding of film festival practices. Its contributions reflect on curatorial practices within visual anthropology and their implications for ethnographic filmmaking, and they shed light on

problems of cultural translation, funding, festival audiences and the institutionalisation of ethnographic cinema. The book offers a novel perspective on film festivals as showcases for cinema, socio-cultural hubs and distribution nodes. Aimed at anthropologists, media scholars, festival organisers and documentary film professionals, it offers a starting point for the study of ethnographic film exhibition within its cultural and social

contexts.

*A Critical Cinema* Indiana University Press

The history of documentary has been one of adaptation and change, as documentarists have harnessed the affordances of emerging technology. In the last decade interactive documentaries (i-docs) have become established as a new field of practice within non-fiction storytelling. Their various incarnations are now a focus at leading film festivals (IDFA DocLab,

Tribeca Storyscapes, Sheffield DocFest), major international awards have been won, and they are increasingly the subject of academic study. This anthology looks at the creative practices, purposes and ethics that lie behind these emergent forms. Expert contributions, case studies and interviews with major figures in the field address the production processes that lie behind interactive documentary, as well as the political, cultural and geographic contexts in

which they are emerging and the media ecology that supports them. Taking a broad view of interactive documentary as any work which engages with 'the real' by employing digital interactive technology, this volume addresses a range of platforms and environments, from web-docs and virtual reality to mobile media and live performance. It thus explores the challenges that face interactive documentary practitioners and scholars, and proposes new ways of

producing and engaging with interactive factual content.

*The Sublimity of Document* Springer Nature

A refreshing new practical approach to documentary filmmaking, *Get Close: Lean Team Documentary Filmmaking* equips new and veteran filmmakers with the knowhow to make artistically rewarding documentaries for less money, less hassle, and less time.

Author and veteran filmmaker Rustin Thompson shows that by

stripping away, sidestepping, or reassessing the entrenched industry hurdles-long waits for funding, the unwieldy crews, the unnecessary gear, the gauntlet of film festivals, pitch forums, and distribution networks-filmmakers can move quickly from idea to execution to finished film. Throughout the book, Thompson demystifies and de-clutters the way docs are produced today, illustrating the use of a few simple and accessible tools and techniques

while still engaging with the aesthetic possibilities of the medium, its creative opportunities and its satisfying rewards of giving back to the world. Using the essential lessons in *Get Close*, filmmakers will learn to eliminate physical and financial barriers between themselves and their subject matter, ultimately leading them to tell more artful, illuminating stories and find the joy in documentary filmmaking. *Beyond observation* Oxford University Press Encompassing

experimental film and video, essay film, gallery-based installation art, and digital art, Jihoon Kim establishes the concept of hybrid moving images as an array of impure images shaped by the encounters and negotiations between different media, while also using it to explore various theoretical issues, such as stillness and movement, indexicality, abstraction, materiality, afterlives of the celluloid cinema, archive, memory, apparatus, and the concept of medium as such. Grounding its study

in interdisciplinary framework of film studies, media studies, and contemporary art criticism, *Between Film, Video, and the Digital* offers a fresh insight on the post-media conditions of film and video under the pervasive influences of digital technologies, as well as on the crucial roles of media hybridity in the creative processes of giving birth to the emerging forms of the moving image. Incorporating in-depth readings of recent works by more than thirty artists

and filmmakers, including Jim Campbell, Bill Viola, Sam Taylor-Johnson, David Claerbout, Fiona Tan, Takeshi Murata, Jennifer West, Ken Jacobs, Christoph Girardet and Matthias Müller, Hito Steyerl, Lynne Sachs, Harun Farocki, Doug Aitken, Douglas Gordon, Stan Douglas, Candice Breitz, among others, the book is the essential scholarly monograph for understanding how digital technologies simultaneously depend on and differ from previous time-based media, and

how this juncture of similarities and differences signals a new regime of the art of the moving image.

The Cinema of Me

Aperture Foundation

A range of international scholars highlight the thematic and formal coherence of James Benning's practice, whilst providing readers with an artistic and historical context to understand his experimental film work.

Radical Equalities and

Global Feminist

Filmmaking - An

Anthology BRILL

The purpose of Communicating in the Anthropocene: Intimate Relations is to tell a different story about the world. Humans, especially those raised in Western traditions, have long told stories about themselves as individual protagonists who act with varying degrees of free will against a background of mute supporting characters and inert landscapes. Humans can be either saviors or destroyers, but our actions are explained and judged again and again as

emanating from the individual. And yet, as the coronavirus pandemic has made clear, humans are unavoidably interconnected not only with other humans, but with nonhuman and more-than-human others with whom we share space and time. Why do so many of us humans avoid, deny, or resist a view of the world where our lives are made possible, maybe even made richer, through connection? In this volume, we suggest a view of communication as intimacy. We use this

concept as a provocation for thinking about how we humans are in an always-already state of being-in-relation with other humans, nonhumans, and the land.

*Preservation, Radicalism, and the Avant-Garde*  
 Canon Univ of California Press

Assesses the range and magnitude of Robert Gardner's achievements as a filmmaker, photographer, writer, educator, and champion of independent cinema. During his lifetime, Robert Gardner (1925–2014) was

often pigeonholed as an ethnographic filmmaker, then criticized for failing to conform to the genre's conventions—conventions he radically challenged. With the release of his groundbreaking film *Dead Birds* in 1963, Gardner established himself as one of the world's most extraordinary independent filmmakers, working in a unique border area between ethnography, the essay film, and poetic/experimental cinema. Richly illustrated, *Looking with Robert*

Gardner assesses the range and magnitude of Gardner's achievements not only as a filmmaker but also as a still photographer, writer, educator, and champion of independent cinema. The contributors give critical attention to Gardner's most ambitious films, such as *Dead Birds* (1963, New Guinea), *Rivers of Sand* (1975, Ethiopia), and *Forest of Bliss* (1986, India), as well as lesser-known films that equally exemplify his mode of seeking anthropological

understanding through artistic means. They also attend to his films about artists, including his self-depiction in *Still Journey On* (2011); to his roots in experimental film and his employment of experimental procedures; and to his support of independent filmmakers through the Harvard Film Study Center and the television series *Screening Room*, which provided an opportunity for numerous important film and video artists to present and discuss their work. □ This book is a

monumental, fearless, and insightful contribution of critique that looks both with and at Gardner's works as a whole. □ Catherine Summerhayes, author of *Google Earth: Outreach and Activism* □ Looking with Robert Gardner introduces new and exciting voices into the dialogue about the renowned ethnographic and documentary filmmaker. The book contains very close readings of many of his films and suggests fresh approaches for analyzing those as well as

ethnographic films in general. □ Ilisa Barbash, coeditor of *The Cinema of Robert Gardner* □ *Off-Screen Cinema* Bloomsbury Publishing USA Most films rely on a script developed in pre-production. Yet beginning in the 1950s and continuing through the recent mumblecore movement, key independent filmmakers have broken with the traditional screenplay. Instead, they have turned to new approaches to scripting that allow for

more complex characterization and shift the emphasis from the page to performance. In *Rewriting Indie Cinema*, J. J. Murphy explores these alternative forms of scripting and how they have shaped American film from the 1950s to the present. He traces a strain of indie cinema that used improvisation and psychodrama, a therapeutic form of improvised acting based on a performer's own life experiences. Murphy begins in the 1950s and 1960s with John

Cassavetes, Shirley Clarke, Barbara Loden, Andy Warhol, Norman Mailer, William Greaves, and other independent directors who sought to create a new type of narrative cinema. In the twenty-first century, filmmakers such as Gus Van Sant, the Safdie brothers, Joe Swanberg, and Sean Baker developed similar strategies, sometimes benefitting from the freedom of digital technology. In reading key films and analyzing their techniques, *Rewriting*

*Indie Cinema* demonstrates how divergence from the script has blurred the divide between fiction and nonfiction. Showing the ways in which filmmakers have striven to capture the subtleties of everyday behavior, Murphy provides a new history of American indie filmmaking and how it challenges Hollywood industrial practices.

**James Benning's *Environments*** University of Chicago Press  
*The Sublimity of Document: Cinema as*



Diorama is a collection of in-depth, substantive interviews with moving-image artists working "avant-doc, that is, making films that explore the territory between documentary and experimental cinema. The book uses the early history of the museum habitat diorama of animal life, specifically the Hall of African Mammals at the American Museum of Natural History, as a way of rethinking both early and modern cinema document--and especially those recent filmmakers

and films that are devoted to providing viewers with panoramic documentations of places and events that otherwise they might never have opportunities to experience in person. This international collection of 27 interviews follows on MacDonald's earlier Avant-Doc: Intersections of Documentary and Avant-Garde Cinema (Oxford, 2015). The interviews, organized panoramically within the collection, are dense with information and insight, and readable by

specialists and non-specialists alike. In most instances, these are the most in-depth and expansive-sometimes the first-interviews with these filmmakers. Together, these interviews offer an engaging panorama of the recent history and geography of cinema devoted to documenting the world around us, as well as an in-depth look at the challenges and accomplishments of filmmakers willing to go anywhere on the planet (or on the internet ) to document what they

believe we need to see. MacDonald's general introduction provides an overall context for the collection, which includes interviews with Ron Fricke, Gustav Deutsch, Laura Poitras, Fred Wiseman, Nikolaus Geyrhalter, Bill Morrison, Brett Story, Abbas Kiarostami, Lois Pati o, Dominic Gagnon, Erin Espelie, Yance Ford, Janet Biggs, Carlos Adriano, Craig Johnson, Ben Russell, Betzy Bromberg, James Benning, Maxim Pozdorovkin, along with several veterans of

Harvard's Sensory Ethnography Lab (and with the executive directors of the distributor, Documentary Educational Resources, which has served the field of independent documentary for nearly fifty years)--each interview is introduced with MacDonald's overview of the interviewee's life and work. The book includes filmographies and selected bibliographies for all the filmmakers. *The Flaherty* SUNY Press 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. *Looking with Robert Gardner* CRC Press  
The spirit that founded the volume and guided its development is radically inter- and transdisciplinary. Dispatches have arrived from anthropology, communications, English, film studies (including theory, history, criticism),

literary studies (including theory, history, criticism), media and screen studies, cognitive cultural studies, narratology, philosophy, poetics, politics, and political theory; and as a special aspect of the volume, theorist-filmmakers make their thoughts known as well. Consequently, the critical reflections gathered here are decidedly pluralistic and heterogeneous, inviting—not bracketing or partitioning—the dynamism and diversity of the arts, humanities, social sciences, and even

natural sciences (in so far as we are biological beings who are trying to track our cognitive and perceptual understanding of a nonbiological thing—namely, film, whether celluloid-based or in digital form); these disciplines, so habitually cordoned off from one another, are brought together into a shared conversation about a common object and domain of investigation. This book will be of interest to theorists and practitioners of nonfiction film; to emerging and

established scholars contributing to the secondary literature; and to those who are intrigued by the kinds of questions and claims that seem native to nonfiction film, and who may wish to explore some critical responses to them written in engaging language. Drawn from Life SUNY Press Documents a volatile and productive moment in the development of film studies. In Binghamton Babylon, Scott M. MacDonald documents one of the crucial

moments in the history of cinema studies: the emergence of a cinema department at what was then the State University of New York at Binghamton (now Binghamton University) between 1967 and 1977. The department brought together a group of faculty and students who not only produced a remarkable body of films and videos but went on to invigorate the American media scene for the next half-century. Drawing on interviews with faculty, students, and visiting

artists, MacDonald weaves together an engaging conversation that explores the academic excitement surrounding the emergence of cinema as a viable subject of study in colleges and universities. The voices of the various participants—Steve Anker, Alan Berliner, Danny Fingerroth, Hollis Frampton, Ernie Gehr, J. Hoberman, Ralph Hocking, Ken Jacobs, Bill T. Jones, Peter Kubelka, Saul Levine, Camille

Paglia, Phil Solomon, Maureen Turim, and many others—tell the story of this remarkable period. MacDonald concludes with an analysis of the pedagogical dimensions of the films that were produced in Binghamton, including Larry Gottheim's *Horizons*; Jacobs's *Tom, Tom, the Piper's Son*; Gehr's *Serene Velocity*; Frampton's *Critical Mass*; and Nicholas Ray's final film, *We Can't Go Home Again*. This is an

important episode in film history and in particular the history of the cinematic avant-garde, and it is exciting to have so many voices from the time assembled in one volume. A terrific book! — Dana Polan, *Cinema Studies*, New York University — Binghamton *Babylon* is an enormously important contribution to film, video, and media historiography. — David Sterritt, author of *The Cinema of Clint Eastwood: Chronicles of America*

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- Flash Cards: Sight Words
- November 9: A Novel
- Blowback: A Warning To Save Democracy From The Next Trump By Miles Taylor
- The Nightingale: A Novel By Kristin Hannah
- Twisted Games (twisted, 2) By Ana Huang
- The 5 Love Languages: The Secret To Love That Lasts
- The Untethered Soul: The Journey Beyond Yourself
- Girl In Pieces By Kathleen Glasgow