

Bill Nichols Representing Reality

A key collection of essays that looks at the specific issues related to the documentary form. Questions addressed include 'What is documentary?' and 'How fictional is nonfiction?'

For decades after its invention, television was considered by many to be culturally deficient when compared to cinema, as analyses rooted in communication studies and the social sciences tended to focus primarily on television's negative impact on consumers. More recently, however, denigration has largely been replaced by serious critical consideration of what television represents in the post-network era. Once derided as a media wasteland, TV is now praised for its visual density and complexity. In the last two decades, media scholars have often suggested that television has become cinematic. Serial dramas, in particular, are acclaimed for their imitations of cinema's formally innovative and narratively challenging conventions. But what exactly does "cinematic TV" mean? In *Cinematic TV*, author Rashna Wadia Richards takes up this question comprehensively, arguing that TV dramas quote, copy, and appropriate (primarily) American cinema in multiple ways and toward multiple ends. Constructing an innovative theoretical framework by combining intertextuality and memory studies, *Cinematic TV* focuses on four modalities of

intermedial borrowings: homage, evocation, genre, and parody. Through close readings of such exemplary shows as *Stranger Things*, *Mad Men*, *Damages*, and *Dear White People*, the book demonstrates how serial dramas reproduce and rework, undermine and idolize, and, in some cases, compete with and outdo cinema.

Twenty essays by major filmmakers and critics provide the first survey of the evolution of documentary film in Latin America. While acknowledging the political and historical weight of the documentary, the contributors are also concerned with the aesthetic dimensions of the medium and how Latin American practitioners have defined the boundaries of the form.

Soul of the Documentary offers a groundbreaking new approach to documentary cinema. Ilona Hongisto stirs current thinking by suggesting that the work of documentary films is not reducible to representing what already exists. By closely reading a diverse body of films--from *The Last Bolshevik* to *Grey Gardens*--Hongisto shows how documentary cinema intervenes in the real by framing it and creatively contributes to its perpetual unfolding. The emphasis on framing brings new urgency to the documentary tradition and its objectives, and provokes significant novel possibilities for thinking about the documentary's ethical and political potentials in the contemporary world.

Representing Reality Issues and Concepts in Documentary Indiana University Press

The third edition of Bill Nichols's best-selling text provides an up-to-date introduction to the most important issues in documentary history and criticism. A new chapter, "I Want to Make a Documentary: Where Do I Start?" guides readers through the steps of planning and preproduction and includes an example of a project proposal for a film that went on to win awards at major festivals.

Designed for students in any field that makes use of visual evidence and persuasive strategies, Introduction to Documentary identifies the genre's distinguishing qualities and teaches the viewer how to read documentary film. Each chapter takes up a discrete question, from "How did documentary filmmaking get started?" to "Why are ethical issues central to documentary filmmaking?" Here Nichols has fully rewritten each chapter for greater clarity and ease of use, including revised discussions of earlier films and new commentary on dozens of recent films from *The Cove* to *The Act of Killing* and from *Gasland* to *Restrepo*.

This book offers a conceptual overview of documentary filmmaking practice. It addresses numerous social issues and how they are presented to the viewer by means of style, rhetoric, and narrative technique. The volume poses questions about the relationship of the documentary tradition to

power, the body, authority, knowledge, and our experience of history. This study advances the pioneering work of Nichols's earlier book, *Ideology and the Image*. The rigorous discussion of modes of documentary representation, the relationship between narrative and nonfiction, and the representation of the body (including a chapter on pornography, ethnography, and power), give this book enormous value for the study of visual anthropology and ethnographic film. The often neglected relationship between signifier and referent is the special focus of this intensive study of documentary film. The concluding discussion of the representation of the body will also be of special interest to semioticians.

Provides a one-of-a-kind overview of the most important topics and issues in documentary history and criticism.

Waltzing with Bashir proposes a new paradigm for cinema trauma studies - the trauma of the perpetrator. Recognizing a current shift in interest from the trauma suffered by victims to that suffered by perpetrators, the book seeks to theorize this still under-studied field thus breaking the repression of this concept and phenomenon in psychoanalysis and in cinema literature. Taking as a point of departure the distinction between testimony given by the victim and confession made by the perpetrator, this pioneering work ventures to define and analyze

perpetrator trauma in scholarly, representational, literary, and societal contexts. In contrast to the twentieth-century definition of the perpetrator based on modern wars and totalitarian regimes, Morag defines the perpetrator in the context of the twenty-first century's new wars and democratic regimes. The direct result of a drastic transformation in the very nature of war, made manifest by the lethal clash between soldier and civilian in a battlefield newly defined in bodily terms, the new trauma paradigm stages the trauma of the soldier turned perpetrator, thus offering a novel perspective on issues of responsibility and guilt. Such theoretical insights demonstrate that the epistemology of the post-witness era requires breaking deep-seated psychological and psychiatric, as well as cultural and political, repression. Driven by the emergence of a new wave of Israeli documentary cinema, *Waltzing with Bashir* analyzes the Israeli film and literature produced in the aftermath of the second Intifada. As Ari Folman's *Waltz with Bashir* and other new wave films demonstrate, Israeli cinema, attached on one side to the legacy of the Holocaust and on the other to the Israeli Occupation, is a highly relevant case for probing the limits of both victim and perpetrator traumas, and for revisiting and recontextualizing the crucial moment in which the victim/perpetrator cultural symbiosis is dismantled.

Animated Documentary, the first book to be

published on this fascinating topic, considers how animation is used as a representational strategy in nonfiction film and television and explores the ways animation expands the range and depth of what documentary can show us about the world. On behalf of the Society for Animation Studies(SAS), the Chair of the Jury announced the book as the winner of the delayed 2015 SAS McLaren-Lambart Award with the following words: 'Animated Documentary is a vital addition to both animation scholarship and film studies scholarship more broadly, expertly achieving the tricky challenge of synthesising these two scholarly traditions to provide a compelling and brilliantly coherent account of the animated documentary form. At the heart of Roe's book is the conviction that animated documentary "has the capacity to represent temporally, geographically, and psychologically distal aspects of life beyond the reach of live action" (p. 22). As a representational strategy, Roe details how animated documentary can be seen to adopt techniques of "mimetic substitution, non-mimetic substitution and evocation" in response to the limitations of live action material (p. 26). Animated Documentary will without doubt become an essential resource for many years to come for anyone interested in the intersection of animation and documentary.'

Powerfully posing questions of ethics, ideology, authorship and form, documentary film has never

been more popular than it is today. Edited by one of the leading British authorities in the field, *The Documentary Film Book* is an essential guide to current thinking on documentary film. In a series of fascinating essays, key international experts discuss the theory of documentary, outline current understandings of its history (from pre-Flaherty to the post-Griersonian world of digital 'i-Docs'), survey documentary production (from Africa to Europe, and from the Americas to Asia), consider documentaries by marginalised minority communities, and assess its contribution to other disciplines and arts. Brought together here in one volume, these scholars offer compelling evidence as to why, over the last few decades, documentary has come to the centre of screen studies.

A New History of Documentary Film, Second Edition offers a much-needed resource, considering the very rapid changes taking place within documentary media. Building upon the best-selling 2005 edition, Betsy McLane keeps the same chronological examination, factual reliability, ease of use and accessible prose style as before, while also weaving three new threads - Experimental Documentary, Visual Anthropology and Environmental/Nature Films - into the discussion. She provides emphasis on archival and preservation history, present practices, and future needs for documentaries. Along with preservation information, specific problems of

copyright and fair use, as they relate to documentary, are considered. Finally, *A History of Documentary Film* retains and updates the recommended readings and important films and the end of each chapter from the first edition, including the bibliography and appendices. Impossible to talk learnedly about documentary film without an audio-visual component, a companion website will increase its depth of information and overall usefulness to students, teachers and film enthusiasts.

"What issues, of both form and content, shape the documentary film? What role does visual evidence play in relation to a documentary's arguments about the world in which we live? Can a documentary be believed, and why or why not? How do documentaries abide by or subvert ethical expectations? Are mockumentaries a form of subversion? In what ways can the documentary be an aesthetic experience and at the same time have political or social impact? And how can such impacts be empirically measured? Pioneering film scholar Bill Nichols investigates the ways in which documentaries strive for accuracy and truthfulness, but simultaneously fabricate a form that shapes reality. Such films may rely on re-enactment to re-create the past, storytelling to provide satisfying narratives, and rhetorical figures such as metaphor and expressive forms such as irony to make a point. In many ways documentaries are a fiction unlike any

other. With clarity and passion, Nichols offers close readings of several provocative documentaries including *Land without Bread*, *Restrepo*, *The Thin Blue Line*, *The Act of Killing*, and *Steve Jobs: The Man in the Machine* as part of an authoritative examination of the layered approaches and delicate ethical balance demanded of documentary filmmakers"--Provided by publisher.

History and Film: A Tale of Two Disciplines addresses the representation of history in cinema, a much-argued debate on the need to understand cinematic history in its own terms and develop a certain vocabulary for discussing historical films, their relation to public history, and their impact on public historical consciousness. Eleftheria Thanouli does this by changing the agenda altogether - combining a macro-level perspective with a micro-level one in order to argue that cinematic history is the dominant form of historiography in the 20th century, as it succeeded in remediating and repurposing the key formal, rhetorical, and ideological practices of 19th-century professional historiography. With case studies ranging from *The Thin Red Line* and *Life is Beautiful*, to *The Fog of War* and *The Last Bolshevik*, Thanouli bridges the gap between history and film studies and lays the foundations for a new visual historiography. This groundbreaking edited collection is the first major study to explore the intersection between

cognitive theory and documentary film studies, focusing on a variety of formats, such as first-person, wildlife, animated and slow TV documentary, as well as docudrama and web videos. Documentaries play an increasingly significant role in informing our cognitive and emotional understanding of today's mass-mediated society, and this collection seeks to illuminate their production, exhibition, and reception. Taking an interdisciplinary approach, the essays draw on the latest research in film studies, the neurosciences, cultural studies, cognitive psychology, social psychology, and the philosophy of mind. With a foreword by documentary studies pioneer Bill Nichols and contributions from both theorists and practitioners, this volume firmly demonstrates that cognitive theory represents a valuable tool not only for film scholars but also for filmmakers and practice-led researchers.

Presents a history of the documentary film

Double Exposure examines the role of cinema in shaping social psychology's landmark post-war experiments. The most influential experiments left a trail of visual evidence central to capturing the public imagination. Examining the dramaturgy, staging and filming of these experiments, *Double Exposure* recovers a new set of narratives.

Demonstrates how documentary work is a narrative constructed by the observer and meant not only to represent reality but to interpret it, and provokes consideration of how fine a line exists between fact and perception.

Regarded as one of the founders of the postwar American

File Type PDF Bill Nichols Representing Reality

independent cinema, Maya Deren was a poet, photographer, ethnographer and filmmaker. These essays examine Deren's writings, films, and legacy from a variety of perspectives. Reality has become an increasingly prominent topic in contemporary philosophy. The book's contributors are responding to the challenge to use the philosophically underexplored potential of film to disclose what the editors propose to call "the real of reality."

In *Imaging Reality: The Faber Book of Documentary*, Oscar-winning documentary-maker Kevin Macdonald (*One Day in September*, *Touching the Void*) and leading broadcaster/historian Mark Cousins (*The Story of Film*) offer an expanded, revised edition of their 'definitive, inspirational' (Independent) compendium on the roots and history of the documentary film. *Imaging Reality* takes the reader on a tour of the evolution of documentary film as an increasingly vibrant, polemical, experimental and entertaining form. It gathers a wide-ranging collection of writings by and about such groundbreaking documentary-makers as Vertov, Flaherty, Marcel Ophuls, Chris Marker, Kieslowski, Claude Lanzmann, and Nick Broomfield. The story is carried up to date by attention to the success documentaries have had among mainstream movie audiences in recent years, including Michael Moore's *Bowling For Columbine* and *Fahrenheit 9/11*, *The Buena Vista Social Club*, *Spellbound*, *Capturing The Friedmans*, *tre Et Avoir*, and *The Fog Of War*. *Blurred Boundaries* explores decisive moments when the traditional boundaries of fiction/nonfiction, truth and falsehood blur. Nichols argues that a history of social representation in film, television and video requires an understanding of the fate of both contemporary and older work. Traditionally, film history and cultural studies sought to place films in a historical context. Nichols proposes a new goal: to examine how specific works, old and new, promote or suppress a sense of

historical consciousness. Examining work from Eisenstein's *Strike* to the Rodney King videotape, Nichols interrelates issues of formal structure, viewer response and historical consciousness. Simultaneously, *Blurred Boundaries* radically alters the interpretive frameworks offered by neo-formalism and psychoanalysis: Comprehension itself becomes a social act of transformative understanding rather than an abstract mental process while the use of psychoanalytic terms like desire, lack, or paranoia to make social points metaphorically yields to a vocabulary designed expressly for historical interpretation such as project, intentionality and the social imaginary. An important departure from prevailing trends in many fields, *Blurred Boundaries* offers new directions for the study of visual culture.

Addressing the paradox of documentary.

To what degree, Nichols asks, does ideology inform images in films, advertising, and other media? Does the cinema or any other sign system liberate or manipulate us? How can we as spectators know when the media are subtly perpetuating a specific set of values? To address these issues, the author draws from a variety of approaches -- Marxism, psycholanalysis, communication theory, semiotics, structuralism, the psychology of perception. Working with two interrelated theories -- ideology and image-systems, and ideology and principles of textual criticism -- Nichols shows how and why we make emotional investments in sign systems with an ideological context.

How augmented reality and virtual reality are taking their places in contemporary media culture alongside film and television. This book positions augmented reality (AR) and virtual reality (VR) firmly in contemporary media culture. The authors view AR and VR not as the latest hyped technologies but as media—the latest in a series of what they term “reality media,” taking their places alongside film and television.

Reality media inserts a layer of media between us and our perception of the world; AR and VR do not replace reality but refashion a reality for us. Each reality medium mediates and remediates; each offers a new representation that we implicitly compare to our experience of the world in itself but also through other media. The authors show that as forms of reality media emerge, they not only chart a future path for media culture, but also redefine media past. With AR and VR in mind, then, we can recognize their precursors in eighteenth-century panoramas and the Broadway lights of the 1930s. A digital version of Reality Media, available through the book's website, invites readers to visit a series of virtual rooms featuring interactivity, 3-D models, videos, images, and texts that explore the themes of the book.

Here, Jay Ruby—a founder of visual anthropology—distills his thirty-year exploration of the relationship of film and anthropology. Spurred by a conviction that the ideal of an anthropological cinema has not even remotely begun to be realized, Ruby argues that ethnographic filmmakers should generate a set of critical standards analogous to those for written ethnographies. Cinematic artistry and the desire to entertain, he argues, can eclipse the original intention, which is to provide an anthropological representation of the subjects. The book begins with analyses of key filmmakers (Robert Flaherty, Robert Garner, and Tim Asch) who have striven to generate profound statements about human behavior on film. Ruby then discusses the idea of research film, Eric Michaels and indigenous media, the ethics of representation, the nature of ethnography, anthropological knowledge, and film and lays the groundwork for a critical approach to the field that borrows selectively from film, communication, media, and cultural studies. Witty and original, yet intensely theoretical, this collection is a major contribution to the field of visual anthropology.

This book offers a model for social justice documentary and transmedia arts activism called third digital documentary. Drawing on the author's own transmedia project on indigenous and minority language endangerment and revival, the author explores the potential of this critical art practice. Part of the acclaimed 'Documents of Contemporary Art' series of anthologies. Documentary has undergone a marked revival in recent art, following a long period in which it was a denigrated and unfashionable practice. This has in part been led by the exhibition of photographic and video work on political issues at Documenta and numerous biennials and, since the turn of the century, issues of injustice, violence and trauma in increasing zones of conflict. Aesthetically, documentary is now one of the most prominent modes of art-making, in part assisted by the linked transformation and recuperation of photography and video by the gallery and museum world. Unsurprisingly, this development, along with the close attention paid to photojournalism and mainstream documentary-making in a time of crisis, has been accompanied by a rich strain of theoretical and historical writing on documentary. This anthology provides a definitive historical context for documentary, exploring its roots in modernism and its critique under postmodernism; it surveys current theoretical thinking about documentary; and it examines a wide range of work by artists within, around or against documentary through their own writings and interviews. Artists surveyed include: Kutlug Ataman, Ursula Biemann, Hasan Elahi, Harun Farocki, Omer Fast, Joan Fontcuberta, Regina José Galindo, David Goldblatt, Alfredo Jaar, Emily Jacir, Lisa F. Jackson, Philip Jones Griffiths, An-MY Le, Renzo Martens, Boris Mikhailov, Daido Moriyama, Walid Raad, Michael Schmidt and Sean Snyder. Writers include: James Agee, Ariella Azoulay, Walter Benjamin, Adam Broomberg, Judith Butler, Oliver Chanarin, Georges

File Type PDF Bill Nichols Representing Reality

Didi-Huberman, John Grierson, David Levi Strauss, Elizabeth McCausland, Carl Plantinga, Jacques Rancière, Martha Rosler, Jean-Paul Sartre, Allan Sekula, Susan Sontag, Hito Steyerl and Trinh T. Minh-ha.

"Documentary Resistance: Social Change and Participatory Media offers a new approach to understanding the networked capacity of documentary media to create public commons areas, crafting connections between unlikely interlockers. In this process communities invest in the exchange of documentary moving image discourse around politics and social change. This book advances a new argument suggesting the social change capacity of documentary is found in the genre's ability to establish forms of collective identification and political agency capable of producing and sustaining activist media cultures. Organized activist media publics often take on the necessary heavy lifting of political struggle, work that cannot be accomplished with the media screen alone. This book advances the creation of a conceptual, theoretical, and historical space in which documentary and social change can be examined. This interdisciplinary project draws upon research in cinema, media, and communication studies as well as cultural theory to explore how political ideas move into participatory action. This book will take a distinctive approach, attempting to understand how struggles for social justice are located, reflected, and represented on the documentary screen, but also in pre- and post-production processes. To address this living history, this project includes over sixty completed unpublished field interviews with documentary filmmakers, critics, funders, activists, and distributors. This will create a dynamic and practice-inclusive space in which documentary can be investigated"--

The documentary, a genre as old as cinema itself, has traditionally aspired to objectivity. Whether making

ethnographic, propagandistic, or educational films, documentarians have pointed the camera outward, drawing as little attention to themselves as possible. In recent decades, however, a new kind of documentary has emerged in which the filmmaker has become the subject of the work. Whether chronicling family history, sexual identity, or a personal or social world, this new generation of nonfiction filmmakers has defiantly embraced autobiography. In *The Subject of Documentary*, Michael Renov focuses on how documentary filmmaking has become an important means for both examining and constructing selfhood. By looking at key figures in documentary filmmaking as well as noncanonical video art and avant-garde artists, Renov broadens the definition of what counts as documentary, and explores the intersection of the personal and political, considering how memory can create a way into asking troubling questions about identity, oppression, and resiliency. Offering historical context for the explosion of personal nonfiction filmmaking in the 1980s and 1990s, Renov analyzes films in which the subjectivity of the filmmaker is expressly defined in relation to political struggle or historical trauma, from Haskell Wexler's *Medium Cool* to Jonas Mekas's *Lost, Lost, Lost*. And, looking beyond the traditional documentary, Renov contemplates such nontraditional modes of autobiographical practice as the essay film, the video confession, and the personal Web page. Unique in its attention to diverse expressions of personal nonfiction filmmaking, *The Subject of Documentary* forges a new understanding of the heightened role and function of subjectivity in contemporary documentary practice. Michael Renov is professor of critical studies at the USC School of Cinema-Television. He is the editor of *Theorizing Documentary* and the coeditor of *Resolutions: Contemporary Video Practices* (Minnesota, 1996) and *Collecting Visible Evidence* (Minnesota, 1999).

New Nonfiction Film: Art, Poetics and Documentary Theory is the first book to offer a lengthy examination of the relationship between fiction and documentary from the perspective of art and poetics. The premise of the book is to propose a new category of nonfiction film that is distinguished from – as opposed to being conflated with – the documentary film in its multiple historical guises; a premise explored in case-studies of films by distinguished artists and filmmakers (Abbas Kiarostami, Ben Rivers, Chantal Akerman, Ben Russell Pat Collins and Gideon Koppel). The book builds a case for this new category of film, calling it the 'new nonfiction film,' and argues, in the process, that this kind of film works to dismantle the old distinctions between fiction and documentary film and therefore the axioms of Film and Cinema Studies as a discipline of study.

This new edition of Bill Nichols's bestselling text provides an up-to-date introduction to the most important issues in documentary history and criticism. Designed for students in any field that makes use of visual evidence and persuasive strategies, Introduction to Documentary identifies the distinguishing qualities of documentary and teaches the viewer how to read documentary film. Each chapter takes up a discrete question, from "How did documentary filmmaking get started?" to "Why are ethical issues central to documentary filmmaking?" Carefully revised to take account of new work and trends, this volume includes information on more than 100 documentaries released since the first edition, an expanded treatment of the six documentary modes, new still images, and a greatly expanded list of distributors.

New Documentary: A Critical Introduction provides a comprehensive account of the last two decades of documentary filmmaking in Britain, the US and Europe. Stella Bruzzi's engaging textbook discusses

key genres, filmmakers, and issues for the study of non-fiction film and television, including: * key texts such as the Zapruder film of Kennedy's assassination, Shoah, Hoop Dreams and Michael Apted's 7 Up series * documentary genres, from current affairs programming to 'fly on the wall' documentaries to 'reality tv' series * the work of documentary filmmakers such as Emile de Antonio, Fred Wiseman, Nick Broomfield, Molly Dineen and Paul Watson * the work of avant-garde filmmakers such as Chris Marker, Patrick Keiller, Peter Greenaway and Wim Wenders, whose films challenge conventions of documentary filmmaking * movies based on historical events, such as 'JFK' and 'Nixon' * faux documentaries such as This is Spinal Tap, Bob Roberts and Man Bites Dog * gender identity, queer theory, performance, 'race' and spectatorship. Bruzzi shows how theories of documentary filmmaking can be applied to contemporary texts and genres, and discusses the relationship between recent, innovative examples of the genre and the more established canon of documentary.

Contemporary Documentary offers a rich survey of the rapidly expanding landscape of documentary film, television, video, and new media. The collection of original essays addresses the emerging forms, popular genres, and innovative approaches of the digital era. The anthology highlights geographically

and thematically diverse examples of documentaries that have expanded the scope and impact of non-fiction cinema and captured the attention of global audiences over the past three decades. It also explores the experience of documentary today, with its changing dynamics of production, collaboration, distribution, and exhibition, and its renewed political and cultural relevance. The twelve chapters - featuring engaging case studies and written from a wide range of perspectives including film theory, social theory, ethics, new media, and experience design - invite students to think critically about documentary as a vibrant field, unrestricted in its imagination and quick in its response to new forms of filmmaking. Offering a methodical exploration of the expansive reach of documentary as a creative force in the media and society of the twenty-first century, *Contemporary Documentary* is an ideal collection for students of film, media, and communication who are studying documentary film. Documentary has never attracted such audiences, never been produced with such ease from so many corners of the globe, never embraced such variety of expression. The very distinctions between the filmed, the filmer and the spectator are being dissolved. *The Act of Documenting* addresses what this means for documentary's 21st century position as a genus in the "class" cinema; for its foundations as, primarily, a scientific, eurocentric and patriarchal discourse;

for its future in a world where assumptions of photographic image integrity cannot be sustained. Unpacked are distinctions between performance and performativity and between different levels of interaction, linearity and hypertextuality, engagement and impact, ethics and conditions of reception. Winston, Vanstone and Wang Chi explore and celebrate documentary's potentials in the digital age. In ten chapters, MacDougall explores the relations between photographic images and the human body—the body of the viewer and the body behind the camera as well as the body as seen in ethnography, cinema, and photography. In a landmark piece, he discusses the need for a new field of social aesthetics, further elaborated in his reflections on filming at an elite boys' school in northern India. The theme of the school is taken up as well in his discussion of fiction and nonfiction films of childhood. The book's final section presents a radical view of the history of visual anthropology as a maverick anthropological practice that was always at odds with the anthropology of words. In place of the conventional wisdom, he proposes a new set of principles for visual anthropology. Fifty theoretical essays by distinctively original and influential film critics and filmmakers are grouped in categories having to do with general considerations, structuralism-semiology, political factors, genre, feminism, auteur theory, and mise-en-scene

This book analyses the teen film as the rare medium able to represent the otherwise chaotic and conflicting experience of youth. The author focuses on six major issues: alienation, deviance and delinquency, sex and gender, the politics of consumption, the apolitics of youth(ful) rebellion, and regression into nostalgia. Despite the many differences within the genre, this book sees all teen films as focused on a single social concern: the breakdown of traditional forms of authority – school, church, family. Working with the theories of such diverse scholars as Kenneth Keniston, Bruno Bettelheim, Erik Erikson, Theodor Adorno, Simon Frith, and Dick Hebdige, the author draws an innovative and flexible model of a cultural history of youth. Originally published in 1992.

Originally released in 1998, *Documenting the Documentary* responded to a scholarly landscape in which documentary film was largely understudied and undervalued aesthetically, and analyzed instead through issues of ethics, politics, and film technology. Editors Barry Keith Grant and Jeannette Sloniowski addressed this gap by presenting a useful survey of the artistic and persuasive aspects of documentary film from a range of critical viewpoints. This new edition of *Documenting the Documentary* adds five new essays on more recent films in addition to the text of the first edition. Thirty-one film and media scholars, many of them among

the most important voices in the area of documentary film, cover the significant developments in the history of documentary filmmaking from *Nanook of the North* (1922), the first commercially released documentary feature, to contemporary independent film and video productions like Werner Herzog's *Grizzly Man* (2005) and the controversial *Borat* (2006). The works discussed also include representative examples of many important national and stylistic movements and various production contexts, from mainstream to avant-garde. In all, this volume offers a series of rich and revealing analyses of those "regimes of truth" that still fascinate filmgoers as much today as they did at the very beginnings of film history. As documentary film and visual media become increasingly important ways for audiences to process news and information, *Documenting the Documentary* continues to be a vital resource to understanding the genre. Students and teachers of film studies and fans of documentary film will appreciate this expanded classic volume. Belinda Smail proposes an original approach to documentary studies, examining how emotions such as pleasure, hope, pain, empathy, nostalgia or disgust are integral both to the representation of selfhood in documentary, and to the way documentaries circulate in the public sphere.

Copyright: b3284400256d1abf1ee2fcca467e885d