



KILLER IMAGES

Documentary Film, Memory and the Performance of Violence

EDITED BY JORAM TEN BRINK & JOSHUA OPPENHEIMER

Killer Images Documentary Film Memory And The Performance Of Violence Nonfictions

**Judith Aston, Sandra Gaudenzi, Mandy
Rose**



Killer Images Documentary Film Memory And The Performance Of Violence Nonfictions:

Killer Images Joram ten Brink, Joshua Oppenheimer, 2013-01-08 Cinema has long shaped not only how mass violence is perceived but also how it is performed Today when media coverage is central to the execution of terror campaigns and news anchormen serve as embedded journalists a critical understanding of how the moving image is implicated in the imaginations and actions of perpetrators and survivors of violence is all the more urgent If the cinematic image and mass violence are among the defining features of modernity the former is significantly implicated in the latter and the nature of this implication is the book's central focus This book brings together a range of newly commissioned essays and interviews from the world's leading academics and documentary filmmakers including Ben Anderson Errol Morris Harun Farocki Rithy Phan Avi Mograbi Brian Winston and Michael Chanan Contributors explore such topics as the tension between remembrance and performance the function of moving images in the execution of political violence and nonfiction filmmaking methods that facilitate communities of survivors to respond to recover and redeem a history that sought to physically and symbolically annihilate them

The Essay Film Elizabeth Papazian, Caroline Eades, 2016-11-08 With its increasing presence in a continuously evolving media environment the essay film as a visual form raises new questions about the construction of the subject its relationship to the world and the aesthetic possibilities of cinema In this volume authors specializing in various national cinemas Cuban French German Israeli Italian Lebanese Polish Russian American and critical approaches historical aesthetic postcolonial feminist philosophical explore the essay film and its consequences for the theory of cinema while building on and challenging existing theories Taking as a guiding principle the essay form's dialogic fluid nature the volume examines the potential of the essayistic to question investigate and reflect on all forms of cinema fiction film popular cinema and documentary video installation and digital essay A wide range of filmmakers are covered from Dziga Vertov *Man with a Movie Camera* 1928 Chris Marker *Description of a Struggle* 1960 Nicol's Guill'n Landri'n Coffea Ar biga 1968 Pier Paolo Pasolini *Notes for an African Oresteia* 1969 Chantal Akerman *News from Home* 1976 and Jean Luc Godard *Notre musique* 2004 to Nanni Moretti *Palombella Rossa* 1989 Mohammed Soueid *Civil War* 2002 Claire Denis *L'Intrus* 2004 and Terrence Malick *The Tree of Life* 2011 among others The volume argues that the essayistic in film as process as experience as experiment opens the road to key issues faced by the individual in relation to the collective but can also lead to its own subversion as a form of dialectical thought that gravitates towards crisis

Documents of Utopia Paolo Magagnoli, 2015-05-12 This timely volume discusses the experimental documentary projects of some of the most significant artists working in the world today Hito Steyerl Joachim Koester Tacita Dean Matthew Buckingham Zoe Leonard Jean Luc Moul'ne Ilya and Emilia Kabakov Jon Thomson and Alison Craighead and Anri Sala Their films videos and photographic series address failed utopian experiments and counter hegemonic social practices This study illustrates the political significance of these artistic practices and critically contributes to the debate on the conditions of utopian thinking in late capitalist society

arguing that contemporary artists' interest in the past is the result of a shift within the temporal organization of the utopian imagination from its futuristic pole toward remembrance. The book therefore provides one of the first critical examinations of the recent turn toward documentary in the field of contemporary art. Filming History from Below Efrén Cuevas, 2022-01-11

Traditional historical documentaries strive to project a sense of objectivity producing a top-down view of history that focuses on public events and personalities. In recent decades, in line with historiographical trends advocating history from below, a different type of historical documentary has emerged focusing on tightly circumscribed subjects: personal archives and first-person perspectives. Efrén Cuevas categorizes these films as microhistorical documentaries and examines how they push cinema's capacity as a producer of historical knowledge in new directions. Cuevas pinpoints the key features of these documentaries: identifying their parallels with written microhistory, a reduced scale of observation, a central role given to human agency, a conjectural approach to the use of archival sources, and a reliance on narrative structures. Microhistorical documentaries also use tools specific to film to underscore the affective dimension of historical narratives, often incorporating autobiographical and essayistic perspectives and highlighting the role of the protagonists' personal memories in the reconstruction of the past. These films generally draw from family archives with an emphasis on snapshots and home movies. Filming History from Below examines works including Peter Forgács's films dealing with the Holocaust such as *The Maelstrom* and *Free Fall*; documentaries about the Israeli-Palestinian conflict; Rithy Panh's work on the Cambodian genocide; films about the internment of Japanese Americans during the Second World War such as *A Family Gathering* and *History and Memory*; and Jonas Mekas's chronicle of migration in his diary film *Lost Lost Lost*. **Voyages of Discovery**

Barry Keith Grant, 2023-05-16 Frederick Wiseman is America's foremost chronicler of public institutions. His films have focused on city, state, and local governments, hospitals, asylums, creative organizations, and museums, schools, libraries, and more. In recent years, Wiseman's work has reached a new level of popularity with films such as *In Jackson Heights* (2015), *Monrovia, Indiana* (2018), and *City Hall* (2020), all earning widespread acclaim. Voyages of Discovery is the definitive account of Wiseman's career, offering a comprehensive analysis of the work of the leading documentary filmmaker in the United States. In this updated edition, Barry Keith Grant adds new material exploring the documentarian's works since the 1990s, discussing every film in Wiseman's remarkable sixty-year career. He examines the core concerns running across Wiseman's work, from the early films which focus on documenting institutional failure through an expanding interest in cultural institutions and ideology to a blossoming embrace of democracy in later films. He pays particular attention to Wiseman's strategies for involving and implicating the spectator in the institutional processes the films document. Grant also places Wiseman within the history of the documentary and other traditions of American art and considers the relationship between documentary film and authorship. Voyages of Discovery is an important book for anyone interested in Wiseman's work or how documentary film can reveal the fabric of our shared civic life. **MATERIAL WITNESS** Susan Schuppli, 2020-02-25 The evidential role of

matter when media records trace evidence of violence explored through a series of cases drawn from Kosovo Japan Vietnam and elsewhere In this book Susan Schuppli introduces a new operative concept material witness an exploration of the evidential role of matter as both registering external events and exposing the practices and procedures that enable matter to bear witness Organized in the format of a trial Material Witness moves through a series of cases that provide insight into the ways in which materials become contested agents of dispute around which stake holders gather These cases include an extraordinary videotape documenting the massacre at Izbica Kosovo used as war crimes evidence against Slobodan Milo evi the telephonic transmission of an iconic photograph of a South Vietnamese girl fleeing an accidental napalm attack radioactive contamination discovered in Canada s coastal waters five years after the accident at Fukushima Daiichi and the ecological media or disaster film produced by the Deep Water Horizon oil spill in the Gulf of Mexico Each highlights the degree to which a rearrangement of matter exposes the contingency of witnessing raising questions about what can be known in relationship to that which is seen or sensed about who or what is able to bestow meaning onto things and about whose stories will be heeded or dismissed An artist researcher Schuppli offers an analysis that merges her creative sensibility with a forensic imagination rich in technical detail Her goal is to relink the material world and its affordances with the aesthetic the juridical and the political

Perpetrator Cinema Raya Morag, 2020-03-17 Perpetrator Cinema explores a new trend in the cinematic depiction of genocide that has emerged in Cambodian documentary in the late twentieth and early twenty first centuries While past films documenting the Holocaust and genocides in Yugoslavia Rwanda and elsewhere have focused on collecting and foregrounding the testimony of survivors and victims the intimate horror of the autogenocide enables post Khmer Rouge Cambodian documentarians to propose a direct confrontation between the first generation survivor and the perpetrator of genocide These films break with Western tradition and disrupt the political view that reconciliation is the only legitimate response to atrocities of the past Rather transcending the perpetrator s typical denial or partial confession this extraordinary form of duel documentary creates confrontational tension and opens up the possibility of a transformation in power relations allowing viewers to access feelings of moral resentment Raya Morag examines works by Rithy Panh Rob Lemkin and Thet Sambath and Lida Chan and Guillaume Suon among others to uncover the ways in which filmmakers endeavor to allow the survivors moral status and courage to guide viewers to a new more complete understanding of the processes of coming to terms with the past These documentaries show how moral resentment becomes a way to experience symbolize judge and finally incorporate evil into a system of ethics Morag s analysis reveals how perpetrator cinema provides new epistemic tools and propels the recent social cultural psychological shift from the era of the witness to the era of the perpetrator

Documenting Cityscapes Iván Villarmea Álvarez, 2015-05-12 While film studies has traditionally treated the presence of the city in film as an urban text operating inside of a cinematic one this approach has recently evolved into the study of cinema as a technology of place From this perspective Documenting Cityscapes explores

the way the city has been depicted by nonfiction filmmakers since the late 1970s paying particular attention to three aesthetic tendencies documentary landscaping urban self portraits and metafilmic strategies Through the formal analysis of fifteen works from six different countries this volume investigates how the rise of subjectivity has helped to develop a kind of gaze that is closer to citizens than to the institutions and corporations responsible for recent major transformations Documenting Cityscapes therefore reveals the extent to which cinema has become an agent of urban change in which certain films not only challenge the most controversial policies of late capitalism but also are able to produce spatiality themselves

The Essay Film After Fact and Fiction Nora M. Alter, 2018-01-02 Nora M Alter reveals the essay film to be a hybrid genre that fuses the categories of feature art and documentary film Like its literary predecessor the essay film draws on a variety of forms and approaches in the process it fundamentally alters the shape of cinema The Essay Film After Fact and Fiction locates the genre's origins in early silent cinema and follows its transformation with the advent of sound its legitimization in the postwar period and its multifaceted development at the turn of the millennium In addition to exploring the broader history of the essay film Alter addresses the innovative ways contemporary artists such as Martha Rosler Isaac Julien Harun Farocki John Akomfrah and Hito Steyerl have taken up the essay film in their work *The Thought of Stanley Cavell and Cinema* David LaRocca, 2020-01-23 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 of revision or updating and how his writing continues to be of vital significance and relevance for any contemporary approach to the philosophy of film Introduction to Documentary, Third Edition Bill Nichols, 2017-03-27 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* **Introduction to Documentary, Fourth Edition** Bill

Nichols, Jaimie Baron, 2024-08-06 The fourth edition of Bill Nichols's best selling text *Introduction to Documentary* has been vastly altered in its entirety to bring this indispensable textbook up to date and reconceptualize aspects of its treatment of documentaries past and present. Here Nichols with Jaimie Baron has edited each chapter for clarity and ease of use and expanded the book with updates and new ideas. Featuring abundant examples and images, *Introduction to Documentary Fourth Edition* is designed to facilitate a rich understanding of how cinema can be used to document the historical world as it is seen by a wide variety of filmmakers. Subjectivity, expressivity, persuasiveness and credibility are crucial factors that move documentary film away from objective documentation and toward the thought provoking realm of arguments, perceptions and perspectives that draw from a filmmaker's unique sensibility to help us see the world as we have not seen it before. Exploring ethics, history, different modes of documentary, key social issues addressed and both the origins and evolution of this form, this updated volume also offers guidance on how to write about documentaries and how to begin the process of making one. *Introduction to Documentary Fourth Edition* will be of use not only to film students but also those in adjacent fields where visual representations of reality play an important role: journalism, sociology, anthropology, feminist and ethnic studies among others.

I-Docs Judith Aston, Sandra Gaudenzi, Mandy Rose, 2017-02-28 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.

Mediating Mobility Steffen Köhn, 2016-03-08 Images have become an integral part of the political regulation of migration: they help produce categories of legality versus illegality, foster stereotypes and mobilize political convictions. Yet how are we to understand the relationship between these images and the political in the discourse surrounding migration? How can we as anthropologists, migration scholars or documentary filmmakers visually represent people who are excluded from political representation? And how can such visual representations gain political momentum? This volume not only considers the images that circulate with reference to migrants or draw attention to those that accompany, show or conceal them. The book explores the phenomena of migration with the help of

images It offers an in depth analysis of the documentary approaches of Ursula Biemann Renzo Martens Bouchra Khalili Silvain George Raphael Cuomo and Maria Iorio Alex Rivera and Rania Stepha which evoke the particularities of migrant lifeworlds and examine urgent questions regarding the interrelations between politics and poetics mobility and mediation and the ethics of probability and possibility The author also discusses his own cinematic practice in the making of Tell Me When 2011 A Tale of Two Islands 2012 and Intimate Distance 2015 a trilogy of films that explore the potential to communicate the bodily spatial and temporal dimensions of the experience of migration

Nordic Film Cultures and Cinemas of Elsewhere Westerstahl Stenport Anna Westerstahl Stenport, 2019-09-27 Nordic Film Cultures and Cinemas of Elsewhere introduces a new concept to Nordic film studies as well as to other small national transnational and world cinema traditions Examining overlooked elsewheres the book presents Nordic cinemas as international cosmopolitan diasporic and geographically dispersed from their beginnings in the early silent period to their present 21st century dynamics Exploring both canonical works by directors like Ingmar Bergman and Lars von Trier as well as a wide range of unknown or overlooked narratives of movement synthesis and resistance the book offers a new model of inquiry into a multi varied Scandinavian cultural lineage and into small nation and pan regional world cinemas

Flee Jaimie Baron, Kristen Fuhs, 2025-03-10 This sixth volume in the Docalogue series explores the significance of *Flee* the award winning and critically acclaimed 2021 animated documentary about one man's journey from child refugee in Afghanistan to building a stable home as an adult with his soon to be husband in Denmark The film is particularly notable in that it asks pressing questions about how stories of marginalized peoples come to be told circulated and consumed within contemporary culture By combining five distinct perspectives on a single documentary this book models different critical approaches to the same cinematic object acting both as an intensive scholarly treatment of a film and as a pedagogical guide for how one might analyze theorize and contextualize a film Through multiple voices this book seeks to generate a complex and cumulative discourse about *Flee*'s significance in multiple areas including but not limited to its position within the traditions of contemporary European cinema and animated documentary its role within the broader category of migrant media exploring how cross cultural audiences make sense of refugee narratives examining important epistemological and ethical questions about what is and what is not shown in the documentary and how film is situated within the contemporary documentary industry with its reliance on the promotional efforts of celebrity personalities This book will be of interest to students and scholars of documentary studies animation migration theory celebrity studies queer theory and global cinema

Anthology of Australian Prose Poetry Cassandra Atherton, Paul Hetherington, 2020-09-29 Prose poetry is a resurgent literary form in the English speaking world and has been rapidly gaining popularity in Australia Cassandra Atherton and Paul Hetherington have gathered a broad and representative selection of the best Australian prose poems written over the last fifty years The *Anthology of Australian Prose Poetry* includes numerous distinguished prose poets Jordie Albiston Joanne burns Gary Catalano Anna Couani Alex Skovron Samuel

Wagan Watson Ania Walwicz and many more and documents prose poetry s growing appeal over recent decades from the poetic margins to the mainstream This collection reframes our understanding not only of this dynamic poetic form but of Australian poetry as a whole

Crimine, colpa e testimonianza Giulia Scmazzon,2021-11-25T00:00:00+01:00 Dalla serialit post televisiva ai podcast il true crime si sta imponendo nel panorama mediatico contemporaneo come genere narrativo di massa Questo volume indaga le questioni etiche e politiche connesse alla rappresentazione della colpa e del colpevole alla luce delle trasformazioni linguistiche della nonfiction cinematografica e dell affermazione commerciale delle docu serie crime Quali sono le intenzioni e i problemi del cinema che documenta la colpa criminale In che modo la nonfiction interagisce e alimenta il dibattito pubblico sulla giustizia Il libro tenta di rispondere a queste domande definendo un perimetro interdisciplinare entro il quale analizzare la performativit documentaria in relazione alla pretesa di verit e di giustizia dell azione testimoniale

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