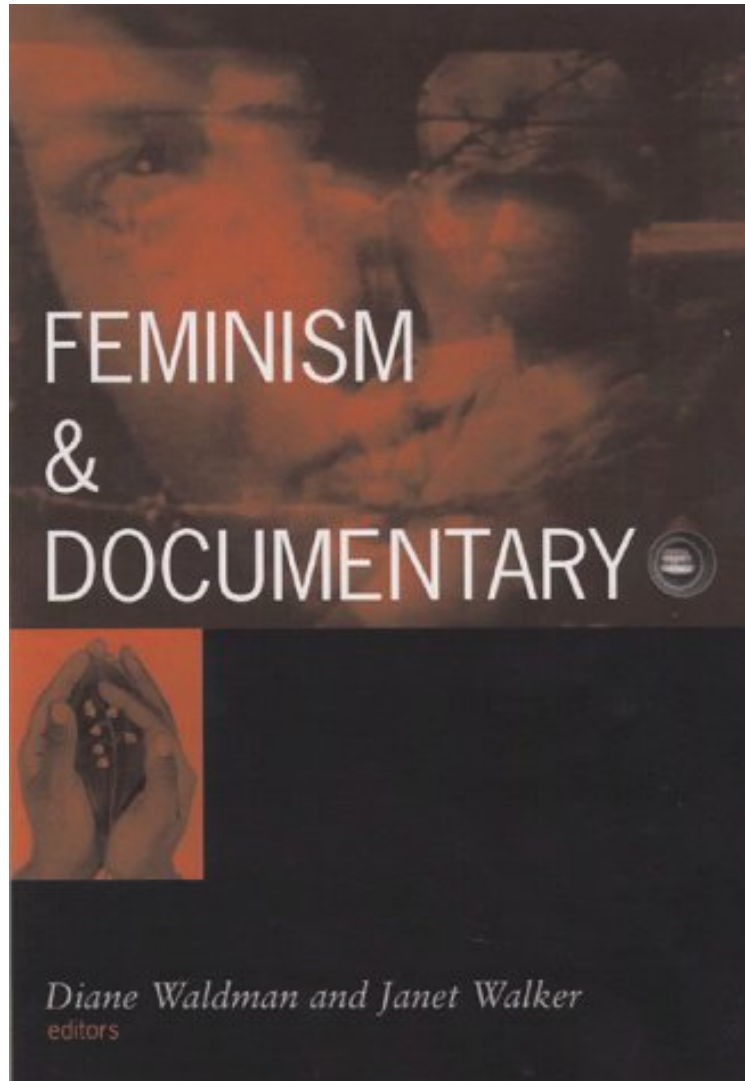


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Feminism And Documentary (Visible Evidence)

Diane Waldman

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Diane Waldman : Feminism And Documentary (Visible Evidence) before purchasing it in order to gauge whether or not it would be worth my time, and all praised *Feminism And Documentary (Visible Evidence)*:

1 of 1 people found the following review helpful. Highly Recommended! By Cary This is a terrific collection-- and one of the first I have seen to explore the connection between documentary and feminist film theory, history, and practice. The introduction by Walker and Waldman is extremely informative and helpful-- I have used it often in cinema studies classes and in writing papers and it has greatly expanded my knowledge in both fields of study.

Documentary and feminist film studies have long been separate or parallel universes that need to converse or collide.

The essays in this volume, written by prominent scholars and filmmakers, demonstrate the challenges that feminist perspectives pose for documentary theory, history, and practice. They also show how fuller attention to documentary enriches and complicates feminist theory, especially regarding the relationship between gender and sexuality, race and ethnicity, class and nation. *Feminism and Documentary* begins with a substantial historical introduction that highlights several of the specific areas that contributors address: debates over realism, the relationship between filmmaker and subject, historical thinking about documentary and thinking about the historical documentary, biography and autobiography, and the use of psychoanalysis. Other essays, most of which appear here for the first time, range from broad overviews to close analyses of particular films and videos and from discussions of well-known works such as *Roger and Me* and *Don't Look Back* to lesser known texts that might revise the canon. The collection includes an extensive filmography and videography with useful distribution information and a bibliography of work in this neglected area of scholarship. Lucid, sophisticated, and eye-opening, this book will galvanize documentary studies and demonstrate the need for women's and cultural studies to grapple with visual media.

From *Library Journal* The editors of this collection of essays believe that documentary studies could benefit by looking at feminist film theory because they share many common areas of concern. For example, one issue in documentary filmmaking is the ethics involved in the unequal filmmaker/subject relationship, with the filmmaker in a position of power, imposing an "eye" on the subject's life and world. The filmmaker's stay in the subject's world is usually temporary, while the subject must live with any repercussions from the film's release. Unfortunately, the debate over this issue ignores the whole genre of autobiographical documentaries. Feminist theory has looked at the issues of identity and power sharing in ways that have meaning for this question, and feminist autobiographical films and videos abound. The scope of this work is international, including articles on films about immigrant workers in Japan, Turkish "guest workers" in Germany, and the Armenian Diaspora. A scholarly, demanding work; recommended for academic film collections only. AMarianne Cawley, Charleston Cty. Lib., SC Copyright 1999 Reed Business Information, Inc.