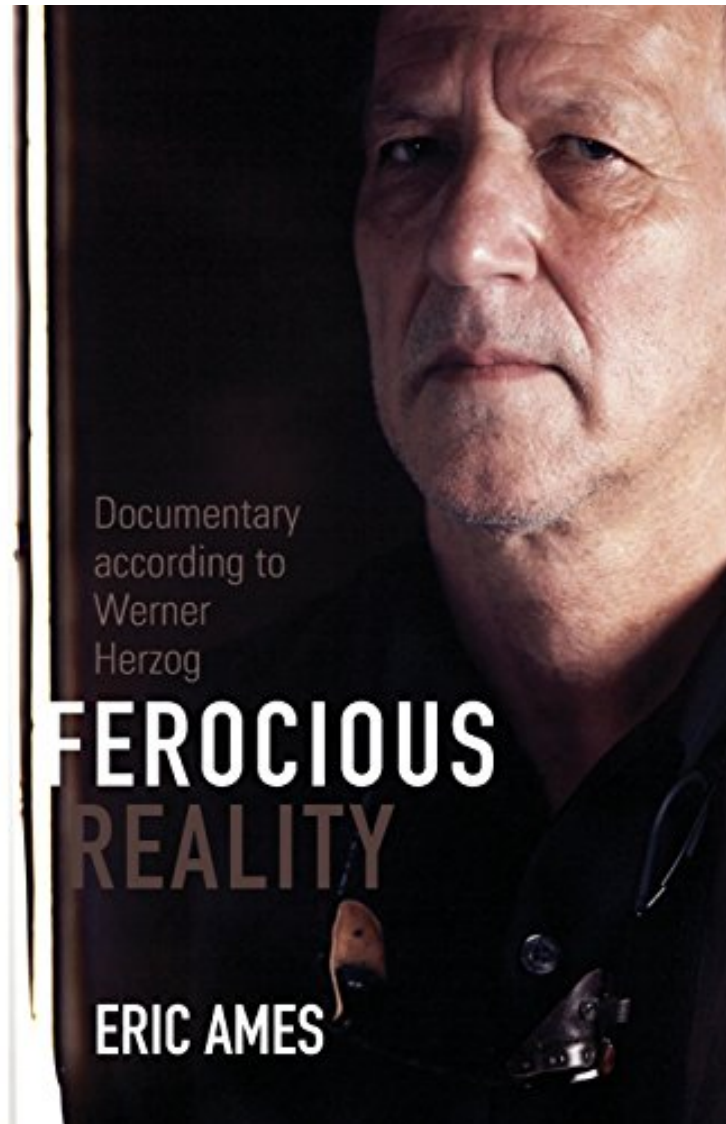


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## Ferocious Reality: Documentary according to Werner Herzog (Visible Evidence)

*Eric Ames*

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#639269 in Books Univ Of Minnesota Press 2012-10-17Original language:EnglishPDF # 1 9.00 x 1.00 x 6.00l, 1.01 #File Name: 0816677646336 pages | File size: 20.Mb

**Eric Ames : Ferocious Reality: Documentary according to Werner Herzog (Visible Evidence)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Ferocious Reality: Documentary according to Werner Herzog (Visible Evidence):

6 of 7 people found the following review helpful. WonderfulBy imagemakerAmes work is one of the best books I have ever read on Herzog; if you are looking for an insightful, honest, compelling work on Herzog the man, Ames

captures it.

Over the course of his career Werner Herzog, known for such visionary masterpieces as *Aguirre: The Wrath of God* (1972) and *The Enigma of Kaspar Hauser* (1974), has directed almost sixty films, roughly half of which are documentaries. And yet, in a statement delivered during a public appearance in 1999, the filmmaker declared: There are deeper strata of truth in cinema, and there is such a thing as poetic, ecstatic truth. It is mysterious and elusive, and can be reached only through fabrication and imagination and stylization. *Ferocious Reality* is the first book to ask how this conviction, so hostile to the traditional tenets of documentary, can inform the work of one of the worlds most provocative documentarians. Herzog, whose *Cave of Forgotten Dreams* was perhaps the most celebrated documentary of 2010, may be the most influential filmmaker missing from major studies and histories of documentary. Examining such notable films as *Lessons of Darkness* (1992) and *Grizzly Man* (2005), Eric Ames shows how Herzog dismisses documentary as a mode of filmmaking in order to creatively intervene and participate in it. In close, contextualized analysis of more than twenty-five films spanning Herzogs career, Ames makes a case for exploring documentary films in terms of performance and explains what it means to do so. Thus his book expands the field of cinema studies even as it offers an invaluable new perspective on a little studied but integral part of Werner Herzogs extraordinary oeuvre.

"Werner Herzog has long avowed that he hates documentaries and does not participate in the tradition. Eric Amess wonderful book lets us in on an open secret: Herzog has. . . added to the vitality and visibility of documentary cinema internationally for more than four decades. I would go further: the best of the films that Herzog has made over his long career have been those that, if not called documentaries, cannot be labeled fictions. Werner Herzogs challenges to the documentary tradition have inevitably become part of that tradition. This book shows us how." Linda Williams, University of California, Berkeley