British Women Amateur Filmmakers
Annamaria Motrescu-Mayes and Heather Norris Nicholson

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Item type: book

In the rapidly growing study of amateur film, this groundbreaking book addresses the development of British women's amateur visual practice. Drawing upon social and visual anthropology, imperial and postcolonial studies and British, Commonwealth and gender history, the authors explore how women in Britain and overseas, used the evolving technologies of moving imagery to create visual stories about their lives and times. Locating the making, watching and sharing of women's recreational film-making against wider societal, technological and ideological changes, British Women Amateur Filmmakers discloses how women from varied backgrounds negotiated changing lifestyles, attitudes and opportunities as they created first personal visual narratives about themselves and the world around them. Using non-fictional films and animations, the authors invite readers to view films through different interpretative lens and provide detailed contexts for their case-studies and survey of over forty women amateur filmmakers. Whether in remote communities, suburban homes, castles, missionary or diplomatic enclaves, or simply travelling as intrepid sightseers, women filmed their companions, other people and their surroundings, not only as observers but often displaying agency, autonomy and aesthetic judgment during decades when careers, particularly after marriage, were often denied in film and other professions. Research across Britain on films in private hands and specialist archives, interviews and extensive study of the Institute of Amateur Cinematographers (IAC's) collections enable the authors to reposition an activity once thought of as overwhelmingly male and middle class.

Post-1990 Documentary
Camille Deprez and Judith Pernin (eds)

Published in print: 2015 Published Online: January 2018
Publisher: Edinburgh University Press
This book presents in-depth case studies focusing on the major aspects of post-1990 documentary practices and styles. The book questions the meanings of ‘independence’ for documentaries made in the post-1990 context, a period of unrivalled disruption and creativity in the field. Written from a wide range of academic perspectives, the book sheds new light on historical, theoretical, and empirical issues pertaining to the independent documentary, in order to better comprehend the radical transformations of the form over the past twenty years. The book focuses on works and practitioners existing at the margins of the traditional media, the mainstream film industry, and the prevailing economic and socio-political systems. In doing so, it addresses an important gap in the global understanding of documentary practices and styles. The book provides critical and detailed insight into contemporary independent documentary makers and their varied works, practices and uses and offers a variety of perspectives and interpretations of under studied contemporary subject matters and styles, as well as production, distribution, and exhibition strategies.

Female Authorship and the Documentary Image
Boel Ulfsdotter and Anna Backman Rogers (eds)

This book, like its twin volume Female Agency and Documentary Strategies, centres on pressing issue in relation to female authorship in contemporary documentary practice. Addressing the politics of representation and authorship both behind and in front of the camera, a range of international scholars now expand the theoretical and practical framework informing the current scholarship on documentary cinema, which has so far neglected questions of gender. Female Authorship and the Documentary Image engages with the relationship between female documentary filmmakers and the documentary image. With a thematic focus on the documentary image directly, within the more traditional arenas of theory and practice, and especially within the context of gaze and author theory, the book also considers more philosophical questions of aesthetics, home and identity within the contexts of female subjectivity, globalisation and trauma. In addition, the book includes a dialogue on two key photographers, Hannah Wilke and Jo Spence, as well as an interview with Taiwanese documentary filmmakers Singing Chen and Wuna Wu.
Hybrid Practices and Voice Making in Contemporary Female Documentary Film
Kim Munro

in Female Agency and Documentary Strategies: Subjectivities, Identity and Activism

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Item type: chapter

This essay discusses how feminist filmmaking techniques embody the explicit construction of identity through a shared and collaborative approach to subject participation and performance in relation to ideas around ‘voice’. It highlights the use of ‘hybrid’ practices and border-crossing in film and art processes. The author shows how strategies of participation and performance allow for non-binary complexities and voice-making to emerge.

Magic, Medicine, Cannibalism:
Emilie Yueh-yu Yeh and Neda Hei-tung Ng

in Horror to the Extreme: Changing Boundaries in Asian Cinema

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Publisher: Hong Kong University Press
doi: 10.5790/hongkong/9789622099722.003.0008
Item type: chapter

This chapter focuses on two signature horror films from Applause Pictures, Three: Going Home (Peter Chan Ho-sun, 2002) and Three Extremes: Dumplings (Fruit Chan, 2004), and analyzes their new treatments of the transgressive ghosts and ghostly bodies. The mythical and ghostly presence of Chinese migrants is central to the narrative of the two horror films, and yet China is not a wholly negative presence when it comes to problems of survival, competition, and ambition. Here China resurfaces as a desirable alternative to overcome aging, illness, and mortality. However, the Chinese cultural legacy, such as with traditional medical practices, is quickly dissolved and transformed into a monstrous invasion and occupation. Horror, in this regard, displaces the backlash against the market economy's preoccupation with youth, beauty, and fitness.
This chapter examines the development of amateur filmmaking interests among women teachers as independent producers working on their own and as professional women who found a niche for themselves in amateur filmmaking circles. The rise of cine interests among single teachers reflects specific social, economic and educational circumstances in Britain between the wars and discussion of how they filmed their pupils, colleagues, classroom and playground links to wider consideration of women's opportunities for paid employment, societal expectations and attitudes towards teaching as a legitimate extension of childcare. Films provide opportunities to explore historical representations of childhood and its archival significance. Teachers filmed school journeys and residential visits in and beyond Britain. Such material offers informal imagery of adolescence and adult companions in and away from classroom setting during years when Britain's educational system being redefined in response to the post-war raising of the school leaving age, intense debate on girls' education and the rise of youth culture. Teachers' films represent an under-explored wealth of personal and professional subjectivities and are reminders that while professional constraints limited individual ambitions for decades, filmmaking brought autonomy, challenge and recognition. Like their teaching, filmmaking also reflected their sense of service to others and teachers' enjoyment of what they did.

Film Noir and the Cinema of Paranoia

Wheeler Winston Dixon

This book provides an overview of twentieth- and twenty-first-century noir and fatalist film practice from 1945 onwards. It demonstrates the ways in which American cinema has inculcated a climate of fear in our daily lives, as reinforced, starting in the 1950s, by television, and later video cassettes, and the Internet, to create, by the early twenty-first century a hypersurveillant atmosphere in which no one can avoid the
barrage of images that continually assault our senses. The book begins with the return of American soldiers from World War II, ‘liberated’ from war in the Pacific by the newly created atomic bomb, which came to rule American consciousness through much of the 1950s and 1960s and then, in a newer, more small-scale way, become a fixture of terrorist hardware in the post-paranoid era of the twenty-first century. It is constructed in six chapters, each highlighting a particular ‘raising of the cinematic stakes’ in the creation of a completely immersible universe of images. The book expands the definition of noir to include numerous lesser-known works; deals with Red Scare films of the 1950s in the United States; examines the ‘dark side’ of the 1960s, or films that questioned the emerging counterculture; and explores such neo-noir films as The Last Seduction (1993), Angel Heart (1987), The Grifters (1990), Red Rock West (1993), The Usual Suspects (1995), Mulholland Drive (2001), L.A. Confidential (1997) and Memento (2000).

Taboos in Television

Norman Lear

in Television Policy: The MacTaggart Lectures

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Item type: chapter

In this lecture, the author, formerly a highly successful pioneer producer of situation comedies broadcast on American television during the 1970s, recalls the progress of television programmes, especially situation comedies, in addressing previously taboo subjects such as homosexuality, abortions and black family life. These taboos were overturned following confrontations between writers and producers such as the author and the Program Practices Department — which ‘is the euphemism for censor’: cuts in portrayals of sex and violence were typically the focus of their concerns. The author always responded by saying that if the edit was made ‘they could not expect to find us at work the next morning’. He suggests this stance was not heroic since he knew the ‘network would eventually buckle’, but reminds that the power of the three networks over creative workers' products is considerable. The most significant trigger of taboos is television ratings and the ‘fierceness of competition to be number one’: this also explains the absence of ballet, art and drama in prime time.
World Cinema and the Essay Film
Brenda Hollweg and Igor Krstic (eds)

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DOI: 10.3366/edinburgh/9781474429245.001.0001
Item type: book

World Cinema and the Essay Film examines the ways in which essay film practices are deployed by transnational filmmakers in specific local and national contexts, in an interconnected world. The book identifies the essay film as a political and ethical tool to reflect upon and potentially resist the multiple, often contradictory effects of globalisation. With case studies of essayistic works by John Akomfrah, Frances Calvert, José Luis Guerin, Jonas Mekas, David Perlov, Apichatpong Weerasethakul and Zhao Liang, amongst many others, and with a photo-essay by Trinh T. Minh-ha, the book expands current research on the essay film and presents transnational perspectives on what is becoming a global film practice.

Living with friends
Joseph Mai
in Robert Guédiguian

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DOI: 10.7228/manchester/9780719096471.003.0001
Item type: chapter

This chapter examines Guédiguian’s youth in l’Estaque, a “communist” neighbourhood of Marseille, his political activism, his transition away from the Communist party, and finally a turn toward friendship as a figure for human interaction. The chapter examines the history of l’Estaque. It tells of Guédiguian’s friendship with Gérard Meylan, his meeting Ariane Ascaride, and then his disillusion with the Communist party, corresponding with his entry into filmmaking, but filmmaking that is not so much an industry or an art form as a way of “remaining with friends” through shared activity and cooperation. The chapter turns to the philosophy of friendship since Aristotle to ground this move in what Aristotle calls “eudaimonia” or the flourishing life. From there it discusses the political implications of a human relationship built on philia in a cultural period, our own, in which different figures of human interaction, the figures of the consumer and the entrepreneur are dominant. It concludes with a discussion of how Guédiguian’s cinema offers a way forward to those who have felt politically alienated during a period of economic “neoliberalism.”
The conclusion argues, against critics who have found Guédiguian to be a sentimental maker of ‘fictions de gauche’, that Guédiguian’s project is actually extraordinarily deep and original. It lays out the claim that no filmmaker has had a career in which his or her work has been so closely linked with a set number of deep friendships. The conclusion looks at the entirety of Guédiguian’s career as a project, examining how friendship has informed Guédiguian’s depiction of people, spaces, and time. The conclusion argues that if this monument to particular friendships has attracted a fairly large audience, it is because it serves as a model for how one might live in a different, more flourishing way, a way not acknowledged by most figures of human interaction in the contemporary neoliberal period.

Digital Film Production Space
Sarah Atkinson

This chapter disentangles the deeply ingrained celluloid practices of digital film production. Through the examination of embodied practices, onset processes and protocols, including considerations of filmmaking iconography in hardware design, software and interface aesthetics. The origins of the often perplexing film and celluloid skeuomorphs are also traced. The chapter considers the reasons for the persistence of these practices which conversely seek to simultaneously erase the analogue whilst at the same time mask the use of the digital medium. In its close textual examination of Digital Film Production Space, the chapter includes detailed considerations of the attendant ‘production apparatus’ of Ginger & Rosa (which is the same apparatus used by the film industry in a diversity of national contexts) and the manifestation of the film in digital and virtual representations – proposing a ‘Production
Aesthetic’ which visually characterizes the making of the film. The chapter includes a consideration of ‘celluloid pedagogies’, and how the various practitioners on Ginger & Rosa learned their crafts, and how they describe them through material practices and tactile experience.

Introduction
Christopher Pavsek

in The Utopia of Film: Cinema and Its Futures in Godard, Kluge, and Tahimik

This book examines the utopian pronouncements or representations in the works of Jean-Luc Godard, Kidlat Tahimik, and Alexander Kluge. In one way or another, Godard, Tahimik, and Kluge subscribe to an idea of utopia in which the hope for and aspiration toward the establishment of a social utopia is deeply bound up with the commitment to revealing the possibilities contained in the history of film. The most prominent filmmaker in the constructions of cinema's utopian past is Sergei Eisenstein. In his film The Battleship Potemkin (1925), Eisenstein stages not only the imagination of a kind of political practice, but also the imagination of committed filmmaking practice. The film is utopian not only in its commitment to the project of revolution and the constitution of a new society, but also in its status as the most modern of the arts, one suited to the task of revolution and appropriate to the modern technical age of industrialization.

Introduction
Camille Deprez and Judith Pernin

in Post-1990 Documentary: Reconfiguring Independence

This introductory chapter sets out the book's purpose, namely to draw attention to the similarities between heterogeneous documentary practices and forms by offering in-depth analyses of significant independent documentary works in the post-1990 era. It examines recent cases where independence is at stake, either in the discourse developed by documentary practitioners themselves or in the supposed systems within which documentary images are produced. Hence, the
purpose of this collective volume is to adjust an ever-changing term to the concrete modifications of documentary film practices, as well as to the new constraints and opportunities that have appeared in this field over the past twenty-five years. The technological changes taking place in the 1990s and 2000s have played a significant role in reshaping documentary film practices. However, the consequences of the digital revolution still need to be addressed without overestimating the impact of technology on other political, economic, social, and cultural changes.

Independent Documentaries and Online Uses in China: From Cinephilia to Activism
Judith Pernin

in Post-1990 Documentary: Reconfiguring Independence

This chapter focuses on online documentary practices. It attempts to puts in perspective the uses generated by the independent Chinese documentary movement from the dawn of Internet film forums in the mid-1990s to the microblogs in the late 2000s. Two decades of online practices in this small film milieu reflect the evolution of both web-based platforms and Chinese independent documentary filmmakers. Using detailed examples, it shows that their unofficial cinephilia, emerging from piracy practices, quickly moved towards exchanges reflecting the filmmakers' concerns for recognition of their works and, beyond that, for the sensitive sociopolitical issues dealt with in their films. The popular practice of online document sharing completes and extends their film practices and creates a wider network ranging from film enthusiasts to activists.

Conclusion
Camille Deprez and Judith Pernin

in Post-1990 Documentary: Reconfiguring Independence

This concluding chapter summarizes key themes. It suggests that case studies included here should not give the impression that this volume was conceived as a comprehensive overview of the issue of independent
documentary in contemporary times. Rather, it aimed at prompting new interest for, and innovative academic perspectives on, the manifold significations of independent documentary production today. Besides demonstrating the complexity, variability, pragmatism and paradoxes that this notion of ‘independent’ documentary entails, this collection of case studies also endeavoured to reveal important similarities among different practitioners in the field. In fact, the book chapters may be reshuffled to highlight other significant connections between them.

Conclusion
Hunter Vaughan

in Where Film Meets Philosophy: Godard, Resnais, and Experiments in Cinematic Thinking
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DOI: 10.7312/columbia/9780231161336.003.0007
Item type: chapter

This concluding chapter looks into how the methodology developed in the text might be utilized to accommodate other film practices and modes of expression. It first discusses the viewing subject in the suspense genre, arguing that the genre reflects back on the attraction of cinema as a medium by centralizing voyeurism in both its form and content and, in doing so, has consistently challenged the normative principles of illusion and subjectivity. The chapter then discusses the immanent field through a brief analysis of films during the counterculture period. These films articulate a very specific ideological skepticism born from the historical revelations of Watergate, Vietnam, and the political assassinations of the 1960s, positioning the problem of interior and exterior, real and imaginary, within the world of espionage and political intrigue. The chapter concludes by describing the code of subjectivity in millennial Hollywood, and the code of objectivity in documentary cinema.

Dialogue and Character Construction
Jennifer O'Meara

in Engaging Dialogue: Cinematic Verbalism in American Independent Cinema
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This chapter examines how speech in American independent cinema can be crucial to individual character construction and to the development

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of group character dynamics. It considers creative naming practices; the ways in which dialogue is used to individuate a character through a personalised speaking style; how nuanced choices of words and phrasing can influence how we perceive and understand characters; selective and racial silencing; and how idioms can be used to represent a group of characters as part of a particular sub-culture. The chapter demonstrates the various ways in which American indie filmmakers can foreground verbal games and debates as a form of action. It also argues that, in keeping with the tendency for such cinema to capture the mundanity of everyday life, dialogue can also be used to create the illusion that characters exist independent of the film world. The analysis includes a case study of Noah Baumbach’s Mistress America (2015).

Distant Others
Sean Carter and Klaus Dodds

in International Politics and Film: Space, Vision, Power
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This chapter examines the idea of the “distant other”, a term which refers to Middle Eastern, Asian, and North African societies that originates from the notion of Orientalism proposed by literary theorist Edward Said. Orientalism refers to a general patronizing Western attitude towards Middle Eastern, Asian and North African nations. According to Said, the “West” views these societies as static and undeveloped, and considers them as “others”. It analyzes the manner in which the “distant other” is represented and made to be “distant”, as well as the way in which the other speaks for him/herself, offering a critique and a parody of Western practices of distancing, othering, and moral indifference. The chapter analyzes three films that come from a range of cinematic cultures: Nicija Zemlja (No Man's Land, 2001) from Bosnia, Tears of the Sun (2003) from America, and Kurtlar Vadisi – Irak (Valley of the Wolves: Iraq, 2006) from Turkey.

Toward Completion and Control
Sarah Keller

in Maya Deren: Incomplete Control
Published in print: 2014 Published Online: November 2015
columbia/9780231162210.003.0002
Item type: chapter
This chapter explores Maya Deren's early period of filmmaking, from 1943 to 1946. During this time, Deren worked through her ideals in an intensive film practice, while learning the practical tools of the cinema for herself. The films At Land (1944) and Study in Choreography for Camera (1945) chart Deren's increasingly complex ideas on the use of camera tools in expanding people's relationship to reality, mobilizing incomplete gestures toward an impression of wholeness. This period concludes with her film Ritual in Transfigured Time (1946), which she was finishing just as she began to plan for her travels to Haiti, and which contributed to the development of ritual forms in her work—an impulse that led her to investigate collective energies.